

A Summer Home at Seaside, Pa.
A City House Roof in Summer
Summer Days on the Highway

How to Frame Pictures
Basse-à-Loin

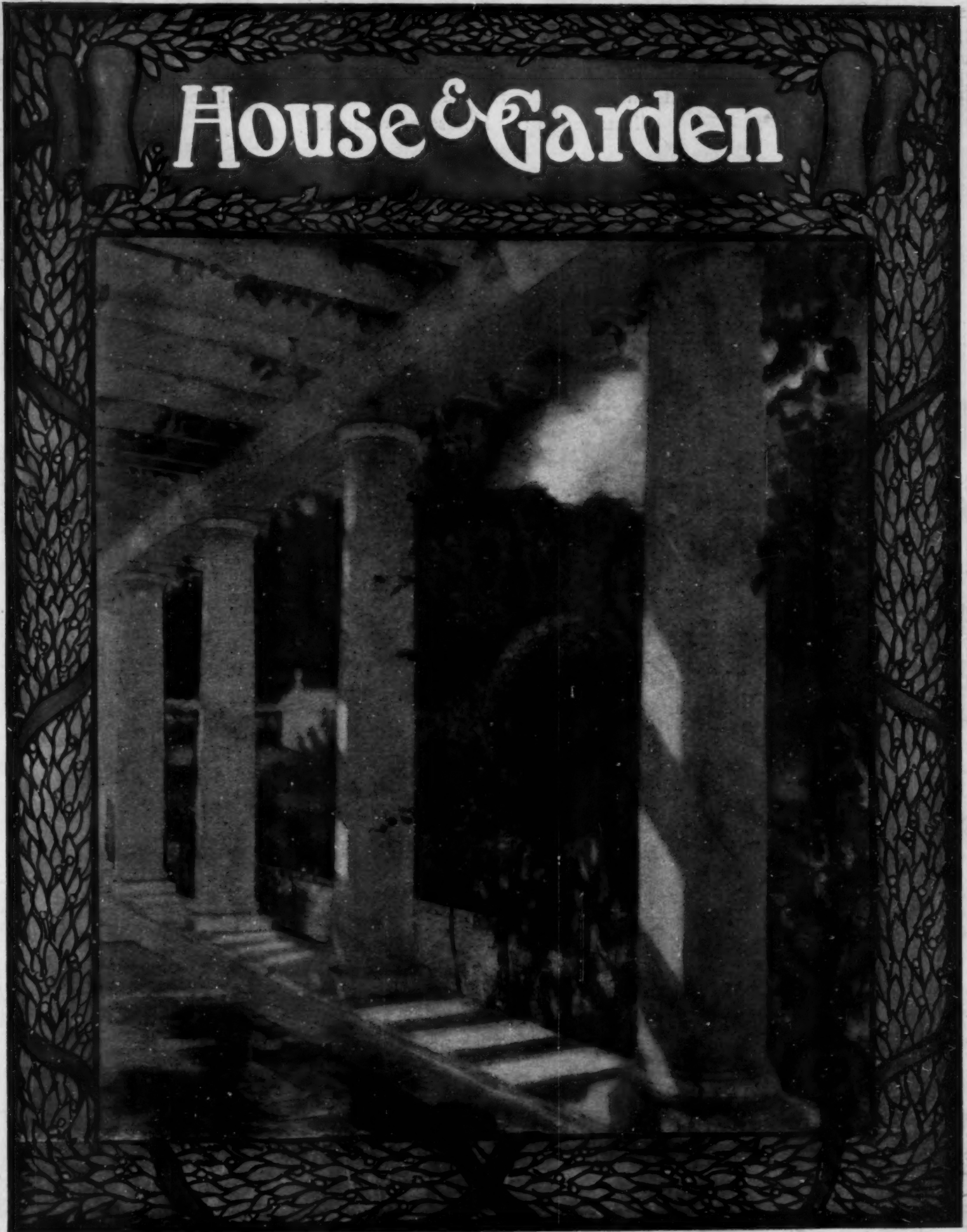
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AUGUST, 1908

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No. 2

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LONDON COACHING INNS

A CENTURY ago London was noted for its coaching inns. To-day but one remains in London proper to recall the gayety of coaching parties that assembled in the comfortable parlors for an evening of pleasure. George's Inn, the last of these famous taverns where the nobility of England gathered in years gone by, was probably the most popular that lined the roadways of the English capital. It was through his association with the people who frequented George's Inn that Charles Dickens began to attract widespread attention as a novelist and writer. More than threescore years ago he was a familiar figure when revelry held sway in the now antiquated tavern.

Here it was that Mr. Dickens met Mr. Pickwick and the various characters he immortalized in "Pickwick Papers" and bounded at once into popular favor as a humorist and close student of character. The attractiveness of the old inn is still maintained at a high standard, and it is to-day a favorite stopping place for travelers and coaching parties. Nothing has been removed from the place to dim the memories of the past. The same old-fashioned chairs, benches, tables and furniture are there that were in use a century ago, and the decorations have never been altered. Ownership has remained with the same family for many generations, and it is said the present owner is a direct descendant of the man who originally opened it.—*Exchange.*

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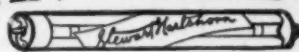
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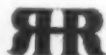
The Great Monthly for the American Home

Among the important and interesting contributions to the August number are: "Our Navy's Great Task," by John R. Winchell; "Voodoo: Its Effect on the Negro Race," by Marvin Dana; "The Scars of War in the Shenandoah," by John D. Wells; "The Southwest's Evolution," by Charles M. Harvey, and some of the best summer fiction ever published.

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side, inserting a bit of wood or gravel to keep the cut open, washing away the gum after the bleeding has stopped and then tying sphagnum moss in a good, thick layer firmly around this part of the wood, is all there is to the operation. Of course, it is understood that the moss must be kept moist either by frequent syringing or by pouring water on it from time to time. It will not be long before the white roots show through the ball of moss. Full time for the formation of abundant roots should be allowed before cutting away the rooted top from the wood below it. These tops are then potted, shaded for a few days and grown on as young thrifty stock.-- *Florists' Exchange.*

A STORY ABOUT TURNER

THE recent discovery of Turner's first exhibited picture has caused the following comparatively new story to go the rounds: An art patron (there were some left in Turner's day) came into the studio when the painter was already famous. He indicated a picture and asked Turner what he wanted for it. The master named his price.

"What!" exclaimed the buyer, "all those golden sovereigns for so much paint!" "Oh," replied Turner, "it's paint you're buying? I thought it was pictures. Here," producing a half-used tube of color, "I'll let you have that cheap. Make your own terms." And turning his back upon the astonished "patron" he went on painting.—*Boston Transcript.*

PAINTING IRONWORK

CONSIDERING the immense quantity of steel work now erected the question of the best paint, and the best method of applying the same, is one of very great importance. In this country the choice usually lies between an iron oxide or a lead paint, both having a good record. Some links in the anchorage of the old Hammersmith suspension bridge were found in a perfect state of preservation when removed to the Forth Bridge, where they were employed for some of the temporary work. The pigment in this case was white lead, though ordinarily this has a bad reputation for this class of work. In America, so called asphaltum paints have also come largely into use and in a

(Continued on page 4.)



Horses

The woman's horse, the children's pony, the coach-horse, the trotter, the donkey, the farm-horse, etc., will all have their place in the excellent series of articles on "Which Horse?" soon to appear in HOUSE AND GARDEN. These articles will stir up many an inquiry on harness, wagons, sulkies, road-carts, farm-wagons, saddles, etc.

Frequent reference will be made to the various needs for barn, stable and manger. Building plans for up-to-date stables, barns and out-buildings will be features, along with handsomely finished photos of wide-awake animals, as well as pictures of children, women and the horse-lovers generally.



Dairy

Many a proud owner of blooded stock is a regular subscriber to HOUSE AND GARDEN. We're going to make him a closer friend—make him feel more brotherly, give him some vital points on blooded milkers; and get him to correspond with us; let him criticize, etc.

Here we shall stir up new investors in dairy stock. They will need all the new and old specialties in dairy lines; Stanchions, apparatus of various kinds, books, separators, aerators, etc., etc., Photos of handsome animals, stock farms, their owners, etc., will add interest and pleasure to each article.

We shall stimulate demand by conscientious and judicious advice along all dairy lines that will benefit subscribers and advertisers.



Poultry

Hens are worth more than our gold mines. Did you know that?

Fresh eggs for the suburban and farm breakfast, as well as for the rest of mankind, make us all brothers.

The pedigreed hen is "coming to her own." Pure-bred stock will be an attraction in this new department of HOUSE AND GARDEN. How to own sanitary poultry houses, what sort of fixtures to select, how to keep down lice, how to spray and disinfect poultry quarters, will be discussed correctly by well-informed workers who have made success on their own account. How to caponize, feed chicks, prevent disease; to get eggs, pick and market table poultry—all will be discussed.

Bees

Flowers, Fruit, Poultry, Honey, make an attractive combination—profitable, too.

This department will enlarge on the value of honey as a food; the simplicity, ease, and fascination in bee culture; the value of bees as pollenizing agents, etc. It will give directions for amateurs, how to start to supply comb honey for the table. It will recommend bee outfits: hives, books, breeds of bees, etc. This department will certainly prove a money-maker for manufacturers of apiarian supplies. Photos of model apiaries, prominent beekeepers, etc., will increase the interest of each article.

Dogs

Here is a department every one is interested in, whether the owner of a handsome collie, English bull, or a dog of "low degree." Photos of various breeds and cross-strains from the continent and in America will be features of this kennel department.

Well-informed fanciers will contribute practical articles on "How to know and purchase a good dog." They will explain their various natures and value, as watch-dogs, sheep-dogs, coach-dogs, etc.

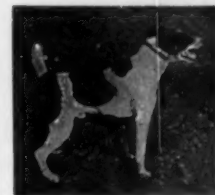
Photos are on hand of certain types which will illustrate these talks. The *advertisers* who appear in HOUSE AND GARDEN are certain to get reasonable returns.



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LIST OF TITLES

- Adam Bede.* By George Eliot.
American Notes. By Charles Dickens.
Barnaby Rudge. By Charles Dickens.
Bleak House. By Charles Dickens.
Channings, The. By Mrs. Henry Wood.
Charles O'Malley. By Charles Lever.
Child's History of England. By Charles Dickens.
Christmas Books. By Charles Dickens.
Cloister and the Hearth. By Charles Reade.
Danesbury House. By Mrs. Henry Wood.
David Copperfield. By Charles Dickens.
Dombey and Son. By Charles Dickens.
East Lynne. By Mrs. Henry Wood.
Great Expectations. By Charles Dickens.
Hard Times. By Charles Dickens.
Henry Esmond. By W. M. Thackeray.
House of the Seven Gables. By Nathaniel Hawthorne.
Ivanhoe. By Sir Walter Scott.
Jane Eyre. By Charlotte Bronte.
John Halifax, Gentleman. By Miss Muloch.
Kenilworth. By Sir Walter Scott.
Last of the Barons. By Lord Lytton.
Little Dorrit. By Charles Dickens.
Master Humphrey's Clock. By Charles Dickens.
Mill on the Floss. By George Eliot.
Martin Chuzzlewit. By Charles Dickens.
Mrs. Halliburton's Troubles. By Mrs. Henry Wood.
Never too Late to Mend. By Charles Reade.
Nicholas Nickleby. By Charles Dickens.
No Name. By Wilkie Collins.
Old Curiosity Shop. By Charles Dickens.
Oliver Twist. By Charles Dickens.
Pickwick Papers. By Charles Dickens.
Pilgrim's Progress. By John Bunyan.
Reprinted Pieces. By Charles Dickens.
Scarlet Letter. By Nathaniel Hawthorne.
Scenes of Clerical Life. By George Eliot.
Shirley. By Charlotte Bronte.
Silas Marner. By George Eliot.
Sketches by Boz. By Charles Dickens.
Stories and Sketches. By Charles Dickens.
Tale of Two Cities. By Charles Dickens.
Talisman. By Sir Walter Scott.
Tennyson's Poetical Works.
Tom Brown's School Days. By Thomas Hughes.
Two Years Ago. By Charles Kingsley.
Westward Ho. By Charles Kingsley.
Woman in White. By Wilkie Collins.
Wuthering Heights. By Emily Bronte.

OTHER TITLES IN PREPARATION

THE JOHN C. WINSTON COMPANY,
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 Philadelphia, Pa.

recent communication to the American Society of Civil Engineers, Mr. E. Gerber gives the results of a careful investigation into the present state of a number of bridges which had been painted with one of the above three classes of paint. In all cases rust was found to a greater or less extent, occurring always in spots in the center of clean metal. Most of this, however, was thin, and was as bad in new structures as in old.

It was, however, found that the iron oxide paints adhered more firmly to the metal than the lead paints, only one case being found in which the latter adhered well and was tough. It is, however, suggested that much of this brittleness was due to adulteration of the oil by turpentine, benzine, or other petroleum products. There is more likelihood of such adulteration with lead paints than with iron, as they are more difficult to spread, and there is thus more temptation to dilute the oil. In some cases, bridges coated with iron oxide eleven or twelve years ago were still in good condition, without having been repainted.

Only two of the bridges examined had been painted with carbon or asphaltum paints, but the condition of things in these two cases was found to be not altogether satisfactory, as in neither case was the coating tough and adherent.

The metal had, however, been protected by them. Mr. Gerber considers that too little attention has, in the past, been paid to thoroughly cleaning the metal before the first coat of paint is applied. Most of the rust spots found had apparently been there from the outset, and had done no harm so long as not too far advanced. The best plan of securing clean surfaces, in Mr. Gerber's opinion, would be to coat the metal with linseed oil as it left the rolls.
 —Engineering.

LEIPSIC'S MOUNTAIN OF ASHES

THE city of Leipsic is situated in a plain, which is rather uninteresting on account of its monotony. In order to bring a little change into the landscape, the City Council has, for a long time past, ordered the deposit of ashes and refuse from the city at one certain point, which, in the course of time, has risen some one hundred and

twenty feet, or more, above the surrounding country. This ash-pile, which in the mouth of the people has received the euphonious name of "ash mountain," or after the name of the burgomaster, "Monte Georgi," is situated outside the city limits proper, in a suburb called Rosenthal, or "Valley of Roses," probably because onions and other vegetables are raised there in quantity by truck farmers. This ash-hill will now be covered with vegetation at the expense of Leipsic, the City Council having appropriated 10,000 marks for that purpose. They are so proud of the mountain, which they have built with ashes and patience, that they will erect on the top a tower, the view from which is even now being spoken of as the great coming attraction of Leipsic. — *Philadelphia Press.*

TRIUMPHS OF ANCIENT BUILDERS

THE building operations of the ancients were often conducted on a vast scale, and the methods they used to bring about their results are practically unknown in many instances. These operations were often on a scale that surpasses anything in modern times and are in many cases almost inconceivable.

The Great Pyramid is 543 feet high, 636 feet on the sides and the base covers eleven acres. It is built of 208 layers of stone. Many of the stones are more than thirty feet long, four feet broad and three feet thick.

From Thebes the French removed a red granite column ninety-five feet high and weighing 210 tons and carried it to Paris. Many of the ruins of Thebes are on a very great scale and built of exceedingly costly materials.

Babel, now called Birs Nimroud, built at Babylon by Belus, was used as an observatory and as a temple of the sun. It was composed of eight square towers, one over the other, in all 670 feet high, and the same dimensions on each side of the ground.

Eight aqueducts supplied the ancient city of Rome with water, delivering 40,000,000 cubic feet daily. The aqueduct of Claudius was forty-seven miles long and 100 feet high, so as to furnish the hills. That of Martia was forty-one miles long, of which thirty-seven miles were supported on 7,000 arches seventy feet high. These would never

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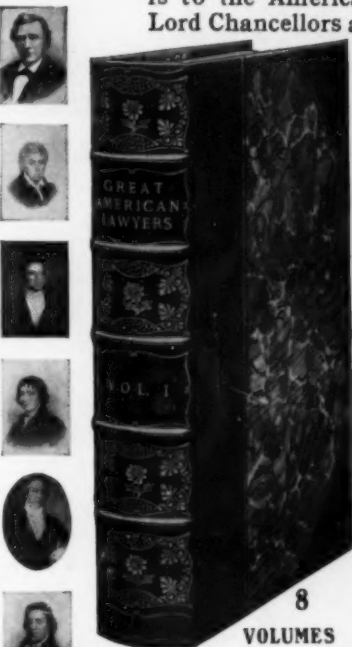
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have been built had the Romans known that water will always rise to the level of its surface.

The Temple of Diana, at Ephesus, was 425 feet long and 225 feet broad, while the roof was supported by 127 columns, each sixty feet high. It required 220 years to build the temple.—*New York Herald.*

HOW THE FOUNDER OF THE VENDOME COLUMN WAS RUINED

DURING the past century one of the most enormous monuments which were attempted in bronze was the celebrated Vendôme Column. The French Government entered into a contract with an iron-founder who had never been engaged with either the modeling or casting of bronze; the Government engaged to supply him with the cannon which had been taken from the Russians and Austrians during the campaign of 1805 in quantity sufficient to found the monument. Knowing nothing of the phenomena which the fusion of bronze offers, he discovered when he had completed two-thirds of the column that he had used up all his metal. Enough bronze had been served out to him to complete the monument, and he was responsible for the full amount. Ruin stared him in the face. In order to get out of his difficulty he melted up his scoriæ and mixed the metal with some cheap refuse which he bought, and so managed to finish the founding. These castings were discovered to be full of flaws, and the work was stopped, to the utter destruction of the founder. The moulding of the different parts of the bas-relief was so ill-executed that the chisellers employed to repair the defects removed no less than seventy tons of bronze, which became their perquisite in addition to £12,000 paid for their labor.—*Illustrated Carpenter and Builder*

CALIFORNIA EARTHQUAKES

A "CATALOGUE of Earthquakes on the Pacific Coast, 1769 to 1897," by Dr. E. S. Holden, forms No. 1,087 of "Smithsonian Miscellaneous Collections." In compiling this catalogue, Dr. Holden had in view the determination of the general facts as to distribution of earthquake shocks, as to topographic areas, as to time, intensity etc., and also the characteristics of partic-

(Continued on page 8.)



