

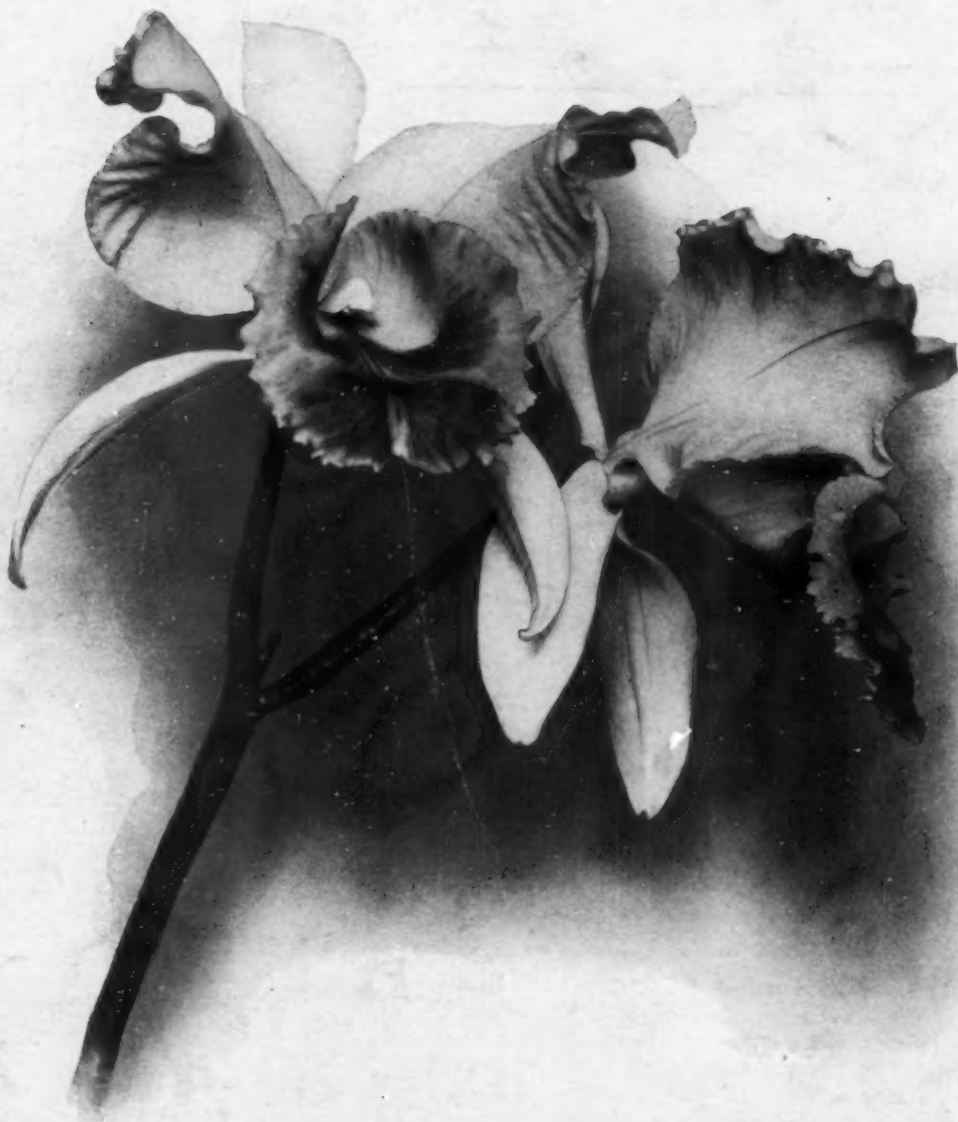
Orchid Culture for Amateurs
The Germantown Cricket Club
The Use of Electricity in the House

Garden Notes
Gardening in a City Lot
Two Cottages at Wyoming, N. J.

Vol. XI

MARCH, 1907

House & Garden



\$3.00 Yearly

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AN IDEAL LIVING-ROOM

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Being one of a series of little talks on Interior Decoration of especial interest to readers of HOUSE AND GARDEN.

THE Living-Room shown in the picture typifies much that is best in house furnishing of to-day where no particular period is represented. The standing woodwork, that is, the doors, windows, ceiling beams and mouldings are all of white birch, an inexpensive wood. It is stained a dull gray-green and finished with a soft polish which brings out the full beauty of the grain of the wood. This effective and pleasing treatment is accomplished in a most simple manner by first using one coat of STAIN No. 335, followed by one coat of WHITE SHELLAC, and one coat of EGGSHEL-LAC, the last coat to be lightly rubbed with pumice and oil.

The floor of oak has first been given a coat of ENGLISH OAK WOOD TINT No. 254 and finished with FLORSATIN, which produces an effect fully equaling the best wax finish.

Careful note should be made by the reader of the exact names of these finishes mentioned, there being many articles sold of somewhat similar names. The wall covering is hand-blocked paper, showing two tones of green in almost pastel shades, harmonizing perfectly with the woodwork. A tan-grey is used for the ceiling tint between the beams and the heavy velour over-curtains at the windows repeat these tones, while the fine net hung next to the glass shows a lighter shade of the same color.

The grate open-fireplace is faced about with black marble, showing green veining.

In combination, the woodwork, marble, wall treatment and hangings form an excellent setting for the mahogany furniture with which the room is furnished. Much of the upholstery is of tapestry, introducing dull, soft reds, tans and old blue, which colors are repeated in the particularly beautiful Oriental rugs.

Many growing plants showing vivid green contrast agreeably with the side walls. The fixtures are of dull old brass. Thus you see that the creation of even so beautiful a room as this living-room is, in reality, a simple matter.

Perhaps you do not know just how to go about it—but here we can help you. In charge of our Department of Decoration is Margaret Greenleaf, the well-known practical decorator. If you will write to Miss Greenleaf, telling in as full a way as possible what you wish to accomplish, she will lay out a plan for you, without cost to you in any way, sending samples for the treatment of the woodwork, the wall covering and draperies to be used, together with complete information about everything you might wish to know.

When writing about decorations, address Margaret Greenleaf, 36 Vesey Street, New York. Send ten cents to cover the postage and for a copy of the "Home Ideal."

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NOTES AND REVIEWS

THE VASTNESS OF BLENHEIM

IN the home of the Duke of Marlborough there are said to be twenty staircases leading from the main floor to the second. And so complicated is the arrangement of the rooms that people can visit for weeks without ever meeting each other except at dinner. It is said that a former Duke, famed for hospitality, was frequently imposed upon by scapegraces of good family, who would put up at Blenheim for weeks at a time, dining princely, using the horses in the stable, and occupying with valet a good suite of rooms, and all without the master's knowledge. So vast is Blenheim.—*Westminster Gazette.*

WATER-PRESSURE AT TWO HUNDRED FEET

A CRUSHED mass of metal now lying in a scrap yard at Pittsburg, demonstrates the tremendous pressure of water at a great depth. It was constructed for a diving-bell, and was intended for use in Lake Michigan.

As originally constructed it was a cube about six feet square, tapering slightly at both ends. The material was phosphor-bronze, five-eighths of an inch thick. Each plate was cast with a flange, and they were bolted together, the bolts being placed as closely together as was consistent with strength. The side plates were further strengthened by ribs an inch thick and two inches wide, and the entire structure was strongly braced. The windows, intended to be used as outlooks by the divers inside, were three inches square, fortified with iron bars and set with glass plates one inch thick. The entire weight of the bell was 23,000 pounds. When completed it was sent to Milwaukee and towed out into the lake about twelve miles, where there was over two hundred feet of water, and was sent down for a test. The manufacturer of the bell was so confident of its strength that he

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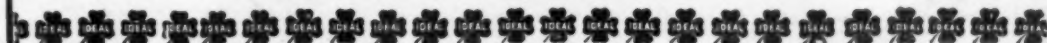
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wanted to go down in it on the test trip. It was well he did not. When it reached a depth of about two hundred feet, strong timbers which had been attached to it came to the surface in a splintered condition. Suspecting an accident, the bell was hauled up and found to be crushed into a shapeless mass. The inch-thick plate-glass bull's-eyes were pulverized and the entire body of the bell forced inward until none of its original outlines remained. On a basis of two hundred feet depth, the pressure that crushed this seemingly invulnerable structure was 86.8 pounds per square inch, or 353,924 pounds to each side of six feet square. The total pressure, therefore, on the cube was 2,723,548 pounds, or 1,361.7 tons.

Indianapolis Journal.

EDISON'S CHEAP POWER

THOMAS A. EDISON has accomplished a surprise for the world. He has worked out successfully the problem of cheap power. He promises to put on the market within six months a new storage battery which will enable every man to travel in his own private carriage at about the cost of car fare.

Without danger, without breakdowns, without cost almost, a carriage, once supplied with the new power, for \$200, will travel without repairs for fifteen years, for a hundred thousand miles, if necessary, says the wizard. He reiterates the declaration that he has invented a storage battery which will solve the problem of congested traffic in the big cities of the world as soon as he can manufacture enough of them. He is erecting two large factory buildings, now nearly completed, and is installing in them new machinery especially for the manufacture of a motor battery that will be as common a factor in the business life of the world as the telephone is now.

The great inventor has moments of exceeding amiability, and he rarely has time to make contradictions, so that when it was announced last year that a vehicle could be driven from New York to Philadelphia and back at a speed of thirty-three miles an hour without recharging the storage batteries, he did not deny it till long after the public mind was satisfied that it was true. Then he quietly told some one

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CONCRETE COUNTRY RESIDENCES

is the title of a new book just published by the Atlas Portland Cement Company. This book contains about 90 photographs and floor plans, illustrating numerous styles of concrete houses, and should be of great value to those who are about to build. It has been collated for the purpose of showing prospective house builders the many advantages to be derived from a concrete building.

A copy of this book (size 10 x 12 inches) will be sent, charges paid, upon receipt of \$1.00. Address Information Bureau.

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House and Garden

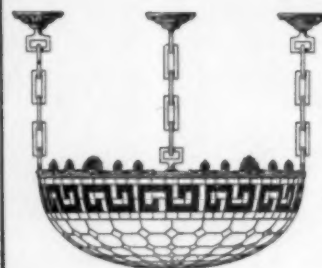


Lighting fixtures of all kinds, following the different Periods, from the Classic to the Modern, Brackets, inverted and dining-room hanging lamps, and portable electroliers, etc.

