

VOL. XII

NOVEMBER, 1907

No. 5

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SUBSCRIPTION PRICE, \$3.00 A YEAR IN ADVANCE. SINGLE NUMBERS, 25 CENTS

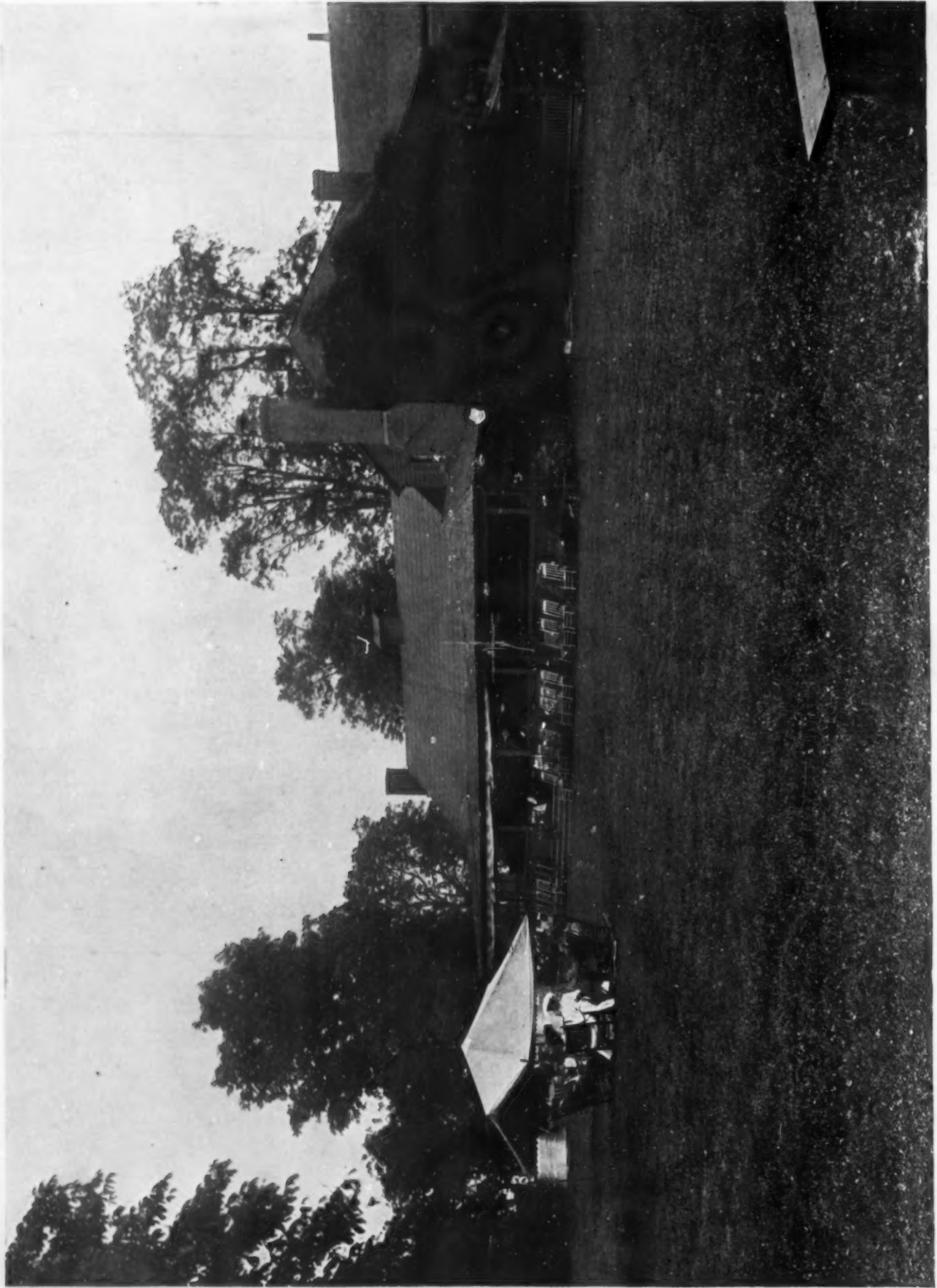
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Subscribers should promptly notify the publishers of any change in address

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PUBLISHED BY THE JOHN C. WINSTON CO.

1006-1016 ARCH STREET, PHILADELPHIA



THE CHEVY CHASE CLUB HOUSE

House and Garden

VOL. XII

NOVEMBER, 1907

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AMERICAN COUNTRY CLUBS

VI. THE CHEVY CHASE, WASHINGTON, D. C.

BY DAY ALLEN WILLEY

ONE of the most truly unique country club houses in the United States is the home of the Chevy Chase Club. To horsemen, golfers and others fond of the sports of the gentleman, Chevy Chase is a familiar name even to one who has not enjoyed the hospitality here dispensed, for an adjunct of the country club is the Chevy Chase Hunt, noted throughout America for its fine stable and its packs of fox hounds. On its golf course have practiced some of the most noted wielders of the driver and brassie.

The location of this club is just near enough to Washington to make it easily accessible yet it can be called in the very heart of the country, surrounded as it is by a charming rural landscape. But six miles from Washington, the club house is just beyond the line bounding the District of Columbia and is in the State of Maryland. The village of Chevy Chase is a mere hamlet, but fortunately free from the objectionable features that sometimes make even the rural town disagreeable to the lovers of country life and country sport.

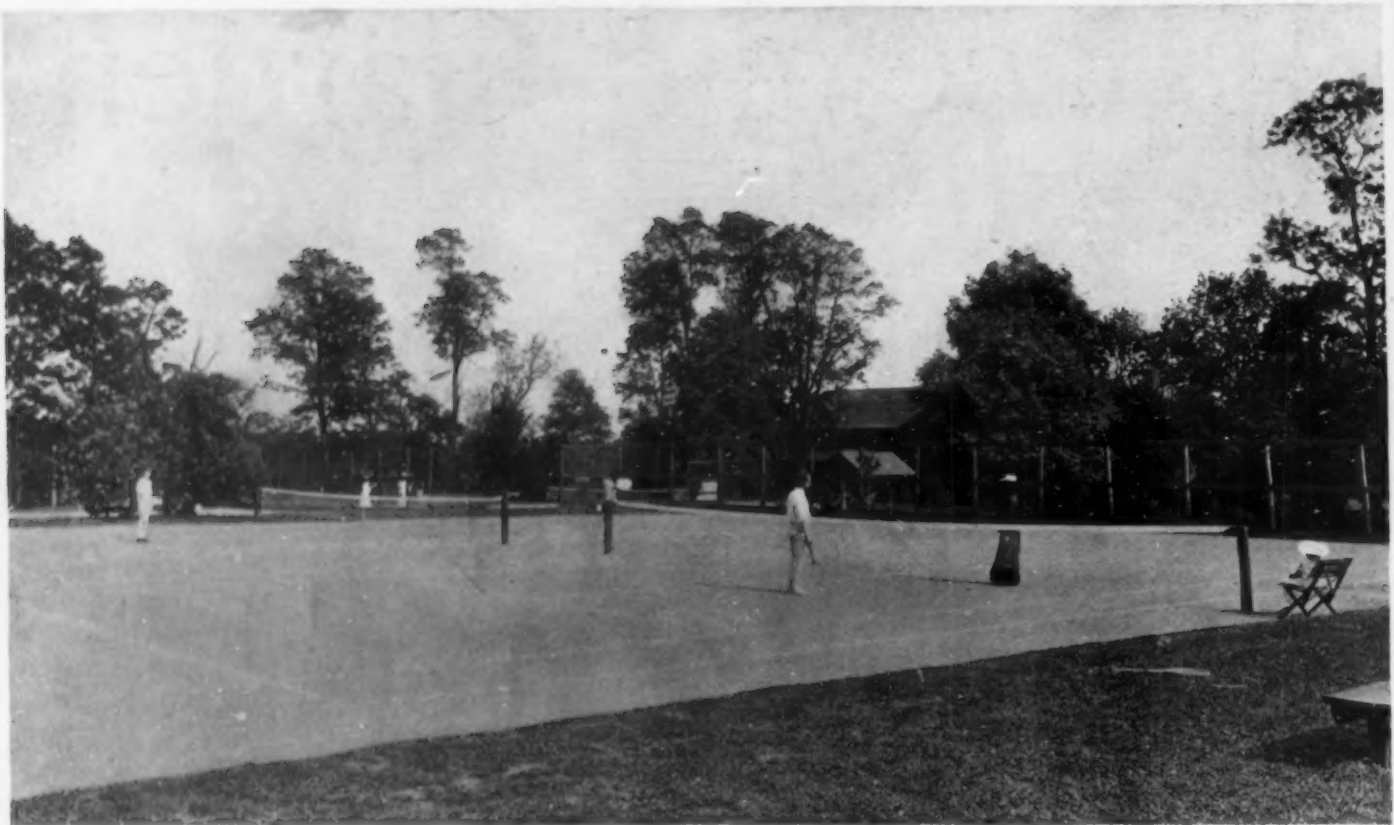
If we treat the home of the Chevy Chase Club merely from the architectural standpoint the result would be somewhat disappointing. The building was not designed for its present purposes or even for a hotel. It was erected to be the home of a country gentleman of the Colonial days and it is a fact that the main structure has remained almost unchanged since it was completed over a century ago. But the house was not built with the idea of terming it a hall or mansion. Contrasted with some of the stately piles still extant in Virginia—homes like Brandon and Castle Hill and Shirley, it would seem insignificant in appearance although Chevy Chase is associated with history almost as interesting as the history of any of these. It must be said that the building proper is of frame with the extended hip roof so popular in the country's early days. It

has a generous wing extending from one side of the main structure. Practically all of the original manor-house, for such it was, has been preserved, the alterations consisting chiefly of additions such as porches made since the present owners took possession.

The rambling old building with its peaked windows, set as it is in a frame of natural growth consisting of old boxwood and other shrubbery, also a grove of cedar trees, presents a very picturesque view to the visitor as he approaches the entrance. The ground floor is of course devoted principally to the social features of the organization. One of the largest apartments on this floor has been decorated and furnished for the sole use of the lady members, including a tea-room which is extensively patronized both winter and summer. The wing to which we have referred has been divided into the general dining-room and a grill-room, and it is so large that the kitchen has also been located in it. In the north portion is a hall which is at times used for dinners when a large party may be entertained by one of the members. It is also suitable for informal dances and is used for other social functions. The porches, which have been added to the west and south fronts, considerably increase the capacity of the club house as they are enclosed in glass and may be used for dinner parties. They are especially attractive in winter, forming ideal sun parlors.

The second floor is given up chiefly to the athletic features of the club. Here is provided a locker room containing enough lockers for the male members. Adjoining it is a bath-room amply equipped with showers and tub baths. On another part of the same floor, but entirely apart from the men's department and reached by a separate staircase, are a locker and dressing-room also bath-rooms for the ladies who may desire to engage in some of the pastimes provided by the club. It provides no sleeping

House and Garden



THE TENNIS COURTS AT THE CHEVY CHASE CLUB

accommodations for members as in the case of the Baltimore Country Club and some other organizations of the same character.

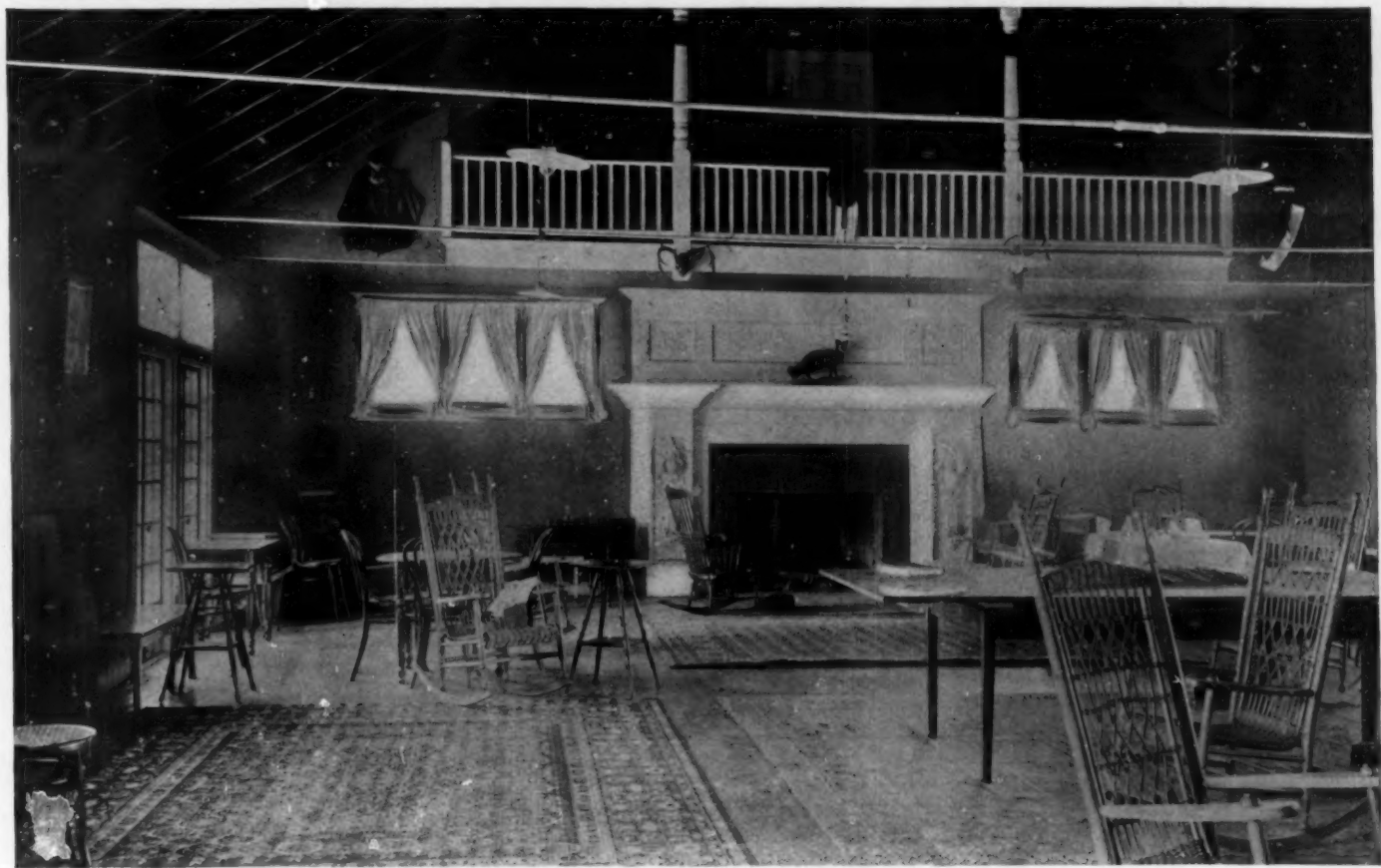
Considering the time when the old manor was constructed the ceilings of the lower rooms are unusually high while the wood forming the interior finish is in as good condition at present as when the house was new. Consequently, in spite of its great age the house is in anything but a dilapidated condition and has been decorated in keeping with the purposes for which it is now used while enough of its ancient appearance has been retained to add to its attractiveness.

The Chevy Chase is one of the most active clubs devoted to outdoor life and outdoor sports in the United States. Few clubs have such an extended programme of pastimes. As we have already stated, an adjunct is the Chevy Chase Hunt which includes some of the most noted gentlemen riders not only in America but in Europe since so many of the military and civil members of the Diplomatic Corps have joined the Hunt which has a membership averaging over one hundred. On the grounds are provided stables for many of the mounts ridden in the steeple chasing as well as in following the hounds. There are two packs of dogs, one of exclusively English breed and the other the best type of American hounds. These are housed on the grounds in model kennels. It may be said here that the vicinity is admirable for cross country riding as it is sufficiently

broken and hilly to give the rider a chance to show his skill as well as the mettle of his mount.

An eighteen-hole golf course is perhaps the most popular feature with the members, the golf quota being not only very large but very expert. The course is most admirably laid out and beautifully kept, and possesses hazards, bunkers and trouble breeders of most interesting and intricate forms, as well as beautiful stretches of the fair green. It is so diversified that to be able to negotiate it in a score equalling or even closely approaching that of "Colonel Bogie" indicates that the player is one of pronounced ability. Teams from this club who have played against other crack clubs of the country have won an array of trophies while some of the individual players of Chevy Chase rank as among the finest players in America. But tennis has many devotees, especially among the women. The courts not only for tennis but for squash are placed on the grounds adjacent to the house so that they can be reached in a moment or so from the dressing-rooms. Within a short walk of the building are also the ring and track for the horse shows. Annually the Chevy Chase horse show is to Washington what the Madison Square show is to New York—an event which society always patronizes. The club members own such a variety of blooded horse flesh that the exhibit of coach horses, tandems, hunters and roadsters is usually of high order and the shows include running and hurdle

The Chevy Chase Club



LADIES' PARLOR, CHEVY CHASE CLUB



SMOKING AND CARD ROOM, CHEVY CHASE CLUB



AMERICAN HOUNDS AT THE CHEVY CHASE CLUB

aces, and other contests which are given on the private track of the club.

A bit of the history of Chevy Chase is well worth noting, for its past appealed to the club who took its name, as much as its charming surroundings. Chevy Chase has had a recognized place in the annals of history for more than one hundred and fifty years past and the name Chevy Chase was granted as a patent to one of the early settlers of Maryland, the title later passing into the hands of the first Postmaster General of the United States, Abraham Bradley, who took up his residence in the old manor-house, now the Chevy Chase Club house, in the year 1800, when the seat of government was removed from Philadelphia to Washington. It remained in the possession of some member of this distinguished family for nearly the entire century. The name Chevy Chase commemorates the battle of Cheviat Chays, in which an ancestor of George Washington played a distinguished part. When the British entered Washington in 1814, the entire records of the Post Office Department, together with a number of important documents and papers from the other Departments and the White House, were transferred to Chevy Chase and here several members of the Cabinet took refuge. The figures "1741" cut in the side of one of the old-time chimneys give the date when the house was completed, over 160 years ago.

The design of these massive chimneys, which permit the use of broad open fireplaces, shows that the building is indeed venerable.

The Chevy Chase Club, which has been in existence since 1893, now has a membership of fully 500. While it includes many of the prominent families who reside permanently in Washington, names on its rolls also include those of distinguished statesmen, diplomats and army and navy officers who may make the Capital City their home temporarily. One of the permanent Washingtonians instrumental in forming the club is Thomas Nelson Page who has also served it as president. Another active member of this class is Mr. Alexander Britton, a prominent local attorney.

Needless to say the Roosevelt family are members, and before her marriage Mrs. Nicholas Longworth was frequently seen on the tennis courts. Speaker Cannon of the House of Representatives is a golf enthusiast and a frequent visitor at the course as is Justice McKenna of the Supreme Court, Justice Harlan and former Attorney General Knox. Active in the Chevy Chase Hunt are Mr. S. S. Howland, also Mr. Craig Wadsworth, both of whom have stables which rank among the best in the country. These gentlemen who are officers of the famous Genesee Valley Hunt Club in New York State, have done much to give the Chevy Chase Hunt its prestige.

The Bronze Doors of the Capitol

By JOHN W. HALL

THE doors to the rotunda entrances to the National Capitol, and those to the entrances of the House of Representatives and Senate, represent contributions to the highest sculptural work in the world. They are the works of different sculptors and are their master-pieces.

Randolph Rogers contributed one piece to the sculptural beauty of the building, the bronze doors now at the eastern entrance of the central portico. These doors were cast in bronze by Von Muller, of Munich, during the years 1859-1861, and were received in America in 1863. At first they were placed in the doorway between the old Hall of Representatives (now Statuary Hall) and the new south wing—but in 1871 they were taken down and placed in their present position.

The bronze work consists of a frame, two doors, and a semi-circular panel. All the panels contain sculptural scenes in relief, depicting events in the life of Columbus. The leaf on the south, beginning at the bottom, shows Columbus before the Council of Salamanca, the setting forth for the court of Spain, the interview with Ferdinand and Isabella, and the departure from Palos. The semicircular tympanum represents the landing of Columbus in the New World, October 12, 1492, on the island of Guanahani. The leaf on the north, beginning at the top, depicts further events in the life of Columbus—the embarkation

for home, the landing and reception at Barcelona, the recall and arrest, and his death.

In the stiles of the doors are niches in which are placed sixteen statuettes, representing historical characters, connected with the early history of the New World. On the rails of the doors are figures of Irving, Prescott and other historians. The bronze frame contains emblematic figures of Asia, Europe, America, and Africa, while at the crown is a head of Columbus. The architectural effect of these doors is exceedingly pleasing and the composition and sculptural work is handled in the most skillful manner.

As soon as the extension of the Capitol, begun in 1850, was well advanced the famous sculptor, Thos.

Crawford, was employed to do the figure work on the extension of the building. Crawford died in London October 16, 1857, but the work which had been entrusted to him was so far advanced that it could be easily given to others for completion in bronze and marble. Among other pieces for which he furnished models were the bronze doors for the north and south wings. The doors for the north (Senate) wing were cast at Chicopee, Massachusetts, by James T. Ames, in 1868. Each leaf of the doorway is divided into four panels and a medallion. The top of each leaf is treated with a star, encircled by a wreath. The sculptured panels on the north leaf beginning at the top, depict the



BRONZE DOORS AT THE EASTERN ENTRANCE OF THE CENTRAL PORTICO

House and Garden

death of Warren at Bunker Hill, General Washington rebuking General Lee at the battle of Monmouth, and Alexander Hamilton storming the redoubt at Yorktown. The medallion shows a conflict between a Hessian soldier and a farmer. The panels on the south leaf show the laying of the corner-stone of the Capitol by Washington, Washington taking the oath of office, and Washington passing through New Jersey on his way to be inaugurated President. The medallion represents peace and agriculture. These doors weigh 14,000 pounds and cost \$56,495.11, of which amount the sculptor, Crawford, received \$6,000.

The scenes depicted upon the doors of the south



BRONZE DOOR AT ENTRANCE TO HALL OF REPRESENTATIVES

wing (Hall of Representatives) are important events in the Indian and Revolutionary wars and civil events in the nation's history.

The doors to the west portico entrance were never made in accordance with the original idea and were constructed of plain wood without any artistic or historical design; but now they are to give place to bronze designed by Louis Amateis, a Washington sculptor. These doors will be nearly eight feet in width and more than thirteen feet in height. They will show the intellectual and physical progress of the American republic.

On the transom panel will be shown the figure of America seated upon a chariot drawn by lions, indicative of the strength of the Republic, while the beasts of the forest are led by a child, indicating the better policy of intellect and gentleness to that of brute force. To the sides of the chariot will be figures emblematic of learning, literature, painting, music, sculpture, architecture, agriculture, mining and commerce.

There will be four panels on each half of the door, and on the four panels of one side jurisprudence, science, the fine arts, and mining will be represented, while on the panels of the other side agriculture, engineering, naval architecture, electricity, iron and commerce will be depicted in the highest art.

The jurisprudence panel will represent a meeting of the first Supreme Court of the United States.