BIRMINGHAM AND Highbury

HOWEVER interesting and instructive the great factories of Birmingham may be, there is no disguising the fact that to the average visitor the most interesting feature of the city is the estate of the Hon. Joseph H. Chamberlain, a man who has endeared himself to the hearts of the people by his splendid services for their city as well as for Great Britain.

In strong contrast to the busy, practical aspect of Birmingham are the beautifully kept grounds, the extensive orchid and palm houses and the charming residence itself of this justly celebrated personage. Elizabeth Prescott Lawrence, who has but recently returned from England, contributes a short historical sketch of the city and punctuates the descriptions of Highbury with numerous photographs which fully illustrate its attractiveness and beauty.

A COLLECTION OF CARNIVOROUS PLANTS

S. Leonard Bastin writes of the tendency to-day to specialize in whatever line our hobbies lead us. That this may lead to gathering under one roof many specimens of queer and unusual plants he demonstrates by illustrating a collection of plants of the insectivorous species. Strange forms these, alluring traps for the unwary fly or insect that is led by curiosity to a minute examination of their marvelous mechanisms.

NEW YORK'S IMPROVED TENEMENTS—II

In the September number, Mr. John W. Russell will conclude his paper under the above caption. Having pointed out in a previous issue the grievous errors formerly committed in the planning of such buildings and having discussed the new laws which have been enacted to prevent recurrence of those errors and to generally improve the conditions existing in these congested places, he presents in this final talk results which have been accomplished and illustrates the article with photographs of some of the more notable buildings designed and built to illustrate the possibilities under the new laws regulating such buildings.

"HOP-TOADS"

Of all the insectivorous amphibians none are of greater value to the gardeners than the lowly hop-toad. Ella M. Beals says that the study she has made of them demonstrates that in each twenty-four hours they consume insects, worms, etc., in quantity equal to four times their stomach capacity. She says also that they have been cruelly maligned, that they are harmless, and possess much intelligence, and in their lowly way, much beauty.

FORCING BULBS

Now is the time to prepare for the flowers of bulbous plants that will be needed next Easter. The best varieties—those most suitable for forcing, and which give the most satisfactory results in house culture, as well as how to obtain these results are carefully explained by Eben E. Rexford. Our readers are familiar with Mr. Rexford's work and know that his suggestions and advice are practical, and if followed that they will be rewarded with unqualified success.

SOME COUNTRY CLUBS OF THE NORTHWEST

The Country Club, which has spread its influence over the length and breadth of the land, is an institution that has come to stay, and has been welcomed by all branches of the social world. Of several such clubs in the vicinity of St. Paul and Minneapolis Miss Mary Hodges gives brief descriptions and illustrates with photographs showing attractive housings and picturesque surroundings.

WARMING HOMES BY WATER—II

Mr. Ernest C. Moses concludes in the September issue his talks on the warming of homes by water. His conclusions point to the superiority of this method of domestic heating for the following reasons:

Simplicity of Operation; Economy, more heat being generated with less fuel; Cleanliness, freedom from gas, dirt or dust; Safety, fire or explosion practically impossible; Automatic Regulation of Boiler, maintaining uniform room temperature. Truly a convincing array of evidence.

WHERE TO GO FOR A TOUR

While every person owning an automobile or motor car probably has certain general ideas of where he will go on the next trip, still all will be glad of the suggestions offered by Harry Wilkin Perry on this subject. So many things enter into the consideration of the question that specific and definite plans must, of course, be formulated by each individual to suit the conditions by which he is controlled. What "the other fellow" has done, however, sometimes makes what we do a much more simple undertaking.

MANTELS

The importance of the Mantel or Chimney Piece in the decorative scheme of a room is interestingly discussed in a fully illustrated article by Alice S. Smith. Types of mantels appropriate to various styles of rooms in moderate priced houses are shown.

Free Advice on Decoration

THE unprecedented growth of the Correspondence Department of "House and Garden" has necessitated the opening of a new Department which will be devoted to the interest of those who are building, decorating or furnishing their homes. Beginning with the new year "House and Garden" offers its readers a House Finishing, Decorating, Furnishing and Purchasing Service which is complete in detail and thoroughly practical. Full color suggestions for the exterior of the house will be supplied with recommendations of proper materials to obtain the results. For the interior, the treatment of standing woodwork and floors, the selection of tiles, hardware and fixtures will be considered and specifically recommended, with the addresses of firms from whom these goods may be obtained. Samples of wall coverings and drapery materials will be sent and selections of rugs and furniture made. When desired, the goods will be purchased and shipped to the inquirer; the lowest retail prices are quoted on all materials.

This Department of Decoration is under the direction of MARGARET GREENLEAF, whose successful work as an interior Designer and Decorator is well known.

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House & Garden

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ular shocks. The result is a history of earthquakes on the Pacific Coast, the disturbances being arranged chronologically and briefly discussed in an introduction. As many of the earthquakes of California are very local phenomena, which depend upon local causes for their production, no very definite conclusions can be found with reference to them. An arrangement of the shocks according to seasons shows that for California, Oregon and Washington at large shocks occur with about equal frequency in the wet and in the dry seasons. The records indicate, however, that in San Francisco and San José shocks are more frequent in the rainy season than in the dry. Dr. Holden suggests that in any future study of California earthquakes, special regions ought to be selected for examination, with the object of determining the origin of the local shocks. The data he has obtained seem to indicate that the greater number of California earthquakes have been the result of faulting in underlying strata, rather than due to volcanic causes directly. With regard to damage to life and property caused by the earthquakes recorded it is concluded that the earthquakes of a whole century in California have been less destructive than the tornadoes or floods of a single year in other parts of the States.—*Nature*, 1898.

DO TELEPHONE WIRES MITIGATE LIGHTNING STROKES?

IT has long been held from practical experience that the network of wires now found in many towns protects those places from the effects of lightning, and probably also prevents many thunderstorms from breaking over them. An official inquiry has been recently made in Germany as to the influence exerted by telephone wires on atmospheric electricity, with a view to set at rest the question whether danger from lightning stroke is increased or diminished by a close network of wires.

The inquiry has shown that the wires tend to weaken the violence and diminish the danger of lightning stroke. Returns obtained from three hundred and forty towns provided, and from five hundred and sixty not provided, with a telephone system, show that the danger varies in the proportion of 1 to 4.6 between the two cases.—*Invention*.



House & Garden

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THE B. F. JONES RESIDENCE, SEWICKLEY, PENNSYLVANIA

House and Garden

VOL. XIV

AUGUST, 1908

No. 2

A Summer Home at Sewickley, Pa.

By H. M. PHELPS

HANDSOME and imposing in its well-proportioned English lines but not assertive or ostentatious is the summer home of Mrs. Benjamin Franklin Jones, widow of the late founder and senior member of the great Jones & Laughlin Steel Company of Pittsburgh, Pennsylvania. This excellent example of English domestic architecture adorns one of the highest points of Sewickley Heights, the seat of the Tuxedo Colony of the steel metropolis, sixteen miles from the business center of the city, on the Pittsburgh, Fort Wayne & Chicago Railroad. Sewickley borough, lying just below this colony of magnificent country estates, is one of the most fashionable, high-class suburbs of Pittsburgh, and this

is saying much, for no other large city in the United States has a greater number of really fine and beautiful residences, although it is true that single homes in New York City cost eight or ten times as much as any to be found in Pittsburgh.

The house stands in the midst of spacious grounds covering almost fifty acres, the site being most happily chosen as it is of a commanding nature and affords a superb panoramic view of the rolling, green hills of the Heights for miles around. While its situation is high it is at the same time amply screened from the public road by a fine, old hemlock hedge and the grounds thus have that air of privacy which is the chief charm of the English country place. The



THE HALL

House and Garden



THE VERANDA AND TERRACE

greatest care has been exercised in the laying out of the grounds and in the disposition of the gardens in connection with the house, so that, while the entire place is but a few years old, it yet possesses the quality of the well-established estate which has grown into harmony with age.

The key-note of the house is comfort—and of the most solid form. It was designed for such. Its owner instinctively disliked anything savoring of ostentation or the flaunting of wealth although he was one of the richest men in Western Pennsylvania, a district famous for multi-millionaires. At the same time he was a man of rare good taste and knew how to appreciate the artistic and the elegant. Both of these he desired when he bought the costly site for his Sewickley Heights mansion, and it is not too much to say that he got them. In the design of the house the architects, Messrs Rutan & Russell of Pittsburgh, achieved a distinct triumph along the lines of even and graceful proportion. There is nothing jarring in the picture presented by the stately exterior, the splendid porticoes, with their graceful, white columns and artistic top-rail contrasting effectively with the rich red brick of the first story and the dark, stained, half-timber work of the second.

Color harmony, that almost indispensable requisite of a successful, pleasing country house, is to be found

here, the colors being subdued enough to take away any semblance of loudness or garishness, while at the same time there is dignity and strength. And the picture in colors formed by the house harmonizes beautifully with the frame of the picture, the smooth, green sward, the dark emerald of the shrubbery and the white of the macadam roadways and paths. Not the least pleasing of the features of this picture is the finely designed roof, which fits into the balance of the architectural scheme perfectly.

In the design of the interior comfort and convenience are the dominant notes. The house is in the form of an L with a large center hall in the front, flanked by the library and the dining-room, and in the rear of these are the living-room and the billiard-room, with the broad, handsome staircase between. The L is made up of the service portion of the house, the kitchen, two pantries, servants' dining-room and cold-room, equipped with facilities for icing and keeping foods fresh.

This comfort and convenience is allied with elegance and solidity as witness the roomy, spacious hall with its splendid, beamed ceiling and paneled wainscoting, reminding one of those magnificent country homes of the British aristocracy. The finish of the hall is entirely of wood, rich, deep-grained oak, and with the stately fireplace gives the room the character

A Summer Home at Sewickley, Pa.



THE DINING-ROOM

of the best class of old English houses. Here, as elsewhere, hardwood floors is the universal rule. Besides the main entrance from the front, access to the hall is had through a side hallway leading from the porte-cochère and between the library and the billiard-room. All the furniture in the hall is of such design as to harmonize with the English architecture. Over the fireplace is a fine oil painting of the late B. F. Jones, Sr.

One of the striking and imposing features of the hall is the staircase which occupies the rear and is lighted from the landing.

The library, one of the most beautiful rooms in the house, is finished simply and quietly in rich, Italian walnut, and with its decorations toning in character with the quality of the woodwork, possesses the atmosphere which a library, in the real

sense of the word, should have. And it may be stated that it is well stocked with choice editions of the world's classics.

Of an entirely different character, as far as woodwork is concerned, is the living-room, of generous size, located, like the library, in the front of the house and on the other side of the hall from which it opens. This room is finished in the simplest possible manner with white woodwork and furnished so as to be desirable and attractive for summer use. At one end of it is a spacious sun porch, enclosed entirely with folding metal sash,

which can be opened altogether or closed at will. The view of the Sewickley Hills from this sun porch is one of the most beautiful and interesting on the whole estate.

Back of the living-room is the dining-room

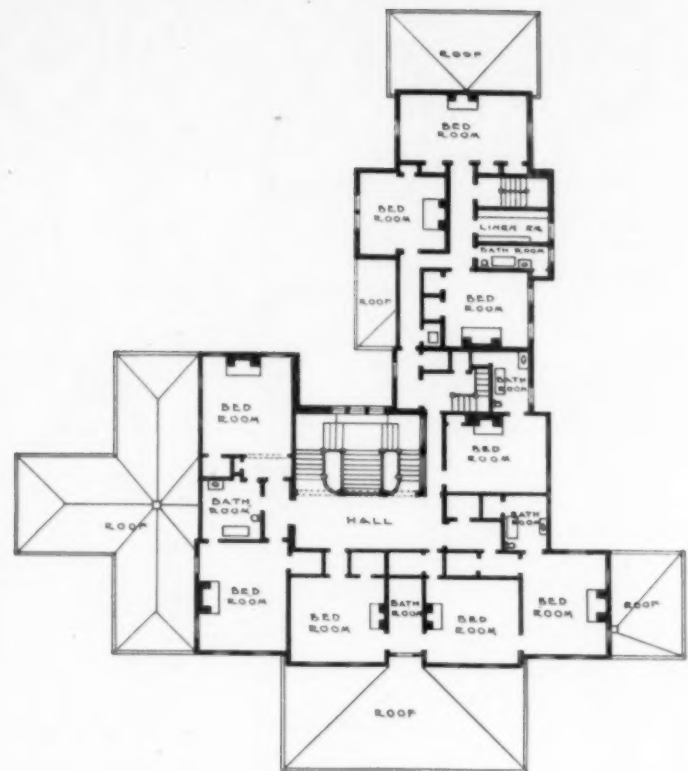


THE BILLIARD-ROOM

House and Garden



First Floor Plan



Second Floor Plan

finished in Colonial white and mahogany, a most attractive apartment with an abundance of daylight. One of its charming features is the lovely view to be had of the big flower garden at the base of the five windows in the outside wall of the room. The entrance to the dining-room is through the center hall. In the rear of the latter is a long, narrower hall leading to the service portion of the house and terminating at a porch in the rear of the house. The place, by the way, is well supplied with porches, there being the magnificent ones on the front and on the side where the library and billiard-room are located and a fourth in the rear near the kitchen.

The billiard-room, like the hall, has a fine, beamed ceiling and wainscoting, all in oak, and contains a handsome and quaint stone fireplace with seats at the side and a big stag's head surmounting the mantel. Along the sides of the room are artistic cue racks and other provisions for taking care of the paraphernalia of the popular game to which the place is dedicated.

On the second floor of the house are nine bedrooms, all generous in size and well lighted, and five bathrooms. The finish is Colonial white. Like the rest of the house the design and furnishing of the bedrooms is simple and there is a soothing and restful atmosphere imparted to them.

The surroundings of the house have been intelligently laid out and the planting and placing of shrubbery, flower beds and other scenic accessories called for more than ordinary skill. At the main entrance leading off from the Watson Road, an excellent

macadam driveway from Sewickley to the Heights, is an imposing and massive gateway of brick and terracotta with handsome, wrought iron gate, designed by Rutan & Russell. Conspicuous in the horticultural scheme is the aquatic garden, a beautiful pond full of rare and costly plants, while towering beside it is the artistic water-tower, designed to conform with the lines of the house. In the basement of the water-tower is a power plant for supplying power to the estate. In years to come the place will possess a pine forest, hundreds of pines now being set out.

There is quite a colony of outbuildings, including a large, handsome stable and coach house, finished in Georgia yellow pine; a poultry house of the most modern design, with commodious "runs" for the finely-bred stock; a hostler's dwelling; costly greenhouses and conservatories, full to overflowing with all kinds of floral beauties and rare plants, and last, but not least, a complete farm barn of large dimensions. The conservatories are unusually up to date. There is also a market garden attached to the place. All the buildings are designed to harmonize with the English architecture of the house and form fitting parts of one comprehensive picture of aristocratic country life.

In the stables are quartered a number of blooded horses, hackneys, coach steeds and riding equines that have won coveted blue ribbons and medals in the New York, Philadelphia and Pittsburgh horse shows. The carriage house contains some of the swellest rigs to be seen in Greater Pittsburgh. There are also some fine dogs on the estate.

How To Frame Pictures

The Proper Thing for Etchings, Prints, Water Colors & Oils.

By M. B. GEORGE

WHAT sort of frame should I select for this picture? is a question commonly asked. The picture may be an etching, print, water-color, photograph, or study in oil. It has been the experience of the writer that there are a large number of people who, fully competent to go to the shops or stores and select various articles for furnishing their homes—and make appropriate selections too—when it comes to the matter of frames, confess themselves to be entirely at sea.

In many homes of moderate circumstances, pictures have been stored away in closets, fine photographs or prints have been allowed to curl up or become otherwise damaged, because, as a lady remarked the other day, "Frames cost too much! If I take this to so and so, I pay for the 'know how,' if I go to a cheap place, it won't be done properly—they don't know any more about it than I do." And such a statement is entirely logical. Where the cost of an article must be carefully considered, it certainly is no economy to pay two or three times the actual value for the "know how."

But why should there not be just as simple and as comprehensive rules for choosing appropriate frames as in the choice of a chair, a bit of drapery, or a rug?

In the first place, let us emphasize the fact that a frame is merely a border to enclose the picture and to separate it from other objects in the room or gallery. Its object is entirely to concentrate the vision on what is within the four connecting walls. A bit of landscape seen through a half opened window, appears brighter, more intensified in color, because,

confined within the boundaries of the window-frame, the eye goes immediately to the glow of light. This is due to the law of contrast—of dark against light.

What the window itself is like or how constructed, is not at first evident, neither should it be in a picture. The frame must always be secondary to the picture.