The fixtures here shown are of Colonial design, the restraint in curve and line harmonizing precisely with this Period. The colors are subdued and have a chastened effect, with that severe dignity which distinguishes the Puritan.

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Although the cross from which this new race of plants originated was conceived by Thomas Meehan, the founder of our nurseries, 30 years ago, it was not until 1903 that our efforts were crowned with success.

This new creation in herbaceous perennials combines the striking foliage and brilliant blooms of the tender hot-house Hibiscus with the sturdy growth and hardiness of the native Mallow.

It is even a stronger grower than its wild half-parent, throwing up strong stalks 7 to 8 feet high which from the last of July until September are emblazoned with the most gorgeous flowers (7 to 8 inches in diameter) to be found outside of the tropics. And Meehans' Mallow is entirely free from disease and insect enemies and is not particular about soil or location. **Perfectly hardy**, as the original cross-bred plant stood in our nurseries four years without protection.

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Pink Marvel.....	1.50	10.00

As it is impossible to show by photograph or engraving the wonderful brilliancy of the coloring of Meehans' Mallow Marvels, we have prepared a color-plate leaflet which we will gladly mail you.

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TO PAINT THE LANDSCAPE O'ER

THE leading article in the April number of HOUSE AND GARDEN is from the pen of Marie von Tschudi. Its title "TO PAINT THE LANDSCAPE O'ER" is charmingly suggestive. It embodies a description of Overleigh, the beautiful country estate of Mr. John M. Dillon, where the most careful and pictorial arrangement of trees and shrubs has been made. The author in her description, paints a word picture, showing both form and color. Among well known trees, are set others little known in decorative groups. The proper planting and treatment of each of these is taken up in this article. The floral growth about this place is but lightly touched upon, although the photographs show that much has been done that is beautiful in this line.

AN ARTIST'S HOME

"AN ARTIST'S HOME." The evolution of an attractive and livable house designed and built by an artist is entertainingly presented in an article by George Bertrand Mitchell. This house will be fully illustrated with excellent views of exterior and interior, together with floor plans. To the builders of other homes now in process of planning, this article will supply some original ideas of arrangement and also decorative effects which may be obtained at little cost.

THE HERB GARDEN

Helen R. Morris presents a quaint paper on "THE HERB GARDEN." Many timely hints to the amateur who desires to unite the useful and the ornamental in his garden, will be found in this article, together with excerpts and pictures from a remarkable old folio on the subject, published by John Gerard, 1597 to 1633.

EDGING PLANTS

"EDGING PLANTS," by Ida D. Bennett, treats of those that may be increased by root division and is coupled with excellent advice to the amateur, which is practical and helpful.

THE SMALL HOUSE WHICH IS GOOD

The April number of HOUSE AND GARDEN will see the inauguration of a series of articles long contemplated and studiously planned, under a general title of "THE SMALL HOUSE WHICH IS GOOD." The first number will treat of the small house built for all the year's occupancy. The cost of these houses does not exceed \$6,000. All sections have been drawn upon for material to be used in this series. Architects have furnished us with plans of their designing, together with photographs of the completed houses. Each plan will be explained in a bit of descriptive text by the architect. It will readily be seen that this series will be invaluable. Houses of all styles will be presented later—the Country house, the Seaside cottage, and the Bungalow will be exploited in turn.

A LANDSCAPE GARDEN ON A SMALL SCALE

"A LANDSCAPE GARDEN ON A SMALL SCALE," by Myrtle H. Darling, shows what can be done towards securing effects at once beautiful and striking when a little well directed thought is given the subject. Plantations must be made with an ultimate result in view and not alone for this year or next.

THE GARDEN OF HARDY FLOWERS

"THE GARDEN OF HARDY FLOWERS," by Eben E. Rexford. Mr. Rexford's advice and information are welcomed by floriculturists everywhere and this article will prove to be no exception to the rule. Topics appropriate to the season are succinctly treated.

TALKS ABOUT HARDY PERENNIALS

William C. Egan's interesting "TALKS ABOUT HARDY PERENNIALS," together with his "GARDEN CORRESPONDENCE," will be of especial and timely interest in this number.

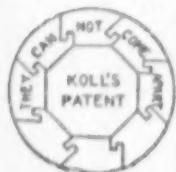
CORRESPONDENCE DEPARTMENT

The Complete Furnishing of a room in Mission style, together with other matters of like interest, is noted in the "CORRESPONDENCE DEPARTMENT."

House and Garden



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that a light vehicle might, under favorable circumstances, be made to run at twenty miles an hour, on one charge, for 150 miles. At that time vehicles of the Adams Express Company were using the storage batteries, and they have been doing so ever since. Any other inventor than Edison would have been quite satisfied with this solution, and would have put these batteries on the market, but his commercial genius is no less remarkable than his scientific intuition, for he has refused many applications to make these batteries for public use.

"A practical theory," says Edison, "is a good lead, but it is not a sure thing."

"Last year you were sure that you had solved this problem," he was reminded by a TIMES reporter.

"Yes, last year I was sure," replied Mr. Edison, "but now I am dead sure. There is a difference between the two. It's one thing, for instance, to be sure, and another thing to be—Wall Street sure!"—*New York Times*.

ANCESTOR FOR TWO

A GENTLEMAN in London, having a portrait of a man claimed to be by Sir Joshua Reynolds, wrote to an art-dealer in Washington asking whether there was a possibility of its sale in this city. The latter thought it was likely and asked the owner to send it over. A few days after it arrived he invited a worthy gentleman, who is famous for his wit, to inspect it, explained the artistic merits of the work and its great value, and suggested that he might hang it in his house as the portrait of one of his ancestors. After a few days of reflection the offer was declined, and the art-dealer sought a well-known multi-millionaire, who was immediately captured by the ancestor idea, and paid \$15,000 for the portrait. Soon after the purchase was made customer No. 1 was invited to dine with customer No. 2 and recognized the picture hanging on the wall opposite him in the dining-room. "Ah," he said to his host, "you have a remarkable work of art there. It is evidently a masterpiece. Who is the artist?" "Sir Joshua Reynolds," was the reply. "It is a portrait of one of my ancestors." "He came very near being one of my ancestors," was the tart retort "only I was hard up just then and could not afford him."

Boston Advertiser.

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House and Garden

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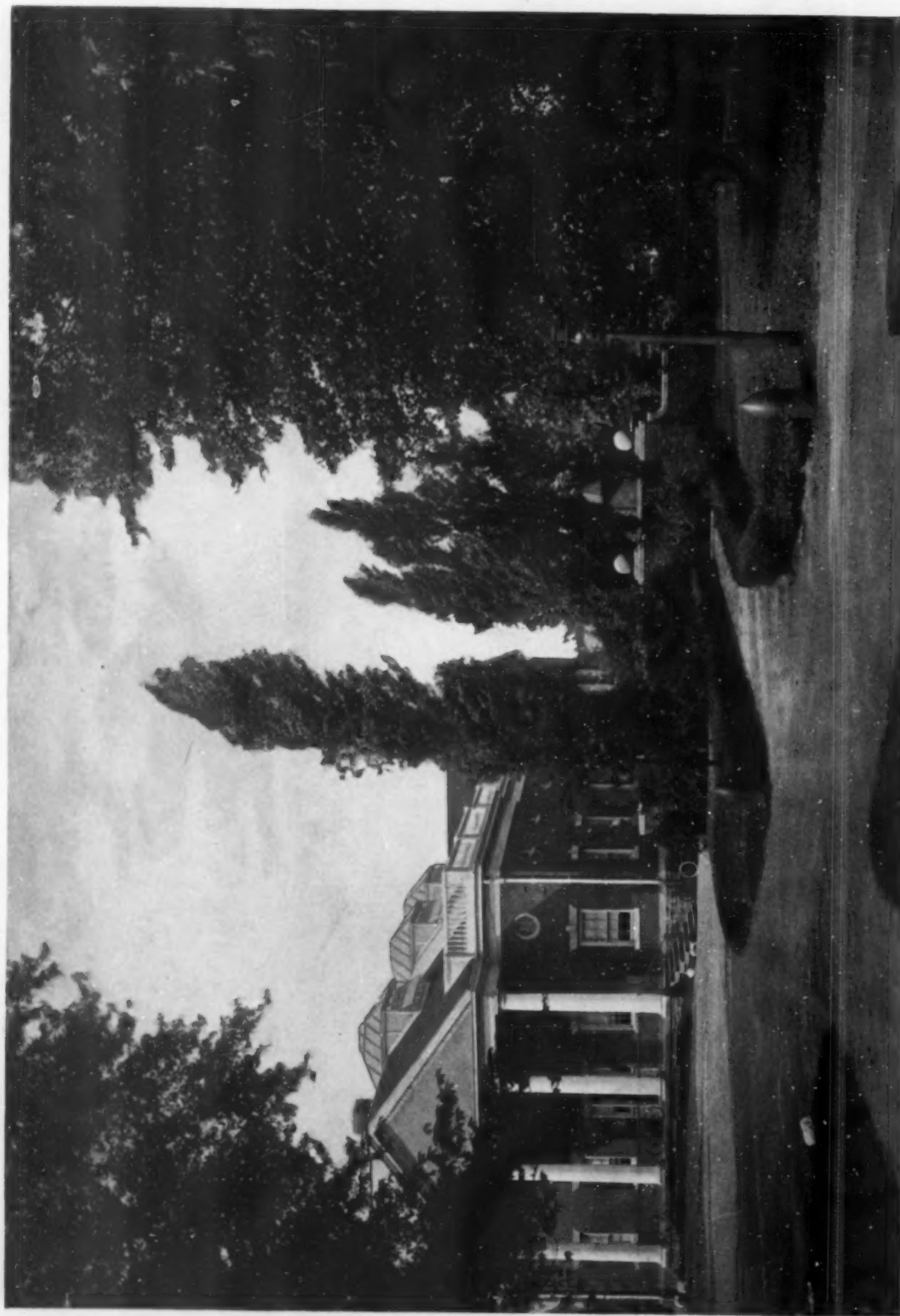
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Containing the Swimming Pool, Bowling Alley and Billiard Room for the Junior Members

House and Garden

VOL. XI

MARCH, 1907

No. 3

AMERICAN COUNTRY CLUBS

I. THE GERMANTOWN CRICKET CLUB

By MABEL TUKE PRIESTMAN

TWENTY-FIVE years ago there were no country clubs in America. In fact it is only within the last twenty years that they have come into existence. The first home of the real country club was at Clyde Park near Boston. The estate was leased in 1882, and a building over one hundred and twenty-five years old was remodeled, and here were held the first social gatherings of the club. The grounds, at that time, consisted of over one hundred and fifty acres and possessed every facility for sports. The club was named "The Country Club," showing as no other appellation would, its priority.