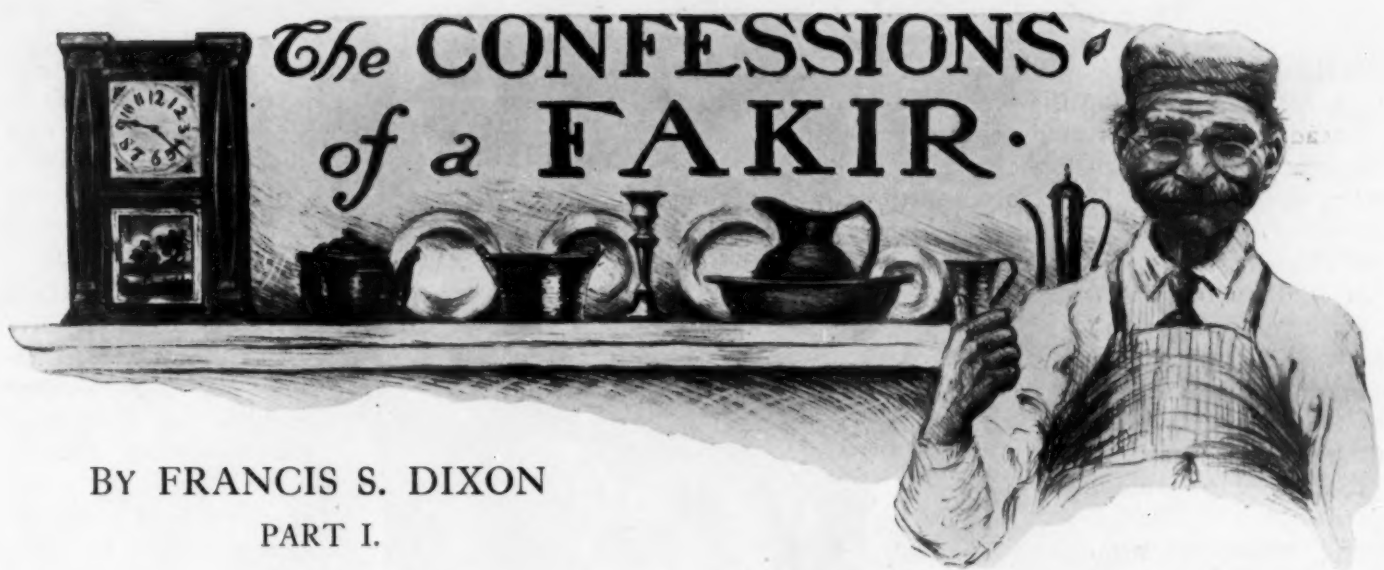
The science panel will show a group of the world's foremost scientific workers from the first astronomer, Hipparchus, on down to Darwin.

The fine arts will be left to such celebrities as Homer, Shakespeare, Goethe, Hugo and Beethoven.

The agricultural panel will show a harvest scene, while the mining panel will cleverly portray that phase of the country's development.

Figures of men shown as actually engaged in constructing a railroad will represent the panel on engineering, while the iron and electricity panel will be made lifelike by workers in iron foundries and electric plants. Naval architecture and commerce will be made to go hand-in-hand and are to be depicted by a sailor holding a flag with a liberty cap on top, a boy studying a globe of the world, and by several other symbolic figures.

The several panels are to be surrounded by statuettes and medallions of the foremost Americans in the professions and arts. The committee who approved the design before the contract for the door was let consisted of Daniel C. French, Thomas Hastings, and Waddy B. Wood, architects, and Charles E. Neihaus and A. Picirilli, sculptors. Like the doors built nearly half a century ago, the west rotunda door will be a masterpiece and will perfectly portray the development of the comparatively new Republic. It is destined to attract the attention of all lovers of art who visit the Capitol building.



BY FRANCIS S. DIXON
PART I.

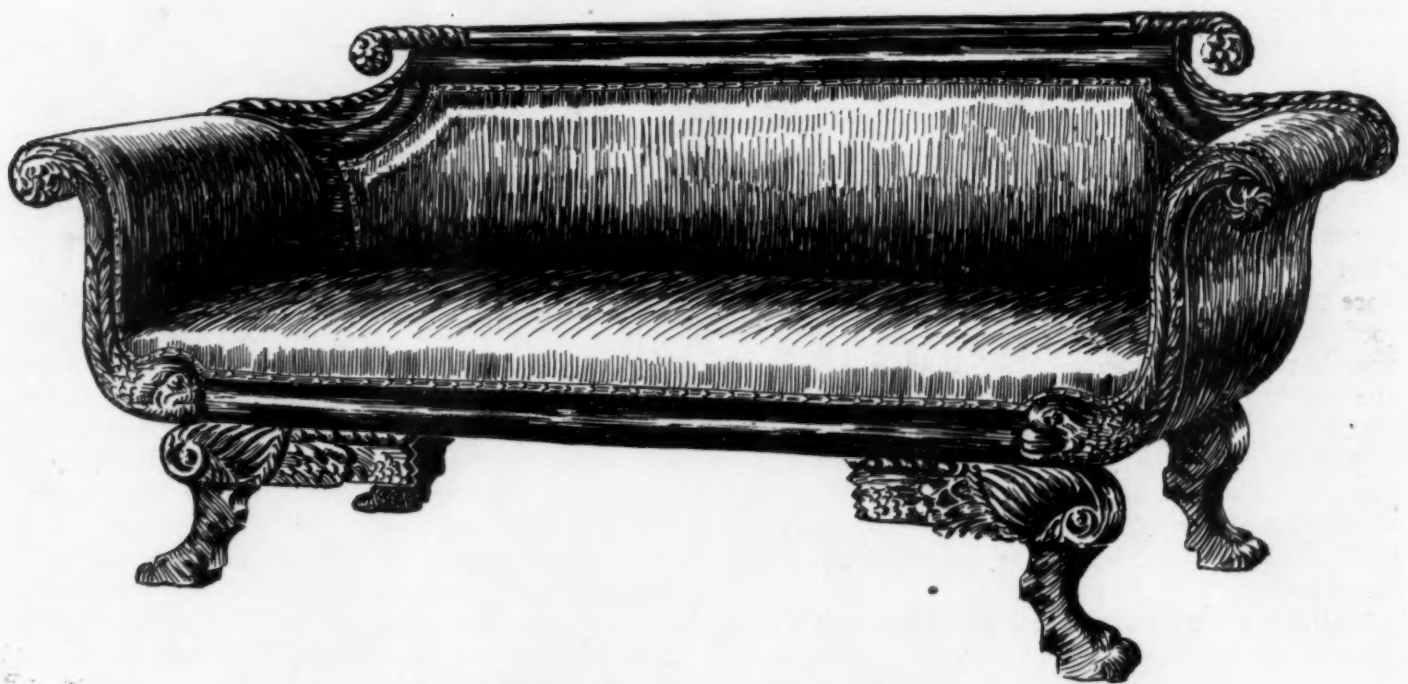
THE chief peculiarity of the collector of antiques is that he invariably considers himself an authority, and any reflection upon his taste and judgment usually results in making him an enemy for life. Therefore the object of these confessions is not to jar the faith of trusting collectors whose houses are bristling with antiques of questionable age, but rather to show that imitations of the ravages of time are simplicity itself in almost all cases, and only the hand of the artist is necessary to send the freshest bits back across the ages.

Everyone knows that the stout ship "Mayflower" must have been elastic if she carried the cargo with which she is credited, for a whole fleet of modern freighters could not accomplish the feat to-day. At any rate the poor souls whose pleasure and pain it was to land on Plymouth Rock experienced great

relief probably when they at last escaped the maze of chair legs, spinning-wheels, mirrors, and chests and stretched themselves in flight from Indians and wild beasts. Their quarters aboard ship were, without doubt, decidedly cramped.

Ever since that memorable landing the craze for relics of bygone days has continued with undiminished vigor and for a long time the supply has not been equal to the demand.

When I first went into business I had a small collection of old furniture and china with a few paintings and prints, and a little silver plate. My collection was disposed of at prices that made the business seem promising and I began looking about for more stock. There was not much to be had and what I found was so dilapidated that I was obliged to engage a cabinet-maker to put things into a presentable



FAKE EMPIRE SOFA. A STYLE MUCH PRIZED

condition. I soon discovered that Fritz, the cabinet maker, was a jewel and the renovated antiques sold so readily that reinforcements of workmen became necessary. It was not long before the supply of time-worn trophies that I found in out-of-the-way places gave out completely and I then held a consultation with the trusty Fritz, which resulted in his turning out reproductions that were so admirable that I found no difficulty in disposing of them with as little trouble as I had the truly old ones. The gullibility of the average purchaser struck me as being rather astonishing for I had expected more or less trouble, but everything went swimmingly and it was not long before I had a manufactory of antiques that turned out nearly everything for which there was any demand.

As a rule purchasers of antiques who are not collectors say that they do not care so long as things look old, but secretly they pride themselves upon their unerring judgment and they never seem to realize that there is a difference of about one-half in the price of an antique, or alleged antique, over an admitted reproduction. Sentiment has of course much to do with it and the belief that antiques have once reposed under the roofs of Colonial mansions has sold more than one freshly made imitation. I have heard people dreamily imagining powdered and brocaded dames sitting, in olden times, at mahogany desks that had really only received the finishing touches from the cabinet-maker two hours before.

One day a man more or less well known as a collector of antiques came to my shop and purchased a great many pieces of mahogany and oak furniture. As he was a most desirable customer the things were

shipped as soon as possible. In a few days the entire lot came back mangled almost beyond repair, for he had cut chunks out of every piece, exposing the green wood that lay under coats of clever staining. With the returned furniture came a request for the amount of the purchase to which I replied with alacrity. That, however, was my one accident of the kind and

I have often wondered how his suspicions were aroused. After the incident of the chopped furniture, I concluded that something must be done to prevent a recurrence of such a humiliating, if not to say dangerous experience.

It is a well-known fact that partially successful attempts have been made to antique woods by burying them in the earth but all methods of the kind are very unsatisfactory. Fritz, my chief fakir, hit upon a sure process in his many experiments and to-day it is impossible to tell by cutting whether the wood is old or not. Fritz came to me one day with two pieces of oak, one new and yellow the other as old and gray as an ancient shingled barn. He had made an air-tight box and had simply put a dish of ammonia and sulphuric acid in the bottom. The fumes had forced the antiquing clear through the wood. The success of the experiment justified the building of a larger box so we constructed one large enough to hold entire pieces of furniture.

A tray ran the length of the bottom and feed and drain pipes were placed at opposite ends. The front was hinged. We succeeded in making it air-tight and then gave it a test. In almost every instance the wood was antiqued all the way through after twenty-four hours, and a block of oak eight inches in thickness came out in forty-eight hours, as gray as a badger. Varnished woods were not noticeably



MAHOGANY SECRETARY

One of the most popular fakes known, as it is a copy of a secretary used by General Washington

The Confessions of a Fakir

changed for the grain of the wood was filled and of course resisted the fumes, but a chair antiqued in the box and then dissected failed to reveal any signs of youth. Oak antiqued by this process and then oiled and colored in the usual way is fully as beautiful as the truly old oak and is naturally more durable. Mahogany and the darker woods are greatly improved in color and of course defy detection.

Worm-holes stumped us more than once, for some customers insist upon having them in desks, (drawers) and the unexposed parts of furniture. Making them with a tool is slow work so the experimental Fritz devised a scheme by which he fondly hoped to cover himself with everlasting glory. Every Saturday afternoon he hies himself to the suburbs in quest of game, his trusty "pistol," a single barrelled shotgun, upon his arm. One Monday morning he arrived very early, carrying his gun and when I asked him what he expected to shoot in town he simply said that he was going to try an "exberiment." I thought nothing more of it until a muffled roar from the basement told me that all was not well. When I reached the spot there was more or less confusion. There stood Fritz holding the still smoking "pistol" and woe-fully contemplating two sixty dollar chairs the backs of which he had blown to splinters. I could not preserve the dignity that the occasion required, and burst into a roar of laughter, but experiments in regard to worm-holes ended with the wrecking of the chairs. Sometime afterwards I overheard a rather progressive salesman ask Fritz if he could not suggest a method of making worm-holes that would be simpler than boring them. Fritz put his lips close to the



MAHOGANY TABLE

The diligently sought ball and claw foot—a ready seller.

expectant ear of the youth and said in a stage whisper, "I guess the only way to do is to train the worms." Satinwood furniture, in the style originated by the Adam Brothers, James and Robert, architects in England in the latter part of the eighteenth century, is much sought after, for it appeals strongly to the feminine taste. It is very beautiful and very expensive.

The best satinwood comes from India and takes its name from the satiny sheen it has when polished. It is usually veneered over mahogany and after staining with a solution made from bichromate of potash it is slightly polished and then decorated by skilled artists. The decorative designs are usually medallions of classic

figures in color or Wedgwood surrounded by pearls and supported by festoons of draperies and garlands of flowers. The original furniture was decorated by such artists as Pergolese, Cipriani and Angelica Kauffmann. I have often been told that there is not one piece of original Adam furniture in this country but whether or not this is so I am not prepared to say. I am confident, however, that there is very little.

In the decoration of satinwood the best results are obtained by painting the medallions and supporting designs in rather brilliant color. When the painting is thoroughly dry a thin coating of clear shellac is put on and then the process of antiquing begins. Japan varnish is thinned with turpentine and enough mummy added to give sufficient depth of tone. This is then laid on very carefully with a soft brush. It requires much experimenting before satisfactory results are obtained but practice makes perfect and beautiful effects are



DECORATED SATINWOOD CHAIR
Eighteenth Century

House and Garden

produced by varying the amount of pigment in the varnish until the color glows through the antiquing. On medallions and all painting extended over a fairly large surface the antiquing solution must be rapidly brushed on and then blended with a sable blender. The garish colors take on a golden age and mellowness that cannot be produced in any other way. Some manufacturers of satinwood furniture use old tones in the original painting but their productions have a chalky, dead look and lack the luster of decoration painted first in clear color and afterwards antiqued. When the mummied varnish is dry, cabinet-makers take the work in hand again and polish the surface until it glows. The process is an extremely difficult one but the prices obtained make it worth while and there is always a market for work well done.

I recall one incident in connection with a very beautiful cabinet which will serve to illustrate the risks that manufacturers of antiques have to run. The cabinet was placed in the showroom and was sold the very morning it left the cabinet-maker's hands. In the afternoon another purchaser appeared and in less than a week we were making no fewer than seven copies of it. I made excuses for not shipping them at once and by increasing the working force managed to get each cabinet off in a short time. Of course there is the danger of people comparing their prizes and such things must be taken into consideration, but almost always the

purchasers live many miles from one another and never meet.

In shipping a satinwood table one day a medallion was badly scratched and the owner came down in a flurry, "Oh, it is terrible," said she "that priceless table is ruined." I asked her to send it back and let me engage an artist to touch it up, so with great reluctance and many misgivings on having to let it go out of her sight she consented. It is needless to state that the same man who painted the original medallion scraped it off and did it over again. The fair customer was compelled to admit, although much against her will, that she could not see the scratch but I could not convince her that the table was as good as new, or rather, old.

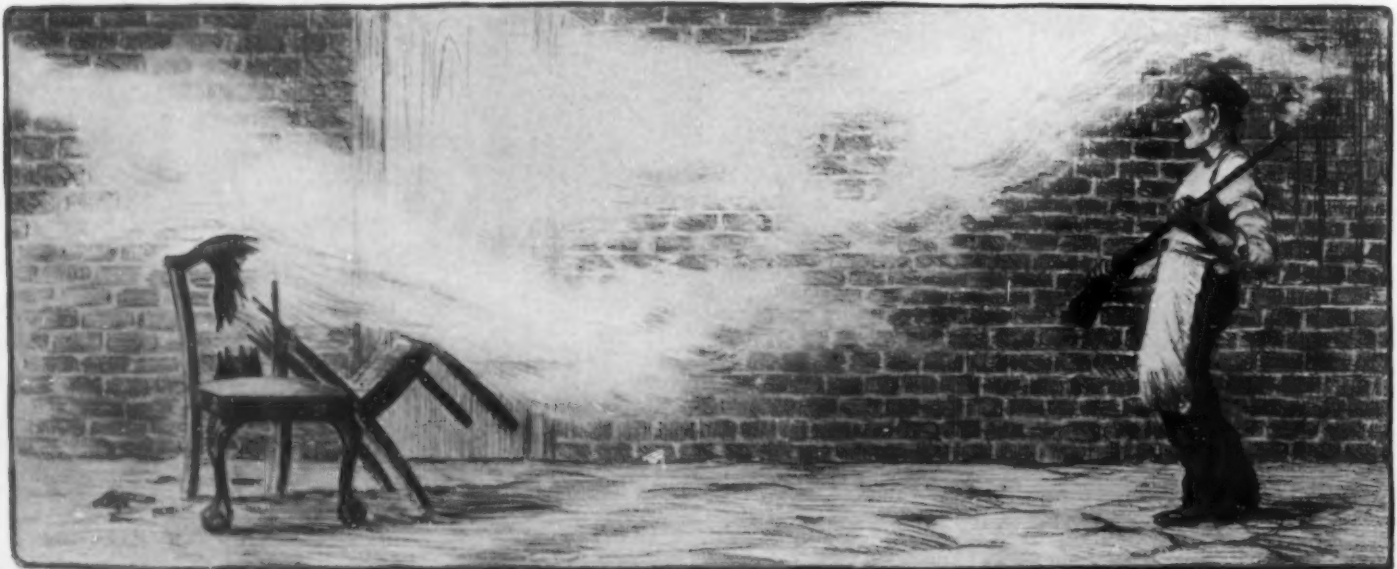
A complete list of the deceptions practised would fill a volume and prove an appalling record of falsehood and double dealing.

Some of the more common as well as some of the most clever methods employed to embarrass one's judgment have been touched upon above, and yet notwithstanding all that has been said and written, it would seem that the mind of the average collector refuses to assimilate the pertinent facts

clearly set forth. People will continue to buy alleged antiques as long as manufacturers put them on the market, for the thought that a piece of furniture is a reproduction takes away half its charm; but when a saffron-hued bill of sale is revealed upon opening the secret drawer of an ancient secretary, remember that the coffee may still be damp upon it.



MAHOGANY AND GILT
MIRROR



Winter Gardens in California

By HENRY KIRK

AT this time of the year when the green leaves and lawns of our Eastern country are going into winter quarters, and gardens and parks will soon be damp and dreary, there is a world of color and a perfect mass of bloom in the winter gardens in far away California. To be literal there is no such thing as a winter garden in California, for the roses there are in a state more or less of continual blossoming and the leaves are always green, but the same signs of the zodiac are in California calendars, and there is a period of the year that is termed winter no matter what nature of weather it may be. Whatever days may come in California, of wind or of rain, and no matter what changes may happen, the day of the garden is always at hand, and the variety and nature thereof is almost astonishing. The palm is the distinctive feature of the California garden. It is everywhere, the graceful date, the wide spreading fan. In San Diego, in Coronado, are some splendid specimens, and in Coronado gardening is at its best at this time of the year. There are great stretches of lawn, with olive and camphor trees while heliotrope and roses run riot. In the center of the big hotel is an open patio filled with palms and green grass. There is a fountain with lily pads upon the water, and pots of fuschia along the rim. A tropical bird hangs in one of the trees, and it is all very quiet and charming.

San Diego was the first stand of the Spanish in California and so San Diego may claim the oldest gardens. The Franciscans brought with them in addition to their bells and candles, a lot of seeds, of fruits and of flowers. They brought with them their remembrances of old Spain, oranges and olives, pomegranates, and the little pink roses of Castile. These they planted everywhere, from San Diego, to Santa Rosa, five hundred miles away and from these devoted seeds have come the gardens of California, the fruit and the bloom that have made the land another Canaan.

In the San Gabriel valley near Los Angeles are some adorable gardens with all the riot of the native California flowers, the rose, the heliotrope, geranium, magnolia, not the tiny Eastern variety, but a huge waxen, overpoweringly fragrant thing, in its glossy leaves like a monster pearl in a mass of mammoth emeralds. The geraniums climb to the tops of walls—they run along in hedges—they run wild. Their leaves are fragrant, and their blossom varies with their variety. The violet is the flower of the country and now is in all its beauty and perfection. You can smell it for miles, and in the San Gabriel valley, the odor scarcely ever leaves you. The roads

in the valley are lined with pepper trees, an exquisite tree with hanging fern-like branches, hung with little red berries giving out a pungent, woody smell. In shape it is like the weeping willow, and grows in about the same fashion. The garden hedges are sometimes of roses, sometimes of geranium or of box. Beyond the hedge are the palms and magnolias, more roses, more geraniums, and beds of camellias. Upon the porch-posts are climbing roses or honeysuckle. The violet is there in long luxuriant lines, bordering the beds, or in beds of their own with forget-me-nots beside them, and rows of Cecile Brunner roses. Over all is the clear blue sky, and beyond are the Sierra Madres with dabs of snow upon the summits. The air is soft and still and sweet with the smell of the violet and the rose, and above it all is the sun, the god-sun of the country.

In Pasadena things are upon a very elaborate plan. Pasadena is the place of big houses and of big hotels, of tally-hos and motor cars. It aims at a certain grandeur very different from the dear little air of San Gabriel. The houses are very pretentious and most of them, really beautiful. Many of them copy the old mission style with arched corridors and tiled roofs. Some of them have patios, little courts in the center with a fountain and long slender palms, an orange tree or two, and a scarlet pomegranate. There are plenty of roses in Pasadena, and they are used extensively in the garden schemes. But the people in Pasadena are there first for climate and health and amusement and not for the idea of developing the soil even if that development means a mass of bloom upon their window-sills.

Los Angeles is less interesting. There is not much there in the garden way aside from lawns and the inevitable palm. Sometimes there are a few orange trees about, but the orange may not be included in a purely garden discussion, and treating of flowers. Santa Barbara is one of the most beautiful spots in California, and Montecito, in the hills beyond, the most beautiful spot in Santa Barbara. Upon the hills of Montecito are villas and cottages built for the enjoyment of the sun and the soil, and not for frivolity alone. In Montecito are many mansions. There are bungalows and there are gorgeous houses with porches and towers and gables and huge windows, so huge that almost a hundred people might stand in some of them. There are terraces with Italian balustrades and Italian vases hung with trailing vines. There are formal gardens with Italian walls and water streaming into basins. Inside these formal gardens are clover lawns and papyrus plants, and there are

House and Garden

carved benches where Paolo and Francesca might have sat and read their tale of Guenevere.

There is one garden in Montecito that is specially beautiful. It has its towered house and its terraces, its balustrades and vases of trailing vines, and it has all the other things of beauty, riots of bloom, acres of it, bananas, palms and exquisite camphor trees, bamboo rods and slender poplars, but the spot supremely beautiful, is an altar to Narcissus. The beautiful god stands in bronze upon a pedestal against a hedge of laurel. A semicircular bench of veined marble starts from the pedestal, in the base of which is a dolphin head spouting a slender stream of water. This water runs through a narrow trench in the floor of the circle and falls over a short flight of steps down a long path lined with lilacs, into a round pool filled with water plants and gold fish. Olive branches hang over the sides of the benches in the circle, their silver and gray leaves in relief against the white stone. It is all upon the side of the mountain, which rises above the laurel hedge behind the figure. In front it falls away, down to the valley. Beyond is another range of hills and then far off, is the sea shining in the sun. Here is the god Narcissus in his own Greek air, and in his own Greek sun with a sky to look upon him like the sky above Olympus.