Here it might also be well to add that for the best "showing off" or setting of the picture, the matter does not end with the frame. If this is to be secondary,

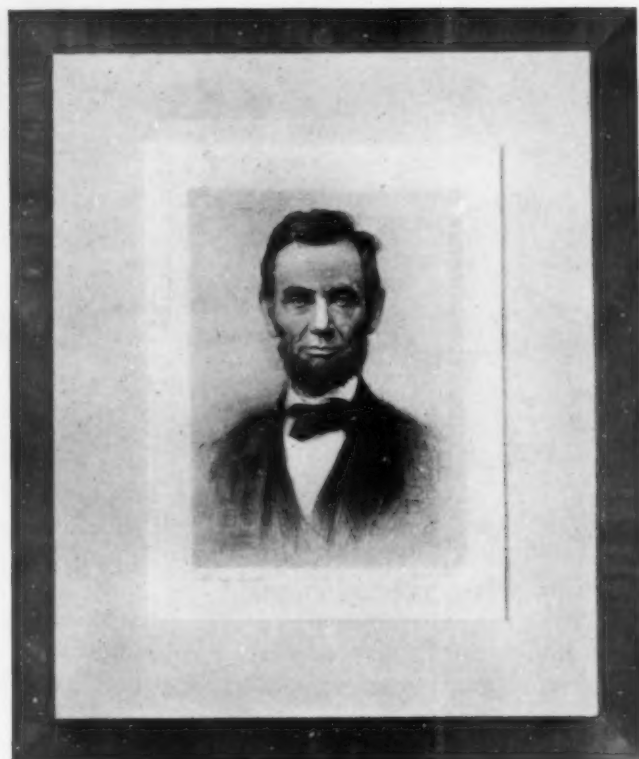
so must be the pattern of the wall-paper or drapery behind the frame. Many a beautiful and valuable object is hidden under a bushel, because the eye is not given a chance to see it, the vision is confused by a glaring scroll or a hodge-podge of other objects. The Japanese in their homes never expose at one time but a single *objet d'art* to attract and please the eye. The beauty of the cloisonné vase, carved bit of ivory or jade, is set off by



AN ORIENTAL STREET BY ADDISON T. MILLAR
The elaborate pattern of the gold frame is offset by the severe lines of the picture



ORIENTAL HEAD BY ADDISON T. MILLAR
Flat frame with carved surface finished in dull bronze



AN ETCHING OF ABRAHAM LINCOLN
Framed in a flat moulding of dark Circassian walnut

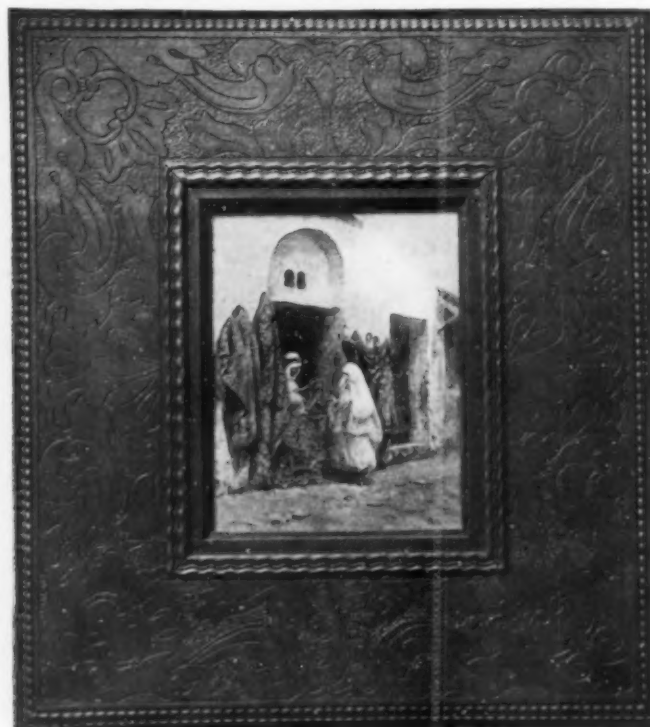
unobtrusive pedestal and is relieved by the simplest, most severe background.

A well-to-do business man whose bachelor quarters

were crowded with scores of pictures, recently made this remark, "There isn't an oil, water-color, or engraving here that I didn't pay a good price for, but why is it that they do not show off to better



A PORTRAIT BY WILLIAM E. PLIMPTON
Framed in a "Whistler Pattern"



PICTURE BY ADDISON T. MILLAR
Dull bronze frame of his own pattern

How to Frame Pictures



1. Beautiful Modern Pattern for toned frame
2. Distinctive Carton-Pierre frame for burnished finish
3. Whistler Pattern. Severe type for bronze or black



PAINTING BY SEIGNAC

The frame, while ornate, is entirely secondary to the picture. Courtesy of the Schultheis Galleries

advantage and give me the same satisfaction as when I purchased them?" The answer seemed simple enough. There existed such an assortment of ill-chosen frames and such chaos of arrangement, that the eye became distracted, it could not rest for an instant on any one spot.

Simplicity is the first essential in all decoration. In the case stated, the water-colors and prints, naturally lighter in key than the oils, should be placed by themselves on the walls of the apartment best lighted from the windows or from artificial means. The oils, arranged about two or three of the strongest canvases (which could bear more or less massive frames) would require but narrow, inexpensive flat moulding.

Large pictures hung in a small room give a cramped feeling, a sense of oppression. The carrying out of a scheme often resorted to by students, that is by crowding the walls with every sort of photograph, trophy or colored print, produces the same result.

Some one has said that it is a good rule to hang pictures so that the center will be on a level with the eye. This depends, however, on the furnishings of the room. When the furniture is of irregular size, that is, for example, a high bookcase

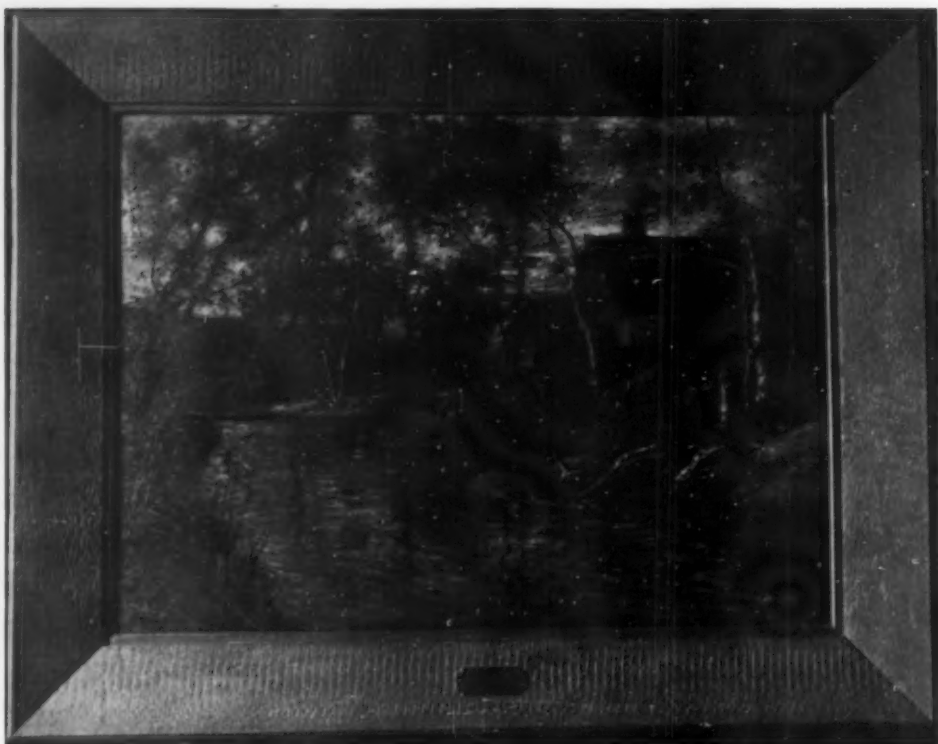
on one side, a low table on another, a desk of medium height on still another, pictures need to be placed above and away from the several pieces to leave a more or less uniform margin about them.

A frame may be a beautiful piece of carving in itself, but to the vision it must be subordinate to what is inside. An oil painting, rich in color or bold and vigorous in treatment, demands a frame of bold pattern. Burnished gold gives the richest result, but for an inexpensive substitute, a deep frame of black with a narrow line of gold on the inner edge can be used to advantage. Sometimes the delicacy or texture of a painted object may be intensified by violent contrast. Professor Lazar, a well-known instructor in Paris, once made this remark to his young women students: "For your flower pieces, use a frame with an ugly ornament." A picture having a complicated foreground, such as shrubbery, grass or flowers, requires a frame with an inner flat surface. A sunset would never look well in a bright gold frame. It would "glow" to best advantage in a dull setting. In the landscape by William E. Plimpton, you will note that the frame is of the severest pattern, having a deep flat bevel to carry the eye into the canvas as through an open window. The original is finished in a dull bronze.

House and Garden

Many of our leading American artists to-day strongly object to bright frames. Gold leaf is used in the finish, but the surface is afterwards glazed over with oil or varnish mixed with pigment, and the indentures or crevices in the pattern are allowed to fill up more or less, so that an old or very subdued tone may be obtained. There may be a partial excuse for an ostentatious frame in the case of a very small but valuable picture, which can then be compared to a rare jewel in a costly setting. In the "Oriental Street," by Addison T. Millar, (reproduced here,) the numerous severe architectural lines of the picture require a frame of rich elaborate pattern. This has produced a harmony by contrast. Of the numerous painters who design their own frames, there is a certain

member of the Boston fraternity who is perhaps better known at present for these designs, than for his canvases. The frames are of wood carved by hand, and then gilded over an under surface of red in imitation of old Italian and other antique specimens. The leaf is rubbed through in places to allow the red to show, thus giving a rich antique tone. This same method of gilding was introduced in New York years ago by a certain gilder who had



A LANDSCAPE BY WILLIAM E. PLIMPTON
Deep frame of roughly sawed boards toned a dull bronze

been associated with the famous Lembach firm of Munich.

James McNeil Whistler, who obtained much of his knowledge of "picture making" from the Japanese, also followed their example in the choice of unobtrusive, almost severe ornamentation. The "Whistler Patterns," which for simplicity of line and ornament have rarely been excelled, were not, until quite recently, obtainable in this country. To-day, however, a large framing establishment on Vesey Street, New York City, carries several of these designs in stock. They are from two to eight inches wide when made up, are finished in tones of bronze or in black, and are remarkably inexpensive. In the reproduction of a portrait by William E. Plimpton, the "Whistler Pattern" of frame with its flat surfaces and delicate fluting, is not only in good keeping with, but even adds a sense of aristocratic dignity to, the picture.

In the framing of etchings, Whistler has said that the frame begins with the white mat. It necessarily follows that the outside pattern must be very simple. If the etching is light in tone, use a very narrow white moulding or passe-partout; if it is strong in blacks, a dark natural wood or black frame



A WATER-COLOR BY WALTER HARTSON, FRAMED CLOSE

How to Frame Pictures

is best. The same rules will apply to prints. With water-colors, the mat plays an important part. A strong, vigorous water-color is richer in effect in a bronze mat; a delicate aquarelle is best suited to a white mat. The frame for a water-color, as in the case of an etching, may be the simplest sort of flat or rounded moulding, and with a white mat, may be in white or gold, but, with a gold mat, it should also be in gold. This may be a natural wood gilded, as chestnut for example, or a more expensive fire gilt or leaf. There are numerous varieties of simple Florentine or lacework patterns that are in good taste, but any sort of ornament that is shoddy in finish will most certainly tend to cheapen the appearance of the picture. A very good oil may appear of little value in a cheap-looking frame, while on the other hand, a mediocre picture may be much enhanced in a thoroughly good frame.

The writer has seen in the galleries of the Vesey street firm a display of water-colors framed close, as one would frame an oil. Without mats of any description, they were extremely effective as were also sundry little sketches framed as "thumb bits," in Whistler patterns. Here also were well-executed studies and canvases framed in the popular Carton-Pierre designs, substitutes for high-priced gold leaf frames, and, because of their depth, particularly well adapted for landscapes. Metal leaf, practically as effective and as durable as gold, is used on the flat surfaces, the corners and ornaments only, being finished in burnished gold. This "Dutch Metal," combined with the method of manufacturing the design, reduces the cost from one-third to a full half. As an example, one may purchase a beautiful Carton-Pierre frame with shadow box and glass for a ten by fourteen inch canvas at \$10 or \$12. This means a frame of fairly good size, its outside proportions approximating about twenty-two by twenty-six inches.

A shadow box is manifold in its usefulness. It not only protects the frame, but it gives deeper, richer effect, and isolates the picture from surrounding objects. The French Sweep frame, a reproduction of the old Louis XIV. and XVI. periods, is not only beautiful in its variety of designs, but is also inexpensive. The material of this frame

is of wood covered with composition ornaments accurately pressed in box-wood or brass moulds, and it is not to be distinguished from the original patterns of priceless value. The use of metal leaf where possible means a saving of no little proportion.

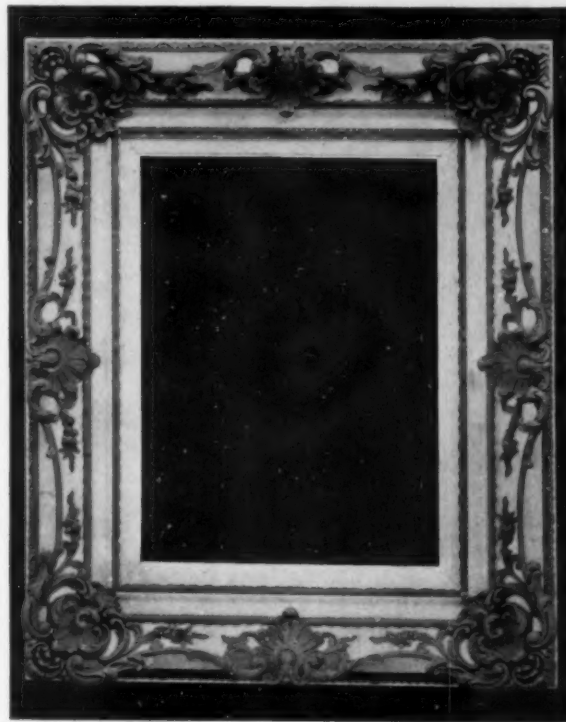
One finds in such large frame and picture establishments as the one mentioned, designs for mouldings in rosewood and mahogany, suitable for prints and mirrors, and even for oils (if a thin strip of gold is allowed to show next the picture) to complete the furnishings of a Colonial room. There are also many varieties of mouldings in natural wood, all well suited for prints and black and whites, or toned papers, such as the several popular finishes of stained oak, the greens, browns, weathered and

Flemish; ebony, chestnut, native walnut and the beautiful Circassian walnut, so much in vogue at present. We also find the "Copley brown" for prints that are always a thousand times better in taste than poor paintings or the atrocious cheap crayon portrait.

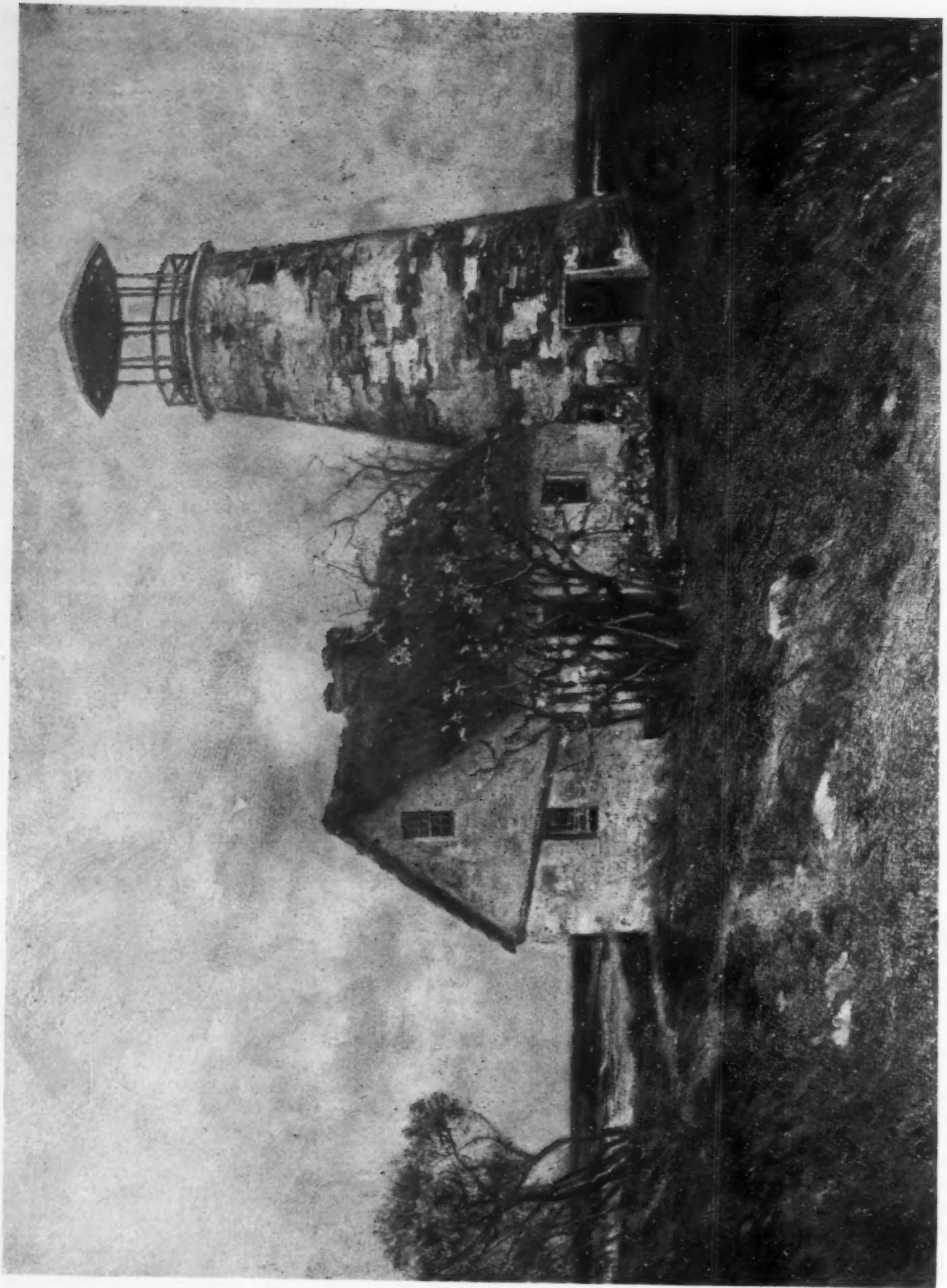
It is occasionally possible to restore an old frame that has grown black with age, if the ornaments are still in good preservation. But frame makers use a different quality of bronze than that which finds its way into the household to be used in "beautifying" the radiator. Let some experienced person do the restoring. There are delightful tones in bronze which include every shade of gold, copper or silver, and after being applied, may be toned

even lower and the surface given the appearance of an antique.

Effective frames have been made of roughly sawed timber mitered to give a deep bevel, then given a coat of shellac and finished with a coat of bronze. Burned wood patterns generally have this fault, that with the deep burning and the brilliant stains employed the frame is far too important. We reproduce two designs, in which the flat wood surface has been lightly worked over with a graver's tool, giving a delicate tracing of leaf patterns, then bronzed in a dull tone, the effect being really charming and entirely consistent with the picture. Where glass is used for protection, it is advisable always to use the best quality. French glass is preferable to the domestic as it is more colorless and more free from imperfections.