In 1898 there were comparatively few country clubs, but since that time their increase has been really remarkable. In the spring of 1895 there were about forty clubs, where golf was played; this included all hunt and country clubs. Before the

summer was over the number had increased to over one hundred.

Golf has been a great factor in the growth of the country club, but the greatest impetus it has yet received, is in the fact of the half holiday on Saturday having become general.

The influence of the country club is a good one. It has made men into boys again, by inducing a love of play, and it has brought renewed health into the lives of many who were allowing the cares of business to monopolize all their time and energy.

The women, too, have benefited by its existence. It has brought new interests into their lives and the active outdoor life has improved the physique of the American girl.

The country club is now a recognized social center, where men and women may meet on an equal footing



THE MEN'S CLUB HOUSE

House and Garden



THE MEN'S CLUB HOUSE FROM THE REAR

and where pleasant functions bring them together under intimate and natural conditions.

Philadelphia is fortunate in possessing several good country clubs, which have become famous according to the prominence given to their respective games. As Philadelphia is the home of American cricket, it seems only natural to write first about one of its several cricket clubs.

The Germantown Cricket Club is the leading cricket club in America, cricket taking precedence of all other games, although generous provision is made for other sports, while the social element plays a prominent part in club life.

The Club is beautifully situated on the west side of Germantown, within a few minutes' walk of Queen Lane Station, on the Pennsylvania Railroad. It is on the Manheim estate, which is surrounded by Morris Street, Hansbury Street and Manheim Street on three sides, while the fourth side adjoins the country places on Wissahickon Avenue. The Club is more often spoken of as "Manheim" than by its proper name.

Old trees have been carefully preserved, and shrubs have been planted and massed affording a beautiful background for the lawns.

The entrances to the Club are well worthy of notice; those on Manheim Street being the most beautiful; the high walls interspersed with iron railings not only act as a boundary to the Club but allow delightful glimpses of the club life to be seen by the passers-by.

The Germantown Cricket Club was founded in 1854, and at that time it was purely a cricket club, situated at Nicetown on the site of what is now the Midvale Steel Works. Cricket was first played in Mr. William Wister's pasture, and in 1856 on the Duy's Lane grounds. During the war for the Union in 1861 to 1865 so many members enlisted that the

Club was inactive, but in 1866 it was revived, and through the liberality of Mr. H. Pratt McKean occupied the ground at Nicetown, where all International matches were played until the Club opened at Manheim in 1890. In 1855 the Young America Cricket Club of Germantown was organized, and incorporated in 1879. Cricket was first played in Mr. Thomas Newhall's pasture, then in 1858 at Turnpike bridge, and in 1874 at Nicetown. Four years later the Club returned to the Turnpike bridge, and in 1879 occupied the grounds at Stenton. In 1890



WOOD LANE VIEW FROM THE PERGOLA

The Germantown Cricket Club

the Young America Club was amalgamated and absorbed by the Germantown Cricket Club, so it will be seen we have to thank the enthusiasm of these original members for the present beautiful Club.

New buildings have been gradually added with the increased membership. One of the original buildings of the property was used as the Men's Club House, consisting principally of dressing-rooms. This building has since been used for the servants' quarters.

The Ladies' Club House was originally the principal house of the estate, and has been moved to its present location. It is extremely picturesque with its wide veranda entirely surrounding it, and is Colonial in character with its yellow painted walls and white trims.

The colors of the Club are dark blue and white, and the Ladies' Club House is furnished throughout in this color scheme. Wide arches take the place of doorways, and on each floor vistas from one end of the house to the other can be obtained. Low ceilings, French windows, and old mahogany furniture serve to give a quaint and attractive appearance to the house. At one end is a large tea-room, which is used for informal receptions which are held there in



THE LADIES' CLUB HOUSE

summer every Tuesday afternoon. The Ladies' Committee receive in turn, aided by their daughters and friends.

On the second floor are the dressing-rooms, and a well-appointed dining-room which can be used when any of the ladies wish to give a luncheon. The piazza is a favorite meeting place, and great interest is taken in cricket, especially on Saturday afternoons, when cup matches are played. On Saturday evenings a good band plays in the grounds.

A little to the left of this building is the Junior Club House, which was originally the stable. The outside has been greatly improved by the addition of a wide balcony on the second floor. The well-designed settles placed against the wall of the club house improve its appearance from below. A weather-vane resembling a young goat has caused the building to be familiarly known as the "Kid's Club House." As Manheim is essentially a cricket club everything is done to encourage the juniors to become good cricketers. A nominal fee of \$2.00 is charged for their annual dues. Their railway fares are paid when cricket matches are played at other clubs. The best professional coach obtainable is on the grounds to train the



ENTRANCE TO THE ENGLISH GARDEN



A SITTING-ROOM IN THE LADIES' CLUB HOUSE



A READING-ROOM IN THE MEN'S CLUB HOUSE



THE PRIVATE DINING-ROOM IN THE LADIES' CLUB HOUSE



HALL IN THE MEN'S CLUB HOUSE



THE UPPER BALCONY OF THE MEN'S CLUB HOUSE



THE ENGLISH GARDEN

The Germantown Cricket Club

boys in cricket. The trophy room in the club house contains cricket magazines and newspapers, thus sustaining the interest of the young members. The walls are paneled in oak and have the names of juniors who have played on International matches, and the names of winners of batting and bowling averages, engraved upon them. An inscription on the walls of the trophy room reads as follows:—"This trophy room, dedicated to the Junior members of the Germantown Cricket Club, was built A. D. MDCCCXCVI by the children of

Edward M. Davis, Jr., as a memorial of their father who was twenty years president of the Young America Cricket Club of Germantown, the first club in the United States to establish junior membership A. D. MDCCCLXVI."

Every year the seniors give a dinner in the main club house to all junior members who have played on first or second junior elevens. These dinners are eagerly looked forward to and speeches are made by the original founders of the Club, encoura-



THE BALLROOM

ging the juniors to become famous cricketers. The older members give their experiences, and tell anecdotes about cricket as they played it when boys. After dinner the prizes of bats and balls are awarded, with a few words of encouragement to each recipient. On these occasions the balconies are filled by the mothers and sisters, who watch the juniors busily putting away the dainties placed before them, and after the speeches receive their laurels.

On the Wissahickon side of the grounds a well-proportioned grand stand given by Mr. Thomas Pratt McKean is always well-filled at International cricket matches and Interacademic football games. The largest crowds were in attendance when Lord Hawks and Prince Ranjitsinhji brought their teams over from England. Before the Franklin Field was used for football, Pennsylvania-Princeton football games were played at Manheim. In the last few years Association football has taken hold in America, and Manheim has



THE BOWLING ALLEY

House and Garden

an Association football team which plays every Saturday afternoon during the season.

The Men's Club House was built some sixteen years ago, and was designed by the New York architect, Mr. McKim, of the firm of McKim, Mead and White, and is a perfect example of Colonial architecture. The first floor is devoted entirely to the use of the men, and contains card, smoking and reading-rooms, and also has a large billiard-room. On the second floor is a beautiful ballroom, where dinner dances, club concerts, smokers, private dances, banquets and dancing classes are held. The dance on New Year's day is always well attended and affords a favorite opportunity for meeting other club members. The ballroom contains a good stage, and amateur actors make use of it for presenting their attractive plays. Special dinners are served in the ballroom, and the adjoining loggia. In the winter this is glassed in and heated. In the summer months meals are served in the loggia almost entirely, and the beautiful views obtained from the piazza add no little to the pleasure of dining there.

A new wing has been added to the main club house. It contains dressing-rooms on three floors, and is said to be one of the best equipped dressing houses in any of the Philadelphia clubs. The dressing-rooms on each floor have expanded metal lockers and up-to-date shower baths. Behind the new wing is another addition to the Club, which contains a good sized swimming pool, which is much used throughout the summer. In winter the pool is emptied and boarded over and used for cricket practice. In this building are some squash tennis courts, much in demand during the winter

months. Good bowling alleys are also provided in the basement, and many bowling parties are given by members, who have to engage the alleys weeks ahead, in order to obtain them for a certain date.

The reception hall is very attractive with its Colonial staircase and well-designed mantelpiece. The ladies make use of this hall for bridge parties in the winter.

On the right of this new building is an English garden, extremely picturesque with its quaint, high-backed chairs, pergolas and sun-dial, and it is one of the most charming spots at Manheim. On either side of the grounds is a beautiful avenue of trees planted to hide the houses on Hansbury Street. It is known as "Lovers' Walk" and is raised above a terrace, flanked on either side by poplars and oaks. Poplars were planted, as they grow very quickly.

Every fourth tree is an oak, and when these have reached maturity the poplars will gradually be removed.

More land has been bought behind the grand stand for new tennis courts, as the grounds were found inadequate for the number of courts required by the ever increasing membership.

The bowling lawn is situated behind the Ladies' Club House, and it is a most picturesque sight to see the older members playing on the well-kept lawn.

Keen interest is taken by every member in all that appertains to club life. This is due to the thoroughness of the work done by the officers and their committees. They make the Club cater to every class of its membership. The result is that old and young, men and women, all feel they have an ownership in the Club, and each becomes a factor in its success.



THE LOVERS' WALK



A Cricket Field, Ladies' Club House, Junior Club House and the Grand Stand



Phalaenopsis Schilleriana

Orchid Culture for Amateurs

By WILLIAM S. RICE

ORCHIDS are Nature's aristocrats, from their delicate, silken or velvety petals to the exquisite perfume that lurks in the heart of them. This mark of high distinction is indelibly stamped upon their crinkled petals in dainty shades of cream, yellow, pink, rose, mauve, purple and in virgin white.

One feels instinctively their noble birth when ushered into their presence from the crude, fresh, invigorating air of out-of-doors to the soft, humid, perfumed atmosphere of the greenhouse, where are gathered these titled foreigners from every tropic land.