Any discussions of gardens in California would be incomplete without some reference to the old Spanish Missions. The plan of these missions was almost invariably the same and consisted of a group of buildings built about a great central court, the patio. In the center of the patio was usually a fountain and about it were planted the shrubs and trees dear to the heart of the missionaries, pink Castilian roses, geraniums, cypresses, olives and the fragrant orange. Then there was the palm in its variety, raising its delicate branches above the riot of bloom beneath.

Most of these missions are now in different degrees of ruin and desolation. San Juan Capistrano and San Fernando have been partially restored, and others are in line for rejuvenation, but of all the original twenty-one, the Santa Barbara Mission alone is as it was in the days of the padres, in the days of Father Juniperro it should be said, for the padres never left Santa Barbara. The mission has never been deserted, and so the dear old garden has never felt the damaging force of neglect.

About the sides of the place rise the walls of the mission buildings, on one side the church with its red roof and tall towers, and upon another, the arched run of the cloister. Slender cypresses rise to the eaves and cast dark shadows upon the brick floors of the corridors. Geraniums and roses tangle in the patio, and above them stand exquisite camphor trees and the long-leaved banana. Upon the rim of the fountain are pots of plants in bloom. The charm of the place is indescribable.

The most beautiful profusion of winter flowers in

California is to be found in the foot-hills and valleys around San Francisco. Nature at all times is more prodigal in this North than she is in the South where the scarcity of rain makes the earth less productive. Santa Rosa, in the Sonoma valley is the home of growing things. Here is the apogee of the rose. The gorgeous flower spreads over the walls and roofs of houses and hangs in almost barbaric profusion. Santa Rosa is the seat of Luther Burbank's operations and from this may be assumed that in Santa Rosa is a field for things that grow. In San Rafael, across the bay from San Francisco, is another flower-land where the winter garden is at its best. The little town is in a hollow of the hills and is protected from the winds that blow in from the sea. It is a sort of summer cottage colony of San Francisco people, Californians who know the possibilities of their own soil and so make the most of them. Here in San Rafael are tons of roses, the roses of lingering summer, great Gold of Ophir that smother roofs and chimneys in an ecstatic embrace of glory and perfume. Lilac hedges along the roadsides are tipping themselves with purple promises and in the air is all the sureness of a fulfilling promise that gives you something delightful while you wait for a realizing that is scarcely less beautiful than the promise itself.

In Mission San Jose, near Oakland, is an avenue upon an old estate that is lined for two miles with olives. There are palms in the old garden finer than any in California. There is a long swimming pool bordered with roses, and from January to January there are always pink rose-leaves in the water. But Del Monte—there is the perfection of gardening in California. It is more beautiful than the heights of Monte Carlo, and so it is more beautiful than any place in all the world. It is a great park covered with California oak and pine. Lawns stretch away acre upon acre, and here are the vines and the blooms of the land. Here are the growing things that make California a world apart. From the lakes in the East the swans have vanished but here in Del Monte they never leave the water. They are always floating about like white spirits of dead princesses.

But, spring or winter, there is not much difference in California—it is summer always. These gardens in the long country between San Diego and Santa Rosa, vary but the breadth of a flower. It is a living earth that never dies, and never becomes bare. There is no freezing and there is no cold that kills. There are always rose-leaves in the pool in the old Spanish garden, and the olives beside the bronze Narcissus in Montecito are continually green. The roses hang from the house-tops to-day, to-morrow—as they were hanging yesterday. The geraniums are fragrant perpetually and the palm trees never die. There are green leaves forever and ever, and a living earth, and always and always, the great god-sun, in the god-blue sky!



Made at Williamsbridge for the Chi Phi Chapter House, at Ithaca, New York. Notice the woven mark of the Baumgarten atelier

What Are Tapestries?

By GEORGE LELAND HUNTER

PART II.

IT is not necessary to go to France to see tapestry looms in operation. At Williamsbridge on the Bronx are twenty-five looms and sixty weavers, established there by the late William Baumgarten. Among Americans for whom tapestries have been woven there are P. A. B. Widener, W. L. Elkins, Mrs. Elliott F. Shepard, W. W. Harrison, D. B. Wesson, Jacob H. Schiff, Governor Murphy of New Jersey, the Rhode Island State House, James L. Flood, Charles M. Schwab, Oliver Harriman, Jr., Mrs. C. P. Huntington, Mrs. Marcus Daly, J. Pierpont Morgan, Andrew Carnegie, William Rockefeller, Mrs. Vanderbilt, John D. Crimmins, Rudolph Spreckels, Marshall Field, George S. Isham, Harold McCormick, W. B. Leeds, Charles T. Yerkes, F. W. Woolworth, Mrs. Herman Oelrichs.

The Baumgarten exhibit received a Grand Prize at the St. Louis Exposition, and the tapestries woven at Williamsbridge are inferior to none.

The manager of the atelier is M. Foussadier, who was foreman at the Royal Windsor Tapestry Works established in 1876 under the patronage of the Royal Family. This enterprise collapsed in 1887 as the result of too many large-salaried artistic directors. In 1893 M. Foussadier came to New York on the invitation of Mr. Baumgarten and set up one small loom in the shop at 321 Fifth Avenue. The first piece of tapestry produced was a chair seat, still in the possession of the Baumgarten family. The second piece, a duplicate of the first, is in the Field Museum at Chicago.

Other looms in operation to-day are those at Merton in England; at Paris, Aubusson and Felletin

in France; at Berlin, Germany; and many individual as well as school looms in Sweden, Norway and other European countries. At the Paris Exposition of 1900 modern tapestries were exhibited from Hungary, Norway, Sweden, Germany, Servia, Italy, Finland, Roumania, Greece, and Austria. Some of these were woven on high-warp looms.

The only non-French tapestries to receive a Grand Prize at this Exposition were six designed by Burne-Jones on the subject of the Holy Grail, and woven at Merton in England, on the high-warp looms established in 1881 by William Morris. It is interesting to note that Morris painted the first cartoon and wove the first tapestry with his own hands. I saw the cartoon last year in the shop of Morris & Co. of London. The atelier is still under the supervision of Mr. Dearle, who was with Morris from the beginning and who designed many of the floral and verdure details of the tapestries, and was responsible for the coloring of many, the cartoons of Burne-Jones being in a tinted wash without the slightest color suggestion.

Morris ranked tapestry as the "noblest of the weaving arts" and sought the effect of ancient arras. Contemporary Gobelin work he despised as "no longer a fine art, but as an upholsterer's toy." He wished the figures to be "arranged in planes close to one another, and the cloth pretty much filled with them, a manner which gives a peculiar richness to the designs of the first years of the sixteenth century, the opposing fault to this being the arrangement of figures and landscapes in a picture proper, with foreground, middle distance and distance," which gave, he thought, "a poor filled-up look."



TAPESTRY FROM THE FAMOUS SERIES, THE LADY AND THE UNICORN

The first important tapestry executed at Merton Abbey was the Goose Girl, a panel designed by Walter Crane. At the Arts and Crafts Exhibition of 1888 were shown two verdure tapestries the Woodpecker and the Forest, the foliage and flowers by Morris and Dearle, the fox and lion by Philip Webb.

Important tapestries, the figures of which were designed by Burne-Jones, the decoration by Morris or Dearle, are: The Star of Bethlehem in Exeter College Chapel; the Seasons, and the Angeli Laudantes, in the Victoria and Albert Museum.

These resemble the ancient arras in texture, having from ten to sixteen warps to the inch, while the modern Gobelin tapestries have from twenty-two to twenty-five, and Beauvais and Aubusson furniture coverings sometimes as high as thirty.

A famous English tapestry atelier in the seventeenth century was that established at Mortlake by James I. in 1619. The royal decree giving Sir Frances Crane the exclusive right for twenty-one years to make tapestries in England was based principally on the agreement that Henry IV. of France had made a few years before with De Comans

and De la Planche. An ancient manuscript copy of the original decree is still in existence.

Through the efforts of the King some fifty tapestry weavers were procured from the Netherlands, and tapestries were commissioned by the King, the Prince of Wales (Charles I.), the Duke of Buckingham and the great nobles. About 1623 the services of the painter Francis Cleyn were secured for one hundred pounds a year. He was connected with the atelier until his death in 1658 and his signature is found woven into some of the tapestries. Important tapestries woven at Mortlake are: the History of Vulcan and Venus, the Twelve Months, the Four Seasons, the History of Hero and Leander, Diana and Callisto, the Horses, the Story of Achilles by Rubens, the Acts of the Apostles by Rafael with borders by Van Dyke, the Story of St. Paul. The

original cartoons of the Apostles painted by Rafael for Pope Leo X. were used at Mortlake, having been acquired for the purpose by Charles I. at the suggestion of Rubens. Seven of the ten cartoons are now on exhibition in the Victoria and Albert Museum at South Kensington. Many of the Mortlake tapestries are now in the French *garde meuble*, having been sold off by the Commonwealth, 1649-53, with the rest of Charles I's magnificent collection.

The inventory of these royal tapestries is reprinted by Mr. Thomson from the Harleian manuscript in the British Museum. Among interesting items are: Five pieces of Arrass hangings of King David, containing in all 331 elles and one-half, at £ three per elle Flemish; nine pieces of Arrass of Vulcan and Venus, in all containing 435 elles at £ three per elle; nine pieces of St. Paule, 613 at £ five; ten pieces of Julius Cæsar, 717 elles at £ seven per elle; five pieces of Flower Deluces being Arrass of Hampton Court, containing in all 110 ells and one-half; one little piece with Grapes; one piece of Jacob; one old piece.

The Mortlake industry never flourished again and in 1703 the property was converted to other uses.

What Are Tapestries?



Part of one of the famous David and Bathsheba series at the Cluny Museum. Woven on a high warp loom in Flanders in the reign of Louis XII. at the end of the fifteenth century. A magnificent series of ten, enriched with gold and silver, that belonged successively to the Duke of York, the Marchese di Spinola and the Serra family of Genoa.

House and Garden

In the Middle Ages the city of Arras, a part of France after its capture by Louis XI. in 1477—which put an end to tapestry weaving there—but before that in Flanders, became such a famous center of tapestry production as to give its name to the pictured fabric. Tapestries are still called *arazzi* in Italy and *arras* in England. Who does not remember in Hamlet how Shakespeare describes Polonius as eavesdropping behind the arras and stabbed through it?

From early times the weavers of Gaul and the Netherlands were renowned for their cloths. Pliny in his Natural History says that they rivalled the weavers of Babylon and Alexandria. The most famous among them were the *Atrebat*s whose name during the ages got abbreviated into Arras. It is chronicled that in the year 795 the abbot of the St. Vaast near Arras employed magnificent tapestries for the decoration of the church of the abbey. An inventory of the property of the same abbey made between 1155 and 1188 enumerates a number of tapestries. A hall of the abbey devoted to the sale of tapestries is mentioned in 1250 and in 1333. In 1313 the Countess of Artois ordered six tapestries made at Arras (*de faire faire six tapis à Arras*), and about this time the Lady of Cassel paid twenty livres, six sous Parisian for a tapestry made

at Arras. At this time the use of tapestries was general and a "chamber" of tapestries meant bed canopy, dossier or head piece, and bed cover, together with *portières* and wall hangings. In 1385 Jehan Cosset supplied the Duke of Burgundy with

a gold-worked tapestry of the History of St. John, and a History of the Vices and Virtues. One of the largest tapestries ever made was woven at Arras about 1386 by Michael Bernard. It celebrated the battle of Roosebecke, and contained 285 square yards, and was so unwieldy that the Duke had it cut into three a few years later.

However, tapestry weaving in the fourteenth century was by no means confined to Arras. In Paris in 1302 ten tapestry weavers of the *haulte lisse* were admitted into the corporation of *tapissiers*. In 1363 Nicolas Bataille of Paris sold six tapestries to the Duke of Burgundy and in 1376 one of the History of Hector to the Duke of Anjou for 1000 francs. His name also appears in connection with other important sales but his fame as a master weaver rests chiefly on the Apocalypse series that is still preserved in the cathedral of Angers. The set was designed according to the register of the treasury of the Dukes of Anjou, by Hennequin de Bruges, the king's painter. There were many tapestry weavers in England in



MADE AT WILLIAMSBRIDGE AFTER THE ORIGINAL BY BOUCHER

What Are Tapestries?



FROM THE SERIES OF TAPESTRIES AT THE CATHEDRAL OF ANGERS ENTITLED "THE STORY OF SAINTS GERVAIS AND PROTAIS"

the fourteenth century. As in the thirteenth century d'Arras (of Arras) is a common surname. The tapissiers of London received a charter in 1331. In 1344 Edward III. instituted an inquiry into the London tapestry industry (*de inquirendomistera tapiciariorum*). In 1392 the Earl of Arundel bequeathes to his wife a chamber set of tapestry recently made in London—blue tapestry with red roses and armorial bearings.

Tapestry weaving continued general in Western Europe during the fifteenth century, but in the sixteenth century Brussels succeeds to the position of leadership left vacant by the ruin of Arras, and Gothic designs are supplanted by those of Renaissance character. At Brussels were woven the famous Acts of the Apostles designed by Rafael for Pope Leo X. and already mentioned in connection with Mortlake. The tapestries were ten in number—the Miraculous Draft of Fishes, Christ's Charge to Peter, Peter and John at the Beautiful Gate of the Temple, the Death of Ananias, the Martyrdom of Stephen, the Conversion of Paul, Elymas the Sorcerer struck with Blindness, the Sacrifice at Lystra, Paul at Philippi, Paul Preaching at Athens—all about 15 feet high and averaging 42 feet long. The weaver was Peter Van Aelst, whose artistic adviser was the Flemish painter Bernard Van Orley. In 1519, only

four years after he received the cartoons, he delivered the completed tapestries. They are estimated to have cost the Pope about \$150,000. They were so much admired that during the next few years Van Aelst received orders for the duplicate sets that are now in Madrid, Berlin, Vienna, and Dresden.

During the seventeenth century designs of Rubens were much used, especially his History of Achilles, History of Ulysses, Triumph of the Church, History of Decius. The scenes of Teniers were also popular.

During the eighteenth century the glory of Brussels disappeared. But in the year 1700 there were still nine master weavers with fifty-three looms and 150 workmen. In Brussels were woven the Victories of the Duke of Marlborough for Blenheim Palace. Imitations of Gobelin tapestries were common. One of these is the Brussels tapestry sold to Robert Goelet at the Stanford White sale for \$10,500. It was made by Daniel Leyniers and, by comparison with the prices of the 1901 De Somzée sale in Brussels, should have sold in New York for at least \$15,000. In future numbers of HOUSE AND GARDEN, I shall discuss at greater length the ways of distinguishing a Gobelin from an Aubusson, an Arras from a Brussels, a Coptic from a Peruvian and all from imitations of them.

The Care of the Lawn

By ROBERT H. STERLING

THE chief horticulturist of the Arlington Experiment Farm, near Washington City, says that the greensward is the canvas upon which all architectural and landscape effects are produced.

As the lawn is now to go into "winter quarters" it should receive proper treatment in the way of a mulch of well-decomposed stable manure, not heavy enough to disfigure or mar the plot, but so fine and completely decomposed that it will be carried beneath the surface by the rains and snows of the winter. If this is not done it should be treated to a top-dressing in the early spring of fine-ground bone at the rate of one thousand pounds to the acre.

The extent of a lawn matters little—whether it is a few square feet at the side of the steps leading to the brownstone front of the city dwelling or the more spacious surroundings in villages and suburbs—its inherent qualities are the same, and its intrinsic worth is determined by its character and the manner in which it is kept. Green grass is not only of great esthetic value but it is also of great economic value. It is Nature's balm and healing for all erosive scars, and it is the soothing effect of Nature which comes from well-kept greenswards that makes them so congenial. Man likes to get his feet upon the soil, but better still upon the soft, yielding turf.

A lawn is the accompaniment of every effort to beautify the surroundings of an abode. The increase of interest in suburban and rural life has caused a corresponding increase of interest in matters pertaining to the making and maintenance of lawns. Suburban railways and electric lines into the country, and the return to the natural way of living are all powerful factors in creating interest in lawn surroundings. To make a lawn beautiful as well as useful is of primary importance. Its beauty depends upon the contour of the land, the color and texture of the grass, the uniformity of the turf, and the manner in which it is kept. The use of the lawn is to provide a suitable setting for architectural adornment and landscape planting. When working with small areas effort should be made to give the lawn the greatest extent possible. A convex surface tends to give the effect of increased size, while it is seemingly diminished by a concave surface. The extent is amplified by preserving as large areas of unbroken greensward as possible. Hence, trees and shrubs should be used upon borders or margins rather than a promiscuous dotting.

The ideal soil for grasses best suited for lawn making is one which is moderately moist and contains a considerable percentage of clay—a soil which is somewhat retentive of moisture, but never becomes excessively wet, and is inclined to be heavy and

compact rather than light, loose and sandy. A strong clay loam or a sandy loam underlaid by a clay subsoil is undoubtedly the nearest approach to an ideal soil for a lawn. If Nature has not supplied an approximate to one or the other of these types, the deficiency should be supplied by artificial means which can be done by a little well-directed effort and at a nominal cost.

Only such grasses as are capable of making a close turf are best for lawns. Those grasses which have creeping rootstocks, short joints, and produce long, narrow leaves in abundance about the crown of the plant are most desirable. Besides this a desirable lawn grass should possess a pleasing color which does not change decidedly from season to season, is drought resistant, responds quickly to a change from winter to spring and bears repeated clippings. As the requirements are exacting, it is not surprising to find the list of such grasses a limited one.

Kentucky blue-grass is the great lawn maker for all that section of the Atlantic coast region north of Washington City and for the Allegheny region as far south as Northern Georgia where the soil is retentive and rich, and where there is an abundance but not an excessive amount of moisture. For the lighter soils in this region and where precipitation is greater, such grasses as redtop, Rhode Island bent grass, and white clover are better adapted. Upon light soils found in the States south of the latitude of Washington, a mixture of white clover and blue-grass produces excellent results. Korean lawn grass is a maritime grass from Asia and Australia, and is proving of value along the seacoast from Charleston, South Carolina, southward. It thrives well in the latitude of Washington, but the leaves are not hardy and assume a light straw color in winter. Seashore lawns are each year becoming of more and more interest because of the great number of residences which are being established along the Atlantic coast from Maine southward.

The successful establishment of a lawn depends upon the careful preparation and fertilization of the soil, the selection and planting of appropriate seed, the keeping of the plants in a luxuriant, vegetative condition and never allowing them to seed. The frequent use of the mower is essential, and a general plan of keeping a lawn clipped to a height of two inches is a very safe one to follow. Before growth has advanced to any considerable extent each spring, the lawn should be gone over with a heavy roller so as to embed any of the grass roots which may have been loosened by frosts and to reduce the surface to a uniform condition.

Service Rooms of Modern Homes

By ERIE L. PRESTON

IT is a singular and lamentable fact that the service rooms of the modern house have received so little serious thought and study from the architect. True, the esthetic possibilities are not so plentifully present as in the master's portion of the house, but the opportunities for making life more worth the living for all who may dwell within its walls, be it master, mistress or servant, are so numerous that it is difficult to understand why they have not long since been more extensively exploited and considered from every possible point of view as among the absolute necessities.

Strange as it may seem, this branch of home-building has been the last to feel the effects of the wave of terror that bacteriologists have set in motion, and none too soon either, against the too unsanitary conditions which were wont to surround the kitchens, pantries and laundries of our houses.

The very places in the establishment where it was easiest for germs to lodge and thrive, owing to the prevalence of dampness, heat and in many cases lack of sunshine, seem to have been the ones last considered in the great movement towards more perfect hygienic and sanitary surroundings, in every department of our domestic life. While great progress has been made in the modern sanitary bath-room, there is yet much to be desired in the planning and equipment of the kitchen and pantries. The progress so marked in the one has been conspicuous by its absence in the other. Open plumbing and modern labor saving and hygienic devices should be installed in every kitchen, pantry and laundry, of any home that is to house a family which lays claim to keeping abreast of the times or to be "up" in topics of current thought or scientific discoveries.

In planning the service department it should be borne in mind that an easy access to this portion of the home should be had by tradesmen without interference with the approach to the main entrance of the house. The delivery of supplies can thus be made without

inconvenience at any hour of the day. In the two illustrations depicting this point it will be found that provision has also been made for a generous breathing space for the servants where they can enjoy as much privacy as desired, and yet get the full benefit of the refreshing atmosphere that flowers, green grass, shrubbery and trees always give.

THE SERVANTS' HALL.—Convenient to this rear entrance should be the servants' hall—a room devoted to the use of the help, in which their meals are served and where in their leisure hours or minutes an opportunity for rest is given among surroundings more pleasant than those afforded by pots and kettles or sinks and ranges. A few books or magazines, an easy chair or two will well repay the investment.

The size of the "establishment" will in a measure govern the general arrangement of the service department. Where a retinue of servants are employed a very different lay-out will be required than where the menage is conducted on more simple lines.

THE KITCHEN.—Conditions governing in the kitchen of to-day are vastly different from those of our forefathers. The old brick oven and wood stove have been supplanted by the coal and gas range or by the electric current. The gas range, owing to its great convenience, should be installed wherever gas is available. It consumes fuel only when in actual use. It is easy to regulate the amount of heat independently in any of the several parts—the oven, the broiler or the top plates. The same is true of electrical cooking apparatus.

In the kitchen much heat and many odors originate. To prevent these passing into other parts of the house, ample and positive ventilating facilities must be provided. This may be accomplished by having the smoke flue large enough to contain within it the ventilating flue with which the range hood is connected—the heat of the smoke in case a coal range is used will insure a very perfect "pull" of the hot air and odors through the ventilating flue.



SERVICE ENTRANCE OF A CITY RESIDENCE—LARGE GROUNDS



THE SERVANTS' HALL

Pleasant surroundings—productive of contentment

The windows should also extend well up to the ceiling and cross circulation secured if possible. To prevent odors from penetrating to the other parts of the house there should be at least two doors separating the rest of the house from the kitchen department. These should each be well equipped with automatic closing and check valve. The sills of the windows should be not less than three feet and ten inches above the floor line to allow sufficient height for sinks, tables, etc., to be placed under them.

Make the kitchen as compact as possible and arrange the various fittings so that the necessary work may be accomplished with the fewest number of steps. This results in much time being saved and brings to the domestic in charge more serenity and contentment, which condition is soon reflected in the additional general comfort of every member of the household.