"FRENCH SWEEP" FRAME WITH BUILT UP CORNERS

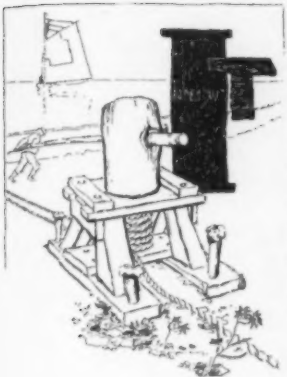


BARCELONA LIGHTHOUSE—BASSE-À-LOIN

BASSE À LOIN

By WILL LARRYMORE SMEDLEY

Illustrations by the Author



is more than two hundred years since the eyes of the white man first beheld the vacillating countenance of Lake Erie—a lake upon whose broad bosom opal and turquoise burn by day and the sapphire plays with mysteries nocturnal.

Since that time, changes, both physical and historic, have taken place with such great rapidity and variation as to fill one with wonder in comparing the present with the past. The original Americans who once pushed the noses of their canoes through the clear waters of Erie and its crystal tributaries, exist no longer save in very small groups on still smaller reservations which we have so generously allowed them; and, just as one day the endearments of our civilization will pass, so have passed the hunting song and war cry from where the blue smoke has ceased to curl upward through the foliage of once beautiful forests, and the picturesque wigwam has been removed in the perspective of time from fact to legend; scarcely a trace remains to tell us of the Five Nations, the Iroquois, and the Senecas, who were the immediate predecessors of the white man in this part of the country and much less is there left to indicate that the region was at one time the home and playground of an unknown race—a strange and primitive people whose individuals were of gigantic stature, as the unearthed skeletons show. The land had been cleared by them and that they were an ancient race is evidenced by the fact that trees at least three hundred years old have since grown upon the soil they tilled.

As we advance from that remote age, the first glimmering of historic light concerning the region around Lake Erie appeared in the early part of the seventeenth century; a few decades following this Robert Cavelier de la Salle floated his little bark, "Le Griffon;" it was a vessel of, perhaps, sixty tons burden, armed with five small cannon and two or three arquebuses, and on that memorable occasion were the first Europeans to behold the rugged hills

and magnificent trees that rise backward and upward seven hundred feet from this old inland port—Basse-à-Loin—the subject of our sketch.

The first cruise of La Salle, although disastrous to him, was the beginning of the present lake traffic. The French, therefore, were the foremost in establishing themselves upon the lakes and in obtaining friendly relations with the Indians with whom the colonists carried on a large fur trade which, at that time, was the most extensive interest in America. In the scheme for the occupation of the Great West, originated by La Salle, the French were more successful than their English rivals. Under the direction of the Governor General of Canada, Marquis du Quesne established a chain of military posts from Presque Isle to the Allegheny river; a portage road was built from the mouth of the creek near Basse-à-Loin, over the great water-shed to the head of Lake Chautauqua, and thus communication was opened between the Great Lakes and the headwaters of the Ohio.

It was autumn when I first visited Basse-à-Loin and yet another autumn when I found myself there again. As an old man sits and dreams of youth and life and conquests past, so this little village, one time the dream of an inland sea, blinks and dozes in the September sun on the southern shore of Lake Erie.

Coming from the hustle and drive and impetuous rush of the metropolis where one has scarcely time to eat or sleep, this quiet spot and its refreshing lake breezes will be found a tonic worthy of a larger notice.

To thoroughly appreciate the atmosphere of the place, one must not visit there after a meteoric fashion, but rather take it as a musician takes a crescendo; the qualities given a place by time and history cannot be comprehended at a glance, and so, if one can find it convenient, the greatest satisfaction is to be derived by taking the village as a center of oscillation from which to make little excursions on the lake and into the surrounding country, which is most picturesque. If one's legs are what they should be, a climb to the top of the water-shed, which separates

House and Garden



OLD HOLLAND LAND OFFICE OPENED BY HON. WILLIAM H. SEWARD

the Mississippi from the St. Lawrence system, is many times repaid with a wonderful scenic view of the lake, stretching its pale blue-green surface away toward Canada, and the famous vineyards filling the intervening space of eight miles with their fragrance and purple hue. Great piles of golden and ruby-colored fruit lie among the orchard trees waiting to be shipped or stored for winter, and the grapes hang in heavy clusters melting on the vines. Once at the top of the hill, we are fifteen hundred feet above the level of the sea and seven hundred above the lake; the atmosphere is rare and pure and one eats and sleeps as mortals should.

Of course, in any country as much depends on how one sees as on what is seen. A traveller once told me that he saw all there was to see of Venice in three days—and I believed him. For twelve years my summer sketching ground has been the same soft

green hillsides, the forests, the harmonious curves of the shore line where the waters of centuries have carved the earth along the lines of least resistance, and yet there is much that will be new to me another season. During all the years Americans have been traveling abroad, many places of interest and beauty in our own little country have been totally overlooked; it may be due to the fact that human nature always wants the flower that is just out of reach. The commonplace will be found interesting to some while the magnificent is unmoving to others.

Eighty years ago, great ships—great for those days—snubbed up at this quaint old port. The cheery inn welcomed the sailors then as it does the visitors to-day; cargoes were unloaded or shipped and the craft made sail for distant shores; those were thriving times and the town was prosperous. To-day, only a few of the older inhabitants remain but those

Basse-a-Loin

few can relate interesting tales of the prosperous years and the old sailors can spin yarns of many strands for Erie has gifts of treachery as well as a smooth countenance.

To-day traffic has sought other points and Basse-à-Loin is now only a fishing village with, perhaps, a hundred and fifty souls; "If they would only speak French," said my friend to me, "it would be very like Brittany." The people speak very little of any language, however; they mend and cast their nets from beginning to end of season with little or nothing to vary the monotony save the moods of nature and the coming, now and then, of the few visitors who may find a passing interest in the place. They are a quiet in-

sinking until both were picked up the next day. The short high waves make a storm here very dangerous and so it is that many lives and much property are lost each year. Old sailors say that a storm at sea is a pleasure trip compared to a squall on Lake Erie.

If you wish to know how the fishermen ply their trade, they will gladly take you aboard when they go to set the nets or bring in the catch; if you should accept an invitation to go out, it will not be necessary to wear a dress suit, neither should you be a clam—they



dustrious lot, these fisherfolk, and will talk to you—when they get ready—and it pays to wait.

Vicious and sudden squalls are not infrequent along this shore and the loss of

life is all too common. One who was once a robust muscular fellow, will tell you how he and a party of three others were caught several miles out at nightfall and, being unable to make port, took their chances of riding it out; the chances were small as was soon proven; the sails were blown away without warning, the boat turned turtle, two were drowned outright and a third, injured in some way by the capsizing of the craft, died sometime during the night; the strong one held fast to the bottom of the boat all night and kept the body of his dead companion from

WHEN THE FLEET COMES IN use clams for bait; but were you to exhibit in-

telligence to the extent of knowing that there is a difference between starboard and port, and that a gaff hook is not an anchor, you will be a welcome passenger; particularly so if you can be of some use without being in the way. Perhaps the most interesting time in the day is about noon when the fleet comes in; the nets are set several days, even a week before further attention is given them; the start for the fishing grounds which are from six to twenty miles away, is made at a rationally early hour and two or three men, except in the case of a very large boat, usually constitute the crew; the last few years have seen a number of the boats supplied with gasoline engines which take away some of the romantic and picturesque feeling of the old-time sailing craft, but the owner saves much valuable time thereby, and in case of a squall has better chances of reaching port than his neighbor with the sail. If you are new to the lake fishing industry it will be a long time before



THE VILLAGE ORACLE

you are able to distinguish a bad fish from a good one by a glance at the pile; in fact you may have to study the subject some time, but to one who can handle and sort five thousand pounds in a day, judgment becomes skill, and skill second nature; however, if you are observing, you will soon learn to know which boat is bringing in the most fish the moment she pushes her nose over the horizon line; for as soon as the nets are drawn and others set, the crew puts about and immediately begins to sort; the boat having the largest haul generally has the most bruised fish which are unfit for market and as these are thrown overboard, they have scarcely time to touch the water before great flocks of gulls which hover about, devour them; therefore, when we see a cloud of birds around Bill Hennessy's craft, "The Nora D," we are able to deduce that she is bringing in some fish. I don't know what is considered a good catch, but I was once informed that "nine hoonder' poun' be dom baad louck."

If we go only a little way to westward from the town we shall have an agreeable change of scene for a short walk brings us to the mouth of the little creek that comes rollicking down from the hills; to follow it to its source would be only a day's tramp, but since many places along its route are inaccessible to human foot, much of its wild and poetic beauty cannot be known; however, one may easily reach many charming nooks and corners among the imposing beeches and firs that still grace the wanderings of this impetuous rivulet. If it is in June you may sit against the blue-gray lichen-painted bole of a great beech in the depths of the cañon and with the help of the muse of history it will be a pleasing day-dream to repeople this natural amphitheatre with those whose trails are covered with the fallen leaves of a century. In your imagination you will see in the deep green shadows, many a redskin quietly mending an arrow or gliding noiselessly from tree to tree looking for game—or an Englishman. If romance be to your liking here is a place above others to lay the plot; but you must make it fit the seventeenth century for those were the times beginning to be full of interesting uncertainties;

surely many legends, as rich and rare as old tapestries, must be forever lost to us, for the past is a book that's sealed and dead men tell no tales; romance and tragedy were inseparable companions in those days of virgin forests and hostile tribes, and no doubt a pretty volume might be made wherein the brown-red maiden would play a most fascinating rôle. It was in these early days that the Indian began the fight for the lands and waters that were his—the glorious country for which we can show no clear title save that which bears the seal, The survival of the unfitted.

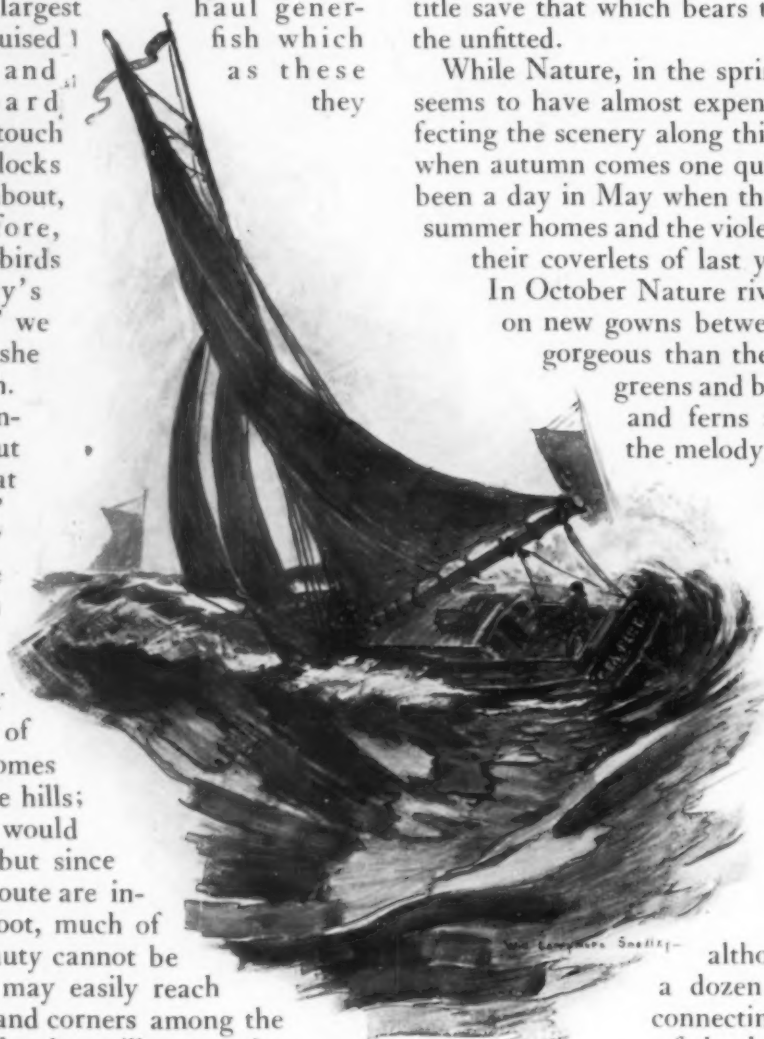
While Nature, in the spring and summer months, seems to have almost expended her energies in perfecting the scenery along this picturesque ravine, yet when autumn comes one quite forgets that there has been a day in May when the robins opened up their summer homes and the violets peeped out from under their coverlets of last year's stems and mosses.

In October Nature rivals herself; the trees put on new gowns between the days, each more gorgeous than the one before; the gray-greens and browns of ripening grasses and ferns add the deeper notes to the melody; even the air is luminous with refracted lights of the year that is growing sleepy; one breathes deeply and would sleep, too, if we were not the one note out of tune with all creation.

The creek is more than pictorially attractive because of the fact that the old portage road was laid out by the French along its course; this road,

although scarcely more than a dozen miles long, served as connecting link between the traffic of the lower lakes, the colonies beyond, and the region to south-

ward of the Great Divide. On one side of this old portage road the wall of sandstone rises, its surface smoothed by the action of the elements, and each seam or division in the stratification is plainly evident, while from many of these lines of demarkation spring pines and other trees, their roots finding lodgment in the small deposits of alluvial soil that may be present. From its general form and its markings, this cliff has been named "The Hog's Back." Evidently the appellation has been given it by one whose memory reverted to the typical "Razor-back" of Virginia, and not to the more rotund and prized breed of Berkshires. In the occupation



CAUGHT IN A LAKE ERIE ZEPHYR

Basse-a-Loin



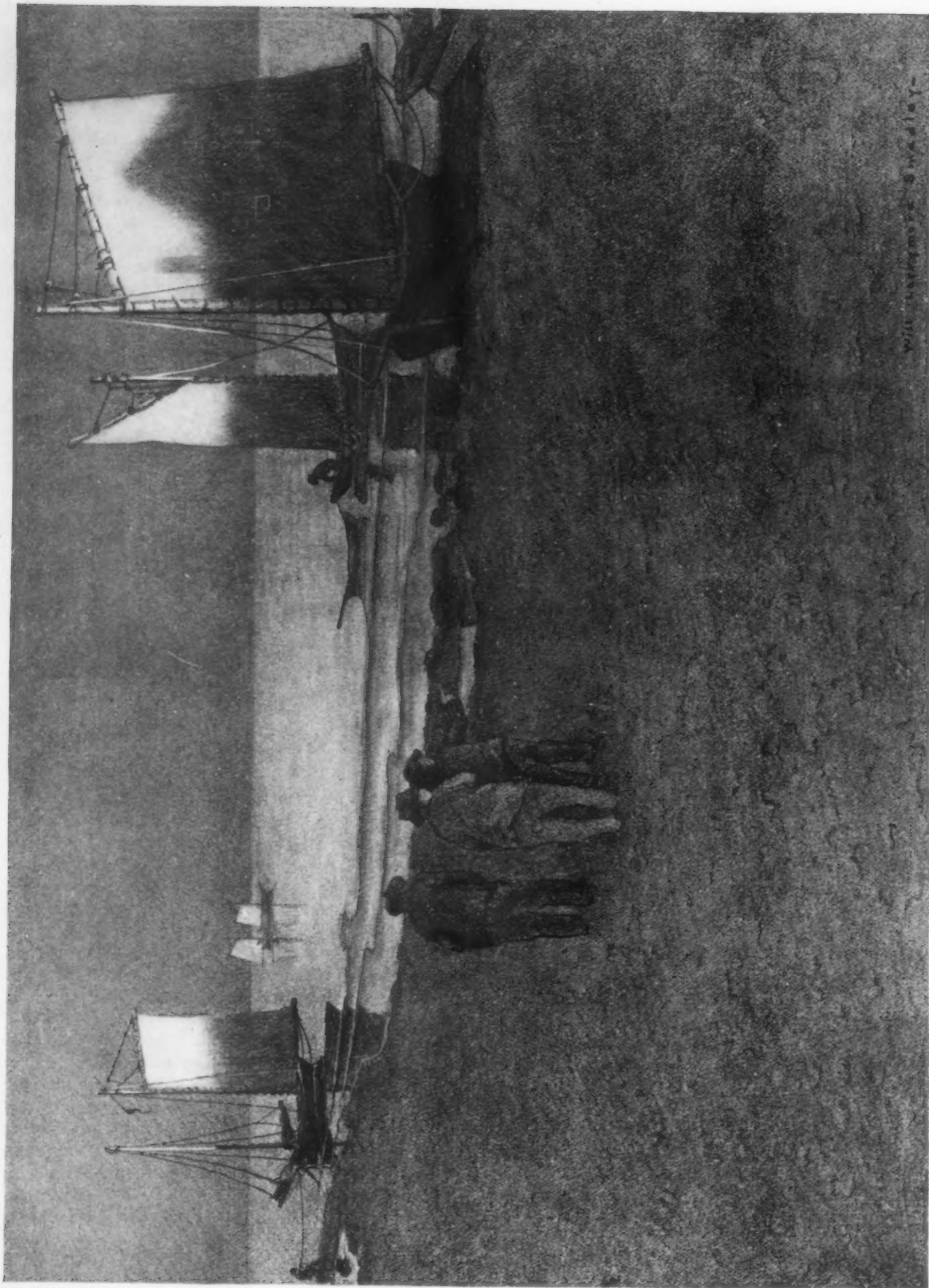
THE WHITE HOUSE, ONCE THE HOME OF LIEUTENANT GOVERNOR PATTERSON OF NEW YORK

of the country, it was a part of La Salle's plan to have Chautauqua Lake, its outlet Chadakoin river, the Allegheny and Ohio, form a part of a great system of commerce and to this end was built the road over which was transferred for many years, the trade of the northern colonies with the Indian nations and shipments were made to and from old Basse-à-Loin, which the general government had considered of sufficient importance to make a port of entry.

Very extensive operations were carried on in this locality by the Holland Land Company, which, in reality, was no company at all—only a name without a corporation; it was simply a title given to a number of wealthy merchants in Amsterdam who, as aliens, were legally incapable of holding or conveying land within the State, but who had the privilege of purchasing through a citizen; by reason of this, one, Robert Morris, was enabled to purchase for the foreign gentlemen several lots amounting in all to three million six hundred thousand acres of New York's best land, and after the alien act of 1798, the property was turned over to the rightful owners.