Among many the erroneous idea prevails that because of the rarity and high price of orchids, people of moderate means cannot afford to buy such luxuries. A little intelligent investigation in the matter, however, throws a very different light on the subject. The orchid family is such an extensive one that there are many species that are comparatively easy to grow. In fact, these same species are quite as beautiful and many of them are more beautiful than the higher priced ones; for,

the standards set by collectors depend quite as much on the rarity of the species as on size or peculiar coloring. Those who are at all familiar with the orchid regard it purely as a highly developed and rarely beautiful flower with an individuality so marked as to be almost human. As such it is known and loved by many amateurs throughout America, who are far from being in the millionaire class.

The earliest importation of orchid plants cost as much as \$1000 each for rare kinds. Importations being now larger than formerly, and the product secured being more widely distributed, has forced down the prices of many varieties.

The orchid was introduced in the greenhouses of England little more than a century ago, the first specimens having been brought from the tropics by returning missionaries and officers. Later, many new and striking species were introduced on account of the extravagant sums of money offered for novelties. Stimulated by these prizes, hunters scoured every part of the tropics, risking and often sacrificing their lives in the mountains, jungles and fever-breeding

House and Garden



PHALÆNOPSIS

swamps in quest of the finest specimens. So great is the danger from wild animals that collectors are often forced to urge their native helpers on at the point of a brace of pistols.

It must not, however, be inferred that the orchid is an unusual plant in its native haunts. On the contrary it outstrips all others there, taking and holding the best positions; swinging airily from the trunks of lofty trees which must be felled, in order to secure it, clambering over dripping rocks in shady places, clinging daringly to mountain sides at points as high as 14,000 feet, and planting itself with reckless abandon in the midst of jungle depths where the foot of man dares not go.

A friend of the writer is an enthusiastic cultivator of these rare blossoms, and, while his greenhouse is only a small 8 x 10 affair, and though his collection is not a large one, he finds the care of it during his leisure hours, between banking hours, a congenial and elevating kind of recreation.

"Instead of finding it a task," he says, "a visit to my little orchid conservatory, where the scene is like some glowing picture, executed by the Master's hand, invariably acts as a panacea and gives me new inspiration."

He tells me that he finds it especially interesting to

watch the development of the flower buds, as they push up through their sheath and swell, then unfold, and finally reveal all their loveliness. The lip, which is carefully tucked away inside the bud, slowly opens, unrolling its beautifully fluted and ruffled edge. The average orchid is at first of a greenish hue; but this soon changes to a purple or a rose pink.

Is it not remarkable how few, of all the many who express themselves as being fond of flowers, care enough to themselves undertake their cultivation? Such people do not realize what pleasure this affords nor what a pleasant relaxation it offers to one after being shut up all day in an office. Who shall say that such time and labor is misspent even though one prefers to share his cut orchids with friends rather than ship them to the city florist who often pays as high as a dollar apiece for them?

While there are several varieties that may be grown in the ordinary greenhouse the cultivation of the *Cattleya* varieties have been found to be the best, the most interesting and likewise the most profitable to grow.

Ordinarily propagation is effected by dividing the bulbs, or by taking young growths from the base of



LÆLIA PURPURATA

Orchid Culture for Amateurs

the stem. Except for hybridizing, few growers care to take the trouble to grow orchids from seed.

One of the most pleasing features of orchid culture is the fact that the plants bloom at various seasons of the year; so when purchasing them, it will be wise to include in your collection those that flower in the four seasons. During the winter months, when the days are dark and dreary, the *Cattleya Percivaliana* and *C. Trianae* are to be found in bloom. The reader can better imagine than I can describe the pleasure of plucking these flowers and bringing them into the living-room. After the dark days have passed and the days grow longer comes a most enjoyable time when the *Cattleya Mossiae*, *C. Mendelii*, and *C. Warneri* are in flower. At this season no flowers are to be found outdoors in the garden.

The lasting quality of the orchid varies, some lasting as long as four weeks after cutting from the plant; but to retain them so long the water must be changed twice daily and the flowers placed outdoors to receive fresh air; also a small section of the stem should be cut off each day.

Orchids may be grown side by side with other greenhouse plants; and the idea that they will only



CYPRIPEDIUM



DENDROBIUM

flourish in a house built expressly for them is erroneous. Some of the finest varieties can be successfully grown in a greenhouse used for all kinds of plants.

Maidenhair fern makes a pretty background for the orchids and looks well when added to the cut flowers.

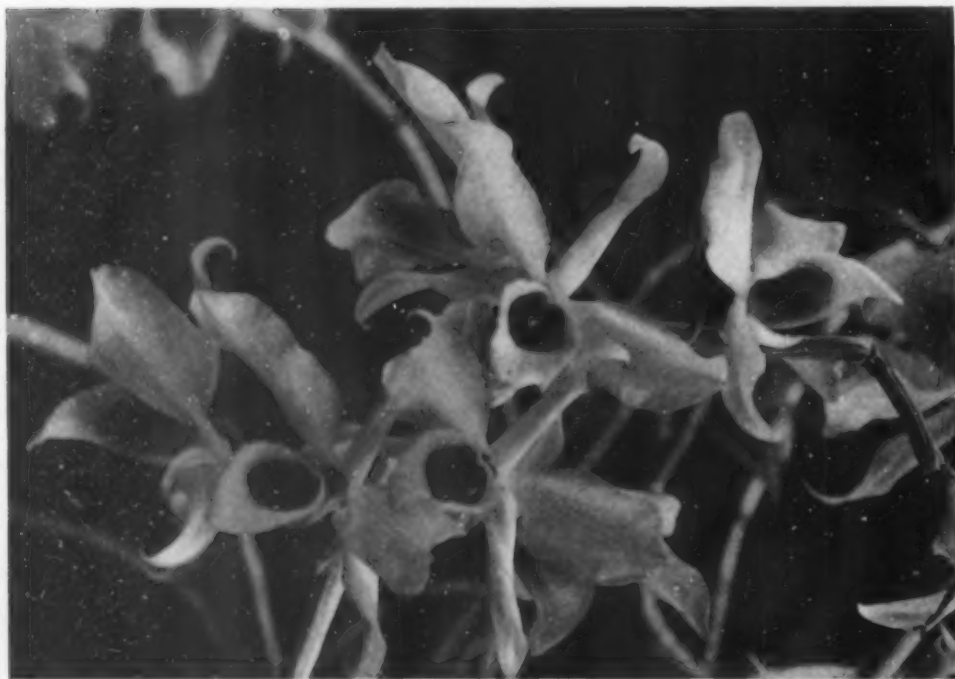
Years of practical experience in cultivating orchids have demonstrated that, when once their natural wants are thoroughly understood, they require less attention, and, their requirements being so simple, they encroach less upon the gardener's time than is generally supposed.

Some orchids thrive best in the shade while others require more light. Some do best when suspended from the roof, and all delight in air—abundance of fresh air.

Orchids will endure more in the way of deprivation than any other plant, yet much time and patience is necessary to coax the tender shoots into full life and growth when freshly imported.

Some rare specimens are found in newly imported orchids; after having been freshly potted the first

House and Garden



DENDROBIUM

step in their cultivation is to place them in the greenhouse best suited in temperature and moisture to properly develop them. Some years ago a shipment of plants was received by an amateur collector from South America. They had been floated down a river on a raft over two thousand miles, passing through two revolutions en route, were shipped to New York, thence to the collector, and flowered the next season.

It is not advisable to crowd the plants in the greenhouse, and cleanliness is a great point to be observed.

Some of the insect pests that infest the plants are wood-lice, slugs and the common house-fly. The *Cattleya* fly found on freshly imported plants is a much dreaded insect; its larva is deposited in the center of the young growth, and its presence is detected when the young growth about an inch high becomes abnormally thick at the base and tapers to a point; the growth making but little progress. The only method of extermination is to cut out the infested young growth and destroy it. Too much moisture in the orchid

house causes damp root, while, on the other hand, if allowed to get too dry the plants are subject to dry rot. A plant just starting its growth will require very little water, just enough to keep the bulbs from shriveling; as the growth develops, gradually increase watering; when the bulb has matured, watering should cease to allow the bulb to ripen. When the flower buds appear the plant should receive plenty of water, but when it has ceased blossoming it should be given a season of rest.

Beginning with the winter months the *Cattleya Percivaliana* and the *C. Trianae* are to be found in bloom. The *Percivaliana* is called the Christ-

mas orchid because it blooms at that time and makes a handsome decoration for the table during the holiday season. The sepals and petals are white with purple throat veined with an unusually rich shade of yellow.

Cattleya Trianae blooms during the months of December, January and February; it is pure white, and in pink ranging from the most delicate to a deep rose.

Cattleya Schroederæ—the Easter orchid, is indeed



CATTLEYA TRIANÆ

Orchid Culture for Amateurs

a beautiful flower and a lovely decoration for this festival season. In shape it resembles the *Trianæ*; its color is white, sometimes a delicate rose blush with a blotch of orange yellow in the throat. Everyone cultivating this plant will find great pleasure in its beauty and growth.

Phalænopsis Schilleriana, a native of the Philippines, blooms during

the winter months. Springing from the center of the plant is a slender, wiry stem that branches freely, each branch bearing numerous blossoms. It is a prolific bloomer, as many as 170 flowers having been produced on a single plant. It is one of the most desirable orchids, the flowers being lavender purple, while the foliage itself is quite decorative.

The long oval leaves attain a length of eighteen inches with their upper surface a dark green, mottled with profuse and irregular spots of grayish green, while the under surface is a rich purplish hue.

The *Oncidium Papilio*, called commonly the butterfly orchid, bears a striking resemblance to an insect of that character. It blooms during all seasons of the year and is extremely curious and unique. Its flower spikes, which are long and slender, are produced from the base of the pseudobulb and the flowers are at the apex, one following the other in succession for several years.

During the spring



CATTLEYA WARNERI

are very beautiful with petals and sepals a rosy purple and gorgeously colored lips. *Cattleya Mendelii*, another flower of rare beauty, has petals and sepals of a light pink, sometimes pure white, with a dark purple lip.

During the summer months we have the *Cattleya Gaskelliana* and the *Cattleya gigas*, both very hand-

some. During the autumn months we have the *Cattleya labiata*, a free bloomer, the flowers are a beautiful mauve with richly colored lips.

The orchid is a native of the tropics, coming to us from East India, Australia, the Philippines, China, New Granada, Brazil, Peru, Hawaii, Central America and Mexico; and quite a number of this large family's poor relations may be found growing wild in the United States.