When it comes to the selection of fittings and the general finish of the kitchen department every housewife will have some very definite ideas of her own which the architect will always be glad to receive. If the American housekeeper realizes, as our European sister has done, that the tiled kitchen is not a fad, a fancy, or a mere style, but on the contrary, a positive hygienic necessity, she will not rest until this sanitary precaution has been taken in her own kitchen. Every day animal and vegetable matter and other foreign substances are spattered or spilled upon the floors and walls of the kitchen and butler's pantry. Much of this is absorbed by wood and passes beyond the reach of the scrubbing brush and

soon develops countless colonies of disagreeable and dangerous germs. It is impossible to see these microorganisms and it is also impossible to wash them out of the wood; but their presence is none the less positive and their effect none the less pernicious. The kitchen, butler's pantry and the laundry should be tiled. Then all foreign substances which become deposited in the floors and walls can be removed by a simple washing. The work of the housekeeper is a constant struggle against dirt, whether it be the ordinary dust which covers the tables and paintings in the drawing-room or the insidious and dangerous germs that are propagated in the kitchen. The reputation and pride of the housekeeper demand that every part shall be neat and clean; but the health and perhaps the very life of the members of the family demand that the kitchen shall be sani-

tary, beyond the shadow of a doubt. So important is this now considered that nothing but the inability to incur the additional expense is considered an excuse for its omission.

In selecting a sink from the varied line offered for the kitchen, a heavy one of iron, porcelain lined is about as satisfactory as any to be found. True, it will chip in time, if the iron pots and kettles are dropped or thrown into it constantly, but with proper care it will give the best of satisfaction and can be renewed without much cost after a few years' service if it becomes disfigured. The soapstone sink finds much favor with many because it is not easily injured, but its appearance is not so cleanly.

This also can be said of the galvanized and



THE SERVANTS' HALL

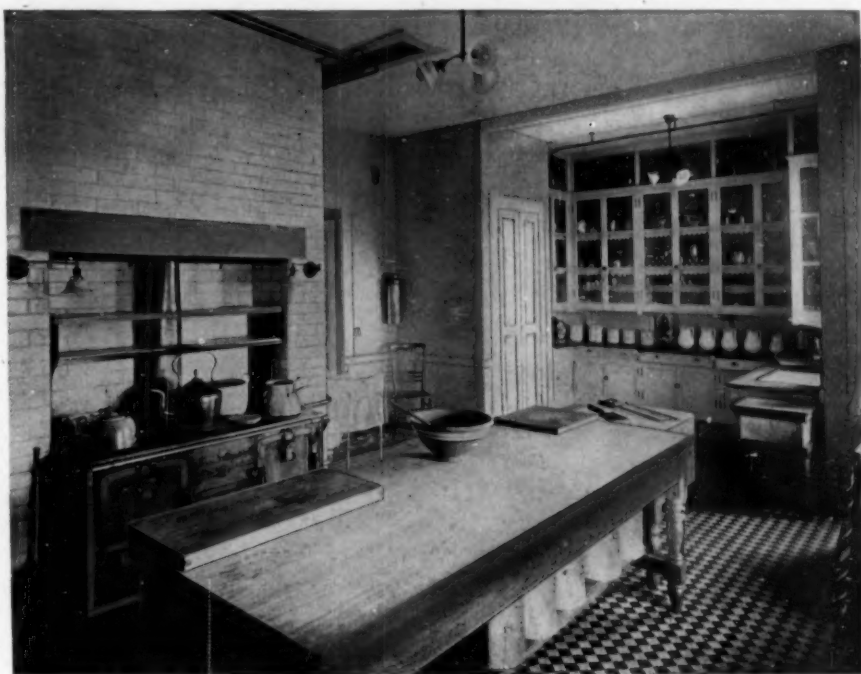
The help is given thoughtful consideration

Service Rooms of Modern Homes

plain iron sinks. Whichever one is selected it should have an overflow, and a plug stopper, and the waste should be protected to prevent solid particles of refuse passing into the waste pipes. The large quantity of grease carried by the water from sinks of this character soon accumulates in the waste pipes and if not provided against ultimately clogs them completely. Hence, in their installation every precaution in the way of clean-outs, grease-traps, etc., should be provided.

The vegetable sink should be an enameled one supplied with both hot and cold water and provided with an inner removable wire basket so that the contents can be removed with one operation and can be drained without handling.

In every residence kitchen a good coal range will undoubtedly be installed as a sort of stand-by in case of accident to the gas range or the electric current. Whether it be a French pattern "built in" or the more adjustable American movable article, a wide variety to select from will be found and the good points of each will be thoroughly dilated upon by the dealers—suffice it to say, that a heavy solid one, as free from ornamentation as possible, will prove the most satisfactory in the long run. In gas ranges the variety is not so great, neither is the danger of disappointment so markedly present. They are now made where the oven and broiler are placed up above the top plates and one can see what is being accomplished therein with ease and comfort. Electric cooking devices have been proven out so thor-



A WELL-ARRANGED AND WELL-EQUIPPED KITCHEN

oughly that the experimental stage has long since been passed. Like gas, it is clean; but unlike gas, it is odorless, which is a very great desideratum. Besides being possible to do with electricity all that can be done by gas it also makes it possible to simplify many of the routine operations of the kitchen and pantry. The polishing machine for silver-plate, knives, etc., the coffee pulverizer or grinder and the vegetable or fruit peeler and slicer—turn a switch, and the operation is already well under way.

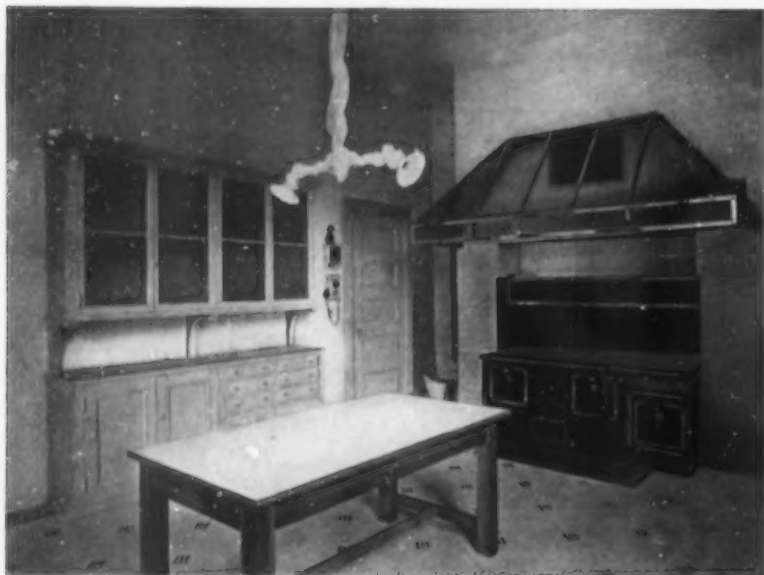
When it comes to water heaters the architect will supply the best advice as they pertain to and are made a part of the general plumbing system. A separate heater (but which can be worked also in conjunction with the coal range if so desired) gives a most satisfactory service with the use of a minimum amount of fuel.

Various dressers with counter shelves having solid doors below and shelves above having glazed doors should be provided. These, as well as the fixed tables, chopping block, etc. will all be in accordance with ideas expressed by the mistress of the house to the architect.

THE POT CLOSET.—While some of the utensils having most frequent service will find hanging space near the range, many of the pots, kettles, etc., for special purposes and for only occasional use will have to find repose in a closet. Wide shelves on one side will be covered with tin or galvanized iron which the black or sooty bottoms cannot mar. Here also will be kept the roasting and baking pans. Against the opposite wall which has been lined with tin or galvanized iron will hang the



A SIMPLE HYGIENIC KITCHEN
Floors and walls of tile



A KITCHEN WITH WALLS FACED WITH ENAMELED BRICK
French range with a hood which admits light

skillets, the gridirons and the various sized and shaped stewpans. This closet should have an outside window if possible for both light and ventilation.

THE COOL ROOM OR STOREROOM.—This room should be located on the coolest side of the house and away from the kitchen or other chimney. It should be supplied with shelves, on one section of which doors covered with fine wire cloth are placed—another section will have glazed doors in front of the shelves, while under a window will be the pastry table under which are the tilting flour bins. We advocate a piece of heavy plate glass for the top of the pastry table, the edges should be ground and it should lie on a double piece of heavy white cotton flannel or white felt.

The glass will not absorb grease or acid as marble will do and is easily kept clean. Renewal of the flannel or felt can be made at any time. This storeroom should be located so that the refrigerator in it may set against an outside wall or the rear porch, or a passage way, so that it may be loaded with the ice from the outside without its having to be carried through the kitchen or any part of the house.

Manufacturers of all first-class refrigerators will supply them of any size required and with doors for rear loading in such location as the architect may designate.

THE BUTLER'S PANTRY.—In the equipment of this room many conveniences can be installed to facilitate proper serving of the meals. A plate warmer and a steam table will be found indispensable to the successful handling of a course dinner, while on the opposite side an ice box for water and other liquid refreshments is necessary. In this room also should be set up the polishing buffers for

silverware and knives. The counter shelves are frequently covered with plate glass which, while clean, is apt to cause more breakage than would occur if the hard wood shelf were used. These are matters of taste which every housewife will solve for herself. On the question of sinks for butler's pantry there will be found a varied line to choose from. Where the fine china, glass and silver is to be washed, some claim that the "planished copper" oval sink is the most satisfactory, because of its more flexible quality and consequent less breakage of china and glass to be charged against it. Others prefer the porcelain sink, having a wooden slat frame in the bottom or a perforated rubber mat. Either of these devices would seem to overcome the objectionable features while permitting the use of a sink which most certainly looks better and really is more sanitary and more easily kept clean.

THE LIGHTING.—The matter of lighting in the kitchen and pantries is an important one. The fixtures should be so placed that the light is evenly diffused and so that no shadows are cast upon the range, sinks, serving or work tables. Every closet where supplies or utensils are kept must be supplied with gas or electric light. If the latter, an automatic device should be installed which will turn on the light as the door is opened. Whenever possible such closets should have an outside window.

The fixtures should be without ornament so that they can be easily cleaned, as the moisture and smoke incidental in the culinary department soon coats them with a film which must be frequently wiped off.

THE LAUNDRY.—The first requirements of the



A LIGHT KITCHEN WITH COMPLETE APPOINTMENTS

Service Rooms of Modern Homes



A WELL-PLANNED, WELL-EQUIPPED AND WELL-LIGHTED BUTLER'S PANTRY

laundry are light and ventilation. Both cross light and cross circulation are desirable to dispel the rising steam and moisture and to afford good light for the ironing tables. The floors should be of tile and the walls should be wainscoted with it to a height of at least five feet.

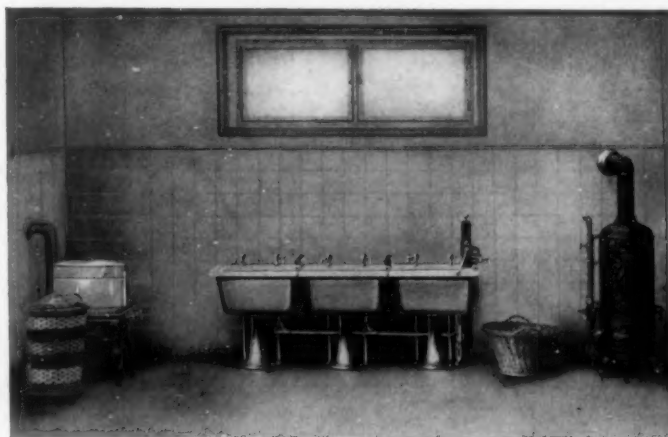
The solid glazed earthenware or solid porcelain tubs are the most desirable. The iron enameled ones if chipped will rust and if the clothes are allowed to soak and come in contact with this "damned spot" its corruption will be transmitted to the dainty fabrics. The waste from laundry trays, next to that from the kitchen sinks, gives more trouble than any other, owing to the large amount of soap and grease held in hot solution which hardens as soon as it strikes the cold pipes and trouble soon results. An intercepting grease-trap must be used and clean-outs placed at all possible points. The size of the waste pipes for these fixtures as well as the kitchen sinks

should be large, to facilitate cleaning and to defer as long as possible the day when they will be entirely clogged.

A water heater for the laundry alone is usually provided, so that the large quantity of hot water being constantly drawn will not deprive the other portions of the house of the usual supply.

A small stove for boiling the clothes upon is necessary. These are made in combination for this purpose and for heating the irons. Various drying apparatus is available. The one which is most free from odor and fire-risk should be installed. The ones that depend upon heat generated by electricity would seem to be ideal. The electric irons are also very convenient and their use relieves the laundry of the heat of the stove, which in the summer is bound to be objectionable.

SUMMARY.—Every residence will produce its own planning and structural problems which will have to be solved by the architect.



A TILED LAUNDRY



A PERFECT BUTLER'S PANTRY—A PLACE FOR EVERYTHING, EVERYTHING IN PLACE



A COMMODIOUS BUTLER'S PANTRY AND SERVING ROOM



THE SERVICE ENTRANCE OF A SUBURBAN RESIDENCE

Every owner will have ideas which are his own which he will desire to have incorporated. Every housewife will have in mind certain devices and certain conveniences which she has seen somewhere and which she feels she must have, or her establishment will not be complete. To bring these, sometimes widely diverse conditions, suggestions and ideas together harmoniously is not always accomplished successfully. The architect, however, if given time will usually arrive at a satisfactory compromise, even though he may fail to find a perfect solution

of the matter. It may be well to recapitulate the several points which should receive the most careful attention in the planning and equipment of the service department.

First. The general arrangement and the relative positions of the several rooms with reference to each other and to the ease and facility of accomplishing the work.

Second. The ventilation and lighting of the various working portions.

Third. The use of tiling on floors and walls and the elimination of wood as much as possible.

Fourth. Intelligent care in the selection and expert knowledge in the installation of all fixtures of the several kinds to be used, so that those most approved of by sanitary experts and giving the greatest efficiency may have preference.

The expenditure of money in the culinary department counts for more in the saving of labor, time and temper than in any other part of the house. Perfect appliances installed in a kitchen built upon a thoughtful plan, goes a long way towards eliminating the troubles attributed to the "domestic."

With these points fully and carefully studied before the final drawing of the plans and preparation of the specifications, little chance will remain for disappointment or complaint from either master, mistress or maid.

Rugs Made to Order in the Orient

By RICHARD MORTON

WE Americans in the nineteenth century were so proud of our machinery and its power to multiply, that we came almost to be proud of being able to buy "store clothes." Ready-made was the order of the day and "bargains" were bait at which the rich nibbled as well as the poor. Competition was supposed to be the life of trade and not how good was the eager question, but how cheap.

Happily Europe has reacted decoratively and artistically against our influence, and we ourselves are beginning to comprehend what the reaction means. Makers of useful objects for the home are awakening to the new demand for beauty. Even the manufacturers of steam radiators are attempting—though unsuccessfully as yet—to combine beauty value with use value. In Persia the influence of machine methods has hardly been felt at all; in Turkey but little. This is apparent in the Oriental rugs that come from these countries.

Formerly it was necessary to select Oriental rugs from the stock of some merchant; and if the size was large, or the shape unusual, or the coloring desired was uncommon, it was often impossible to find anything suitable.

The demand for large Oriental rugs has now so stimulated the makers that sizes up to 35 x 50 can be seen in great variety in New York showrooms. The shapes too have adapted themselves to American needs when American needs are rectangular with length from one quarter to one half greater than the width.

But it occasionally happens that an interior calls for a large rug twice as long as it is broad, or with curved ends, or without center field. And it often happens that for some particular decorative scheme, an original design in original coloring is imperative.

That is when the new opportunity to have rugs made to order in the Orient is appreciated. It is no longer necessary to use the "scoured" wool of Europe and America, or to trust to machine looping and aniline dyes. The real thing—Persian wool dyed with Persian vegetable dyes and knotted by hands that inherit ancestral skill—can be secured at prices that are surprisingly low, when we consider that 60 per cent duty has to be paid to let the foreign product pass the customs inspectors. A 9 x 12 in coarse weave and solid color, with deep pile, sells here for only \$135. Finer weaves with more intricate design run up to \$1,000 for a rug of the same size. And accurate reproductions of some of the Persian hunting rugs of the sixteenth century cost still more. But the value is there—the permanent value—the value that makes European museums hungry after antique specimens and that will make American museums also

hungry, when art sense is more highly developed. The wool is grown on the backs of sheep that have been bred for centuries to grow the wool most suitable for rugs. The yarn is dyed with vegetable dye by dyers who understand how to make it set without destroying the life of the wool. In Europe and America it is the usual practice to employ all the art of the chemist to assist in extracting the lanolin or oil that fills each scaly woolen tube. Only then can the wool be made to absorb the aniline dyes. This process kills the staple, for the oil is the life of the wool. Without the oil the wool is harsh to both eye and finger, and has to be oiled up after dyeing to give it even a transitory lustre. Other materials may not be injured by aniline dyes. At any rate so much is claimed in their behalf. Wool is destroyed by them. Stuffs that might last centuries if vegetable dyed, wear but a few years and are not pleasing while they do last. To purchase them is to waste money. The master weavers not only inherit much from the traditions of the past, but devote such a large part of their efforts to reproducing masterpieces that they acquire by practice the most intricate technique of antiquity.

At this point I should like to quote Sir C. Purdon Clarke, director of the Metropolitan Museum of Art, New York City, whose ideas are as much ahead of America to-day as they were of England when he first assumed the directorship of the Victoria and Albert Museum at South Kensington. He says:

"One source of most of the bad designs in modern rugs and, I may as well add, in many other art crafts, is owing to a mistaken attempt to produce something new and original. None of the patterns we so greatly admire in old Oriental rugs were original designs; they were but slow developments of various types of surface decoration, where the forms, originally symbolic, were regarded with superstitious respect and the colorings followed rules which were seldom deviated from. The designer's whole effort was therefore narrowed into perfecting forms he already understood, in attending to niceties of shading and in refining his predecessor's work, and this, going on from age to age, resulted in a perfection which could not be obtained by other means."

The only permanently beautiful floor covering is a rug knotted by hand out of woolen yarn that has been dyed in the Persian manner with vegetable dyes. And the introduction of closer business relations with the Orient makes it now possible to have Oriental rugs woven to order in any style of pattern—Oriental or European—Persian sixteenth century or French eighteenth, or German twelfth, or English fifteenth, or Italian sixteenth.

Transplanting Large Trees

By FRANK H. SWEET

THE main reasons for investing \$25 to \$150 each in moving large trees are as follows:

1. Large trees form a windbreak at once, avoiding the necessity of waiting ten to twenty years. The saving of coal alone may justify the expense. They sometimes transform a mere summer house into an all-year home.

2. They form immediately a screen against objectionable features in the near or distant landscape.

3. They give privacy and seclusion, even if no unsightly objects are to be hidden.

4. They provide shade and coolness without delay. A large tree of the right kind may make a house from ten degrees to fifteen degrees cooler in summer.

5. They provide the only method known to man of abolishing the crude, raw look of a place and of obtaining in two or three years the mellowness which only age can give. They are beautiful, they frame views, and they complete a landscape composition.

6. For all these reasons they increase the market value of one's property.

For general purposes, of course, small trees are more economical, but for special purposes it will be seen that the use of a \$25 tree having a height of fifteen to thirty feet will often indicate more economy than the ordinary dollar nursery tree, especially if one considers the saving of time and labor, which is no mean item when a thousand or more trees are considered for a period of years. If \$1,000 is to be spent on trees, \$400 of that amount could often be wisely invested in large trees.

For windbreaks or screens evergreens are more valuable than deciduous trees. An evergreen windbreak will make possible an outdoor playground for the children in winter. It is impossible to move an evergreen tree with a circle of roots thirty-two feet in diameter, as you can a deciduous tree. Evergreens always have to support a large amount of foliage from which evaporation never ceases. Dig up an evergreen tree and move it to your grounds in summer without a ball of roots, and the sun and wind cause the foliage to transpire more rapidly than the roots can supply the leaves with moisture. Consequently the tree will die. Evergreen trees are best moved in April and May or in late August and September, so that they have time to become used to their new conditions before summer drought or winter frost. It is possible to move a few species of evergreens that are twenty or thirty feet high.

While deciduous trees are less effective for windbreaks, particularly if the lower branches do not reach the ground, they furnish a greater variety in leaf, flower, and fruit than evergreens do. They are

best moved when the trees are dormant—i. e., from the fall of the leaf until its coming out again in the spring—but to avoid the difficulty and cost of digging frozen ground, may be moved in October, November, March or April. Sometimes occasions arise which make it necessary to move a deciduous tree in full leaf.

This can be done even in midsummer, provided extraordinary precautions are taken, such as removing all the leaves from the tree. It often happens that a new road or a new building threatens the life of a grand old tree, and that the friends of the tree do not rally round it until the last moment. Some large trees could be rescued by a public-spirited citizen who could raise \$100 or \$150 on two or three days' notice.

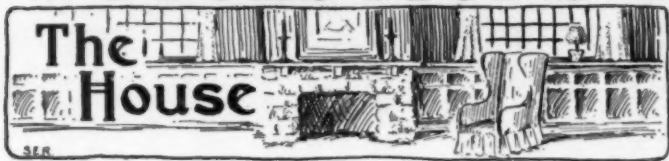
It is now possible for a New Yorker to have moved to his summer home a tree which was the delight of his youth in the old New England home. There are many such trees which have a sentiment connected with them that is not to be measured in dollars and cents, and many a man would move such a tree to his home if he knew it could be done.

The methods of tree moving are various and complicated, and there seems to be no good reason why they should be detailed here. The merits of the different systems are as conflicting as those of different life insurance companies. It is not practicable ordinarily for the client to move the trees himself, since the necessary apparatus is too costly, and in the nature of things he must trust to the skill of the man whom he employs to do the job. He can easily convince himself of the reliability of the different tree movers who compete for his business by examining the large trees which they have successfully moved.

We now have nurseries of a type which were quite unknown fifty years ago, and which have become prominent only in the last ten or fifteen years. There are nurseries which make a specialty of large trees that have been transplanted for many successive years, or root pruned, so that they are ready for immediate removal on demand. The rise of great estates is chiefly responsible for such nurseries, but the era is now approaching when people of moderate means are freely using trees costing \$25 to \$40. In the ordinary nursery a large tree is worthless. It is a mere left-over and has never had a chance to develop symmetrically. Its roots are entangled with those of others and cannot be successfully extricated.

There are a few tree movers who will agree to replace a tree if it fails, but they do not want to do it, because they cannot control the watering of the tree for the first year after it is moved. It is a good plan for the owner to water the tree himself, under advice from the mover, and not from his own gardener.

SUGGESTIONS FOR THE MONTH



It would seem that after having carefully attended to the making of repairs and put the house in winter order the householder might have a short holiday in the month of November. But the experienced are aware that the house is a responsibility which never lapses and that the housekeeper's task is never done. Perhaps if it were it would lose its interest, and certainly the stamp of finality would detract from the charm of the home.

In November come the first bleak, wintry days when the curtains can be drawn and the crackling blaze found truly welcome. Then it is that the storm doors and windows must be put up, if they have not been already, the wooden guard rails and treads placed on outside stone steps, and weather-strips renewed or readjusted. These things go far toward making a house livable in mid-winter, and incidentally toward materially lessening the fuel bill.

It is well also to hunt out the cracks around the windows and see that they are filled before the cold winds discover them. A drafty floor is a menace to health as well as discomforting and can easily be prevented by a little care.

Likewise advisable will it be found to see that the little balconies where snow may lie are properly protected—to guard against its falling as an avalanche, or dripping in melting, upon the front steps, and to make sure that the gutters and down spouts have not refilled with dried leaves and rubbish.