The land which the company then sold the settler for two or three dollars is now worth from eighty to five thousand dollars per acre, and in certain localities is of much greater value. Within a mile or so of our rendezvous there still stands an old land office, apparently as good as new; it was managed by the Honorable William H. Seward as agent of the company, in which he also held an interest; here he conducted affairs, until the business of the company was closed, to the entire satisfaction of the settlers and all others. This office was the principal one of the company and here were made all conveyances for this part of the country. Just opposite is the White House, as it has always been called, which was built for the representative of the Holland Company, and was one time the residence of Lieutenant Governor Patterson of New York. The building is in a fine state of preservation; its graceful pillars, large windows and ample dimensions suggest a degree of comfort and stability not commonly found in a modern dwelling.

A short tramp to southward we find another



WILLIAM HARRISON STODOLY

WHERE IDLY FLAPPING SAILS REFLECT THE LAST RAYS OF DEPARTING DAY

Basse-a-Loin



THE HOG'S BACK

picturesque, time-painted building; its many additions prompt one to think that it may have started on a ramble about the yard; it was the home of Mackenzie who knew all there was to know of the fur trade, and who was intimately associated with John Jacob Astor in the American Fur Company.

There was l'Auberge de Boutonne, too, already familiar in literature as Button's Inn; nothing is left now to mark even the spot where it once stood; long ago the painted Indian sign ceased to swing in the breeze and longer still since the portage stage, with its jolly rotund driver and expectant passengers, ceased to rattle cheerily into the courtyard. To-day steam and electricity have taken the place of the stage and dray and the iron horse follows reluctantly the trapper's trail; science, after searching in vain for an easy path across the unyielding ridge, was at last compelled to fall back upon the road hewn out

of the solid forests by the pioneer a score of decades before.

Returning to our quarters at the village inn, we cannot but feel the air of restfulness pervading the whole place; here they have plenty of time and no one hurries; the village oracle will soon introduce himself and thenceforward other society will hold few charms. At the inn you will be made welcome and you may be expected to hang up your hat on a peg provided therefor, without liveried assistance and the usual accompanying transposition of a—it harrows me to say it—of a quarter.

To have lived for a time under the friendly roof and then depart without having partaken of a fish supper, is to have lived almost in vain; the dining-room is the same as of other days and as you sit at the large comfortable table you may look for miles out upon the ever varying and always fascinating

House and Garden



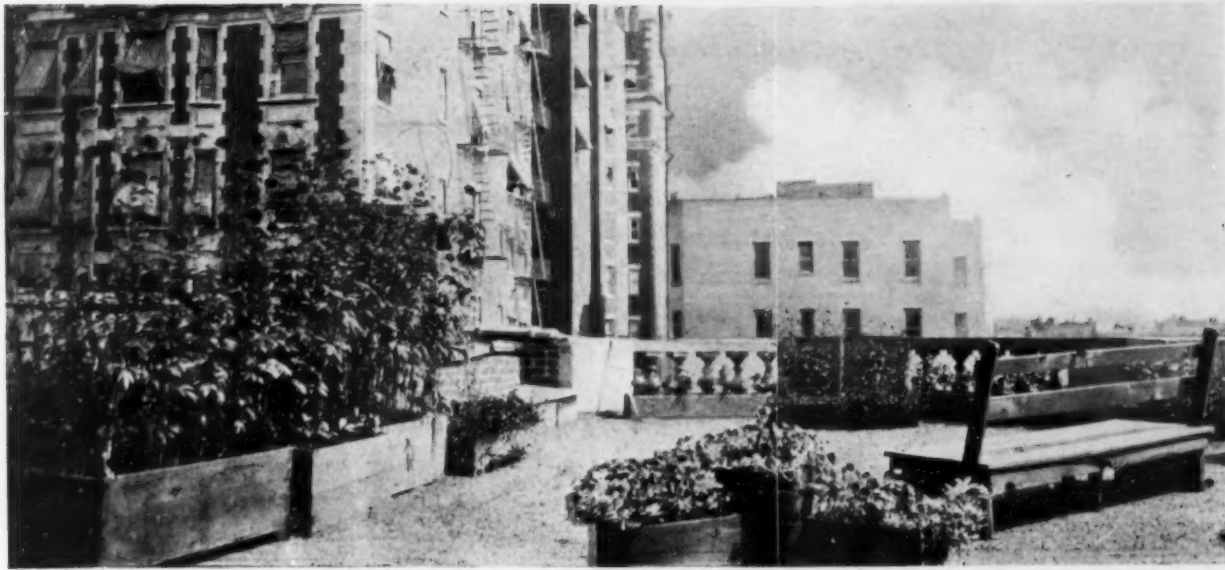
BOUTONNE'S INN—1668

waters of the lake; the passing of great ships is marked by an overhanging cloud of smoke where once passed the little bark of La Salle; now and again will be seen also, other types of lake vessels, not, perhaps, so speedy but lending themselves more readily to the artist's needs. On either side, but miles away, the veins of modern commerce throb with what we call progressive civilization, which, after all, is only an exciting game in which death holds the odds; from this the village seems to hold itself and stands, an unpretending remnant of another time, on a ledge overlooking the lake, where the water succeeding glacial times lay fathoms deep over the broad level plains that stretch away to the foothills. It has been for years an attractive spot for artists and art students who always



leave with a feeling of regret and a resolution to come again; the old lighthouse is always a tempting morsel for more or less ambitious canvases, the tower still standing like a dignified sentinel looking down upon the harbor with an eye that does not see. The light is blind. The fishermen now hang their nets to dry where dock and warehouse stood; ceaselessly fly the gulls with now and then their melancholy notes; the air is permeated with the perfume of sweet scented vine-

yards, and a few sails, still idly flapping in the evening breeze, reflect the last rays of departing day. Majestic floating palaces on the water side, and mastodons of the rail on land, grind back and forth while many an old forgotten hulk lies rotting in the sand.



A good growth of Golden Glow. Steamer chairs and rockers are much in evidence here on summer nights

A City House Roof in Summer

By KATHERINE POPE

ONE whose dwelling-place happens to be on the seventh floor of an apartment building, must acknowledge the sheer impossibility—no matter how earnest the desire to rank with the “best persons”—of eating and sleeping with the earth; but growing in the open air is by no manner of means impossible.

The good gray poet tells us,

“Now I see the secret of the making of the best persons,
It is to grow in the open air and to eat and sleep with the earth.”

I do not speak from inexperience. I do not offer idle theory. When the fortunes of life brought me from beautiful isles of the sea to dwell in a monstrous town, immediately I cast about for ways of making town tolerable, for substitute for that outdoor life in which I had revelled in the past. The easily discouraged might have thought the situation hopeless, transplanting from plantation house to city flat-building a shock from which one could not recover; but though hard at first, tremendously hard—so hungry was I for sea and mountain and waving cane fields—in a comparatively short time I found a new out-of-doors and a most satisfying one. From the roof of a city apartment building I found height and depth, broad outlook, colorful sky and water, fresh breeze and clean sunlight.

The flat roof of a building offers a fine vantage point from which to look out upon summer, a pleasant place in which to spend summer hours; a substitute for country not to be scorned or neglected. First of all there is the wide outlook; then it is an

exhilaration to be so high up in the air; and from the roof-top—a building such as I speak of is of course in a residence district—one can see no little of Nature. To be sure one's feet do not sink into velvety turf, there is no “fairy bridge of leaves” through which to glimpse the blue sky, looking about one is met by considerable reminder of town; but when I mount to my house-top seldom am I confronted with lack, finding so much to enjoy, to be grateful for.

If there be not green grass underfoot there are plants and vines which I have raised and which respond delightfully to my care. Any of the numerous varieties of flowers and plants suitable for window box cultivation are useful for the roof garden. The larger the boxes the greater degree of success, as the earth dries out less quickly. Golden glow, asters, geraniums, sweet peas, etc., are some with which I had greatest success. There are white pebbles that give me reminder of beach and water-side; I get the whole view of the sky, from high-piled snowy clouds to dim horizon line where sky and hills meet; I look out on one side upon the broad flowing river with its many busy craft and anchored on its broad bosom at this time are grim battle ships of several nations. From a distance roofs and walls give less suggestion of “city desert” than of the greatness, yes, the greatness, that “multitudinous scenes of life” may have; and the air is smokeless, clear, fine. Remember, we are far from factory and mart; the smoke of the passing trains does not climb up to us, the smoke billows below us, both black and snowy ones, only adding to the picturesqueness.

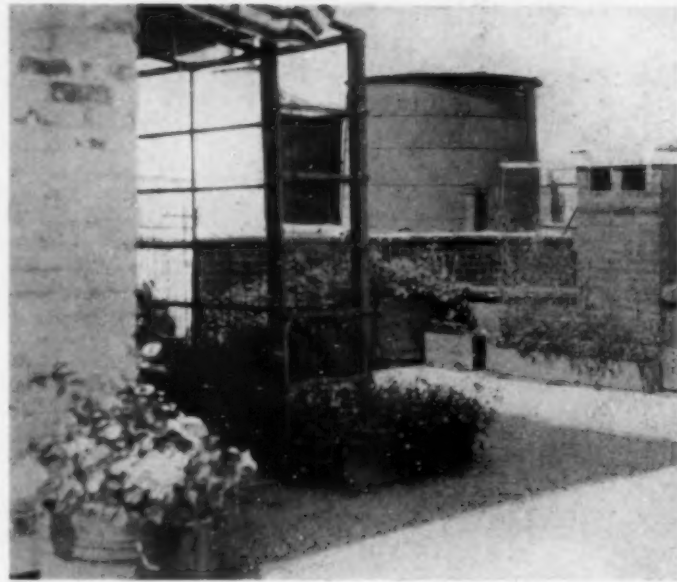
House and Garden

Up here the winds riot: no call to complain of stagnant air of town. The tall chimneys and the elevator shaft house furnish shelter when the breeze is too rough and furnish shade when the sun is too ardent. We go to our house-top at all hours, have actually seen a sunrise up here, and have watched many and many a sunset. But it is on moonlight nights the roof is most favored, one and all we vow there can be no fairer moonlight view in the whole world than that which spreads out before us from our city eyrie.

Leaning over the railing, we find ourselves "between two blue immensities," cool blue of sky and sparkling blue of water. Near objects and distant are softened, transformed; the myriad golden lights of the town, the ruby and emerald lights of the railway add glitter and emphasis to the softness of the light of evening. We lie back in our steamer-chairs, quiet, drinking in the loveliness and soothing, no tumult of town reaching us; up on the house-top all is stillness and beauty.

When we bring privileged guests to this retreat, and when they at last step out of the gloomy hall into this view of such wideness and brilliance, we are never disappointed in the exclamations of genuine surprise and joy uttered by them.

Some of the family sometimes spend a whole day on the roof, quite Eastern in their mode of life. Here is brought work of a morning, here is indulged the brief midday siesta, and here the after-siesta stroll taken; up here one studies and reads, sometimes a cup of afternoon-tea is poured here, and here cooling draught is handed about in dim starlight or with the moon at full sail. Personally I find nothing so refreshing, after return from the long day in the hot city, as mounting to delicious idleness on our house-top; in the stillness and freshness gathering strength and calm that shall be badly needed



Small hydrangea in tub. Nasturtium, Wandering Jew, etc., in boxes. Sweet peas on wire netting at chimney

to-morrow. As a place of outdoor lounging for one town-immured I know no better one than the house-top, I know no easier way "to grow in the open air."

Since making acquaintance with the roof of our apartment-building, proving its possibilities, we do not repine and grumble as once we did over the hard-hearted employers, the tasks, that hold us to town.

If the truth were known, I believe we who look upon our summer advantages as of a superior order would sadly miss our high pleasure-ground if suddenly we found ourselves in lowly country lane, or down by the seaside. Up here we seem so near to the clouds, we renew acquaintance with the stars, and experience that uplift, which mountain top and high altitude give. Hail to Out-of-Doors on the house-top!



A General View of the Roof Garden. Over the balustrade is seen the Hudson River with the New Jersey Hills beyond

The Swiss Chalet in America

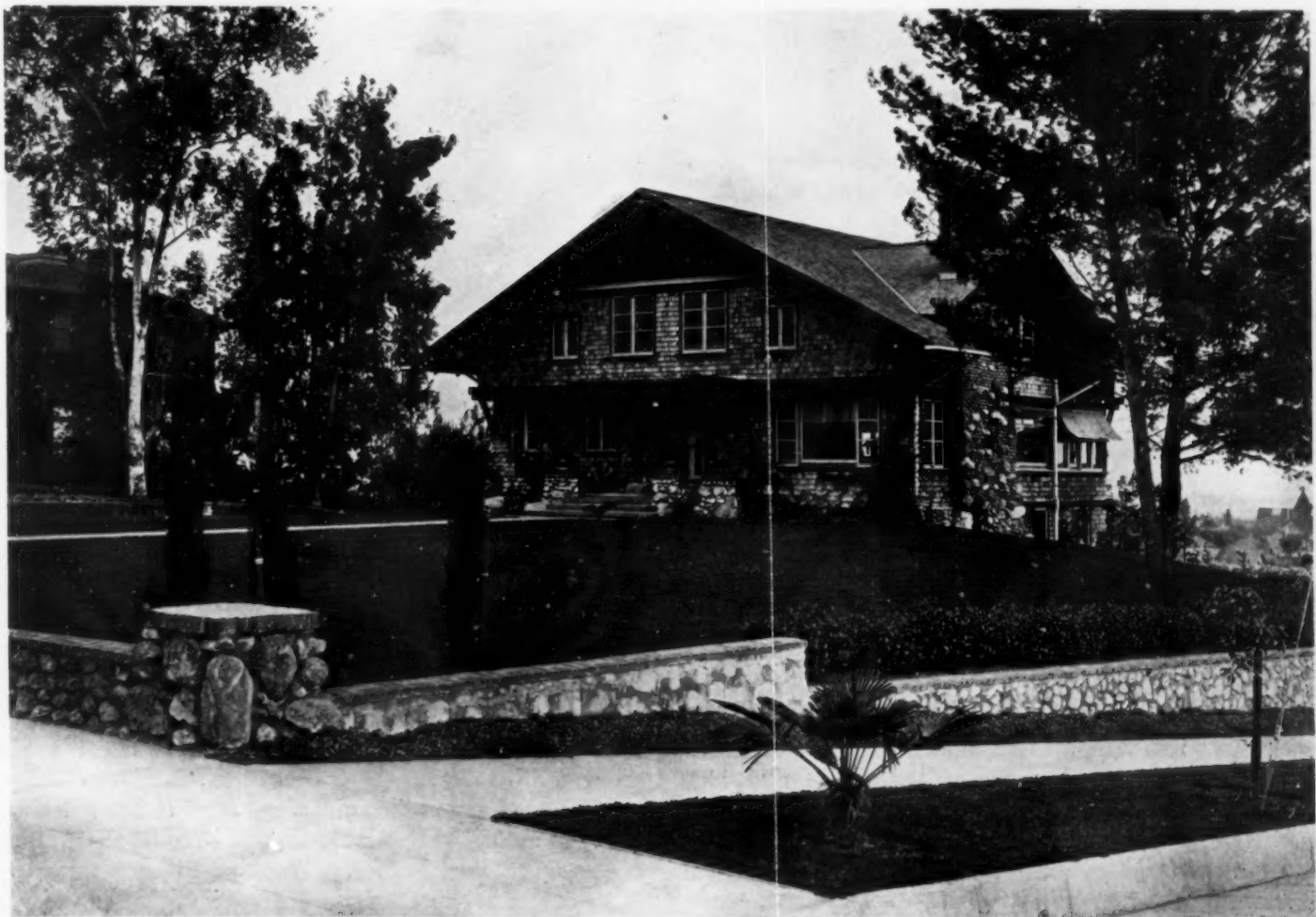
By CHARLES ALMA BYERS

IN styles of domestic architecture America is truly cosmopolitan—more so, no doubt, than any other nation. It adapts from all countries, all lands. A ride through the residence portions of any of our large cities reveals here a touch of the Orient, there a reminder of Constantinople or an importation from India, from Italy, from Spain or France, or Germany, or England, and so on. In fact in this broad land of ours there are modified reproductions of the architecture of nearly every country and age. And therefore it would be strange if picturesque Switzerland had no American imitations.

The chalet, as the cottage home of Switzerland is called, has a number of prototypes in America, but one of the most representative is without doubt the home of Mrs. James A. Garfield at Pasadena, California. This city is noted for its handsome homes and gardens, but among all its possessions, there are few more attractive than this picturesque house the home, for at least eight months of each year, of

this much loved American woman—a home facing the snow-capped Sierra Madre mountains and with an immediate setting of pines, eucalypti and oaks.

The first glance at this Pasadena chalet reveals the colors of gray and soft brown. The oiled cedar shingles, left their natural color, produce the brown, while the gray is shown in the chimney, the porch pillars and the foundation, all built of cobblestone, the two colors combining to give the exterior a very pleasing appearance. The eaves are wide, and, like the window and door casings, are finished with unsurfaced lumber and stained a rich brown. The window sash are painted with a delicate cream color lending suitable contrast. The generous size and varying shapes of the windows and the front door, finished with panels of glass and provided with the old-fashioned knocker, give a distinctive character to the premises. The house is located on a gently sloping hillside, and from its elevation a very excellent view of the city of South Pasadena may be had.



A SIDE VIEW SHOWING THE CHIMNEY AND THE WELL-KEPT LAWN

House and Garden



THE FIREPLACE AND PICTURE WINDOW

The lawn is always kept in perfect trim, and, while no elaborate display is made, there are many kinds of flowers planted in tasteful arrangements about the front porch and at the rear of the grounds. The lawn is completely enclosed with a low wall of cobblestone.

The interior of the house is more attractive even than the outside. The lower floor is divided into a living-room, sun-room, dining-room and kitchen, while on the second floor are the sleeping-rooms. The predominating color of the interior is a compromise of yellow, green and fawn, a scheme in coloring quite difficult to describe intelligently, except by terming it a blending of three colors. This effect was produced by first giving the woodwork a coat of white, which was then stained a yellowish green, wiped off, varnished and hard-rubbed. Where plaster is used on the walls the surface is left rough, which produces a general effect that is very suitable to the simple detail of the panel wainscoting.

All of the principal rooms—living-room, sun-room, and dining-room—are large and well lighted, each receiving a great deal of sunlight. The living-room is especially well provided with windows, and from

what the hostess calls her "picture" window an excellent view of the verdure-clad and oak-covered foothills in the distance is obtainable. The fireplace in this room, built of selected rough brick, is very broad and is considered a masterpiece. The sun-room is an excellent place for reading and writing in the early morning, and it is here that Mrs. Garfield spends much of her time.