To insure success in the hothouse an effort must be made to secure the same conditions of heat and moisture that the plant has known in its native haunts. For this reason a large orchid house is divided into several compartments so



CATTLEYA MOSSIÆ

season we have a variety of the *Lælia purpurata* which resembles the *Cattleya*; the petals and sepals are white, sometimes a rosy blush, the lips a very dark shade of purple with yellow veins.

This plant, though requiring a great deal of room on account of its height, is worthy of cultivation.

Cattleya Warneri and *C. Mossiæ*, flowering late in spring,

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that the East India and Philippine varieties requiring great heat may be nearest the stove (or boiler when a steam heater is used); those from Brazil and other intermediate zones may come next, and varieties from greater altitudes or cooler climes last. The temperature of the orchid house should be 60 degrees at night and 75 degrees to 80 degrees in the daytime. Some plants from Peru and Mexico require plenty of sunlight as well as heat. To other varieties, the direct rays of the sun through the glass roof would be very injurious, so the panes are treated to a coat of white lead and gasolene. To insure moisture the tables, the floor, the moss and lichen covered walls are showered with water several times a day; for moisture there must be—not too much but enough. Climatic conditions without must also be reckoned with. The plants require plenty of fresh air, therefore a hot blast through the greenhouse would be fatal; as would a cold, wet gust. For this reason ventilators are placed near the ground, that the generous supply of fresh air may pass over the pipes and so be warmed, and take up moisture from the damp earthen floors before reaching the plants. Top ventilators are used to let the excess heat escape.

The orchid is not, as many suppose, parasitic in its nature, although the larger class, the epiphytes, cling to trees or fasten their roots to cracks of the bark. It does not subsist upon the sap, but uses the tree merely as a support and feeds delicately

upon the air. To this class belong the beautiful *Cattleya* and *Phalænopsis*, the *Ærides*, *Dendrobium*, *Saccolabium*, *Oncidium*, *Stanhopea* and others. Even the earth growers (terrestrials) ask

for but a light, rich, mossy loam in which to thrust their roots, from which they spring sprite-like into the air or swing head downward as in imitation of animal or insect friends of the jungle. Of these very handsome and well known, are different species of *Cypripedium*, *Odontoglossum*, *Calanthe*, *Neottia*, etc.

Fastidious in all its habits, the orchid demands and is grateful for frequent shower baths. It belongs literally to the leisure class.

As a seed it lies in its well-warmed bed of moss often a year before deigning to peep out even the tiniest leaflet to show that it means to be up and doing, by and by.

At the end of another year, if the conditions suit, it will have made, perhaps, three quarters of an inch of growth in its two blade-like leaflets.

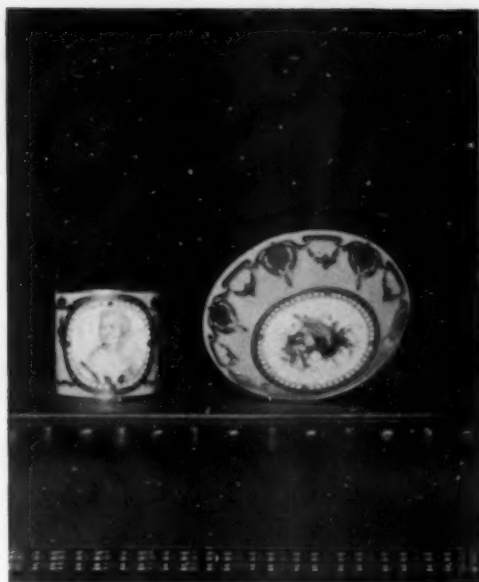
At the end of two years, with its two leaves grown two inches, and its tiny pseudobulb predicting bloom, it is possible to call it a plant, but not by any sort of coaxing or forcing will it condescend to flower before the fourth or sixth or seventh year. When it does put forth its blooms one is reminded that all highly organized life is slow in maturing, but that the results are often worth while. In its endurance it also gives proof of its being well bred.

A visit to an orchid house when the plants are at their best is a surprise and delight to all nature lovers.



CYPRIPEDIUM





Dubarry Cup and Saucer



Royal Cup with Crested Saucer

Two Fine Specimens of Old Sèvres

By ENID LOCKE

THE Royal Manufactory of Sèvres has been called "the extravagant plaything of kings." But it was more than that for its place in the history of art is a very high one. It was started in a riding school at Vincennes in 1740 by two runaway rogues under the patronage of a generous marquis who loved the beautiful and was jealous for France of the success achieved at Meissen.

He interested the King and the factory was put in proper hands. Only after nine years of experiments, however, was a piece turned out that was thought worthy to be presented to the unhappy wife of Louis XV., Queen Marie Leczinska. All trace of this vase has been lost but it has been described in some contemporaneous memoirs as being a white vase three feet high, surrounded by figures and having in it a bouquet of four hundred and eighty tinted porcelain flowers.

Such an impression did this remarkable work produce on the young Dauphine that she ordered a similar one to send to her father, the King of Poland, to show him that her husband's country had created something as beautiful as had ever been turned out of Germany's pride,—Meissen.

From this point in its history the artistic success of the factory was assured and immeasurably did it advance. With the advent of Boileau as director the financial condition improved also. During his twenty years of skilled management painters of note, sculptors to design shapes for the vases, distinguished chemists, were all employed to get perfect results,

while the secrets of the factory were carefully guarded from its rivals.

Boileau died leaving about 500,000 livres in the coffers; his successor unfortunately squandered this sum and was put in prison for his mismanagement. The factory was once more put under safe directorship and it thrived so that it needed larger quarters. It was then installed at Sèvres, as being conveniently located between the residence of the King, Versailles, and Paris.

During the many changes of government, the factory was regarded as a glory to France and was always financed and protected. The ability and honesty of Brongniart for forty-seven years held the confidence of the successive powers in France and did wonders to keep its work undisturbed. We are indebted to him for the invaluable Musée de Sèvres, founded 1823.

Every household has in it some piece from this historic factory, either modern or old, so that this short sketch may not be amiss.

Below are described two examples of old Sèvres which have been brought to America.

Like a pale blue scarabee found in an Egyptian tomb seems this tiny royal cup with its crested saucer. It belongs to a collector in New York who values it highly because of its intrinsic beauty and because it belonged to the service of Louis XV., having the crown and royal initials in gold on the saucer. It came from the Sèvres factory when it was under the management of Boileau. It is of the softest blue and the porcelain is very thin. There are three medallions

House and Garden

bordered by dull gold scrollwork. The center medallion on the cup has in it a gay little rooster, and the saucer medallions have in them two pink tailed pheasants. The markings on the bottom of the cup and saucer indicate the date as before 1753, and the decorator is simply known as "L. F.," his work of flowers and birds on fine ware being famous but his name has been forgotten. Poor, unknown artist who painted for France's monarch! It seems incredible that this little blue cup and saucer has so long outlived its maker and his king. If it could but tell us who "L. F." was and how it came that this frail shell passed through those years of terror in France when every sign of royalty was detested! Its beauty was its only defence but it was enough to preserve it without even a nick for more than a century and a half.

In the same collection as the above is to be found a cup and saucer of the famous *bleu turquoise*, also from the Sèvres factory. The date is 1768, fifteen years later than the little cup of "L. F." The artist is Viellard whose paintings on porcelain of figures, trophies and graceful borders were much admired. The ground color is a sharp blue and very beautiful. It was just at this time that the *bleu turquoise* was discovered by use of copper. The chemists created other colors equally good, among which is the flesh tinted pink called after the Marquise de Pompadour that fair critic and patroness of the

Sèvres factory. This pink has sometimes been called "Rose Dubarry" but incorrectly so. *Jonquille*, an exquisite yellow, *violet pensée* and *vert pomme* all appeared in this period.

The portrait pieces of porcelain are always valued most highly as can be readily understood, and this cup has on it a veritable miniature of Madame Dubarry surrounded by enameled white dots giving the effect of a pearl frame. This is the period when enamel was first used in combination with porcelain. The saucer and main part of the cup have dull gold looped garlands and small gold medallion effects with scrollwork about them. In the center of the saucer is a charming clustering of flowers, a shepherdess' hat and crook and a shepherd's pipe.

Madame Dubarry's face is delightfully dainty and one cannot wonder that Louis XV. said "she is the only woman in France." The mouth is very curved and small and the eyes pale blue. Her powdered hair is arranged in curls with a pink rose tucked in the right side and she wears another on the left side of her corsage.

As one handles this piece of delicate faience a wave of pity for the coquettish woman on the cup, comes over one. She is smiling out from her pretty surroundings, and where Viellard has painted the string of pearls about the curve of her neck, fell the guillotine as vengeance for a king's favor and a reckless, thoughtless extravagance.

The Use of Electricity in the House

By C. D. WOOD

Heating Engineer of the New York Edison Company

NEVER in all the centuries that woman has "kept house" for man has her task been so attractive and so easily performed as at the present day. With the aid of the electric current, housework no longer spells drudgery, but genuine pleasure.

It is a far call from the fagot fire of the savage in the open to the electrical range in a modern kitchen. In every intermediate stage of culinary progress,—the log blaze before which the roast was turned on a huge spit, the "Dutch oven," the wood stove, coal range, oil stove, gas range,—each of these in its turn and time has seemed the very acme

of convenience and utility. But now that electricity has appeared, appealing to every true housewife with its cleanliness, safety, and absolute reliability, it threatens soon to drive all rivals from the field.

Not for cooking alone is this new agent becoming indispensable, but for numberless other household purposes. Whether the mistress of an establishment "does her own work" or has a retinue of servants to do it for her, she is more comfortable and better served if her home is equipped with those electrical appliances which lighten all domestic labor.

Perhaps the reader would find it interesting to make a tour of investigation



Electric Cigar Lighter

The Use of Electricity in the House

through a modern electric house and see for himself the extent to which electricity has become the house-keeper's ally.

Upon entering the basement we discover that the heating of the whole house is regulated by an automatic electric device which maintains the proper temperature in each room; ashes from the furnace are brought up from the sub-cellar to the street level by means of an elevator operated by an electric motor. As we pass along the basement hall a slight chill in the air is perceptible in the vicinity of the electric ice machine which is capable of refrigeration equal to 200 pounds of ice in every twenty-four hours, so that an "ice famine" has no terrors for the dwellers in the electric house.