The short days and long evenings come in November, so it is best at this time to consider the question of artificial light—to observe whether the gas fixtures, electroliers and lamps are not only in good working order but properly placed and pleasantly shaded. The illumination of a room by artificial light is an art and one too little regarded. The entire pleasure of an evening indoors can be marred by a misplaced lamp or blazing chandelier. Nothing could be more barbarous than the custom which once prevailed of swathing the lights in silks and laces and yet it is true that almost all illuminating flames should be shielded. A formal apartment should, of course, be brilliantly illuminated with lights either in the ceiling or high on the walls, but in a living-room they should be low and pleasantly in evidence. There is nothing better to read by or more conducive to family comfort than a good lamp on a center table.

And let the color of the light be thoughtfully determined—let the shade or shades complement the

(Continued on page 9, Advertising Section.)

Don't neglect to mulch shrubs, rose and border plants. Do this before the ground freezes. If not well mulched many of the most hardy plants will, in the spring, show the effects of the alternate freezing and thawing. The bad effects will be very apparent on plants where the roots are near the surface.

In planting bulbs late in the fall, pack the soil well after planting and then mulch the bed heavily with stable litter. This will prevent the frost from injuring the bulbs, will give them a chance to root well, and, at the same time, retard the growth in spring until danger from frost is past.

Get in a liberal supply of potting soil for winter use. Nearly all winter plants will need repotting before spring, and this should be attended to, like all other requirements of plants, at the time when needed; to neglect it at that time is to injure the plant.

The lawn has now practically served its usefulness for the year. It is to have an enforced rest during the winter months and it needs assistance if it is expected to show up in good condition when the frost is out of the ground. What it needs is a good mulching of well-decomposed stable manure. Make a liberal application and have the compost so finely cut that it will not be unsightly. The finer the manure, the more readily it will be carried by the rains to the roots of the grass for early spring nourishment.

Look carefully over the windows at which it is proposed to keep flowers. If there are cracks between the sash and frame, they should be closed. Cloth, after the manner of "calking," can be used for this purpose; thin strips of molding can be fitted to cover the crevices. If the glass is loose in the sash, see that it is re-puttied.

In latitude north of Baltimore it might be well to resort to the use of a storm sash fitted closely to the outside of the window frame. Where the storm sash is used, the plants may be placed, and permitted to remain, in close proximity to the inside glass without injury provided the inside temperature does not fall below the freezing point. Where a storm sash is not used, the plants should be removed from the glass in cold weather; all leaves that touch the glass will be frozen. The initial cost of a sash is not much and, by careful storing during the summer months, will last for many years. Its use will be found satisfactory and economical in the end.

THE EDITOR'S TALKS AND CORRESPONDENCE



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

REMODELING OF AN OLD HOUSE

THE remodeling of an old house is a subject of wide interest to those people who, through stress of circumstances or through choice, must take the old house and "do it over." Some of the most livable and artistic houses we know have in a previous period differed wholly from the imposing, roomy, and beautiful structures into which they have been converted.

The ordinary square brick or frame house, built with a central hall and rooms on either side, has no particular claims to beauty or convenience, but to such may be added well-balanced wings or wide verandas, with stately columns, an attractive entrance, a bay window thrown out, a group of casement latticed windows,—and lo! the old house has taken on an air and charm that is most difficult to secure in an entirely new one.

Where such structural changes are made, the body of the house, whether of brick or frame, will in most instances, require painting or staining, that there may be one harmonious tone.

The work of remodeling the interior is not often difficult, and by a small expenditure of money it may be comparatively easy to obtain most satisfactory results. As, for instance, in the widening of a small door into a spacious square opening or in the complete removal of a dividing partition between two rooms, beautiful effects may be secured and charming vistas opened up.

In many of the moderately old houses small detached rooms seem to prevail, these giving an unattractive and inhospitable appearance to the interior. By throwing these rooms together and obtaining a vista, even though it be a limited one, the interior will be completely metamorphosed.

In very many of these houses, the woodwork, paneling, doors etc., is of good design, but often an impossible combination of drab and yellow brown paint was used, or other equally ugly, highly varnished effects. Often one finds that oak, cherry or

other hard woods have been painted. In this case a thorough treatment with varnish remover is unhesitatingly recommended. There are such removers now on the market as will completely cleanse both floors and standing woodwork, allowing one to treat them as new wood. If the wood has received a great many coats of paint and is not a hard wood or one which will show to particular advantage under stain, it is usually advisable to use a paint or enamel. The ivory tone of white enamel is a good choice for living-rooms, and in many bedrooms is desirable. Where these latter rooms are small, an excellent treatment is to use a paint matching the wall-paper in color. This adds greatly to the apparent size of the room.

The treatment of ceilings is another important matter. Where these are so badly cracked as to preclude successful repair and new plastering is not to be considered, they should be covered with muslin, canvas or heavily sized burlap glued on and tinted as plaster would be. When ivory paint is used for the standing woodwork an ivory tint for the ceiling looks well.

The floors are a most necessary feature to be renewed when an old house is rejuvenated. In most cases the old ones will be found to be soft wood and where they have not been kept continually covered with carpets, etc., will be found to be worn very thin in places where much use has been given them. In such places the boards should be removed and the places filled with others of the original thickness, so that it will be comparatively true and level. After all other work about the house is completed a heavy building paper should be laid on the old floor over which the new flooring should be laid. This may be of hard wood such as oak, beech, etc., or it may be of selected rift-sawed Southern pine (long-leaf). In any event, the flooring must be of absolutely seasoned material, carefully driven together and blind-nailed. The old thresholds of the interior doorways should be removed and the flooring run

The Editor's Talks and Correspondence

through without breaks. New ones can be placed after the floor is laid if desired. It will be necessary to saw a strip from the bottom of the doors to allow for the extra floor. It is also desirable to finish the joining of the flooring and base-board with $\frac{3}{4}$ inch quarter round of same material as the floor and given the same finish. After the floor is laid, it should be carefully planed, scraped and sandpapered to a perfectly smooth surface. It should then be given its first coat of stain, filler, or other finish as the case may be, to protect it and its final finish must be the last thing done in the house. Nothing adds more to the beauty of a house than good floors and none are so easily cared for as those that have received the best finish.

When the woodwork is to be repainted or enameled the old finish may be smoothed by sandpapering lightly, as it is not necessary to remove it entirely. It should then be covered with two or three coats of white lead and oil followed by the final coat of paint or enamel. All manufacturers of reliable finishes furnish full and complete specifications for application with all the materials that they put out.

It is not at all an expensive undertaking to make beautiful the chambers of the home. Color restfully used, simple muslin draperies, figured prints or plain linen or sateen over-draperies and furniture coverings which will pull well together will provide a setting for the other fittings of the room which cannot be surpassed in point of comfort and beauty, although it need cost but little money. Many old and alien pieces of furniture may be brought amicably together through the use of some of the satisfactory and easily applied enamels or paints so largely advertised, and by selecting a color delicately repeating some shade in the wall covering, charming effects will be secured.

I have seen recently an old country house of most unpretentious type which by the expenditure of less than \$300 has been converted into a really beautiful home. The living-rooms have low ceilings and are not large. The dividing wall between the best room (the clever woman who lives here holds to the quaint old name) and the dining-room was removed entirely, making a room of excellent proportions. The downstairs bedroom directly opposite the parlor has been converted into a dining-room. The hall between is but eight feet in width, but by widening the doors into square cased openings a spacious effect is gained. All woodwork has been treated with an ivory white paint and all walls covered with simple two tone effects in inexpensive papers. The draperies used are washable and entirely suitable for the environment. In the doorways are hung curtains of arras cloth, a rough burlap effect which holds its color and hangs well. This can be obtained in excellent shades. Here a soft, leaf green was chosen.

In the dining-room, being of northern exposure, yellow was chosen as the dominating color. In the

large living-room of southern, eastern and western exposure the walls are covered with a two toned paper in shades of golden brown which contrast extremely well with the ivory woodwork and ceiling. The furniture covering and window draperies are of linen taffeta, green leaves on a self-colored ground showing brown stems, thus bringing the coloring of the door curtains and walls harmoniously together. Many quaint bits of brass and copper in candlesticks, ewers and trays were used in all of these rooms and some choice pieces of old blue and white willow ware were hung against the yellow wall of the dining-room. No single piece of new furniture had been bought for these rooms save some wicker chairs. These cost but \$6 and were wide, low and comfortable, and upholstered with home-made cushions covered with the linen taffeta as described seemed eminently fitting for this quaint room.

CORRESPONDENCE

FITTING UP A FIVE-ROOM APARTMENT

I am endeavoring to make livable, attractive and uncrowded a five-room apartment in which three people must live. I have in the past found the suggestions offered through the Correspondence Department of HOUSE AND GARDEN most helpful, therefore I am applying to you to help me solve this difficult question. The arrangement of the rooms is as follows: The dining-room and parlor or living-room adjoin and are about 14 x 16 and 12 x 14 respectively in size. Opening directly from the dining-room is a small pantry leading to the kitchen. Beyond is the kitchen and the maid's room. At the end of the hall adjoining the parlor is a bedroom of fairly good dimensions. The hall is long and not unusually narrow. I can obtain a room for my maid in another part of the house, therefore I shall utilize her room. I wish very much to have in my living-room a couch of some description, as I heartily dislike the folding bed. Will you advise me what to use? Also I may add that the exposure of the apartment is east and west. The rooms are fairly well lighted. What colors would you suggest for the walls? The woodwork in the dining-room, which includes a wainscot, is dark oak; parlor light mahogany; bedrooms ivory. I have one set of mahogany furniture which I can use in a bedroom, otherwise I must buy everything. I have failed to say that the bath-room is large and supplied with mirrors and a cabinet which will enable me to use it as a dressing-room for the occupant of the living-room, as it is directly across the hall. Also there is a fairly good-sized closet adjoining the bath-room.

Answer: Your apartment as described seems full of delightful possibilities and you will have no

(Continued on page 9, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

A HEDGE INJURED BY SHADE TREES

We have a California privet hedge which in some places passes within two or three feet of soft wood maple trees. The hedge has been planted two years and is thriving in all places but where it passes the trees. I would thank you greatly for a remedy which would overcome this trouble, as the beauty of the hedge is spoiled by these places. I am sending an addressed envelope for a hurried answer.

S. L.

Undoubtedly the strong growing roots of the soft maple have entered the trench prepared for the hedge and is robbing the privet of food and moisture. You will never have a perfect hedge with that maple so near. You may help matters along for a while by watering that section quite frequently, especially if you use manure water, or if you have none prepared, place a coating of manure at the base of the plants and water through it. This is merely a case of double feeding on account of the double demand.

EXTERMINATING ELDERS

In planting my grounds, some ten years ago, I unwisely used some native shrubs and trees, which have since become a great cause of anxiety owing to their spreading habit, and after a vain attempt to have them grubbed out, I am turning to you for advice as to how to exterminate them. First the common elder, of which I had a most beautiful clump at the base of a four foot terrace, have thrown their roots back into the bank, to such a depth that I find it impossible to exterminate by digging. I have spent \$25.00 in that way and the shoots continue to appear through the bank and have spread into my wild garden where I had a beautiful collection of hardy, half shade loving perennials which it has taken years to establish. How can I exterminate these elders, sumac and locust? There must be a way to do this without further useless tearing up of my grounds. I have no recollection of ever seeing this subject treated either in *HOUSE AND GARDEN* or any of the similar publications for which we subscribe.

Any light on the subject will be most gratefully received. I enclose stamped envelope for personal response.

Mrs. J. P. McC.

I know of no way of eradicating the elder suckers other than grubbing them out. A thorough soaking of the soil with some of the "weed killers" used on roadways and walks might eradicate them, but it would so poison the soil that nothing could be grown on it for some time. The elder, common sumac and some of the poplars are very troublesome in suckering and should be used with caution.

TRANSPLANTING PERENNIALS

I have a few hardy perennials in my border which I want to move to new places if that can be done this fall with a degree of certainty of future success for their growth. I have always moved and planted Oriental poppies, peonies, bulbs and lilies in the fall of the year, but have always set the other hardy stuff in the early spring, so I do not know much of anything about fall planting of perennials except what I gather from books, magazines, etc. At this high altitude the winters set in early and the earth freezes deeply, but we do not have any heaving of the earth.

Here is something I would like to know about. Some books say not to move hardy herbaceous perennials in the fall till the leaves have dropped off naturally, and the sap gone from the stems, as shown by the yellowish, dying appearance of the top growth. I should think, from our conditions, that the sooner the plants are moved to the new quarter in the fall the better for them, and I have wondered if I ought to move mine along the fore part of September, regardless of condition of top growth or to wait until the tops had ripened.

Do the hardy lilies follow the same general rule? What varieties of lilies have proved hardy and permanent with you? I have a few elegans and tiger lilies but not long enough to know how they will do here.

We have had an unusually cold season and I have had no flowers to speak of. Many of the columbines

(Continued on page 11, Advertising Section.)



EDITED BY JOHN GILMER SPEED

The purpose of this department is to give advice to those who have country or suburban places as to the purchase, keep and treatment of Horses, Cows, Dogs, Poultry, etc. Careful attention will be given each inquiry, the letter and answer being published in due time for the benefit of other readers. Where an early reply is desired if a self-addressed, stamped envelope is enclosed the answer will be sent. No charge is made for advice given.

The Great Dane

By C. H. ANNAN

FROM what we can ascertain there is but little doubt that the Great Dane of olden times was much the same dog we have now, except that the intelligent attention given to his breeding in recent years has developed a larger and finer dog in all respects.

In the matter of height alone it would be safe to say that the present Great Dane has gained three or four inches over his early ancestors. We frequently hear of the "good old days" and how superior many things were then. Concerning dogs, investigation will hardly substantiate this. For almost all standard breeds of dogs have been vastly improved within the past twenty-five years even, and it is reasonable to expect it to continue by a judicious course of breeding from selected animals. There are as widely different degrees of intelligence between dogs as between men, and in like manner, as a rule, the highly bred possesses greater natural intelligence

than the plebeian. In the matter of intelligence the Great Dane is in the front rank, "equaled by few and excelled by none." It no doubt will sound absurd to the man who has no love for, or interest in, man's most faithful companion and most intelligent of the animal kingdom, to say that there have existed Great Danes which seemed capable of being educated as we do our children, if they could have had the power of speech. It is still undetermined why and how the Great Dane got the last part of his name. It would seem more proper to call

him "The Great German," for it is to that country that we Americans are indebted for the Great Dane. But the fact is that we have as many fine specimens in this country to-day as can be found anywhere owing to many importations of the finest German dogs and our scientific breeding. There are two distinct types: the tiger-striped, or brindle, and the harlequins. The latter are strikingly



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handsome from their peculiar mottled or spotted appearance, usually black and white.

The pure bred, high grade harlequin is much scarcer than the tiger-striped and commands a much higher price.

Those who have ever owned Great Danes are unanimous in saying that they are the most desirable of all the large breeds. To begin with, their coat is short and cleanly and easily cared for, — unlike that of the St. Bernard for instance. They are dignified and quiet on the street and not given to "hunting trouble," but any dog attacking one is apt to get the surprise of his life. They are naturally obedient and well behaved. You will seldom, if ever, find one given to barking at passing dogs or vehicles. On their master's grounds they exercise the same authority over an uncouth, ill-dressed intruder that a city park policeman does over a tramp:—It's a case of "move on now" and move lively or get hurt. Woe betide any stray dog foolish enough to forage on the place. He will get such a sudden and unexpected shaking up that he will avoid that locality in future.

At night they assume responsibility for the safety of everybody and everything around the house and are alert to every unusual sound or move, and their slow

deep, booming bark is as disconcerting to a prowling thief as a ghost story is to children just before bedtime, and unless he quickly gets out he will have a fight for his life on his hands.

The Great Dane combines in the highest degree great size, with symmetry, elegance and rapid movement. In proper condition he is a veritable bundle of steel springs, and as lithe and graceful as a panther, with the strength of a strong man. For a country home he is the dog *par excellence* and will never fail to be appreciated.

When buying a Great Dane, or any other kind of a dog for that matter, it is always best to deal with a reliable kennel breeding them instead of picking up a "bargain" indiscriminately. Never buy a dog without an authentic pedigree, don't be put off with the talk that the seller can get it for you "any time, but hasn't got it just now." A good pedigree is the "hall mark" of quality. A good dog with a good pedigree from a responsible kennel is a "quick asset." Either demand from your dealer a registered pedigree, or one that he will guarantee to be eligible to registration, and get a good dog along with it, and you will rarely have to lose anything in case circumstances make it necessary for you to dispose of your pet.

The Morgan Horse

By JOHN GILMER SPEED

THE sprightly Dr. Holmes in his autocratic discourses called him Morgin. This was a phonetic pleasantry, as that is the way New Englanders, not of the Brahmin caste, pronounce Morgan. And just at the time the Autocrat was delighting the breakfast table with his wit and wisdom the Morgan horse of Vermont was at his highest fame. The type had been established for nearly half a century and had been recognized by horsemen for two generations.

The Morgan horse has long had a place in American song and story, and those of us who are well acquainted with him know that what has been said in praise of his strength, speed, beauty and courage was the simple truth put in the most pleasing literary form.

This horse for more than seventy-five years has been the most distinct reproducing type of American origin. At the same time he has been the most useful, most beautiful and most pleasing general utility horse we have ever had in this country. And to-day he is without a rival in usefulness on a country place, as he is good at any work to which you choose to put him.

As a light harness horse he is most admirable,

as he can go as fast as any gentleman, not on a race-track, would care to drive, and no road is too long for him. And he is also a most excellent saddle horse when properly trained. Further, he is generally as sound as a dollar—without a pimple as they say in Kentucky—and he lasts a long time, frequently being as good at twenty as he was at eight. When I get to the story of the creation of the type it will be seen that the early Morgans, including the founder, lived to a great age, remaining sound to the end. That is still one of the chief characteristics of the type when not marred by outcrosses of heterogeneous blood.

The Morgan is a small horse and it is questionable whether experiments in breeding will ever make him large without injuring the type as to beauty, strength and stamina. And it is doubtful whether horses are particularly improved by mere size. Symmetry, to my mind, is preferable to bulk without symmetry.

The efforts hitherto to increase the Morgan size save in very exceptional instances have not been brilliantly successful. Indeed the type came near to becoming extinct in the efforts to get more size and greater speed. This was in answer to the demand

The Stable and Kennel



OLD-FASHIONED MORGAN HORSE

that horses should trot phenomenally fast and when trotting races were fashionable. The crosses of Hambletonian blood with Morgan may have helped the Hambletonians but it played the mischief with the Morgans. It did such general harm that the type came near to perishing, so near indeed that a few years ago it was difficult to find Morgan horses of the old-fashioned sort. But some were found, as a few breeders had not been carried away by the Hambletonian craze and had kept the Morgan stock reasonably pure. There being a renewed demand for Morgans they are now being bred in various parts of the country and in a few years the supply will be considerably increased, though it will be ten years or so before the demand will be met.

The horse show is responsible for the Morgan renaissance. When these attractive exhibitions first became popular the light harness horse *par excellence* was the long-tailed Standard Bred Trotter. I have nothing whatever to say against these animals. To those who like them well they are just what they want. But their lack of substance and symmetry, together with their various styles of action, seemed to unfit them for many classes in the show rings where the Morgans were most admirable. If the horse shows have done nothing else than to save the Morgans their existence and popularity would be justified. Now the United States Department of Agriculture, co-working with the State of Vermont, has

established a plant in Vermont to breed Morgans and experiment as to the best way of getting back to the horses of our grandfathers. That progress should be made in going backwards seems anomalous but in this instance it is the case. More, however, may be quickly expected from private breeders than from these official experiments. The appropriations by the Government have been most niggardly and the officers in charge have not been able to buy the very best, but have been compelled to take what they could afford to pay for. This is not in the least their fault and what I say is not meant as a reflection upon them. Private breeders are not always so hampered. But every useful horse type should be conserved, preserved and if possible improved by the national Government. To do this continuity of breeding is necessary. The private breeder loses his fortune or his interest or dies and then his operations cease and his breeding plant is broken up. Only a government can keep up the needed continuity. All the European governments do this in one way or another. And when one of these governments wishes a horse the best of the particular kind desired is purchased regardless of the price. Even Italy, generally considered rather poor, recently paid £10,000 for the English horse Melton.

The founder of the Morgan type is known in history as Justin Morgan. During the better part of his life, if not all of it, he was called Figure. He was foaled about 1789 at West Springfield, Massachusetts where his owner, Justin Morgan, kept a tavern. The owner, the year the colt was foaled, moved to Randolph, Vermont, where he was a school teacher, a drawing and a music master. According to the "Morgan Register and Record" edited by Mr. Joseph



TWO MORGAN BROOD MARES IN KENTUCKY

House and Garden

Battell of Middlebury, Vermont, this horse was sired by Colonel De Lancey's True Briton (also called Traveller and Beautiful Bay), an imported thoroughbred, out of a daughter of Diamond, also a thoroughbred. Mr. Battell said that he thoroughly believed in this pedigree, adding however, "that while the evidence is strong enough to transfer property on, it would not hang a man."

To me it was never convincing; but at the same time I cannot help saying that it is not impossible. The English thoroughbred, as every one knows, is descended from Oriental horses bred on the deserts of Arabia and Barbary. The great race-horses of England in 1700, when the annals of the Messrs. Weatherby, the official recorders, began were about 14 hands in height and they were in appearance and conformation much more similar to their Arab and Barb ancestors than to their descendants of to-day which will average 16 hands in height.

Now Justin Morgan, so far as tradition tells us, was very like an Arab. As has been pointed out by Sir James Penn Boucaut, Chief Justice of South Australia, in a study of the Arab horse, it is not at all impossible that Justin Morgan was a thoroughbred of the type of two hundred years ago. The certainty of the accuracy of the recorded pedigree to my mind is impaired by the fact that no effort was made to establish the pedigree until half a century after the horse was foaled. It was not known how good the horse was until his sons began begetting colts of a most superior sort and also true to a type. This is a strong argument in favor of Justin Morgan's Oriental



WHITE RIVER PATCHEN—MORGAN STALLION

origin, even though it came through the English thoroughbreds, for it is a well demonstrated fact that there is no fixed reproducing horse type that is not rich in the prepotent blood of the deserts of Arabia and Barbary.

This Justin Morgan would nowadays be called a clever pony. During the most of his life, and he lived to a great age as did most of his sons, some of them achieving thirty years and more, he was used as a common work horse on the farm and the road. He was recognized, however, as the best little horse in the neighborhood where his owner lived. In the crude sports of the time and locality he won in pretty near all the classes—at walking, trotting, running and also at pulling. He was in great demand on muster day and the commanding officer of the militia was always glad to secure this handsome little fellow for the reviews of the citizen soldiery. This horse was the sire of many colts and fillies. About a dozen of the colts were kept entire and through them the Morgan type was established. Of the females of the family in the beginning we know next to nothing and can only speculate as to their part in the creation of the type.