Besides being a very attractive style of architecture for simple and inexpensive home building, the chalet, like the much favored bungalow, admits of very independent use of windows, porches, etc., and can be finished in many ways to increase comfort and to create an atmosphere of freedom without marring its consistent beauty. It is a style particularly adapted to a mountainous country, but it may well be used anywhere, for, while its beauty is enhanced by the rugged background, the latter is by no means an essential requisite. Next to bungalows, the Americanized Swiss chalet will become a popular style for modern homes. The cost of such a home is no greater than that of a cottage of similar size, while the appearance and other features of the chalet obviously warrant its preference.

Warming Homes by Water

By ERNEST C. MOSES

PART I

WATER is generally considered by those who deal in warming apparatus and by those who have tried several other methods, to be the best for warming residences. This method of making the modern home comfortable and cleanly is commonly termed the "hot water" method, yet the part which the word "hot" plays in this descriptive term can only be applied relatively to the character of the water circulation, and should not be confounded with the results felt in the use of this method.

The water method produces such a genial, balmy and very agreeable condition of the air throughout a home that the words "warm" and "warmth" should play a more important part in designating the features of the method. So, while we can truthfully state that the water itself is circulated with a very moderate degree of heat, the conditions produced in the air of the home can be well described by stating that they are genially and agreeably warm — just warm enough.

The origin of water warming is veiled in obscurity. To some extent it was utilized in the *thermæ* (or public baths) of Pompeii, which in many respects was similar to the so-called Turkish baths of the present time; there was a bathing apartment called the "caldarium," the air of which was partially warmed

by the hot water therein exposed. It is quite evident from a description by Monnier, the French writer on ancient structures, that there were also certain arrangements in this room by which a moist warmth was exhaled from the walls and ceilings, which were said to have been partially hollow. The water was

heated in twin boilers located in a boiler room in the back part of the building and was conveyed through conduits to the apartments for bathing and for warming purposes.

Among the interesting household apparatus exhumed at Pompeii a large water heating brazier made of bronze was found, and is now exhibited in the British Museum. It is equipped with lids and draw-off cocks and was evidently operated with the use of charcoal. This water heater was undoubtedly placed in the "triclinium" (dining-room) of some palatial Pompeian home, in which it was probably used to assist in warming

the dinner party and minister to various other uses of the apartments.

In more modern times the first successful trial of which we have any record was made by Sir Walter Triewald, a Swede, who lived at Newcastle-upon-Tyne in England and who in 1716 described a method of warming greenhouses by hot water. Later in the same century, about 1775, the method was employed

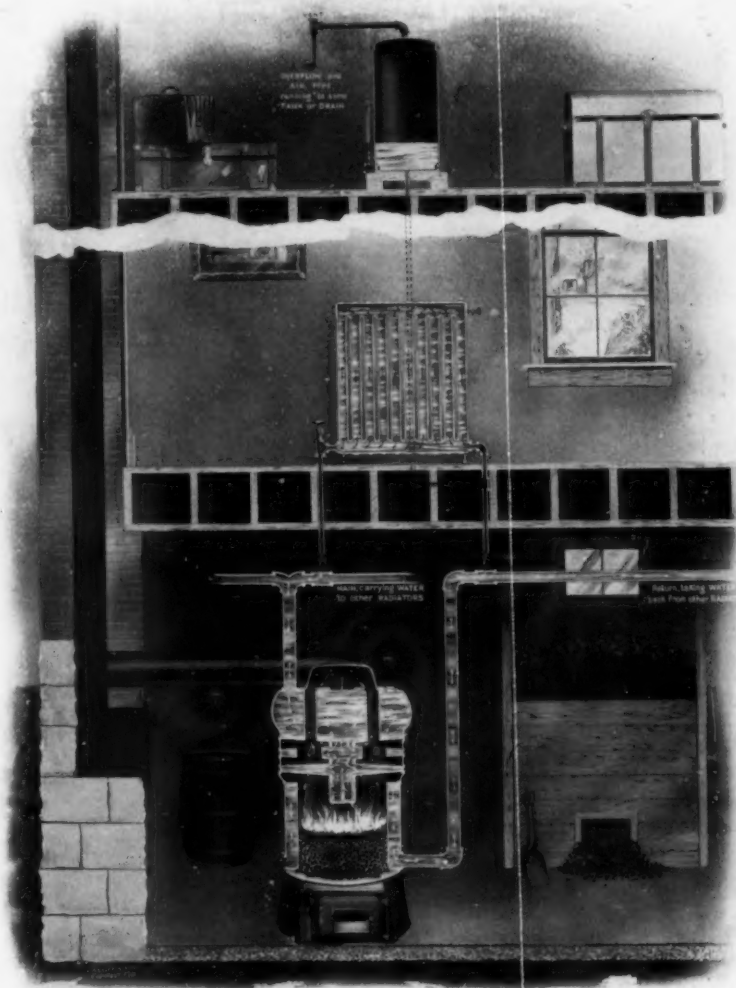


Figure A—Showing the principle of hot water circulation through one radiator only, and the expansion tank in the attic

House and Garden

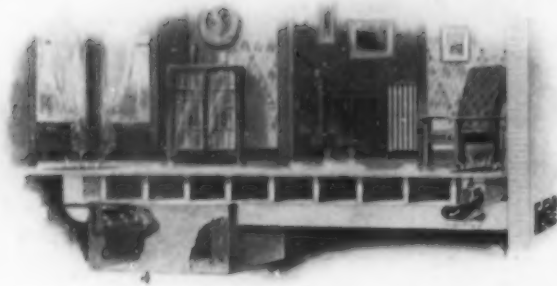


Figure D—An "indirect" radiator showing rotary circulation, or supply from outside wall

in France on a large scale by F. M. Bonnemain, in a building used for the hatching and culture of chickens for the Paris market. It was introduced into England generally in one of the earliest years of the last century, by the Marquis de Chabannes, who was long regarded as the inventor of the first practical system. While it was probably used in Canada during the first half of the last century, the idea did not make its appearance in the United States until about 1850, and did not come into anything like a general use until 1875-80.

The evolution of the method in America has brought out many highly perfected mechanical devices which have extended the utility of the water method to nearly all sorts of buildings and even to the rural homes of the modern progressive American farmer. Competition, better and more direct methods of manufacture, have so decreased the cost of the apparatus to the house owner, that at the present moment complete water heating outfits are within the range of purchase by nearly all classes of householders,—capitalist, farmer, merchant, manufacturer, the daily wage earning artisan,—employer and employee.

For the assistance of those who do not know about the mechanical features of the method it may be well to briefly outline a description of the appliances used. First the boiler (so

called,—for the water really never "boils") is usually located in the cellar and is made up of hollow cast iron, water-tight connected sections through which the water circulates. Sometimes this water heater is round in form, sometimes square or rectangular. A transverse view of the round form is shown in Figure A and an open view of the square form in Figure B. The water passes through the chambers or water spaces of the heater around and over the ignited coals, flames, heated gases and smoke. One or more principal water mains with as many pipes as may be necessary to supply the radiators are conducted from the top of the boiler, and similar pipes return the water to its base. These radiators (which should not be confounded with registers) are in most cases placed directly in the room to be warmed and in this form they are termed "direct radiators." When placed in boxes under the floor, air from outside is circulated over them and passes up into the room through registers with latticed gratings placed in the floor. Radiators for this purpose are called "indirect"—because the warming of the room is accomplished from surfaces not located within the room. The engraving marked Figure D shows an "indirect radiator" in a cellar box with a duct which brings in the fresh air from the outside. An inside duct



TYPICAL AMERICAN COTTAGE IN SEATTLE
Warmed by water apparatus costing \$250

engraving marked Figure D shows an "indirect radiator" in a cellar box with a duct which brings in the fresh air from the outside. An inside duct



THE CELEBRATED WARWICK CASTLE NEAR STRATFORD, ENGLAND
Warmed by Water Apparatus made in America

Warming Homes by Water

is also shown which provides for a rotary circulation of air within the room itself (when the damper in the outside supply duct is shut off). The air is drawn downward through the register, (near the wall,) passes over the heated surfaces and then up into the room through the register located over the box. This method takes a little more surface than the "direct radiator" method, but if the air supply is to be taken from the outside during the extreme cold weather, from fifty to seventy-five per cent more surface is required because of



Fig. B—A modern Water Boiler in square form (built in units and easily changed in size) broken away to show interior

the necessity of counteracting the chill of the zero air. The outfit operates by a continuous circulation over and over through the hollow spaces of the boiler, the pipes and the hollow radiators—the water gathering heat at the



THE DUNNECHT HOUSE, ABERDEEN, SCOTLAND
Warmed by Water Apparatus made in America

boiler and throwing out the warmth at the radiators.

The accompanying large engraving (Figure A) is an ideal sketch opening up to view the inside of a part of a water warming outfit. It shows boiler, one direct radiator, piping, etc., illustrating the extreme simplicity of the idea. It also shows the expansion tank located at the highest point for the purpose of permitting a small variation in the volume of the water caused by the influence of heat—expanding and contracting its bulk. This tank is always open to the air so that there is no artificial pressure whatever.

Mildness of warmth in the operation of this method is a distinguishing feature. The equable and genial character of the air in a dwelling warmed by water is notable.



Fig. C—A modern "direct" radiator

The delightful condition of the air warmed by water radiators is due to the fact that no portion of a room thus warmed is overheated—the warming being accomplished by the contact of the air with the exterior surfaces of the radiators which are heated by the water flowing through them. Properly planned and erected, a water warming apparatus is capable of maintaining an atmosphere throughout a home as refreshing as the air of a morning in June.

(To be continued in September issue)



RESIDENCE OF E. J. LOBDELL, GREENWICH, CONN.
Warmed by Hot Water System



Summer Days on the Highway

By A. B. TUCKER

THE lure of the road is strong during these days of laziness. The touring car and the more sociable runabout have their real place in the economy of life now more than ever. The taxicab is forgotten; the limousine is uncomfortable. The open motor car invites to fly over the road and enjoy the country. The dealers tell you that there are nine or at least eight months of "touring weather" whatever that may signify. Possibly it is true that there are so many months in which touring is possible with comfort. But the time for which the touring car or runabout was made is in the dog days. Then it becomes almost a necessity. Close observing motorists claim to have discovered, by carrying thermometers on their cars, that it is always at least four degrees colder in the moving tonneau than when the car is standing still.

It is probable that the cooling effects have much to do with the delights of hot-weather motoring. And when, with the moving air, comes the eternal smell of the wide land, the inspiring and lung-expanding freshness of a season which is giving or has given of its harvests and has gotten in the habit of being fresh and pungent and aromatic, we are forced to recognize that it is the time of all times when men should motor. But the natural logic of the situation goes even deeper than this. It has to do with country inns and clubs and other objective temptations which bloom only after the roses. There is community of interest too; the other fellow motors, so why not we?

Method in this form of midsummer madness is discountenanced. The best trips are those planned over-night or at least over-week. The run which is within reach of home if a persistent rain should

prevail has ever "the call." He that taketh his motoring too seriously shall fall foul of the constable.

But to bowl along with the motor humming and the hedges sidling by with no attempt at a record or an endurance run; to watch the dogs lazily rise and meander from the roadside dust-heap to the calm security of the door-yard; to see the red-cheeked country children peer down out of the apple-trees; to watch the cattle at the brook's edge slowly turn their cud-chewing faces toward the road; to watch the golden-rod beside the highway bend to the suction which follows the car; dreamy-eyed to drift past all these homely sights and without harrowing sensation to hear the homely sounds of hillside, barnyard, water-mill and winnowing-floor;—these are the real delights of summer motoring.

What matter if the slanting sun forces its rays under veil and visor. The summer's heat is toned by the breeze and mellowed by the deep green of the trees, dotted here and there with the red sumac. The droning, sensuous pleasure wears the afternoon away. Even it compensates for the dust, the goggles which chafe the brows and the occasional stop to dally with the perforated tire. These are only the incidents which punctuate the peace—the dash of condiment which seasons the dish.

Health, peace, happiness, rest, care-forgetting, the realization of the beautiful present, the loss of the regretful past, the recklessness with regard to the fretful future,—all make for the well-being of the midsummer motorist. This is automobiling in its most helpful and most beneficial phase. The unlearned wonder what the motorist finds to rave about. They have never tried the balm of the August ride.

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.

IT is with pleasure that we publish the following notice which has been sent to the editorial office of House and Garden. The beauty of our Capitol City is a matter of national pride and the dignity of her shaded streets, parks and statuary has during some of the past inaugurations been almost obliterated for the time, and in the case of trees and shrubs perhaps permanently injured.

The opportunity offered for competitive plans for an arrangement of stands for spectators should bring responses not only from those who will be interested in gaining the honor of submitting an accepted design together with the prize, but should appeal to the patriotism of all who are capable of entering the competition.

The National Society of the Fine Arts, The Washington Architectural Club, The Washington Chapter, American Institute of Architects invite competitive plans for the arrangement of stands for spectators on the route of the inaugural procession.

The ceremonies attending the inauguration of a new President attract large numbers of visitors to Washington. The city should be at its best; but unfortunately the route of the inaugural procession, where most of the visitors congregate, has been marred by the building of large stands, which hide the statues and trees, and do great injury to both, with the additional danger of destroying both. The trees and statues and public buildings, which are a feature of Washington, should be visible in their proper settings.

The committee in charge of the inaugural festivities is a volunteer committee, and is appointed so near the time of the inauguration that it is not possible for it to thoroughly consider the problems.

It has been thought that a preliminary competition for the stands would tend to a solution of some of these problems, and this competition is undertaken for that purpose, without offering any guarantee to the competitors that their designs will be accepted.

The designs which are awarded prizes will become

the property of this committee, and will be published for the benefit of all interested in the subject, and will be offered to the inaugural committee at the next Presidential inauguration, for such use as the committee may see fit to make of them, without promise of compensation beyond the amount of the prize.

All other designs will be returned to the authors after the decision by the jury.

The jury of award will be composed of one representative from each of the associations inviting plans, and two persons who have had some practical experience with former inaugural processions.

The jury will have the usual rights and will perform the usual duties of a jury, including the right to reject any or all designs submitted.

The following gentlemen have consented to act as a jury: J. R. Marshall, *Chairman*, T. J. D. Fuller, Frank D. Millet, Frederick D. Owen and John B. Larner.

It is desired to devise a scheme which shall be decorative, shall leave the trees, statues, and public buildings free, and shall seat the maximum number of spectators.

It is desired, if possible, to bring out suggestions for the permanent treatment of the Avenue, and it is hoped that a portion of the work may be worthy to be made permanent, as a memorial of the occasion. At the same time it must be borne in mind that the stands are temporary and must of necessity be inexpensive.

It is suggested that the flag of the country be not used except where it can fly freely from a mast.

There would be no objection to suggestions for diminishing the marching width of Pennsylvania Avenue during the parade hours to not less than eighty feet.

Provision for lavatories, ticket offices, and lunch counters may be disregarded by competitors.

It is usual to keep at least five feet of the sidewalk south of Lafayette Square free.

It is important that the view of the parade from the sidewalks and from the buildings along the Avenue

(Continued on page 9, Advertising Section.)

SUGGESTIONS FOR THE MONTH

FOR THE HOUSE AND GARDEN



THE HOUSE

AUGUST is decidedly the least interesting month of the year—a time of all others when there is least to do and least to enjoy—the days are sultry and the nights warm, and energy comes to a low ebb. If the house is situated in a locality where the nights are apt to be sleepless on account of the oppressive heat, why not try the experiment of fitting up an outdoor sleeping room on an upper balcony? The only difficulty will be that once tried you will not want to vacate it. If there is no roof over the balcony put up an awning for in most places there are at this time heavy dews and the sky will not do for a roof. Denim or canvas stretched back of the balcony railing will serve as a sufficient screen and may be left in place during the daytime, and a light cot with a couple of blankets is the only furniture necessary. Take the bedding indoors during the daytime, and be sure it is never put away damp. City houses occasionally afford such summer sleeping apartments, and country houses frequently do. For both day and night nothing is more pleasure giving then, than the two-storied porch or gallery—and if you have none now is a good time to add it.

August is an excellent time to have all sorts of repairs made,—work is slack and it is easier to get expert mechanics now than later. If there is painting or papering to be done in the town house, attend to it now, and if there are little things needing attention do not overlook them. It is so easy to get used to one's own shabbiness, and so very costly to let a house fall into dilapidation.

In selecting wall-papers remember they are intended as backgrounds, and if figures are chosen, do not get patterns which are too pronounced or spotty. Nothing can be more annoying than the necessity of counting and recounting the figures on the wall. Do not use striped papers in rooms of small dimensions with high ceilings, or cold colors in north rooms. Consider the light, as well as the furnishing, and the purpose of the room. It is not always necessary to get an expensive paper to secure a good design as some very simple combinations oft-times produce excellent effects. There are of course, many other kinds of wall coverings, which can be used to advantage, but the same rules apply to all with but slight variation.

If painting is done see that a sufficient amount of drier is used, and each coat is thoroughly hardened before the next is applied; this tends toward durability as well as comfort. Do not leave drinking water standing in a room with wet paint for it collects the evaporated oil on its surface, and is then almost poisonous. Outdoor painting can also be done advantageously at this season, when there are frequently long dry spells, but if it is the outside of the house that is to be made new, have a care in the selection of colors. Remember its environment, consider the architecture, and make it not only rational but attractive. Avoid colors which have an appearance of being sticky and thick; insistent, sickly yellows, glaring blues, and shabby browns; suggest, instead, the natural tints, the materials that are employed in building. What is more attractive than the white columns and buff colored stucco of the old Colonial mansions, or the white porticos and gray stone-work of other houses of the same period? And try the experiment of introducing a glint of red where it will give life and character—under the eaves, possibly—on the down-spout, or on the window sashes—it will prove a grateful note.

Why not also have the chairs upholstered this month, that have needed it so long? They can be done at almost half price and by the best upholsterers. Sometimes the householder can successfully be his own upholsterer, and it is not a bad experiment to make in these otherwise unoccupied days.

When the family is following vacation pursuits and smaller than usual, it may be well to have some of the mattresses made over and the pillow cases renewed. In the olden days every good housekeeper had a feather room and the beds were all picked over once a year, but because this is no longer necessary, the desirability of caring for the bedding is sometimes overlooked.