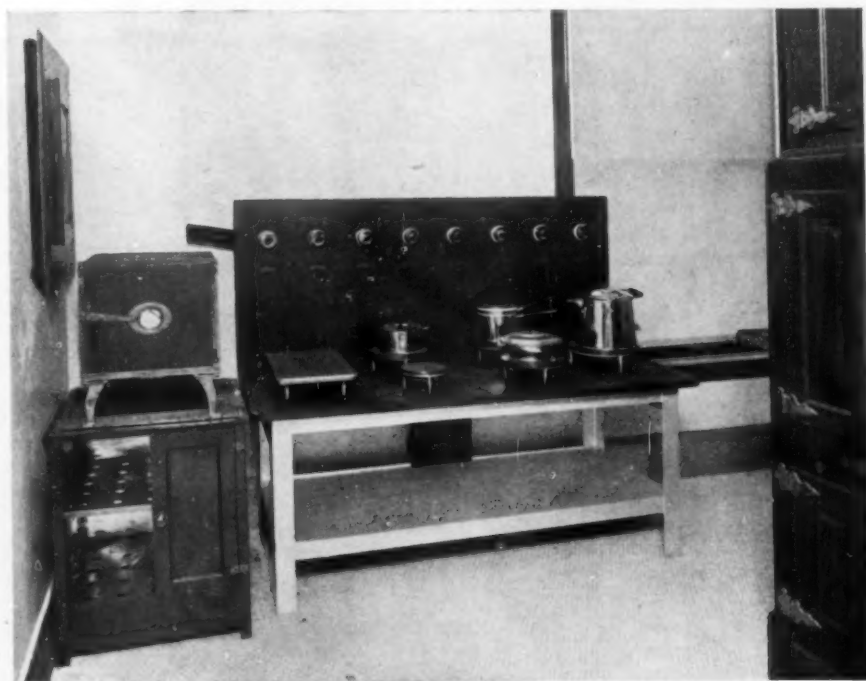
Just beyond the electric refrigerator is the ideal laundry of the up-to-date housewife, fitted up with the newest electrical contrivances for facilitating the work incident to "wash-day." Here is the clothes-washer attached to a motor; while this is quietly and thoroughly doing its part the big wash-boiler with its electric heating coil stands ready to receive the clothes as they drop from the electric wringer, and the electric clothes-drier does away with anxious watching of the weather on a cloudy day. Electric flat-irons of various weights and sizes will quickly complete the laundering of the family wash without



ELECTRIC LAUNDRY

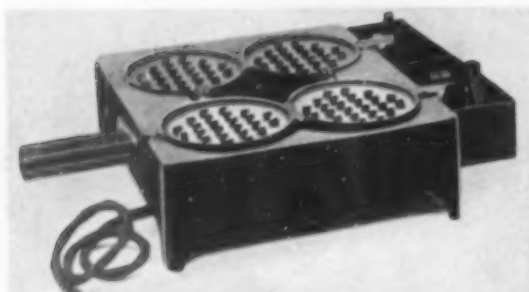
the heat and annoyance of a coal fire. Next we come to the cook's domain, the kitchen, and are bewildered by the number and variety of things electrical which await inspection. The electric range has a capacious oven in which the monster turkey can be roasted to a turn, or the lightest bread and flakiest pastry baked. By turning a switch three different degrees of heat may be obtained, according to how quickly or how slowly food is to be cooked. On the table-like top of the range are

several discs, each with its individual switch for the three degrees of heat, whereon are placed the cooking utensils with their contents; besides there is a gridiron, a broiler, a cereal cooker and water-boiler. An electric plate-warmer keeps viands warm in their transit on the dumb-waiter from kitchen to dining-room above. A little motor can be attached to either the metal-polisher and knife-sharpener, the coffee-grinder or meat-chopper, as required. The cook who reigns over an electric kitchen beats all the eggs she uses by electricity and the electric dish-washer relieves her of the most monotonous of her duties. If the house should be a very large establishment, she is provided with an electric potato-peeler as well. Indeed, an electric kitchen is a paradise for cooks, especially when on hot summer days the place is kept cool by a whirring electric fan. With some



ELECTRIC RANGE

House and Garden



ELECTRIC WAFFLE IRONS

slight preparations the night before, the cook need only turn a switch in her room on rising to find water boiling and cereal cooking when she goes into the kitchen to prepare breakfast. The housemaid has an electric treasure stowed away in the cupboard under the kitchen stairs, viz., an electric carpet sweeper, which can be connected by a flexible cord to a lamp socket and used in any room. It draws all dust up within itself as it moves along over rugs and carpets, and is therefore a health-saver as well as a time-saver.

In the dining-room attention is immediately attracted to the daintily spread table with an electric chafing-dish set upon it, and an electric toaster is on the buffet. The electric cigar lighter dangling from the chandelier contributes to the enjoyment of the men of the house. An electric coffee percolator is also on the buffet. In the parlor madame at her tea-table may dispense cheering, uninebriating cups to callers, assuring them that this beverage brewed in the electric tea-pot before her is entirely free from tannin and cannot affect the most susceptible nerves.

Across the hall is the cosy library. A ruddy cheerful glow emanates from a luminous electric radiator set on the tiles of the hearth. Within reach of the easy chair drawn up to the library table is another cigar lighter, and an incandescent drop-light concentrates a clear, steady radiance which would fall agreeably upon the pages of the reader's book. In inspecting the upper floors, we take the liberty before

ascending the stairs, of touching the electric button concealed in the carving of the newel-post, and instantly the electric lamps on the second floor spring into brightness. In the several sleeping-rooms is electrical equipment suitable for each apartment. Examining one bedroom in detail we observe lying on the foot of the bed an electric heating-pad, which is a vast improvement over the leaky, bulky hot-water bag. One of these pads on a much larger scale provides the light, warm coverlet thrown across the bed. At a convenient height and angle on the wall is fixed an electric reading light. Within arm's length of the bed is a push button which reaches all of the service departments.



ELECTRIC CLOTHES DRIER



WATER HEATER



COFFEE PERCOLATOR

The Use of Electricity in the House



ELECTRIC CHAFING-DISH

A small telephone is also here, communicating with all parts of the house. On each side of the dressing bureau is a miniature adjustable electric lamp where can be heated the electric curling irons. When the wardrobe door is opened, an electric closet light floods every nook with its rays. On a little table in a far corner is the nursery electric milk-warmer ready for instant use at any hour of the night. For early autumn days a portable radiator stands ready to remove any chill from the room. Adjoining the bedroom is the bath-room with its electric bath, heater for shaving water, massage vibrator and radiator,—the epitome of luxury.

At the end of the corridor a good sized room is devoted to the use of the family seamstress. Electric pressing irons and sewing machines run by a motor are a blessing, saving unnecessary exertion.

Located on the third floor is the children's play room. Ascending we look through an open door into a roomy apartment where games are in progress. On the floor is spread a complicated system of railroad tracks and a toy train is traveling over it, drawn by a toy locomotive propelled by



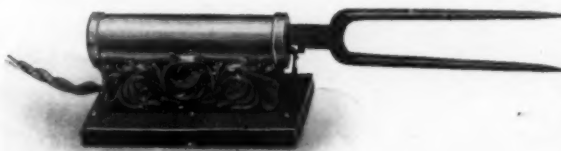
CEREAL COOKER AND EGG BOILER

electricity supplied through a long, flexible wire from a lamp socket on the wall. On a table at the side of the room is a complete magic lantern outfit with which is used an incandescent lamp of considerable power.

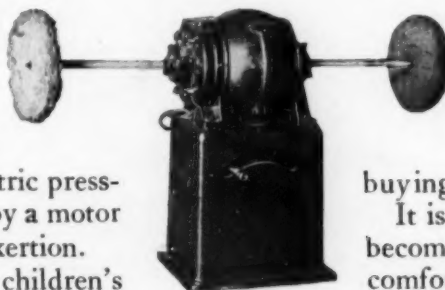
On this floor are located the servants' sleeping quarters, which are equipped with electric lights like the rest of the house, electric alarm clocks and return call push buttons.

While the average housewife protests loudly against the comparatively high cost of electric cooking utensils, if she would bear in mind that such utensils are made from the best and strongest materials and outlast many supplies of the ordinary sort, she would perceive the ultimate economy of buying the best.

It is but a short time since electricity has become a recognized factor in luxurious and comfortable living and has found its way into many households, where it is esteemed a necessity and not a luxury. Undoubtedly the near future will see it in its new forms as universally used as is the telephone and electricity for lighting



CURLING IRON



POLISHER,



Electrical Flat-Irons



THE ENTRANCE FRONT—KINGSTON HOUSE

George T. Pearson, Architect

A Colonial Residence at Chestnut Hill Philadelphia

GEORGE T. PEARSON, ARCHITECT

THIS house, the residence of H. H. Kingston, Esq., is on St. Martins Lane, Chestnut Hill, Philadelphia, and its walls are of Chestnut Hill stone, with squared and dressed faces, being the first new house of such as are known as "Colonial" to be made with such walls, and it is probable that none of this character have been built for about seventy-five years.

The exterior trim detail is most satisfying. It follows closely examples of such work constructed almost a century ago which are still to be seen.