In trotting annals in this country there are very few of the greatest performers without a Morgan crossing. Indeed Lou Dillon, the fastest of them all, is eligible to registration in the Morgan books. But great speed is not what we are after in the Morgan. In him we want besides speed, stamina, soundness, serviceability, beauty and gracefulness of action. In no other type can these qualities be found in so great a measure. This is the reason why it is so very important that the Morgan should be more generally bred and if possible improved. In these days of automobiles there are only two kinds of horses a gentleman with a country place is apt to care for, common work or draught horses and beautiful riding and



NIMROD—A CROSS BETWEEN ARAB AND MORGAN

driving horses. For extreme speed at long distances, at the present moment at least, the gasoline propelled machine is preferred. And so the numbers of the horses kept in the private stables are being reduced. But at the same time the quality is being improved. A poor and common horse in his keep costs just as much as does a good one. The amount of pleasure is another thing entirely.

A poor horse is always a source of dissatisfaction, often of mortification. A fine horse is a joy, an increasing joy as we learn by experience to appreciate his fine points and excellencies. When we reduce the numbers of horses in our stables we find the Morgan the most useful to keep as he can do more kinds of things than any other horse I have ever seen. He is excellent under the saddle, perfect in harness and very good indeed in the ordinary work of the farm whether hitched to a plow or a mowing machine. And he is almost untireable. Mr. Battell of Vermont, one of the largest land-owners in the State, uses no other kind of horses. That was generally the case in Vermont half a century ago.

Here is another thing. The Morgan has character and intelligence. These are qualities that cannot be too highly esteemed. Those who know little of horses but admire and love them without intimately studying them are inclined to believe in a sentimental fashion that horses are very intelligent, almost intellectual. This is a sad mistake and "horse sense" when applied to a human always seemed to me to have a sarcastic significance. Considering his intimate relations with man the horse has a low order of intelligence, not much more indeed than the cackling hen. He is controlled variously—by the fear of his master or by confidence in his master. He is a bully and a coward and when he goes wrong the horse controlled by fear has learned that his master is afraid, when controlled by confidence he has lost that confidence by the fault or ineptness of the master. And the affection of the horse is not great. He likes the person who feeds him and he likes his home.

The latter is proved by two things. Take a horse away from his home and the surroundings to which he has been accustomed and he actually gets ill of nostalgia. This aggravates the process of acclimatization through

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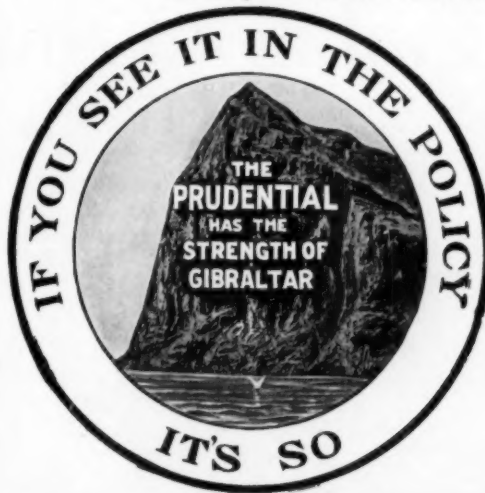
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which horses as well as humans have to pass. Then again this love of home is shown in the "homing instinct" of horses. You can take a horse twenty miles away from home on a road over which he has never previously gone. The moment his head turns homeward, though it be over an entirely different road than the outward journey the horse knows it and shows it by a renewal of spirit and a quickening of gait. To be sure some horses have more intelligence and more character than others. The Morgan possesses both these qualities preeminently; indeed the horses in the world may be divided into classes ranking in various grades from the "fool horse" at the bottom to the Morgan horse at the top. These characteristics are invaluable in a country place where women and children use horses. The Morgan horse is safe. There may have been Morgan rogues but I never saw one.

Here is one more point in their favor. They are unusually healthy. Every horse owner knows what a comfort it is to have an animal that is always ready for his work. Several years ago when I was in Addison county, Vermont, buying horses for the Government it was necessary, according to instructions from Washington, to have each horse examined by a veterinary surgeon before finally accepting him. There was not a veterinary in the county, which is the chief Morgan breeding section of the State. That is testimony that needs no addition.

At the present time fine specimens of the Morgan type cannot be purchased cheaply. Indeed no good horses are low in price. But cheap horses of any kind are likely to be disappointing. The first cost of a horse even though it be from \$700 to \$1000 is not a matter of great consequence when the cost of keeping a horse is taken into consideration. The keep is the real cost and I have always been surprised that men with a sense for economy would pay the keep of cheap and inferior animals. I am sure it is the poorest economy. Then again the usefulness of the Morgan by reason of his longevity does not begin to diminish just as you have become attached to him. He lasts a long time and is generally as good at twenty as he was at eight and better than he was at five. For country gentlefolk I cannot recommend this type too highly.

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SUGGESTIONS FOR THE MONTH

(Continued from page 193.)

THE HOUSE

furnishings. The nervous system is keenly sensitive to effects both of light and color so these matters concern not only the appearance of the house but the temper of the family.

It is in November, also, that the house plants are taken within doors and made a part of the general furnishing. As such they are almost indispensable but see to it that they do not form a barricade before the window which provides the most desirable outlook. A conservatory is charming in its place but that place is not the drawing-room. Have plants and flowers by all means—even a few twigs of evergreens in a suitable vase or jar are an addition to a room—but use them as a factor in decoration, not an impediment to ease.

The pantry too might well at this time come in for a share of attention. Some of the bins, boxes or crocks may need replacement in order to give proper accommodation for the winter's stores. Plain wooden shelves which can be sanded and scrubbed are by all means the best and never under any condition should they be covered or decorated with paper for it collects dust and is generally unsanitary.

CORRESPONDENCE

(Continued from page 195.)

difficulty in making it comfortable for three occupants. Your ideas are well thought out and I feel I can offer no decided improvement. I can, however, supply you with the name of a firm making davenport, which are really comfortable beds, and if you will send me a self-addressed envelope I will forward you the same.

I would recommend for your living-room a yellow wall treatment, either a two toned paper, grass-cloth or any of the fabrics which can be obtained now in such excellent colors. Drape your windows with madras curtains showing yellow figures on an ivory ground. Use willow or wicker furniture in this room with a few pieces of mahogany furniture, such as a single straight chair or a wing chair and a table, these latter pieces to bear out the davenport which you will use for sleeping purposes. This may be obtained in mahogany and



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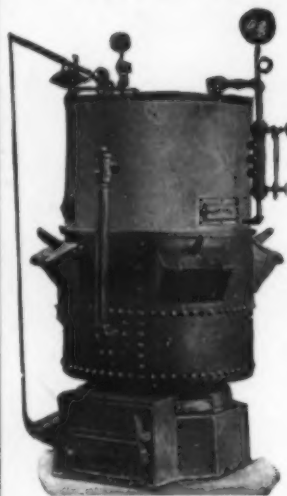
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covered with a cotton velvet or velour or tapestry, as you may desire. I would recommend a small figured, dull toned tapestry as being particularly attractive. The chair to be upholstered with golden brown velveteen. Your rugs can be either several small Oriental ones, or a Royal Wilton in tones of yellows, browns ivory and green. This latter can be bought for about \$35.00, 9x12 in size, the price varying according to the size. I would also advise a rug of this description for use in your dining-room, regulating the size by the size of your table. You can obtain most attractive simple dining-room furniture on Craftsman lines at the address I will send you. This furniture can be stained to match the woodwork of your room. The cane or rush seats for the chairs are attractive and would look well in a room adjoining one where much willow is used, as in your living-room. Since you have a wainscot of dark oak I would recommend a frieze showing wind mills and green trees against a vivid yellow sky line, the ceiling between the beams to be tinted the same shade of yellow. The draperies at the dining-room windows can be plain raw silk in yellow, as this will serve to lighten and brighten the room effectively, as well as harmonize attractively with the living-room. I would also recommend that you have flat cushions made for all of your willow chairs. These to be caught in with buttons and fastened securely to the back and seats. This gives a much more finished look to them and makes the willow equally suitable for winter and summer furnishings.

For the bedroom I would suggest a ceiling paper showing garlands of pink roses and green leaves, this paper to extend down two feet and be cut out on lower edge and applied to the ivory stripe paper which I recommend for the lower wall covering. A rose flowered cretonne to be used for over-draperies, with embroidered pink and white muslin curtains hung next to the glass will make effective window dressing and will be attractive with your mahogany furniture. Either a white Marseilles spread can be used on the bed or you can make a coverlid of the embroidered muslin, using it over white. A flounce just escaping the floor can finish the three sides of this. A Brussels rug costing about \$15 in two tones of green would look well in this room.

For the small room I would suggest a perfectly plain side wall with a flowered ceiling,—something showing field-flowers in delicate tones. The unfigured paper is best where the room is small. A white iron single bed and a dressing-table of white enamel and a rug in shades of old rose will make this room attractive, using the embroidered muslin for window draperies.

For your hall either the Oriental runners or a Brussels or Wilton rug of the same type may be used with a smaller single rug at the entrance. Avoid stripes in the wall covering in a long and narrow hall. A broken design in two tones is very good, allowing the ceiling color to extend to the picture rail, which should be set at least two feet from the ceiling line. Here a carved chest which may be utilized as a seat or as a place to lay wraps and a mirror hung above it will be found sufficient furnishing.

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Answer: I take pleasure in forwarding you the address you request. The finish advised I am sure will prove satisfactory and easy of application.

GARDEN CORRESPONDENCE

(Continued from page 196.)

were frozen in the bud and from over one hundred peonies but three blooms. Frost got them all.

Will you please give me the names of a few of the best perennials that begin to bloom about two weeks before Golden Glow, or at least as soon as that plant blooms with you? Golden Glow begins to bloom with me usually about August 25th and is cut down by the frost about September 20th to 25th at which time we have a freeze which has never yet failed us. Would any of the Boltonias, or phloxes be of use? I have tried several varieties of phlox but they were too late to even show a flower before the frost killed them. This is a peculiar country owing to the altitude and we have but three

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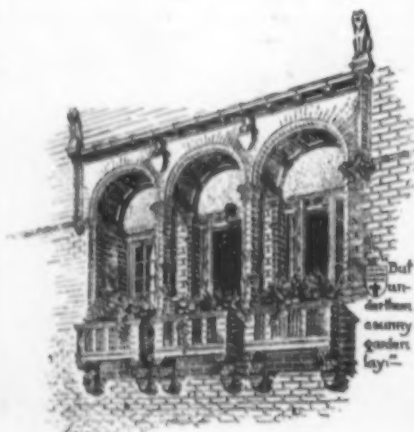
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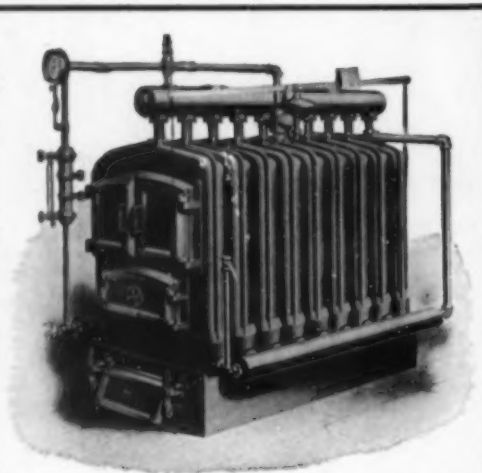


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growing months, June, July, August and to about 20th of September, never any real warm days and the nights are always cold, and we may have frost at any time. This year August 8th had a killing frost.

I hope to keep on experimenting in a small way and to eventually get a number of plants which are suited to our peculiar conditions, but it is discouraging to try so many of the finest things grown in the East and find that they wont do here.

E. W. B., EVANSTON, Wyoming.

The plants you mention, viz. Oriental poppies, peonies and bulbs of most any character are best moved in the fall. The tall perennial phloxes, when in the shape of divided plants should be included in the list, although many Eastern growers take fall cuttings, root them in sand, pot them and in the spring send out strong young plants with a good ball of soil at the roots, that bloom splendidly, giving in fact, the finest blooms of the plant's career. It is best to move the Oriental poppies as soon as the foliage dies down, as it commences to make new leaves at once, which remain evergreen during the winter.

Most any perennial may be moved in the fall if done in time to become established before severe weather sets in, and many may be removed immediately after flowering if done carefully, but in a climate where winter sets in as early as it does with you, I would prefer spring planting. Where plants are moved on your own grounds—often with a ball—success is more certain at any season than where they are sent from a distance and become somewhat dry at the roots. Hybrid delphiniums bloom much better the first season, if transplanted in the spring. While it is a good plan to wait until the foliage is ripened off before transplanting or dividing—because the plant is dormant then—it is not really necessary. Frost may, one year, cut back the foliage a month or so earlier than in other years and the plants do not show the effect the following spring, so we may anticipate the frost and cut them back and transplant. This applies mainly to those that have bloomed some time prior to the disturbance. *Lilium elegans*, *L. speciosum*, *L. Hansoni*, *L. tigrinum* var. *splendens*, *L. Canadense*, *L. superbum*, *L. croceum*

and *L. umbellatum* have proved the hardiest and most permanent with me.

For perennials due to bloom earlier than the Golden Glow I would advise you to try some of the following. They are of hardy constitution and would probably stand your climate with root protection.

Achillea Millefolium roseum, especially H. A. Dreer's new form, *Campanula Carpatica*, *C. glomerata*, *Centaurea macrocephala*, *delphiniums-iris*, most of the family, *Lychnis Chalcedonica*, *Platycodon grandiflorum*, *Ranunculus acris fl. pleno*, *Spiraea Aruncus*, *Stellaria Holostea* and *Thalictrum aquilegifolium var. alba*.

I do not think *Boltonias* would do anything for you. I certainly would try the early blooming garden phloxes of the *suffruticosa* section; they bloom fully a month to six weeks earlier than the old-fashioned forms, and may be used in front of the later blooming kinds where both do well.

SUITABLE SHRUBBERY FOR A NEW PLACE

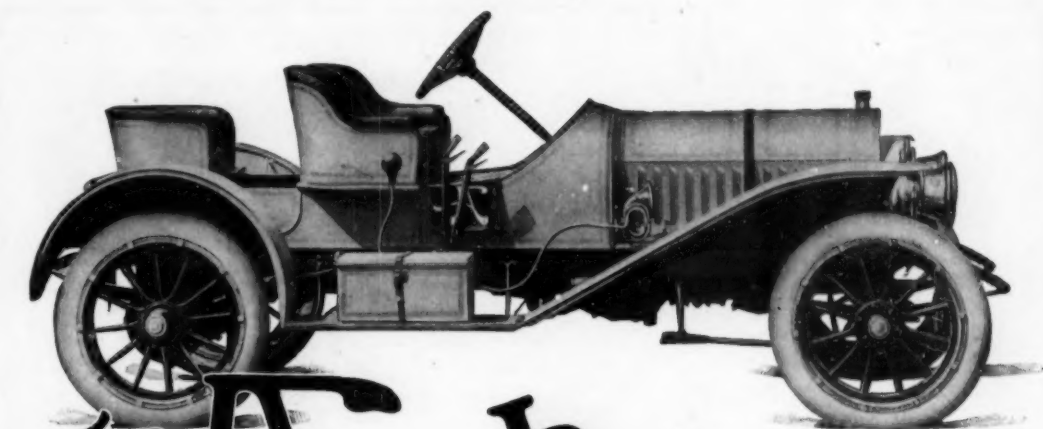
I enclose herewith a plan, which shows the position of our house on the lot, sidewalks, and grading. The lot is north front, 100 ft. on the street, reaching back 125 ft. from the sidewalk. The plan enclosed shows the position of the walks, and the grading of the lot.

Should be pleased to have suggestions as to a limited and appropriate amount of flowers, shrubbery, etc. We cannot go into anything very elaborate. We have quite a family of small children, and the place must be primarily appropriate for their use.

J. C. G., Dubuque, Iowa.

You state that you do not desire anything elaborate, and on the plan submitted show that the entire space between your house and your west line, is to be given up to a grass tennis court, except that at the boundary line is a line of shade trees. Planting either shrubs or flowers on the very narrow terrace bordering the west side of the house would require a too straight line planting and be without character. All this prevents any planting on your west lawn, but you will be recompensed by the broad stretch of grass which will form a quiet setting to the house. The

(Continued on page 15.)



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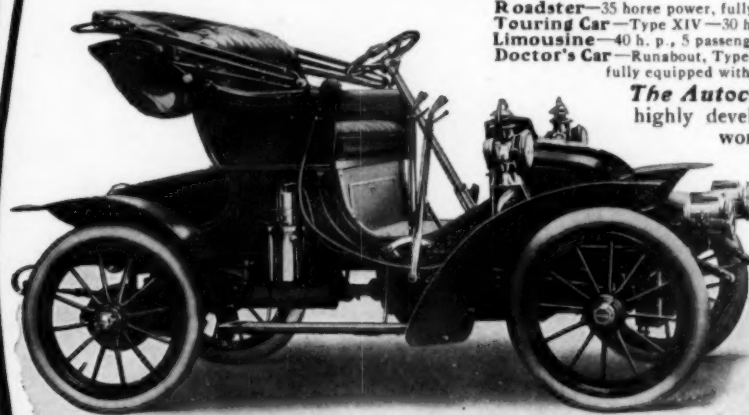


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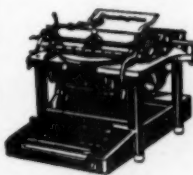
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If you are contemplating building or remodeling, write to Margaret Greenleaf, Consulting Decorator of the Chicago Varnish Company, 32 Vesey Street, New York. Send, if possible, a rough draft of your floor plans, stating exposures and dimensions of rooms; also character of wood to be employed for floors and standing woodwork. You will receive complete suggestions for wood finish, wall treatment, drapery materials, tiles and fixtures for use in your house. Send ten cents to cover postage for "Home Ideals," a booklet prepared by Margaret Greenleaf for Chicago Varnish Company.

The Chicago Varnish Company's address in New York is 32 Vesey Street; in Chicago, 31 Dearborn Avenue.

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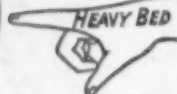


For specifications see Sweet's Index, Page 744, or get the Porcelite Book, Section E.

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House and Garden

quarter circle space between the front walk and the street, some fifty feet at the base and twenty at its greatest depth, which in a way, represents your front lawn is the only place left for planting, and even it must not be too much cluttered up. On your sketch I have marked, within this space, beds 2-3-4. In number two plant three *Forsythia suspensa* (*F. Fortunei*) an early blooming, yellow flowered shrub, whose foliage is good all the season. In number three plant *Rosa rugosa*, white and red, which will bloom all the season, and which should be reliably hardy with you. Cut it back some each spring in order to keep it bushy at the base. In bed number three, which is an oval twelve by eight, use cannas, geraniums, or any bedding plant that pleases you. You can also have tulips in it for spring bloom. Across the walk, and east of it, is a strip of land some ten feet wide, running back the full length of the lot line.

I would keep that to grass except at a point where the walk forks at the northeast corner of the house. Plant three *Spiraea Van Houtteiis*. If tulips are used in bed number three and replaced by cannas, you will have flowers in your front from early spring until frost. In the narrow space between the walk and the east wall of the house you can grass or grow most any flowers that suit you. The "sunken garden" ten by one hundred feet might be made quite attractive, but as it is entirely hidden except when standing directly over it, and would be somewhat expensive to make and maintain, it would be best to sod it or sow grass seed there. I make that suggestion because you do not want anything elaborate. In planting the shrubs allow four feet between them, except that three feet apart will do for the roses. Set three stakes in the ground four feet apart. Draw a four foot circle around each stake, and the outer lines will resemble somewhat a clover leaf plant where the stakes are. Instead of preparing single holes for each shrub make one bed for each group, following the outer lines of the circles, except that you do not draw in so sharply between the shrubs as the lines indicate. Make the beds two or more feet deep and fill in with good soil. "A dollar for the tree and two for the hole" is a saying not far out of the way. Do not let the edge of

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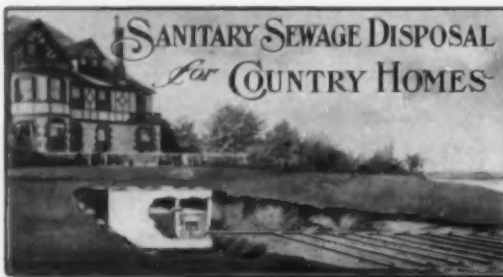


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FACTORS:

The KEASBEY & MATTISON CO., AMBLER, PA.

the bed come nearer than two feet of the walk and set the shrub four feet back. If you plant nearer they will, when mature, overhang the walk and be disagreeable when wet.

If you do not sod all the lawn, which would be expensive, use sod at least bordering the walks and on the sides of the terrace. I would advise using good soil on top of the narrow terrace bordering the west side of your house and the slope. It will help in keeping the grass green in dry weather.

DISEASE OF CLEMATIS

What is the matter with my clematis? I planted it this spring and it sent up two shoots that grew nicely and commenced to flower last week. This morning I find one shoot wilted, and the flowers hanging limp. I have watered it carefully. The vine does not seem to be cut or broken. What are the best kind to grow?

I. M. E.

Your plant is evidently a victim to a mysterious disease that attacks the large-flowered hybrids of the clematis. No one seems to understand it and no certain remedy that I know of has been found for it. Once in a while one sees an old plant of Jackmani or Henryi in full glory of good health, and a glorious sight it is, but ninety per cent of the hybrids imported to-day are subject to the disease. Your plant may outgrow it in time and be comparatively free from it. If soil and situation is suitable, it will probably come up again next season and while one or more shoots may die back, as one has done this year, it may thrive eventually.

Of the large flowering hybrids Jackmani in its white and blue forms, Gypsy Queen and the red colored Mme. Eduard Andre, seem to be the most vigorous in constitution and to resist the disease more easily. All of the above hybrids trace their origin back to *Clematis Viticella*, a native of Persia. This species has a variety known as *C. Kermesinus*, with flowers of a bright wine-red color in large clusters, that is well worth growing. It possesses the interesting feature occasionally seen in other forms of this flower, of having one or more of its petals of a greenish hue. The clematis, more than any

other flower, is somewhat eccentric at times in the distribution of its coloring matter. *C. Kermesinus* will use the green in its flower petals and I have seen the larger portion of a true leaf some four inches below the flower, of the same lavender tint as that in the petals above in the variety known as Boskoop seedling. *Clematis Viorna* var. *coccinea*, a herbaceous native of Texas, is quite hardy and very attractive in flower. Its thick, leathery carmine sepals are vase shaped, somewhat recurved at the apex and have the appearance of always being closed. They present, however, a brilliant effect on a mature plant when backed by its glaucous foliage. Messrs. Geo. Jackman & Son of Surrey, England, have crossed this plant with some of the large flowered varieties and have produced several vigorous and interesting hybrids free of disease. They are Countess of Onslow, Duchess of Albany, Duchess of York and others. In these the flowers are campanulate in form, freely produced on stiff stems five to six inches long.

As we all know, the *Clematis paniculata* from Japan is smothered with its star shaped, small, white flowers in the fall. In late July and early August *C. Flammula*, blooms equally as well and is often taken for *C. paniculata*, and a wonder expressed at its blooming so early. Its star-like flowers are more dainty than its later blooming sister and more fragrant. Although from the Mediterranean region of Southern Europe it is quite hardy, but requires a sunny situation in order to bloom well.