The house itself should not need a great deal of attention just now, but it is possible that some of the woodwork will need repairing. The cellar steps are perennially out of order, and door and window frames have been known to get out of joint at these times. If there has been much dampness, the mahogany and other highly polished furniture should have been covered to prevent the formation of bloom, which is hard to remove.

Suggestions for the Month

It is a good precaution to look at the furs and see that they are safe from the ravages of moths, for if they have not been properly cleansed before they were put away, it is at this time the mischief is being done.

Indeed, there are no end of things one can do in August and rejoice to have done later, such, for example, as the dusting of the library bookshelves and the rearrangement of the coat closet. A rainy day now and then is a help and every bit of work done in August is to be accounted clear gain.

The question of the evenings has to be considered, as well as the days, and happy indeed is the householder, who solves the problem of light without heat. Japanese lanterns can be attractively used, and electroliers so shaded, that they appear charmingly picturesque. These little expedients for tricking the imagination are a help and eminently worth trying.

THE GARDEN

A PLEASING winter flower for the window is the mignonette; it is of delightful fragrance. As it is one of the very few plants which cannot be grown from transplanting, it must be grown from the seed. Sow the seed now in pots, where the plants are to remain. Keep the plants in a thriving, growing condition and they will bloom nicely in winter.

This is the best time to make rubber plant propagations. Take the cuttings and wrap a handful of sphagnum moss or other fine fibrous substance about the stems and soak thoroughly with water. In a remarkably short time roots will begin to emit and the cuttings can then be potted, using a light soil mixed with sand. If then kept well watered, the roots will take firm hold and the plants will grow off rapidly.

It is not advisable to keep carnations, which are to be potted, out later than this month. Also, all tender greenhouse plants which have been out in the open during the summer should be potted during the month.

Growing potted strawberries both as a pastime and for practical utility, is rapidly gaining favor. The plants should be potted now. Later fall planting is successful under certain conditions, but there is but little, if any, uncertainty about summer or August planting. By the potting method space can be greatly economized and much finer berries grown. Even if the bed method is what is desired, the best results are obtained from pot grown runners.

There is no better time than this to thin out clumps that have become too thick, or to rearrange groupings in the hardy border. Soak the plants well with water before removing them. Exercise a little care in the

handling and transplanting and the growth of the plants will scarcely be checked.

As the weather warms up, there is a disposition to relax energy in all kinds of garden work. But if the surroundings are to be kept tidy and pleasing, considerable work must be done. Vines must be kept in position, dead leaves and dried up flowers removed from the plants, and weeds eradicated from the lawn.

Vigilance counts for much in the success of garden work. A sharp lookout must be kept for the aster beetle, the green and the black fly. For the former, nothing better can be suggested than hand picking. Chickens, if permitted in the yard early in the mornings, will pick up many of them. They will not damage any thing by a short stay at this time of the year. The fight against the flies is best conducted with kerosene emulsion. The black fly is specially troublesome about the chrysanthemums. The buds are often injured by this pest. The black aphid will probably also be troublesome about the chrysanthemum plants.

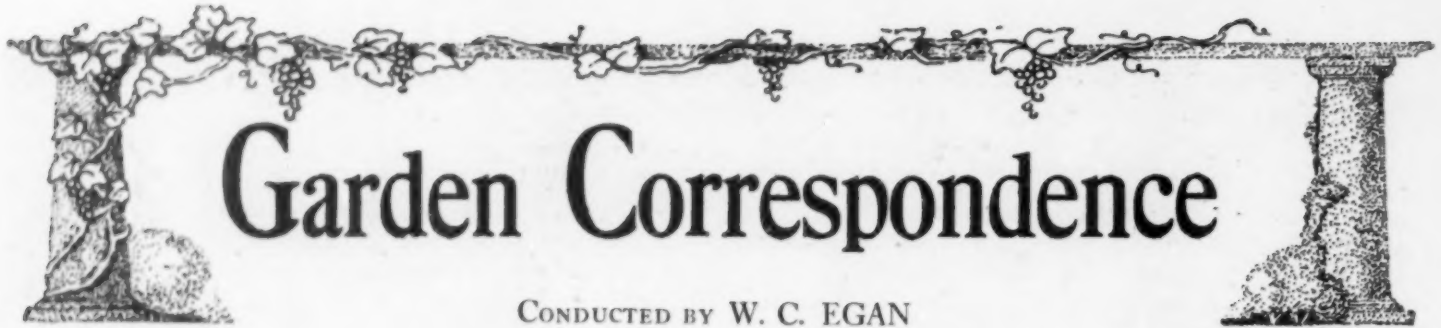
Look closely after the roses which are to bloom in the fall. The ground should be stirred about the roots of the plants and food should be given in the form of pulverized or liquid manure. Dead or injured branches should be removed. The results of attention will be more than compensative.

Having in mind home-grown flowers for Christmas, and nothing can be more pleasing for the festal occasion, the bulbs should be potted during this month. With proper attention daffodils and narcissus may be had from Thanksgiving through the Christmas holidays.

Remember that this is the beginning of the period when the lawn is subjected to the most trying conditions. The regular use of the hose and mower will prove effective.

Among amateur gardeners, as well as others, the peony is rapidly coming into favor. Many improvements in varieties have been brought about in the last few years. Some of the most recent productions have attained remarkable proportions, exhibits being found of flowers measuring seven or eight inches in diameter with a depth of five or more inches. With the improvement in size of the flowers, comes noted variations of colors. Different shades of pink, red, crimson, white and even yellow are now grown. The Department of Agriculture is giving the peony attention at some of its experiment stations, while commercial florists are growing them extensively for decorative purposes. The peony has sufficient

(Continued on page 13, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

EXTERMINATING ANTS

AS a subscriber to HOUSE AND GARDEN I feel privileged to ask what will exterminate the ants in my strawberry garden. I broke new ground where there were several ant hills and although I plowed the ground well yet the ants burrow into it and destroy my plants. J. S. M.

As your plowing has evidently scattered the larger colonies they are endeavoring to find new nests. Make a series of holes in the nests, six to eight inches deep and about six inches apart. A broom handle will do to make the holes with. Pour a tablespoonful of bisulphate of carbon into each hole, and cover with a blanket, or fill the holes with soil. The fumes will kill the ants.

EVERGREEN HEDGES

Is there any thing that may be used as a very low evergreen hedge or border to formal beds where the box is not hardy? Something that will bear shearing. S. J. E.

Euonymus radicans may be used in such a situation and sheared. It is hardy and long-lived. There is a variegated form on which the foliage is partly a yellowish white. This is a very accommodating plant. It is content to remain a low shrub if no support is offered it, but if close to a stone, stump or a wall it will climb up quite a height. If a post be placed close to a plant, those shoots that can touch it will climb, the others remaining in shrub form.

GROWING RHODODENDRONS

I have bought a new place here (Milwaukee, Wis.) on the bluff and would like to grow some rhododendrons, but not seeing any here I am skeptical about planting. Do you know about their being hardy any where along Lake Michigan? O. A. C.

No broad-leaved evergreen thrives in the section close to Lake Michigan in Illinois or Wisconsin. In some localities, where local influences favor them *Berberis aquifolium* (Mahonia) and the *Euonymus radicans*, do fairly well, the latter being the hardiest, but rhododendrons, azaleas, or anything in the

heath line are failures. Back from the lake some ten or more miles and especially at Lake Geneva, Wis., plantings of rhododendrons have been made, but those I have seen look unhappy.

INDELIBLE INK FOR MARKING LABELS

Please give a formula for a home-made indelible ink for use on zinc labels. W. J. C.

One ounce verdigris, one ounce sal ammoniac, one-half ounce lamp black, one-half pint water.

Mix in an earthenware vessel with a wooden spatula, bottle and shake well before using and write with a new pen.

Cleanse the zinc in water with washing soda so as to remove all signs of grease.

PREPARING SOIL FOR GREENHOUSES

I am building a small greenhouse and intend raising my own plants for outdoor use. What is the best way to prepare my soil? Our natural soil is a moderately heavy yellow clay loam. E. Y. G.

The chances are that you have the basis for an ideal soil. If your house will be completed in time for spring use, you had better obtain some cultivated garden soil as a starter. Next spring plow up some sod from a pasture, plowing shallow, and compost it. Place a layer of this plowed sod where you intend to compost it, say eight inches thick and ten or more feet square, then add a layer of fresh manure of the same thickness, then sod and again manure, and so on, keeping the edges high so that when finished the top will be concave in order to hold moisture. Keep adding the loose soil that drops from the sod. If the field surrounding it is weedy so seeds are apt to blow on it, let the last coating be of manure which can be cast aside when removing the soil. Let it remain until fall, or if you have time chop it down once and repile, covering the top again with a coating of fresh manure. When carrying it to the greenhouse chop it down with a sharp spade unless you did so in the summer. In the meantime obtain some clean sharp sand, and if possible some leaf mould. You can make the latter by piling some leaves in

(Continued on page 14, Advertising Section.)



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 Government Morgans

By SPENCER BORDEN

IT is fortunate for any country when there are a few sane men who will sound the warning cry to save valuable interests from destruction by waves of ignorance and prejudice. This thought is certain to come into the mind of the thoughtful horseman as he contemplates the narrow escape we have had from extermination of the old Morgan breed of horses.

Years ago Linsley wrote as full a history of the Morgans as he could before the days of telegraph, telephone, and rapid transit. A quarter century later, "Adirondack" Murray sounded the praises of the breed in his "Perfect Horse." In our day the high priest of the cult is Joseph Battell, who has spent years of time and thousands of money in compiling the "Morgan Register." It has been truly said of him—"If the old Morgan breed is ever re-established, credit will be due to one man above all others for rehabilitating the breed. The prophet of the Morgans is Joseph Battell."

The writer is careful to open the present screed with this well-deserved tribute, since, in its further development, he may find occasion to differ with Mr. Battell in respect to some of his methods, and would not appear ungracious, or unappreciative of his great work.

The "Morgan Register" is truly a monument of personal devotion to a cause. Yet, its door has been swung too widely open. There are too many goats among the sheep.

Why should it mention Hambletonian or Mambrino, or any other of the horde of mongrel horses

that have so nearly swamped the old Morgans with their cold blood? Why should it contain any reference to that most unscientific and harmful system of registering horses, by the test of speed for a mile, which has gathered into the "Standard Bred Trotting Horse Register" every sort of mixed blood from a broncho to a thoroughbred runner, from a pacer to a hackney, until no one can even venture a guess as to what he will get for a foal if he breeds within the lines of the so-called "Standard?"

The time has come when the lover of the Morgan horse should have what is recognized inside the herd books of some of the most discriminating cattle clubs, an advanced register. If it cannot be done in Mr. Battell's day and with his co-operation, it surely will come later.

The "Morgan Register" should be gone over carefully and a black mark put against every animal that does not represent the old Morgan type.

Not only should every drop of pacing blood, Hambletonian blood, Clay, Mambrino, hackney, Percheron and other foreign strains be tabooed, there should be very few Lamberts left in, none unless they conform to the old type. Why? Because, if "Daniel Lambert" was from a mare by "Abdallah," that should condemn him. If not, his breeding is unknown, and should only be countenanced among the Morgans where shown to conform to and reproduce the type.

Type, type, type, this is what should be insisted upon. And the Morgan is the only horse we ever had in this country,—whose superior never existed

House and Garden

for the purpose he served in any land,—that bred true to type.

The Morgan horse was handsome, sound, courageous, willing, gentle, intelligent, long-lived. He was not large in respect of long legs, and speed was an accidental adjunct, which did not necessarily accompany his existence.

There can be little doubt that the original Morgan horse was an animal of pure breeding since he has been able to impress his characteristics on his descendants for more than a century. What that pure blood was, is more than suggested by the fact that "Haleb," an Arab horse from the desert, was chosen from among all the horses shown in the home of the Morgan horses, as the nearest illustration of the original type.

Not only was pure blood at the foundation, environment must have had its influence in fixing the type, the rough hillside pastures, the clear bracing air, the limestone soil, through which run the swift brooks whose waters were sweet and clean, could not fail to contribute to sound legs, big lungs, stout and well developed muscles.

So, it was most fitting that when the United States Government proposed to re-establish the old Morgan breed of horses, the farm should be in Vermont. And it was the public spirit which might be expected of him, which caused Mr. Battell to make the generous gift of the Morgan breeding station to the nation.

There the wisdom ended. Horses were the next thing necessary, and there never has been any particular judgment or discretion displayed by the Agricultural Department of the United States. The same folly that paid \$10,000 for a mongrel stud horse from Lawson's four-in-hand coach, and sent him to Colorado, expecting to establish a race of heavy harness horses by mating him with mares of broncho and other unknown antecedents, was applied to the Morgan venture in Vermont.

In advertising for mares to be used in the Morgan stud, the purest and most typical Morgans were eliminated, by the requirement that they should be 15 hands 2 inches in height. The old Morgans seldom reached 15 hands. From 14.1 (the height of "Haleb," also that of "Justin Morgan") to 14.2 or 14.3 was the Morgan size. Of the true Morgans, very few excepting those in the Morrill family were 15 hands high.

In reading the list of the mares we find Kentucky saddle mares, and others of foreign blood in the foundation stock.

Then what did they do for a stallion? Bought a mongrel! Why? Because he had a brother that had trotted to a low record! This horse is a beauty. He should be gelded, and might make someone a handsome driving horse. He should never be permitted to stand in the stud. Why? Because he is a

mongrel! His sire was a good horse and a Morgan, grandson of one of the greatest horses that ever lived, old "Ethan Allen," son of another great horse, "Honest Allen."

His dam was by a running horse, full of "Potomac" blood. It is notorious, that although "Potomac" is found registered in the thoroughbred stud book, he had so much plow-mare blood in him, that his presence in a pedigree has for years been a stain.

It was the "Potomac" blood in certain American pedigrees that caused a decision of the English Jockey Club to prevent Mr. Haggin's colts and fillies from being entered in the "General Stud Book," which made such a row a few years ago. Then, the granddam of "Gen. Gates" was by a pacing horse. In the words of the immortal Squeers—"here's richness!"

If a man could not breed a horse that should be like Heinze's pickles of "57 different kinds," by going to the premier stallion of the Government breeding stud of Morgans in Vermont, where could he look for it?

Now, there are pure Morgan stallions and mares living, registered in Mr. Battell's book, that could be had for the Government stud.

The writer could direct any one truly interested to a dozen or more, and put the Government managers in communication with a man who knows the old type and where to find them.

The Government managers know about Mr. Schuyler's horse "Rob Roy" and Mrs. Kelley's "Falcon," for they have sought their services. There are others equally good and pure bred, more nearly thoroughbred in Morgan lines than most of the running horses in the Jockey Club stud book.

But the point is what should be held to. If the Government is going to breed Morgan horses, they should breed pure Morgans. This is not an argument that there is no other good horse. It is merely an insistence that a Morgan horse is one thing, and any other horse is something else.

If it is worth while for the Government to breed Morgans, they should be real Morgans, so pure, so true to the old type, that any one who wants to try experiments with Morgan blood in other families will be sure he is getting nothing else if he buys at the Government stud.

Tuberculin is one thing, anti-toxin for diphtheria is another. It would be just as reasonable for the Government to mix the two, in order to deal with either tuberculosis or diphtheria in a single dose, as for the Government to pretend to be breeding Morgan horses, and really be putting out a mixture of Morgan, thoroughbred, pacing, saddle bred, hackney mongrels. And all these are to be found in the Morgan horses of the Government breeding stud in Vermont.

THE EDITOR'S TALKS

(Continued from page 65.)

be not interfered with, and that ample passage ways be reserved behind the stands.

Competitors will submit drawings as follows:

A plan showing stands from the Peace Monument to Seventeenth Street, at a scale of 200 feet to the inch.

An elevation of a typical stand, at a scale of eight feet to the inch.

A cross-section of the Avenue and stands, at a scale of eight feet to the inch.

Additional space on stretcher may be utilized to show any details desired.

Drawings will be mounted on a board or stretcher, thirty inches by fifty inches.

Plans will be delivered, prepaid, by December 1, 1908, addressed to Mr. Percy Ash, The Octagon, Washington, D. C.

Three prizes are offered: First—Three hundred (300) dollars. Second—One hundred (100) dollars. Third—One hundred (100) dollars.

Each of these prizes will be increased if the funds available permit.

Other meritorious plans will be given mention.

Designs should be signed and should be accompanied by a brief description covering not more than two pages of type-written matter.

For a clear understanding of the situation, the Avenue and the entire route of the procession should be personally visited.

Photographs of the Avenue may be obtained from local photographers, such as: Leet Brothers, 14th Street and New York Avenue, or Henry Farnham, 936 F Street, N. W.

In order to diminish the number of plans submitted, it is suggested that local clubs have a preliminary competition.

Additional information, if there be any, will be given by circular letters to each registered competitor. This additional information will not be given later than November 1, 1908.

Competitors will be registered upon payment of one (1) dollar to Mr. Percy Ash, the Secretary of the Washington Chapter A. I. A., The Octagon, Washington, D. C., and will each be furnished with a plat of the Avenue. Dotted lines on plat indicate outline of public reservations or parks.

Committee on invitation: Jos. C. Horn-



You must have healthful, sanitary Plumbing Fixtures to have a healthful, sanitary Home

By Equipping with Genuine **"Standard"** Green & Gold Label Plumbing Fixtures

the health of your household is safeguarded for all time and the problem of home sanitation is solved for good.

No other plumbing equipment provides the same thorough satisfaction in sanitation, service and actual use as genuine "Standard" "Green and Gold" Label Fixtures. No matter how much or how little you wish to invest in your sanitary fixtures, there is a genuine "Standard" equipment for you at that price. The genuine "Standard" equipment is the most sanitary, the most economical, and the most beautiful of all plumbing equipment made for household use.

To protect yourself against prevalent substitution, and to make sure that the fixtures installed in your home are genuine "Standard" Ware, insist that each and every fixture bear the "Standard" "Green and Gold" Guarantee Label. Look for this label and refuse any fixture without it. The "Standard" Label means a full dollar of value for every dollar you invest, and is a protection you cannot afford to be without.