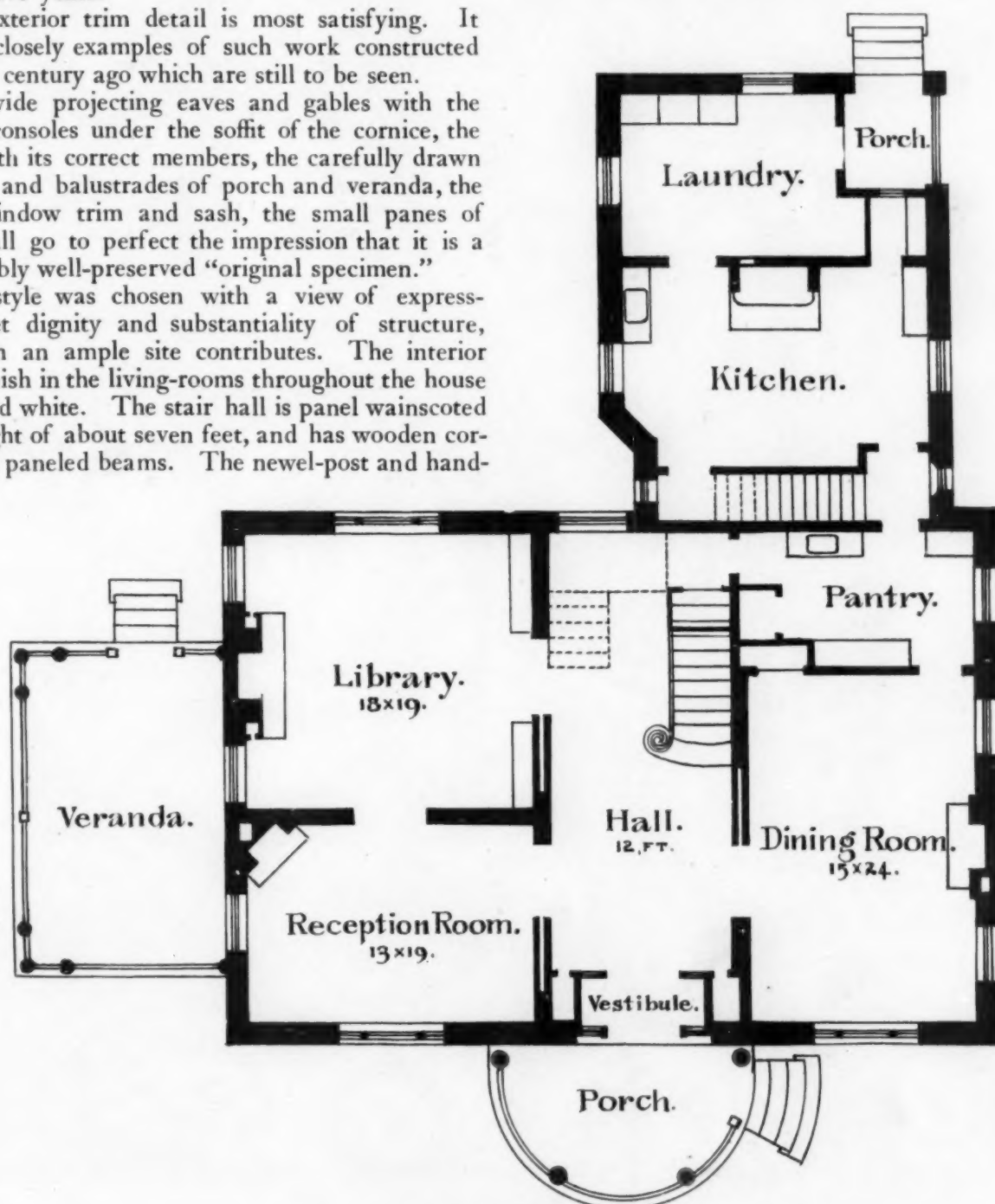
The wide projecting eaves and gables with the shaped consoles under the soffit of the cornice, the frieze with its correct members, the carefully drawn columns and balustrades of porch and veranda, the white window trim and sash, the small panes of glass,—all go to perfect the impression that it is a remarkably well-preserved "original specimen."

The style was chosen with a view of expressing quiet dignity and substantiality of structure, to which an ample site contributes. The interior wood finish in the living-rooms throughout the house is painted white. The stair hall is panel wainscoted to a height of about seven feet, and has wooden cornice and paneled beams. The newel-post and hand-

rail of stairway, and the treads and risers are of mahogany.

The library has ample bookcases with leaded glass doors, a charming mantel and fireplace, low paneled wainscot, and a finely modeled wooden cornice.

The dining-room has beamed ceilings, a high plate-rail, commodious china closets and a large fireplace.



FIRST FLOOR PLAN—KINGSTON HOUSE



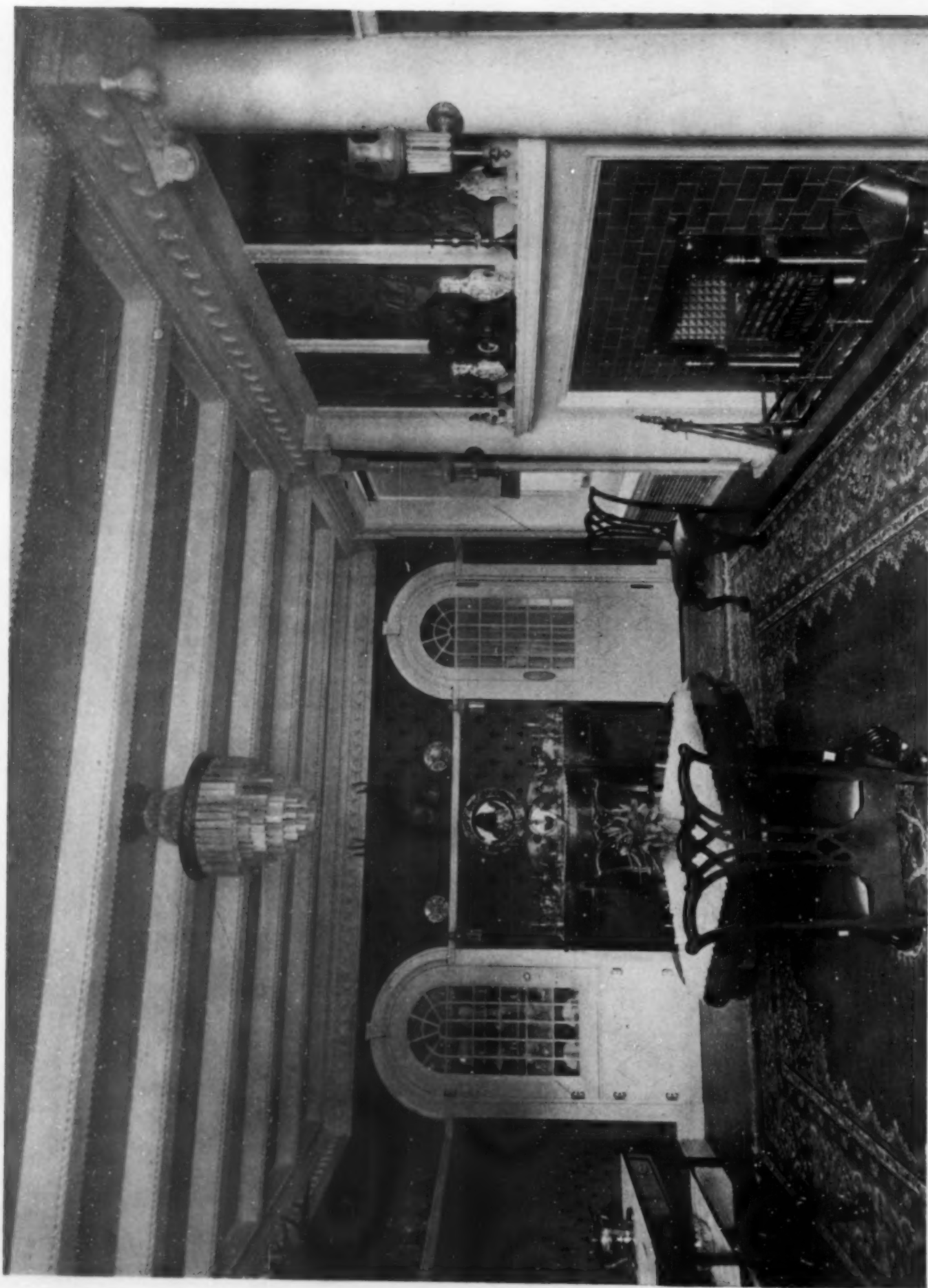
George T. Pearson, Architect

THE STAIR HALL—KINGSTON HOUSE



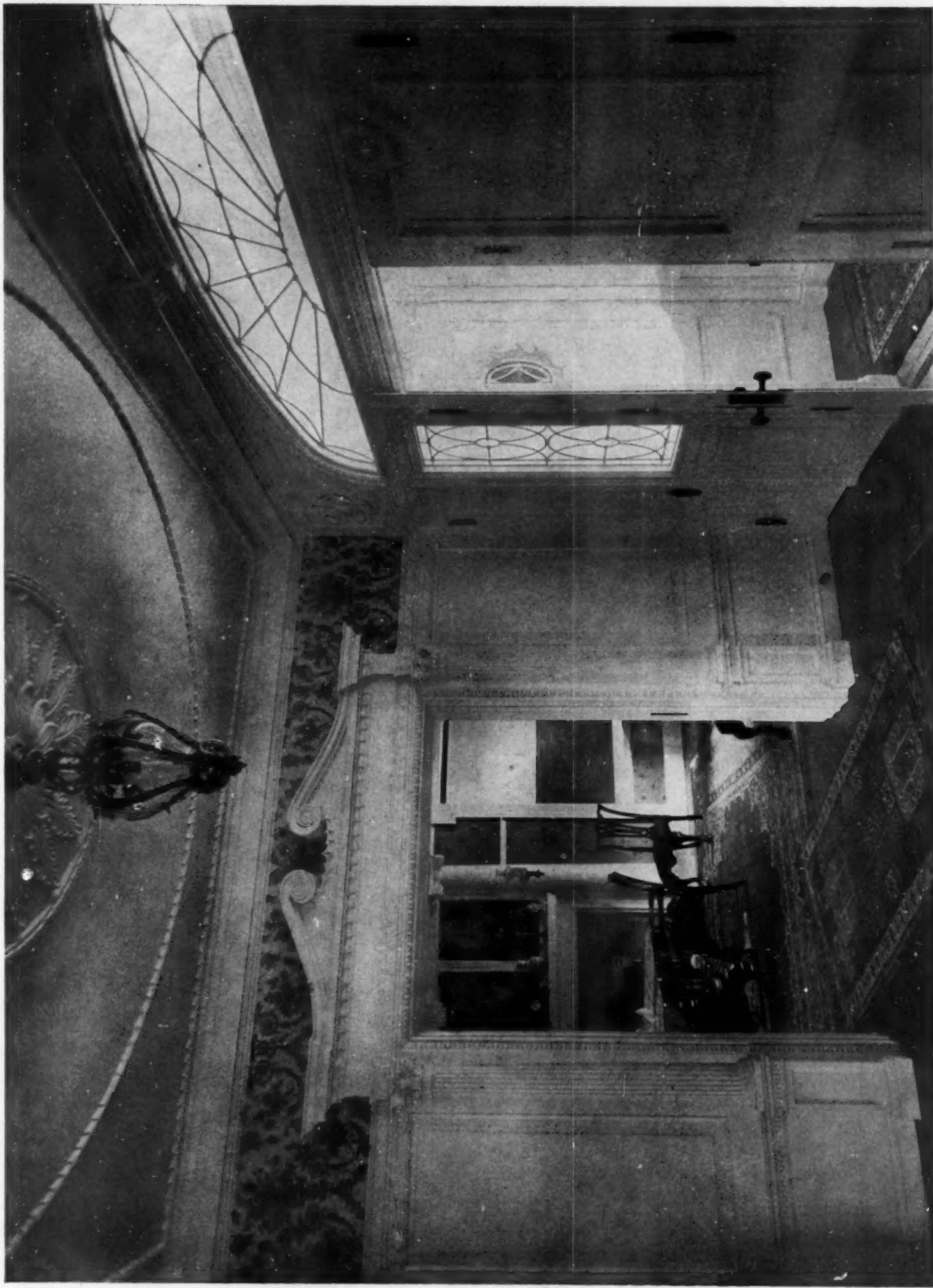
George T. Pearson, Architect

THE LIBRARY—KINGSTON HOUSE



THE DINING-ROOM—KINGSTON HOUSE

George T. Pearson, Architect



George T. Pearson, Architect

THE ENTRANCE HALL—KINGSTON HOUSE

Talks About Hardy Perennials

II. THE GIANT KNOT-WEED

By W. C. EGAN

THIS bold and striking plant, *Polygonum Sieboldi*, the best of the genus when grown as an isolated specimen on the lawn, is a native of Japan, introduced to European cultivation in 1825, and, like most of the species, spreads rapidly at the roots, especially if disturbed.