There is another very showy climber in *C. integrifolia* var. *Durandi*, introduced to America at the Columbian Exposition in 1893. The type, *C. integrifolia*, is an Asiatic herbaceous perennial growing in bush form, about two feet high bearing nodding blue flowers with four narrow sepals. This has been hybridized with the large, lavender flowered *C. lanuginosa* of China and among the hybrids produced is the variety *Durandi*. It grows about five feet, each vine producing five to six flowers, star shaped, containing four to five broad flat open petals, of a rich deep blue when fresh, fading to a metallic shade. It blooms freely in June and July and if not allowed to

(Continued on page 20.)



Style No. 1017

Mayflower Rocker

Suggestion

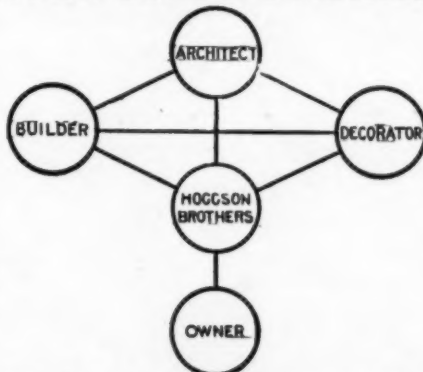
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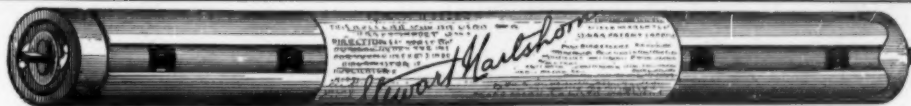
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ANNOUNCEMENT FOR DECEMBER

AN ADIRONDACK LODGE

UPON the shores of Lake Wilbert in Franklin County, New York State, around which the hills rise to a height of nearly 4,000 feet above sea level, a typical mountain house has been erected by a well known New York banker. The extreme picturesqueness of the situation suggested the rusticity of design for the exterior, and the simple interior treatment of walls and finish. The isolation of the main lodge and the dining-room, kitchen and servants' quarters on two distinct points and the connecting corridor is a feature which adds beauty as well as induces a feeling of more security against fire. The architects, Messrs. Davis, McGrath & Shepard, have given a careful description of it and have furnished some charming photographs.

THE CONFESSIONS OF A FAKIR

In Part II., under the above caption, Mr. Francis S. Dixon, tells further of the deceptions practiced in the "antique line" and dwells more especially upon pictures, old china, Sheffield plate, silver, copper, old clocks, etc. The matter as presented should put amateur collectors on their guard and make even the seasoned professional collector think several times before purchasing, especially from dealers whose integrity and standing have not been thoroughly established by years of square dealing.

A HILLSIDE BUILDING PROBLEM

In a design recently completed by Messrs. Freeman & Hasselman for an all-the-year-round residence for Mr. E. E. Haviland at Tarrytown, N. Y., the exigencies of a sloping plot have been overcome in a manner to positively benefit the interior arrangements and add distinct value to the exterior effects. Miss Alice M. Kellogg contributes an account of the operation, describing the salient features of the plan and illustrates it with floor plans and photographs of the completed house. It makes an interesting study.

GOLDEN DAFFODILS

At this time of year when all bulbous plants are being set in dark cellars so that a strong root growth may develop and thus give more beautiful blossoms in the early spring, the timely article by S. Leonard Bastin of Reading, England, will prove of interest to professional and amateur alike. He views the commercial side of the fad and points out the way to those so inclined to make it an extremely profitable one. The illustrations are interesting and rather unique.

A WOMAN'S SUCCESSFUL BUSINESS ENTERPRISE

What can be accomplished by the careful study of an existing situation and recognizing and seizing the opportunities presented, turning them to profitable account, is told by Catherine Robertson Hamlin, in describing the "Orpington Poultry Ranch" in Los Angeles, California. The proprietor forced into outdoor life by her physician made a virtue of necessity and has established a breeding and poultry fattening business, remarkable in its proportions. When the

profits of a business run into the thousands of dollars, it is hard to realize that the lowly hen is the prime factor in it.

THE SMALL HOUSE WHICH IS GOOD

Two interesting houses will be presented in the December issue under the above heading.

One is a very attractive brick and plaster house, which has recently been completed in Wilmington, Del. The architect, William Draper Brincklé, gives a statement of cost as well as detailed information of materials used in construction and finish. It is an illustration of what may be accomplished where sincerity of purpose imbues the architect.

The second one is a house just being completed near Montclair, N. J., for Mr. Charles E. Churchill. It is constructed of reinforced concrete—of cottage type—having long roof lines and generous dormer windows, strongly suggestive of English feeling. The plan has been well studied and possesses much of more than ordinary interest. The architect is Mr. Christopher Meyer.

THE CARE OF WINTER VEGETABLES

Mr. J. V. Roach tells how to extend greatly the value of the garden of the suburbanite by the proper care of its product in a good cellar. A little forethought—a little care—and any one may if so inclined, avoid the "winter prices" and enjoy, even better than "the best the market affords."

NATURE STUDIES IN WINTER

Many trees and shrubs present a distinctly different beauty after the leaves have fallen from them. New coloring of bark or berries against a backing of snow, and the charming tracery of limbs, branches and twigs, are best studied at this season of the year and are productive of almost as much pleasure as when clothed with all their foliage.

THE TREATMENT OF PORCH FLOORS

When outdoor life is as important a factor of the family as it has become in America, the evolution of the old-fashioned "stoop" into the broad veranda and living porch is a natural one. This change made it necessary that more lasting material than wood be found for the floors of these exposed out-of-door-rooms. Mr. Charles James Fox tells why tiling is considered the ideal material for such purposes.

QUAINT HOUSES OF THE SOUTH

Another "Quaint House of the South" is "Hayes," the seat of Governor Samuel Johnston, at Edenton, N. C. The name was borrowed from the home of Sir Walter Raleigh. The place engages attention from an architectural standpoint, and the historical incidents that cluster around or are associated with it are of very absorbing interest. Dr. Richard Dillard recites the most important ones, and gives clever pen pictures of the place and its environments, which he supplements with numerous views.

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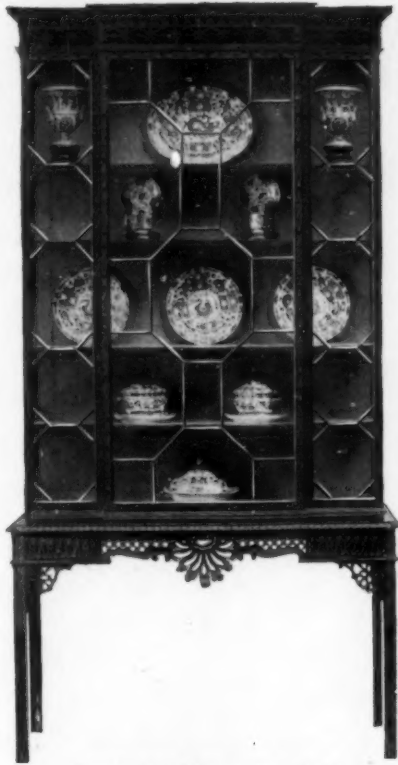
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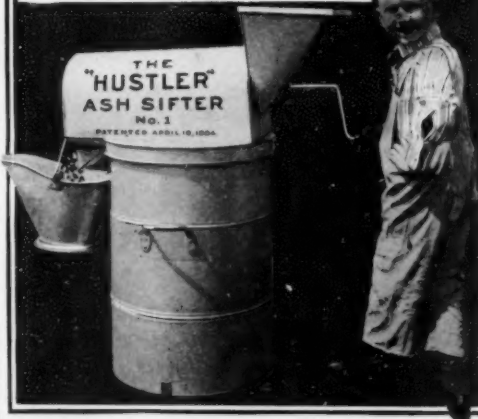
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BULLETIN NO. 13

THE Engineering Experiment Station of the University of Illinois has just published Bulletin No. 13, "An Extension of the Dewey Decimal Classification applied to Architecture and Building." This greatly extended classification has been in use in a more comprehensive form in the Department of Architecture for many years, but it has never before been published. It forms a supplement to the extended classification applied to the branches of engineering previously issued in Bulletin No. 9.

It is preceded by a very brief explanation of the exceedingly valuable system invented and introduced by Dr. Melvil Dewey for the classification of books and literary materials, but which has since been found to be the best known method for arranging all tangible things and ideas. For the convenience of persons not fully conversant with the system, and for finding the proper numbers quickly, a relative index of subjects has been added. In its present form it is believed that this bulletin will prove useful to architects, engineers and constructors in classifying books, pamphlets, articles in periodicals, data and all other material relating to architecture and construction.

Copies may be secured upon application to the Director of the Engineering Experiment Station, Urbana, Illinois.

SANITATION IN THE MODERN HOME

A BOOK by John K. Allen under the above title* has just been issued which is a work of marked practical value, to architect, engineer and owner, alike. In his foreword the author says:

"There is little need for additional publications which present the artistic side of architecture. Sumptuous architectural publications in book and periodical form fully supply this demand.

* Sanitation in the Modern Home, by John K. Allen. Published by Domestic Engineering, Chicago, Ills., 272 pps., Cloth. Price \$2.00, postage paid.

But the home builder of to-day demands far more than an artistic structure; he requires a home in which health shall be assured, convenience studied, and comfort provided. * * * *

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SWIMMING POOLS

UP to the present time there have been but little data in printed form to assist the architect or engineer in the design or construction of swimming pools. The rapidly increasing number of public baths, athletic clubs, gymnasiums and similar institutions in whose buildings swimming pools are constructed, forming an important adjunct to their popularity, has demonstrated a want, which has been filled admirably by the publication of a practical guide to the subject, by Domestic Engineering. John K. Allen has compiled the data in concise form and presents with them many valuable and interesting charts and diagrams together with much original information and up-to-date ideas. Price, 50 cents.

REMOVING PAINT AND VARNISH FROM HARDWOOD FLOORS

PEOPLE who are interested in cleaning of hardwood floors may be glad of some hints on the subject from the practical little journal called the *Bautechnische Zeitschrift*. Where oil-colors or varnish are to be removed from the surface of floors or furniture, it is usual to treat them with soda. As a rule, a solution of ordinary washing-soda is employed, and applied cold. This in time accomplishes its task, but its action is slow, and not very efficient. A far better way is to use caustic soda,



Charles Reade and Ellen Terry

Ellen Terry as
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DID you know that Charles Reade was a manager as well as a writer, and that it was he who persuaded Ellen Terry to return to the stage after she had given it up for good, and that if she had not gone back at this time it would have been Kate and not Ellen who would have been *the* Terry of the English stage? Ellen Terry went back to play the leading part in Charles Reade's "The Wandering Heir," which led to her playing Portia, the great part of her life.

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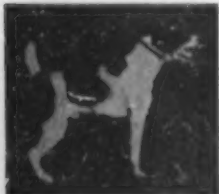


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which can be bought in iron cans, and use the solution hot. With a hot lye of this sort oil-color can be removed in a few minutes, and varnishes nearly as rapidly. As the solution attacks the skin, it should be applied with a cotton or hemp swab. A bristle brush is useless for the purpose, as the bristles dissolve almost immediately in the lye, leaving nothing but the handle of the brush, while cotton or hemp are not affected. When the wood is clean, it should be well washed with water. The strong soda-lye darkens the color of oak, but, if this is objectionable, it can easily be corrected by brushing the wood over with dilute muriatic acid, washing it thoroughly as soon as the color is satisfactory, and finishing with a weak solution of soda, to neutralize the last traces of acid. In applying the acid, neither cotton nor hemp can be used, as they are quickly destroyed, but bristle brushes are not affected, unless they are bound with iron. In general, care should be taken never to use muriatic acid in rooms or workshops where iron tools are lying about, as the vapor, even from dilute acid, is quickly diffused through the rooms, and attacks all iron or steel that it can reach. The best way is to make all acid applications in the open air. It is hardly necessary to say that cotton or linen clothes should be worn in using the soda-lye, as a drop of lye, falling on woolen cloth, makes a hole.—*American Architect.*

SOME QUEER TREES

AMONG the curiosities of tree life is the sofar, or whistling-tree, of Nubia. When the winds blow over this tree, it gives out flute-like sounds, playing away to the wilderness for hours at a time strange, weird melodies. It is the spirits of the dead singing among the branches, the natives say; but the scientific white man says that the sounds are due to a myriad of small holes which an insect bores in the spines of the branches. The weeping-tree of the Canary Islands is another arboreal freak. This tree in the driest weather will rain down showers from its leaves, and the natives gather up the water from the pool formed at the foot of the trunk and find it pure and fresh. The tree exudes the water from innumerable pores, situated at the base of the leaves.

New York Tribune Farmer.

THE ETHICS OF BOOK-BORROWING

A FRIEND of Burne-Jones returned some borrowed books, which he had kept for thirty years, with a note saying that if it is base to keep books thirty years, it is also heroic to return them after time had bred a sense of possession. Burne-Jones replied: "The return of those books has simply staggered me. It has also pained me, for it seems to raise the standard of morality in these matters, and perhaps to sting the susceptible consciences of book-borrowers. I have many borrowed books on my shelves. I would rather the owners should die than that I should have to think about these things and return them. I have two costly volumes that were lent to me before that little incident of ours, which, you may remember, was in Red Lion Square. I hope the owner is no more, for I simply will not give them up.

"And you have made me uneasy, and have helped to turn an amicable rascal into a confirmed villain. Your affectionate Ned."

LEICESTER AND ITS TEMPLE OF JANUS

IT may be interesting to old Shakspearean actors, as well as the lovers of Shakspeare, to learn, writes a correspondent of the "London Era," that there exists at the present time in the town of Leicester a ruin of a temple dedicated to Janus. This ruin is known as the "Jewry Wall," and is in danger of being swept away to make way for the new railway station of the M. S. & L. Company in connection with their trunk-line to London. The owners of an adjoining factory have included this remarkable ruin in the sale of their property, although the vicar and church wardens of St. Nicholas, who claim the ruins as theirs, have protested. From accounts in my possession, it appears that King Lear founded the town or city of Leicester 884 years before the birth of our Saviour, and that he built therein a temple dedicated to Janus, and placed therein a Flamen (a pagan priest). It further appears that King Lear was buried in this temple by his daughter, Cordelia; also that another king of the Britons, named Archigalls, was buried there.

As an action in the matter is pending, the vicar and church wardens would be glad of any assistance. Their



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object is not only to prove their right ownership, but also to preserve this important and interesting relic intact. Leicester has in the past lost too many historical relics, so that we ought to draw the line somewhere. Not far away stood the inn where Richard III. slept on his way to Bosworth, also the Bow Bridge over which the king and his army passed. The theatre where Grimaldi performed has disappeared, but the room wherein Shakspeare read his plays still remains intact in the shape of the old town-hall. Gopsall Hall, too, where Handel spent some time and where he wrote or prepared his great work, "The Messiah," remains intact. Leicester's former name was Learceaster.

Through an error the illustration of a "Residence at Pelham Manor, New York," in the advertisement of the Kelsey Heating Company, on page 9 of the Advertising Section in the October number, was credited to Kirby, Pettit & Green, Architects. This should have read Oswald C. Hering, Architect, as he was the designer of the house; in fact it is his residence.

WHAT WE OWE TO INSECTS

PROFESSOR Darwin said that if it had not been for insects we should never have had any more imposing or attractive flowers than those of the elm, the hop and the nettle. Lord Avebury compares the work of the insect to that of the florist. He considers that just as the florist has by selection produced the elegant blossoms of the garden, so the insects by selecting the largest and brightest blossoms for fertilization, have produced the gay flowers of the field. Professor Plateau, of Ghent, has carried out a series of remarkable experiments on the ways of insects visiting flowers. He considers that they are guided by scent rather than by color, and in this connection he is at variance with certain British naturalists. Whatever may be the attraction in flowers to insects—as yet, it appears undefined—it is certain that the latter visit freely all blossoms alike, making no distinction between the large, bright-colored ones and the less conspicuous blooms, like those of the currants, the lime, the plane-tree, the nettle and the willow. — *Home and Farm.*

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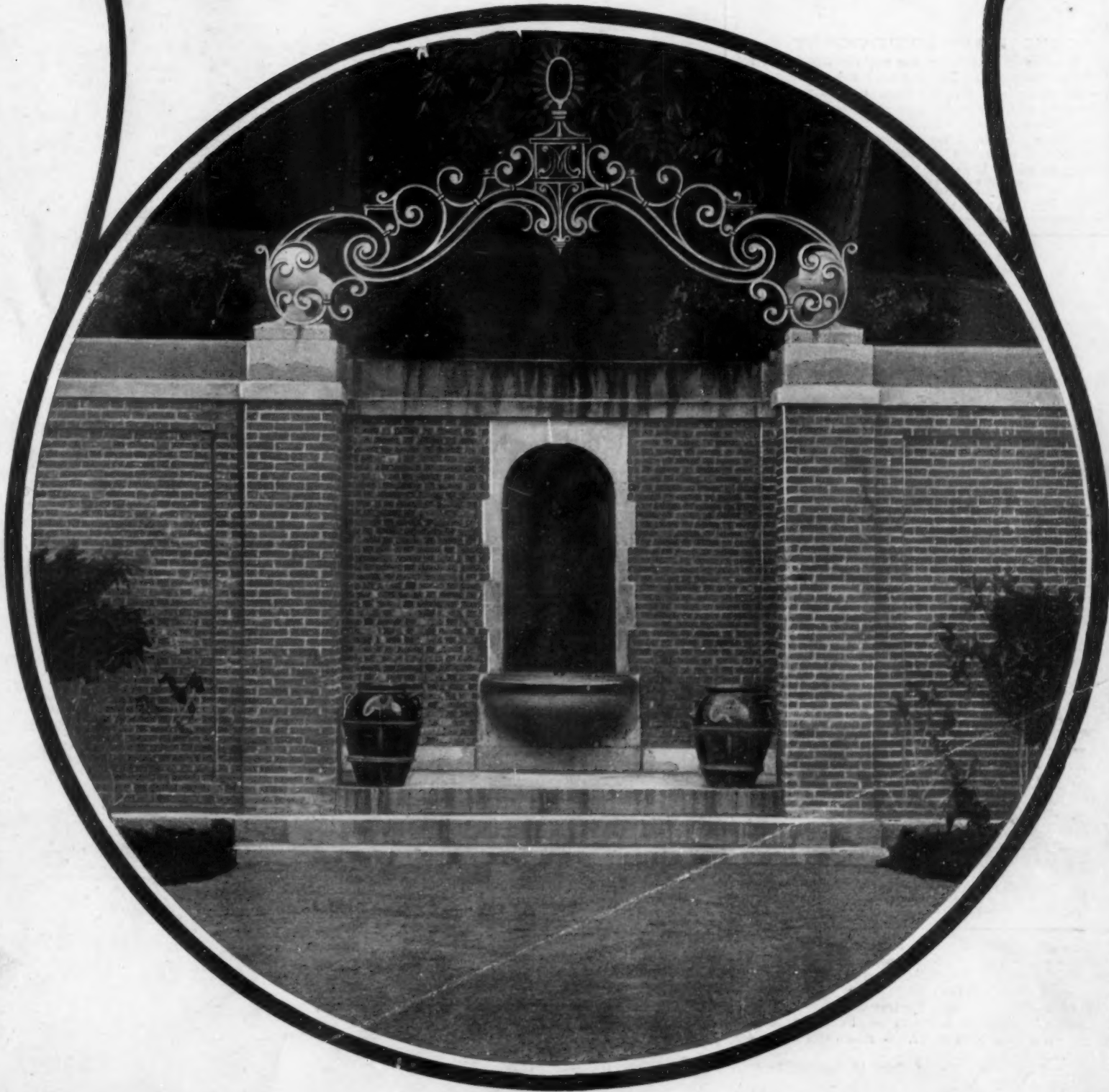
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The Stable and Kennel

Vol. XII.

DECEMBER, 1907

No. 6.

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TO DETECT SALT IN SAND

A WRITER in one of the London architectural papers presents some interesting remarks relative to methods by which salt may be detected in sand. He says that if the sand is not contaminated with decaying organic matter, the easiest way is undoubtedly to put a few grains in the mouth, or to taste the water in which some of the sand has been stirred. If this test is objected to, put some of the sand in a wine-glass, cover with distilled water, and after agitating for some time, dip a piece of clean platinum wire into the water, and hold it in a colorless Bunsen gas-flame. A persistent deep yellow color imparted to the flame will indicate the presence of sodium. The platinum should first be heated to burn off impurities; another method is to filter off the water from the sand by means of blotting-paper, and to the liquid add a drop of silver nitrate solution. A curdy white precipitate will at once betray the presence of common salt. In ascertaining the presence of salt in sand it is assumed that the object is to discover any tendency to absorb moisture, and, consequently, to cause damp walls. This could be equally well ascertained by drying some of the sand for some hours at a temperature of 212° F. Its weight should then be accurately taken and the sand exposed for some days to a moist atmosphere. Any increase of weight at the end of the period would be due to water absorbed from the air, probably owing to the presence of common salt.—*Scientific American Supplement.*

AUDUBON'S OLD HOME

THE home of Audubon stands on the south bank of the Perkiomen Creek, about three miles east of Phoenixville, Pa. The house once occupied by the naturalist was built a hundred and thirty-six years ago. It is renowned in the region as the "Mill Grove House."

It stands on a knoll overlooking the country. The old house is of stone, and the walls are remarkably thick and substantial, and look as if they would stand another one hundred and thirty-six years. They are covered with a growth of ivy. There are several ancient pine trees standing around the house. In the shade of these tall pines the world-famed naturalist did some of

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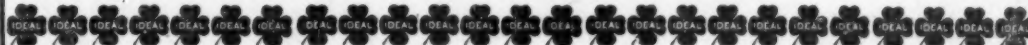


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the best work of his life. The old house itself has been changed somewhat, but the changes have mostly been wrought within to add comfort and convenience. There is still to be seen the old chimney-corner, where Audubon sat by his tallow candle on winter nights and wrote or read.—*Philadelphia Record*.

THE CITY HALL, PERTH AMBOY, N. J.

THE city hall is a historical building. It was erected by the English Colonial Government in 1767, for a town hall and court-house, and within its massive brick walls many of the stirring appeals were made, and most important actions taken, which marked the stormy period of the Revolution. For many years it was used as a public school and in 1871 was enlarged and altered by the city at considerable expense. It was here that the New Jersey Board of Proprietors celebrated, in 1884, the two hundredth anniversary of its existence. In 1888 the building was badly damaged by fire, but was rebuilt and has since been used for municipal purposes.—*Exchange*.