We want every householder to have our beautifully illustrated 100-page book, "MODERN BATHROOMS." This book will save you many dollars when purchasing the sanitary equipment for your home. Sent on receipt of 6c. postage and name of your architect and plumber (if selected).

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The nuts are large in size, being from 3 to 4 inches or more in circumference, and have a sweetness of flavor equal to the native sweet chestnut. **ORNAMENTAL** For lawn or park its beautiful dark, rich waxy green foliage makes it a most stately tree. **PROFITABLE** The *Sober Paragon Chestnut* is a hardy, rapid grower and begins bearing when two years old. Prof. N. S. Davis, Bucknell University, says: "It is one of the most remarkable discoveries of this decade." To every *Sober Paragon Chestnut Tree*, when shipped, is attached a metal seal upon which is impressed the words "SOBER PARAGON" as illustrated herewith.



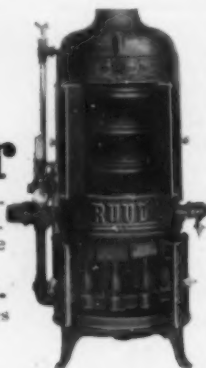
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RUUD MANUFACTURING COMPANY, Dept. F, Pittsburgh, Pa.

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blower, Léon E. Dessez, Waddy B. Wood, Snowden Ashford; Percy Ash, Secretary.

The committee acknowledges its indebtedness to members of the Washington Board of Trade and Washington Chamber of Commerce for contributions to the Prize Fund.

CORRESPONDENCE

REDECORATING A COUNTRY HOME

RECOGNIZING the value of your department I wish to ask your advice and co-operation in redecorating and painting my country home, having every confidence in your ability to make up artistically what my little home lacks architecturally. Do you consider the spring or fall the best time for outside painting?

We are in the hill country, my own particular hill having an elevation of about 600 feet, the house standing on a six-foot terrace surrounded by an extensive lawn, deciduous and evergreen trees well divided on the four acres, but on the lawn most stately Norway spruces. No tree however within fifty feet of house. Atmosphere clear and dry.

What color do you suggest for outside of house, barns, dog kennels, etc.? I enclose photographs showing both sides of the house also a rough sketch of first floor which may help you on interior decoration. The basement kitchen, twelve by fifteen feet, has an east window and a south door, a four foot Flemish oak wainscoting, doors white. I rather favor a Dutch kitchen, if you will give details, unless you advise differently (walls painted).

The standing woodwork of first floor (see sketch) is white except dining-room which is black to match Flemish oak furniture. No wainscoting. Would you suggest a Dutch shelf? All ceilings are nine feet four inches with old-fashioned cornices all round. Hall runs through house connecting both piazzas. Main bedrooms on second floor practically identical with lower rooms except that room over library is divided giving a bath-room of about eight foot six by fifteen which I would like attractive and hygienic. It has a four-foot golden oak wainscoting which I do not like. All floors are quartered oak. Those on first floor have a border of mahogany. I think I have given all details and will leave the rest to you.

If possible I would like samples of wall-paper and curtains for the different rooms in accordance with your suggestions. Do not want any heavy curtains. I need scarcely add that I will feel greatly indebted to you and trust you will give the matter your earliest consideration. I shall await your answer with much interest. I would wish above all things to have the interior absolutely harmonious, and I favor soft tones.

Am enclosing stamped envelope and also extra stamps for samples. Kindly give prices, names of manufacturers, etc. Library furniture, mahogany, music room, mahogany and Vernis Martin, dining-room, Flemish oak, two bedrooms curly birch, one mahogany. Oriental rugs on first floor. Will you please name a good floor dressing. The one I am using absorbs too much dirt.

Answer: We take pleasure in rendering you any assistance possible and advise as follows. For the exterior of your house in its beautiful setting of trees, we would suggest cream white paint treating the shutters and shingles in a rich shade of green. This will make your house appear larger and the fact that there will be no contrasting color introduced for the trim, will greatly enhance its appearance. Green and white striped awnings may be attractively used in carrying out this scheme. We are sending you by this mail a complete color scheme for the interior. For the music room I send a paper in white with a suggestion of green, the green to be carried out in the draperies. The mohair velour sample is for upholstery should you require any material for this. The hall in green, upholstery for window seat green velvet flecked with gold. The brown favrile paper is for the library and the dining-room should have the combination of paper for upper third with lower wall of Japanese grass-cloth. The specifications will give you full descriptions of rooms, ceiling tints, draperies and prices of materials.

For the kitchen in which you wish the Dutch idea to prevail, I send a choice of two papers. For the bedrooms I recommend a light and gay treatment. The samples sent allow you a choice of color and design. For the bath-room the blue tile effect paper is to be used on the wall with the woodwork entirely of white enamel.

Should you wish any changes made in

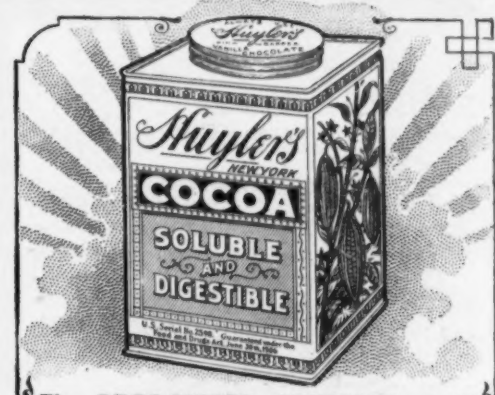
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should swing both ways; should close gently and without noise and stop at once at the centre without vibrating. The only way to accomplish this is to use the "BARDSLEY" CHECKING HINGE. It goes in the floor under the door and there are no ugly projections on the door.

JOSEPH BARDSLEY

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New York City

the scheme I shall be glad to hear from you and submit further suggestions.

FINISH FOR BATH-ROOM

What shall I use to cover the wood wainscot in my bath-room? It is plain three-inch tongue and grooved pine. It has been varnished in the natural color. I would like to make my bath-room all white. What shall I do with the wall above, this is of rough plaster.

Answer: There are a number of firms making excellent finishing for the woodwork in bath-rooms, kitchens, etc. The names of the materials and the firm from whom you may obtain these I will send you. Paint your wall above the wainscot a pale green in oil paint, the ceiling should be white, all woodwork in the room should of course correspond with the wainscot.

It will be necessary to use a varnish remover and cleanse the wood of its present finish.

CONCERNING DOMESTIC RUGS

I shall be moving into a new apartment on my return to the city after the summer vacation and am anxious to settle some of the essential points of its furnishing. The woodwork throughout is ivory white with mahogany doors. My furniture is mostly mahogany. The walls I wish to have decorated later but I wish now to go up to the city for a few days and select my rugs. The walls can then be decorated in accordance with them.

I cannot buy Oriental rugs, first because of the expense and secondly I want large rugs in each room nine by twelve feet. I shall require five of these. Kindly recommend to me the style of rug you would advise. The rooms are not large but a nine by twelve rug would be all that is necessary in each room leaving a good margin of the parquetry floor to show.

Answer: We are glad to supply you with the desired information as we know of a line of rugs which will come wholly within your requirements. These rugs have the durability of the Oriental, hand-woven ones. The weave is close and the pile is quite deep. They show faithful reproductions of the Kazak, Bokhara, Oushak and others. In colors, they are soft and beautiful.

For your rooms in which you will have

House and Garden

the least variety of decoration, that is the least figure to show in wall covering, furniture or drapery, I would suggest that you select one of these rugs showing an Oriental design.

For your drawing-room we would advise a two-toned rug of this character, that is the light center with the eight-inch border in a darker shade. Runners for the hall may be purchased in these goods. We cannot mention the names of makers in these columns but will send you the name and address. The price of the nine by twelve feet size is \$50. We are sure you will not regret purchasing these rugs.

HEATING THE HOUSE

I would be glad if you would give me some definite information in regard to the kind of heating apparatus to install in my suburban home. I have had such varying advice from my architect and friends that I shall be glad to let HOUSE AND GARDEN settle the matter for me.

Answer: We are pleased to assist you but feel that one's architect's advice is always safe to follow but since you request it, send you some addresses of firms from whom you can obtain catalogues and full information as to installing, etc. We may add that these are absolutely reliable.

SUGGESTIONS FOR THE MONTH

(Continued from page 67.)

THE GARDEN

vigor to produce stems of ample strength and height to maintain the largest flowers. Where the plants are planted in suitable soil, they continue to increase in size and profusion of bloom and in this respect possess an element of practical, permanent value. It is a gross feeder and the very best of soil is none too good. A soil retaining a moderate degree of dampness is the most desirable.

The time for planting the peony is as near after the middle of August as the buds become ripened and may be continued until November. In the next issue directions as to planting and culture will be given.

Not much has been heard of the Japanese wineberry of late, but it is both desirable as an ornament and as a fruit. Those who have not got it in their collection should give it a trial.

The Only Real Stains

If you have only seen the crude and tawdry colors of the thinned-paint imitations of

Cabot's Shingle Stains

you have no idea of the beautiful coloring effects of the true Stains. They are soft and deep, like velvet, but transparent, bringing out the beauty of the wood grain. Half as expensive as paint, twice as handsome, and the only Stains made of Creosote, "the best wood preservative known."

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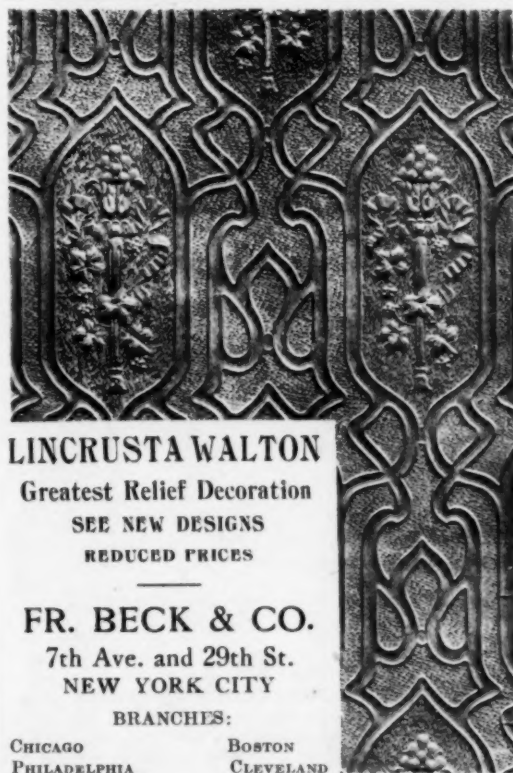
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Two will frequently take the place of three ordinary hinges, and their action is noiseless and perfect. Made in Wrought Bronze and Steel.

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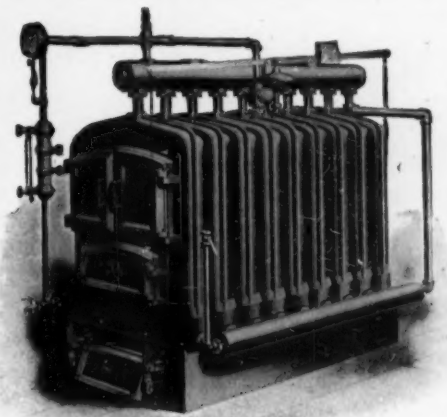
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are made for the home where the Architect and Owner demand uniform heat in all weather.

The efficiency of our apparatus makes this always possible.

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Made with Plain Axles, Roller Bearings and Ball Bearings

Combination Groove for Chain or Cord

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THE BEST SASH CORD MADE



EVERY FOOT IS STAMPED
"SILVER LAKE A"



Detail of Fountain by C. J. Barnhorn, Sculptor.

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Send for catalogue P 19 of columns, or P 29 of sun-dials, pedestals, etc.

GARDEN CORRESPONDENCE

(Continued from page 68.)

a pit or some fence corner and rotting them; turning them over and breaking up the lumps hastens decay. If the sand is left out of doors it had better be put in a box or the rains will wash it away. When sowing seed add about one-sixth each of sand and leaf mould to four-sixths rotted sod, sift the product through a fine sieve. Place some of the sods at the bottom of the seed box, the coarser parts on them and resift some very fine soil on top and press it down for a seed bed. For growing plants in pots you need not sift.

FALL BLOOMING PERENNIALS

What perennials are there, worthy of garden culture, that bloom in September? I am working on a scheme of planting and would like the information. C. H.

You have quite a number to select from, *Rhexia Virginica*, the meadow beauty, with its pretty spikes of white pink blossoms, thriving in an open situation, in good deep soil.

The Culver's root, *Veronica Virginica*, while not as showy as some of the other speedwells may be grown with effect at the rear of a border where its numerous spikes of small white flowers, held some four or more feet from the ground, may be seen.

One of the old-fashioned live-for-ers, *Sedum spectabile* is one of our finest autumn blooming plants, giving us broad, flat heads of small, but showy rosy flowers that remain in good condition a long time. There is an improved variety now in the market in which the flowers are darker in color.

For a low growing deep blue flower you can have the Chinese *Plumbago Larpenæ*, which does best in a light soil in a sunny position.

In sheltered positions and in light soil, *Lilium speciosum*, with its rosy white petals, crimson spotted, will thrive.

For a semi-shady position, *Funkia grandiflora*, or *F. subcordata* make a rounded dome-like plant with handsome broad leaves. It requires some years' growth to show its true character. The flowers are white and thrown well up above the foliage.

Anemone Japonica and its different varieties, in pink and white, single and

double bloom quite late. They are late in starting in the spring, and where one grows the biennial Canterbury bells, which die after blooming and are gone by midsummer, they may be planted in among the anemones, and pulled up when past their best. It is often a puzzle to find a place in which to place any plant like the cup and saucer Canterbury bells, which leaves a vacant space when through blooming, or the gorgeous Oriental poppy which loses its foliage after blooming. Planting them among the Japanese anemones helps solve this problem.

Anthemis tinctoria, the yellow chamomile, will bloom from July to November.

All of the hardy perennial asters are fall bloomers and selected forms of the golden-rod are good companions.

Gaillardia grandiflora, blooms in summer and keeps on until frost. Nearly all of the perennial sunflowers are autumn bloomers and some are well worth growing.

The *Liatris pycnostachya*, or blazing star, gay feather, with their long spikes of purple flowers, are imposing in a mass and the *Lobelia cardinalis*, if it can be induced to remain with you long makes a fine show.

All of the Rudbeckias bloom in the fall. *Rudbeckia triloba*, a biennial that will seed itself should not be overlooked.

Tricyrtis hirta nigra, the Japanese toad lily having a curious orchid like flower will be the last to bloom.

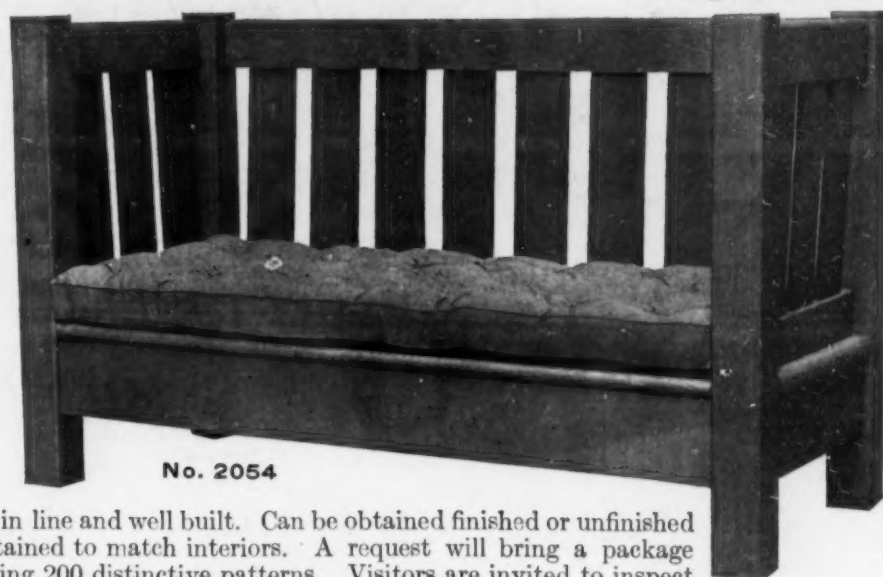
Glen Brothers, Inc., Nurserymen, Rochester, N. Y., have issued a handsome illustrated catalogue descriptive of the new sweet chestnut, "The Sober Paragon," originated by Mr. C. K. Sober, Lewisburg, Pa. It is an attractive booklet, and is full of facts relative to the cultivation, the food value and the commercial value of this chestnut. Any one, with even a small place, can have chestnut trees and chestnuts. The catalogue is free for the asking.

Hoya carnososa, known as the wax plant and honey plant, is too seldom seen in greenhouse collections. It is an interesting lawn plant, and when in flower is a good seller. It always interests young gardeners to be told that the old flower heads are not to be cut off, as new flowers come from them the next season.—*Florists' Exchange*.

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Our Specialty is
Cottage Furniture

A
Suggestion



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Simple in line and well built. Can be obtained finished or unfinished to be stained to match interiors. A request will bring a package containing 200 distinctive patterns. Visitors are invited to inspect specimen pieces displayed in our warerooms.

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**VITREOUS CHINAWARE
FOR THE
HOME BATH-ROOM**



PLATE 986-K

THE bath-room for your home should receive the most careful attention of any room in the house. Absolute sanitation is the aim of civilized people, and the sanitation of your home bath-room is your first consideration. Without sanitary fixtures this object cannot be reached, no matter how good the workmen may be who instal the bathtub, washstand or closet bowl and flush tank.

For reasons of cleanliness and durability solid white vitreous chinaware is firmly established as the nearest possible perfection in bath-room sanitary equipment. For many reasons vitreous china closets and closet flushing tanks, as above illustrated, demand your serious consideration. Being made of a solid white vitreous chinaware, they are impervious to the action of water or acids, having no seams there is no danger of warping, and the surface being a clear hard glaze baked into the body of the ware as an integral part, paint and varnish troubles are eliminated. No metal lining is needed, therefore the dangers of corrosion are not to be feared, and the cost of vitreous china fixtures does not exceed that of a closet with the usual metal-lined wooden tank.

Of the hardness of rock, simplicity of operation, ease of cleansing and beauty of design, vitreous china closets and closet flushing tanks are acknowledged the ideal fixtures for the home bath-room.

We are the largest manufacturers in the world of these fixtures, and will gladly send further information if you will write us.

*The Trenton
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