CASTS FROM THE COLUMN OF MARCUS AURELIUS

UPON one of the busiest squares in the heart of Rome, the Piazza Colonna, stands one of the world's most famous monuments. It is the Column of Marcus Aurelius, a high pillar, built of twenty-eight immense blocks of white marble toward the end of the second century in honor of that Emperor's victorious return from the war with the Marcomanni. Just at present much interest is roused by the investigation by German and Italian archæologists of the reliefs running up around the column. These, with the reliefs on the column of Trajan, form the best source of information as to the culture of our Teutonic forefathers, their arms, garb, etc. There has never before been a complete picture taken of the reliefs on the column, and in order to do it thoroughly a scaffold has been raised alongside the column to the height of the crown, one hundred Roman feet above the ground. A square frame is suspended from the top, and supports a platform upon which all the work is done. Professor Petersen, Secretary of the Archæologic Institute of Rome, superintends the making of the

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The story was intended specially for voyagers who have visited the same places, but it should be equally interesting to those who are planning a similar trip. And those who must stay at home may in these pages be able to look through another's eyes at the places described.

The book comprises 392 pages, printed on enamel finished paper, and contains nearly 200 illustrations. Size, 5½ x 8 inches. Bound in extra cloth—gold stamping.

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papier-maché cast of the reliefs, and the photographic reproduction is carried out by A. Bruckmann & Co., of Munich. The scenes of the relief describe in continuous pictures the long and difficult campaign against the tribes along the Danube. Episodes like the saving of the Roman Army through a rain-storm after a hot spell, which refreshed the legions almost worn out by fighting and a sultry heat; the establishment of a perfect military outpost at Vindobona (the Vienna of to-day), etc., are very vividly portrayed. Romans and barbarians appear as they did in life, with all their military trappings, in costume and armament true to history, allowing us a glimpse of the life in a Roman camp seventeen hundred years ago.—*Philadelphia Record*.

THE WANING HARDWOOD SUPPLY

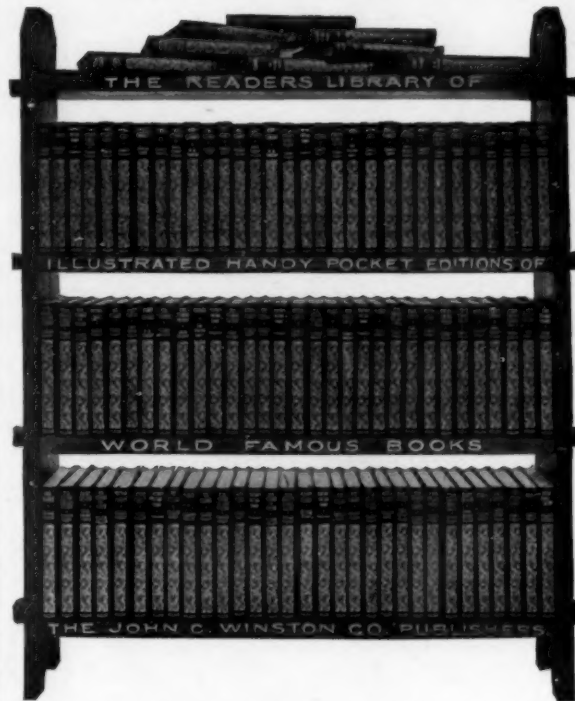
ALTHOUGH the demand for hardwood lumber is greater than ever before, the annual cut to-day is a billion feet less than it was seven years ago. In this time the wholesale price of the different classes of hardwood lumber advanced from 25 to 65 per cent. The cut of oak, which in 1899 was more than half the total cut of hardwoods, has fallen off 36 per cent. Yellow poplar, which was formerly second in point of output, has fallen off thirty-eight per cent and elm one-half.

The cut of softwoods is over four times that of hardwoods, yet it is doubtful if a shortage in the former would cause dismay in so many industries. The cooperage, furniture, and vehicle industries depend upon hardwood timber, and the railroads, telephone and telegraph companies, agricultural implement manufacturers, and builders use it extensively.

This leads to the question, Where is the future supply of hardwoods to be found? The cut in Ohio and Indiana, which, seven years ago, led all other States, has fallen off one-half. Illinois, Iowa, Kentucky, Michigan, Minnesota, Missouri, New Jersey, Tennessee, Texas, West Virginia, and Wisconsin have also declined in hardwood production. The chief centers of production now lie in the Lake States, the lower Mississippi Valley, and the Appalachian Mountains. Yet in the Lake States the presence of hardwoods is an almost

(Continued on page 5.)

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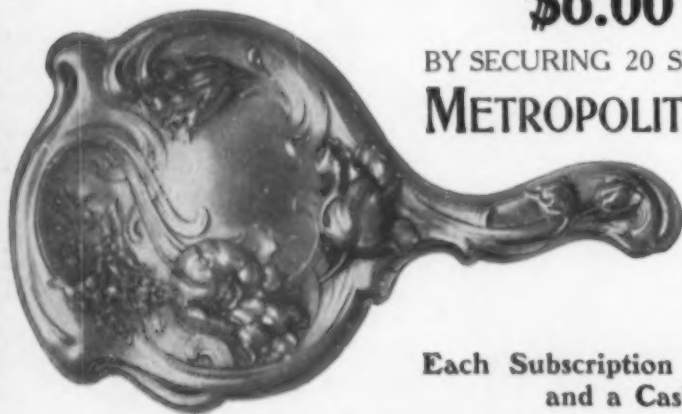
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certain indication of rich agricultural land, and when the hardwoods are cut the land is turned permanently to agricultural use. In Arkansas, Louisiana, and Mississippi the production of hardwoods is clearly at its extreme height, and in Missouri and Texas it has already begun to decline.

The answer to the question, therefore, would seem to lie in the Appalachian Mountains. They contain the largest body of hardwood timber left in the United States. On them grow the greatest variety of tree species anywhere to be found. Protected from fire and reckless cutting, they produce the best kinds of timber, since their soil and climate combine to make heavy stands and rapid growth. Yet much of the Appalachian forest has been so damaged in the past that it will be years before it will again reach a high state of productiveness. Twenty billion feet of hardwoods would be a conservative estimate of the annual productive capacity of the 75,000,000 acres of forest lands in the Appalachians if they were rightly managed. Until they are we can expect a shortage in hardwood timber.

Circular 116, of the Forest Service, entitled "The Waning Hardwood Supply," discusses this situation. It may be had upon application to the Forester, Forest Service, Washington, D. C.

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(Continued on page 7.)

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FOUNDATIONS OF SAN FRANCISCO

THE subsidence of large areas of land covered with buildings, along the water front of San Francisco at the time of the earthquake last year, would seem to be accounted for in the following item which appeared in the issue of Nov. 12, 1898 of "American Architect." According to the newspapers of San Francisco, that city is sinking into the sea with astonishing rapidity. Surveys, made by the city authorities, are said to have shown that the average rate of subsidence is two inches a year, so that it seems probable that another half century may see important changes in the topography of the town. The engineers explain the phenomenon by saying that the peninsula on which San Francisco is built consists of sand, mixed with decayed vegetable matter, extending to a depth of at least sixty feet, and that the compression or escape of this soil, under the heavy load of buildings which has been placed on it, is sufficient

to account for the movement. Whether the spongy soil simply settles, or escapes laterally into the sea, remains to be determined, and the determination will be a matter of importance, at least to the owners of buildings on the waterfront.

PITTSBURGH SQUATTERS IN JOBOATS

AFTER years of unquestioned observance of rights of squatter sovereignty, the occupants of the river-front "joboats" have yielded to the inevitable. The amphibious structures have clung to the shores of the three rivers like great barnacles. Their owners and occupants were free from the tax-gatherer, and to live in a joboat implied an extremely light drain on the purse. It is true that there existed a fluvial tax, represented in the trouble given the joboat by the river, but that was more than offset by the advantages possessed. By taking advantage of a big river, the joboater secured a position well out of the stream, and occasionally far from its margin. There he became part of his surroundings, and in due time the boat lost many of its characteristics as such, and became a house. Trees shaded its flat roof, and vines clambered about its doors and windows. This lasted until a rise greater than the one which placed it among houses took place. Then damp trouble came. The cellar of the joboat was certain to leak like a basket after its months of remoteness from water, and the river invaded this part of the boat, and forced the occupants above to abandon their home. This trouble over, the craft settled again upon its firm supports, giving shelter to its owner and his generally numerous family.—*Pittsburgh Bulletin.*

THE OWNER NOT LIABLE FOR ACCIDENTS TO FIREMEN

HOW far the owner of a building is liable for injuries to firemen who fall into an elevator-well when entering the building to extinguish a fire has been settled by two decisions from two courts in different States. In one—a recent case—that of *Beehler vs. Daniels*, Rhode Island, 27 D. R. A. 512, the liability of the owner is denied, the ground of the denial being that, as the owner did not invite the firemen to enter the burning building, the latter, doing

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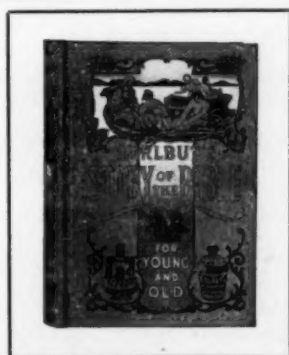
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so under a license conferred by law, are in consequence mere licensees. A decision of like tenor was given in the case of *Woodruff vs. Cowen*, 22 L. R. A. 198—an Indiana decision. We do not know of any other decisions that bear upon the duties and liabilities of the owners of buildings to guard against the possibility of firemen and others charged with the duty of extinguishing fires or protecting property in a burning factory, store, or house, but we may safely infer that these decisions will serve as a precedent in any other cases that may occur. At the same time it would seem as if the least the owners or occupants of buildings in which such traps exist could do would be to see that, in the event of a fire breaking out on their premises—which may occur at any moment—the firemen be not exposed through the occupant's thoughtlessness to any more risks than those with which he is always likely to meet in the performance of his dangerous duties.—*Fire and Water.*

A CONCRETE CEILING

THE imambra connected with the Mohammedan mosque at Lucknow, India, contains the largest room in the world without columns, being 162 feet long, 54 feet wide and 53 feet high. It was built during the great famine in 1784 to supply work for a starving people. It is a solid mass of concrete of simple form and still simpler construction. In its erection a mould or frame work of timber and brick several feet in thickness was first made, which was then filled with concrete. The concrete was allowed about a year to set and dry, when the mould was removed. Although the building has been standing 122 years, it is said to show no signs of decay or deterioration.—*Builder, London.*

VENICE DRYING UP

VENICE without its waters would be a far less picturesque place than it actually is. And such a state of affairs, we are led to believe, may eventually come about. The regular increase in the delta of the Po has been studied by Professor Marinelli. Comparison of the Austrian map of about 1823 with the records of surveys made in 1893 shows that the mean annual increase during

those seventy years has been about three-tenths of a square mile; and from all known data it appears that the total increase during six centuries has been about 198 square miles. The increase is continuing, and the Gulf of Venice is doomed in time to disappear. No immediate alarm need, however, be excited for Professor Marinelli calculates that between 100 and 120 centuries will elapse before the entire Northern Adriatic will have become dry land.—*London Chronicle.*

A SUBMERGED CITY IN INDIA

IN the eastern part of the district of Kattiawar, to the northwest of Bhownugger, lies the jungle of Peloo, the vegetation of which is composed almost entirely of the *Salvadora Persica*. The surface is a complete level, and the soil a deep alluvial, through which several brackish water-courses slowly run. This jungle now occupies the site of what was once a very large city—Vamila-pura—the surface being in many places strewn with the debris of burnt bricks, resembling those brought from the Euphrates. In the middle there is a circular enclosure of bricks, about 15 feet in diameter, much resembling the Druid-like religious enclosures of the Gonds. The floor is paved with brick, and in the east face of the wall there is a niche containing the remains of an obliterated image. This structure, however, appears to be a modern one, erected from ancient materials. Near this circle, extensive excavations were in progress for the purpose of obtaining the large burnt bricks, quantities of which are dug up from ten to eighteen feet below the surface and sold for building. The neighboring town of Wullay is almost entirely built of them. The floors of several houses paved with large yellow bricks were observed in their primitive level, showing that the city had not been overturned by an earthquake. To the west of the circular enclosure there is a full size granite figure of Nandi, the Bull of Siva, and farther on a large granite lingam mounted upon a pedestal of burnt bricks. If these images are coeval with the ruined city, they would show it to be one of great antiquity; but the inference derived from the enormous size of the slow-growing *Salvadora Persica*, which is found in many places over the ruins, tells against any such

OUR COLONIAL EMPIRE



What will be the real issue in the next presidential campaign? Some say the tariff; others say the trusts. Both are right, but even more important than these will be our colonial policy. Every American knows that we must face the questions raised by the Philippines and Cuba. They have already involved us in one war. Will they involve us in another? **THE WORLD TO-DAY** for 1908 will not neglect the trusts and the tariff, but it believes that the time has come for a broad and intelligent discussion of

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During the coming year we shall publish as a leading feature two groups of articles on this important need. One, comprising seven articles, will be descriptive, and will describe the life, resources and opportunities offered America in the

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2. *Can the United States Defend Its Colonies?*
3. *Can the United States Administer Its Colonies?*
4. *Can the United States Americanize Its Colonies?*
5. *How Could the United States Give Up Its Colonies?*

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Mr. Wright is one of the best known authorities on the Philippines and the article will be fully illustrated in colors from new photographs taken by him especially for the purpose.

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Another striking and novel feature of **THE WORLD TO-DAY** for 1908 will be a series of Cartoons in Color by the well-known artist, G. C. Widney. They are not caricatures, nor personal, nor partisan, but real works of art—"Editorials in Color," on great themes of current interest.

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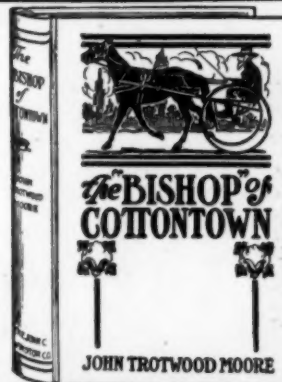
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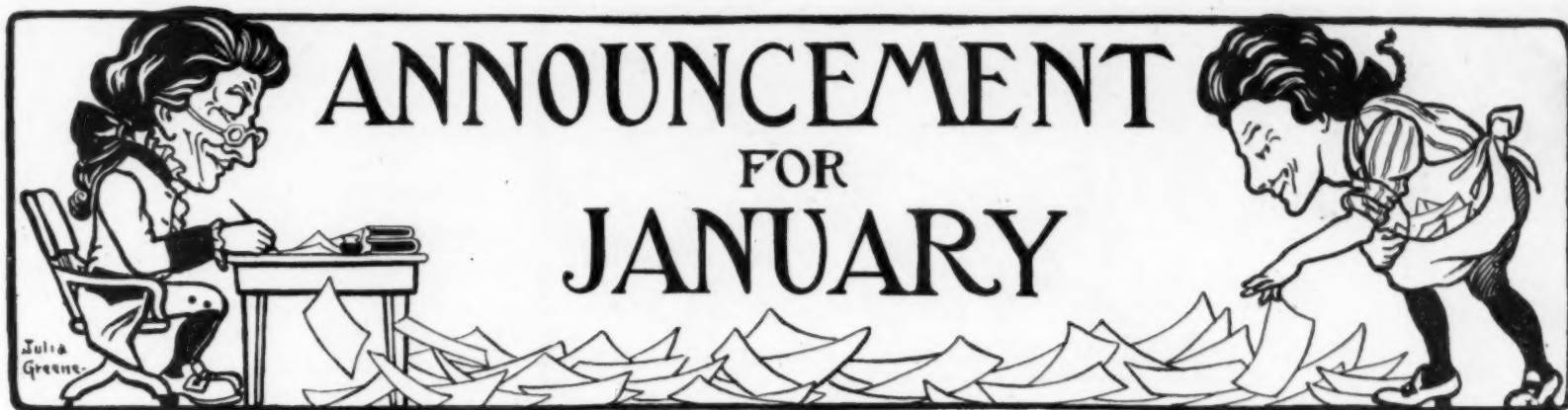
supposition. On the verge of the jungle there is a pile of granite slabs, about ten feet long, three feet broad and one foot thick, which have evidently formed part of a large building. Some of them have been set up, carved and used as *Palyads*, being dates about 200 years ago. Copper household utensils are said to have been discovered and taken away by the laborers.

To the south of the ruins at Cheemarwarra, whence Vamila-pura is said to have derived its supply of granite, immense peaks of this rock are seen rising abruptly from the plain, like islands from the sea, the ground between them being perfectly plain, and to all appearance levelled by the action of water. I have supposed that the present surface had been formed by an overflow of water consequent on some upheaving of the Gulf of Cambay—the fact of such an upheaving being attested by the existence and strata of the island of Perim.

From the appearance of the country there can be no doubt that it was once overflowed, and that the waters gradually subsided, leaving the peaks of the hills alone uncovered; and to this deluge, from whatever cause arising, must be attributed the ruin of Vamila-pura.—*H. M. Nicholson, in the Architect.*

COLORS TO BE USED IN COLORING CONCRETE

COLORS for resisting the action of lime.—The following is a list of colors that may be used upon new plaster work, for mixing with distempers, gesso and stucco work, without being attacked by the lime. For white: zinc white; lithapone, Charlton white. For blue: ultramarine, lime blue, smalt, cobalt and permanent blue. For red: vermilion, red oxide, Venetian red, Indian red and madder lakes. For yellow: lemon yellow, cadmium yellow, Naples yellow, yellow ochre, brown ochre, Indian yellow and raw sienna. For green: emerald green, cobalt green, verdigris and oxide of chromium. For brown: burnt umber, Vandyke brown, Cologne earth, asphaltum and purple brown. For orange: orange chrome, burnt sienna, cadmium orange and Mars orange. For black: ivory black, blue-black and lamp-black. — *Western Architect and Builder.*



CHRISTMAS TIME IN CALIFORNIA GARDENS

LOOKING upon the snow and ice of the East and then into the gardens of Southern California, profuse with color and fragrance, it is not easy to reconcile the widely diverse conditions to the same season of the year, even when the difference in latitude is taken into consideration. The exuberance of growth, the riotous ranging of the vines, the unusual and queer forms of vegetable growth, all fascinate the eye and hold the interest and attention of the visitor. Mr. Charles F. Holder, who knows the country so well, and whose admiration for its beauties is unbounded, writes of the "Nooks and Corners in the Christmas Gardens of California" in a most attractive way and presents pen pictures as well as photographs of a number of unusual and interesting garden spots in that land of continual summer.

ARRANGING CUT FLOWERS

Frequently it happens that the whole beauty of a cluster of flowers is lost through a lack of knowledge or taste in their arrangement. The greater the profusion of flowers to be used the more essential that their massing should simulate Nature as nearly as possible. Various methods which have proven successful and devices which have heightened this effect by their use are instructively set forth by Jane Leslie Kift. At this season of festivity when much in floral decoration is indulged in the information will prove particularly timely.

DECORATIVE CHRISTMAS GREENS

Of course holly and mistletoe are inseparably associated with Christmas in all Christian lands where they grow. Where they are not plentiful, various substitutes are used and many of these for beauty and grace seem even to rival the old favorites. Mr. Wm. S. Rice presents a description of some unfamiliar ones used on the Pacific Coast. That their selection as substitutes was fully justified, would seem to be conclusive from an examination of the illustrations accompanying the article.

IN SEARCH OF BUNGALOWS

Mr. Felix J. Koch contributes a facetious account of a Western trip, where one object was to accumulate a large

number of photographs of bungalows in the different places visited. The wide variety of ideas as to what constituted a bungalow in the several cities and towns visited, may be gathered from the illustrations. The difficulty of forming a correct idea of a bungalow from a composite of the illustrations presented may well be imagined.

SUGGESTIONS FOR HOLIDAY GIFTS

Under this caption are supplied numerous suggestions which will be found helpful and timely to the puzzled man or woman who has left the Christmas shopping until the eleventh hour.

THE EDUCATIONAL VALUE OF A GREAT SHOP

The opening of a new building by a large firm in the Middle West is made the topic of an interesting article. The far-reaching influence of this firm from a decorator's view point is well brought out. The rare and unusual beauty of the great dome of colored glass which is the important feature of the main floor in this new addition is illustrated and described. Also the facilities offered through the medium of the department of interior decoration to those who are furnishing their homes and who desire to see the furniture assembled before ordering it, are described and illustrated.

A REMODELED COUNTRY HOUSE

Mary H. Northend gives a delightful description of the all-year-round house of Mr. Grafton St. Lee Abbott, which is a successful alteration of a small country house. The ingenuity of the architect, coupled with the excellent taste of the owner, has produced most pleasing results. The photographic reproductions show the interior of the several rooms.

ORIENTAL RUGS FOR THE CHAMBER

The style of room decoration or period seems to demand a certain kind of Oriental rug. The wide range in these fabrics makes it possible to secure the "very thing" and to assist in such selection, Mr. Richard Morton gives some most excellent advice, which cannot fail to be of great assistance to those about to furnish or refill a chamber or boudoir. Mr. Morton's knowledge of rugs and fabrics make him an accepted authority on the subjects.

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A Glimpse of its Contents

The Whistling Buoy, by Ralph D. Paine

One of the best sea stories this writer has ever done. There are to illustrate it two full-page drawings by Harding.

Animal and Plant Intelligence, by John Burroughs

An article dealing with a wealth of literary charm and of intimate knowledge, with the fascinating subject made clear by the title.

The Dream Road, by Edwina Stanton Babcock

A delicate and elusive story of travel in Italy. Equal in charm to the text are the illustrations by Peixotto.

Experiences with Humming Birds, by Herbert K. Job

Illustrated from some rare photographs by the author. It is an interesting descriptive bit of woodland craft by this keen observer of bird life, whose papers in this magazine have met so warm a welcome.

Round Up Days, by Stewart Edward White

An incisive exposition of stirring doings on the old cattle ranges.

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CEDAR FOR LEAD PENCILS

THE lead pencil is one of the most common articles in every-day use, and nearly 320,000,000 pencils are manufactured in this country every year. To manufacture these millions of pencils there are required 110,000 tons, or 7,300,000 cubic feet, of wood, so that each day in the year 300 tons, or 20,000 cubic feet of wood are used for pencils. Since practically all of the wood is red cedar, and since the pencil industry is steadily growing, the supply of red cedar is greatly depleted; yet no substitute has been found for it. Leaving out of consideration the imported pencils, the average educated American over ten years of age uses six pencils of home manufacture each year. Ten years ago he used less than five.

Red cedar has a soft, straight grain, and when grown under best conditions it is very free from defects. Because of its peculiar qualities no equally good substitute for it has ever been found, and it is doubtful if any other wood-using industry is so dependent upon a single species as the pencil industry is dependent upon red cedar. In fact, red cedar suitable for pencil manufacture is the only wood the price of which is always quoted by the pound.

Strange as it may seem, no steps have heretofore been taken to provide for a future supply of red cedar. This has been largely due to a lack of information on the rate of growth and the habits of the tree, and to the widespread belief that second growth red cedar never reaches merchantable size.

In accordance with its policy toward the conservation and economic use of commercial woods the forest service has made a careful study of red cedar and has come to the conclusion that it can profitably be grown in regions of its development. Several changes are recommended in present forest management in order to secure the desired growth.

In the Southern forests the cedar will have to be given a better chance instead of being considered, as now, a negligible quantity in its younger stages, and many of the forest grown trees which are now cut for fence posts can profitably be left to attain their full development and thus become available for pencil wood. — *New York Tribune Farmer.*