Growing it in a group with other plants is almost out of the question, as it would soon preempt all the bed, and an attempt to eradicate it seems futile, as each little point of a broken root will make a plant even if buried deeply. It is so imposing in its bold and graceful habit, that it is worth some trouble and expense to grow it. The plant illustrated is some four years old, planted in a square, bottomless box made out of two-inch plank, two and a half feet wide at the top and one foot wider at the bottom, and three feet deep. This is sunk into the earth so that the top rim is about two inches lower than the sod.

So far no roots have escaped confinement. Cement or brick would be more lasting, and would have been used had not the wooden box been on hand at time of planting. This plant is also known as *Polygonum cuspidatum*.

A somewhat similar species, growing perhaps a little taller and differing mainly in its angular and striated stems, is *P. Sachalinense*, a native of the Island of Sachalin, north of Japan. It is hardy beyond question, as is also *P. Sieboldi*, and while unusually persistent when once established, may



THE GIANT KNOT-WEED



SPRAY OF THE GIANT KNOT-WEED

be used to advantage in rough places where a strong growing plant is desired.

P. Baldschuanicum, from Turkey, of questionable hardiness, and first described in 1884, may be classed as a shrubby climber, growing, it is said, twenty feet tall. It should prove a valuable acquisition in a more favorable climate than that proportioned to the suburbs of Chicago. It is a perennial whose stems become woody at the base. The small white or rose colored flowers on terminal, drooping panicles, are extremely numerous and very effective when in their prime.

There is another climber, more slender than the above, in Thunberg's *P. multiflorum*, a tuberous rooted species climbing some eighteen feet, and blooming in September. The flowers are a fleecy white on small laterals, along the upper three or more feet of the vine. This species is somewhat tender and only successful with me when wintered in a cold frame. The sprays of *P. multiflorum* are suitable for decorative purposes.

P. compactum is a low growing species, somewhat like *P. Sieboldi* except in height, but lacks its stateliness and is a much inferior plant.

The above comprises about all of the one hundred and fifty known species worth growing. Once in a while we run across a collection of "old-fashioned flowers" and in it is found *P. Orientale*, an East Indian annual, in cultivation since 1707, known as "Princess feather," "Tear thumb," and "Kiss-me-over-the-garden-gate." The latter curious name was probably given it because it grew up and over the garden fence, it generally being grown as a back plant lining a fence. The genus is very closely related to the buckwheat and is often classed as belonging to that family.

Two Cottages at Wyoming, N. J.

J. W. DOW, ARCHITECT

THAT the leaning of the present generation of American house builders is toward English cottage architecture is evidenced by the two modern cottages at Wyoming, New Jersey, from which some illustrations are herewith presented. This cottage architecture is not the kind of English cottage advocated by John Ruskin, and extensively exploited during our dark transitional period of 1845 or thereabouts, nor is it selected solely because it is English cottage architecture in contradistinction to what we call "Colonial," for cottage architecture in England to-day is nearly if not quite as faulty as our own, and stands in need of quite as general an uplift. It is almost unnecessary to say that there are English cottages and English cottages.

The brick and stucco house built by Miss Goodchild and the stone cottage of Eldred Bates are *pretty* cottages, in fact they are beautiful. And to encourage the building of such cottages, that is, cottages considered by competent judges of architecture to be up to a certain standard in the subtle domain of esthetics, every town committee would do well to exempt them from local taxation for a limited period, at least. In Greece, during what we call its

Pagan not to say heathen history, they would have exempted all such commendable exploits from taxation altogether, and more than likely paid off and caused to be canceled of record any mortgage or other encumbrance the owners found necessary to place upon them to help defray the cost of construction.

The United States government does offer certain free grants of land to pioneers in the wilderness to encourage them to settle and cultivate farms and build homes. Why not extend some concessions to those who in the wilderness of bad cottage architecture (and that means nearly everywhere in the country) conscientiously try to improve the landscape with architectural embellishment which is suitable to it, and which tends to idealize the picture rather than commercialize it.

The town committee of Wyoming, very probably, have no intention of canceling the local tax upon either of these two cottages, beautiful as they are, much less assuming the payment of any possible mortgages upon record against them. Indeed, the average town committee man and tax assessor would be very apt to look upon them more in a spirit of



THE GOODCHILD HOUSE

House and Garden



THE DINING-ROOM OF THE BATES COTTAGE

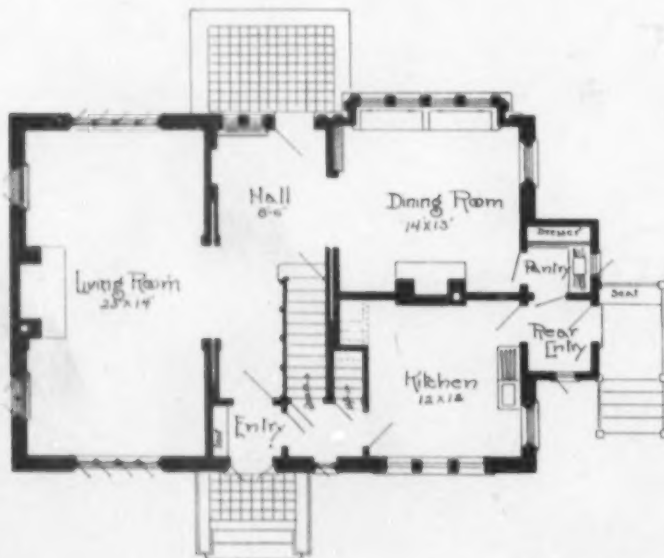
jealousy than anything else, and raise the tax rates of their respective owners rather than lower them.

Mr. J. W. Dow, the architect of the houses, writes as follows concerning them:

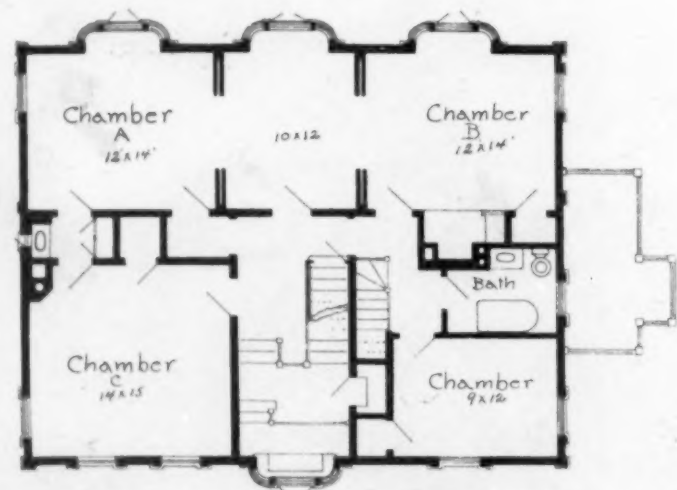
"They were both built by the day as the local contractors did not care to figure on work so unusual, having so much of English architectural detail. Houses of this type, while being hardly suitable for the real estate speculator, are eminently desirable

for anyone desiring ideal, livable houses, and whose interest in the possible cash returns of the investment is secondary.

"The accompanying floor plans will explain the interior mechanism of the two cottages, which is more unusual in the Goodchild house than in the low stone cottage of Mr. Bates, but both plans are extremely simple. Neither of these cottages faces upon the street but set endwise to it, and neither has a veranda. The casual observer will hardly notice this latter omission.



First Floor Plan



Second Floor Plan

THE GOODCHILD HOUSE

Two Cottages at Wyoming, N. J.



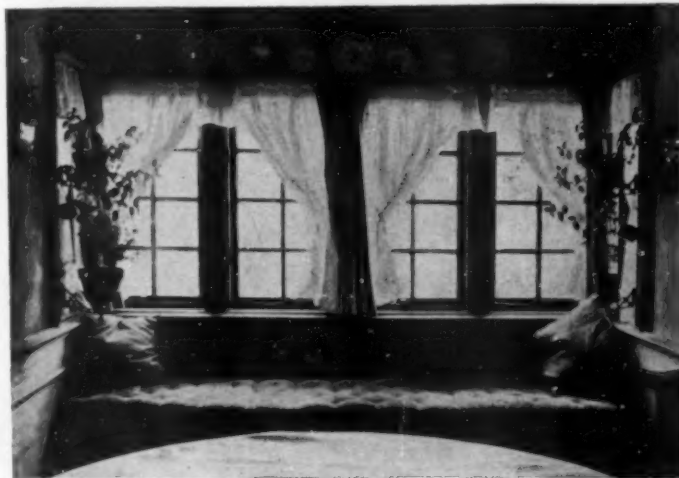
THE LIVING-ROOM—BATES COTTAGE

"Of course, the owners of the cottages have places to sit out-of-doors, and in both cases, this reservation



THE DINING-ROOM—BATES COTTAGE

for home comfort and respectable privacy is attained by walled terraces facing the east, which happens to



DINING-ROOM WINDOW SEAT—BATES COTTAGE

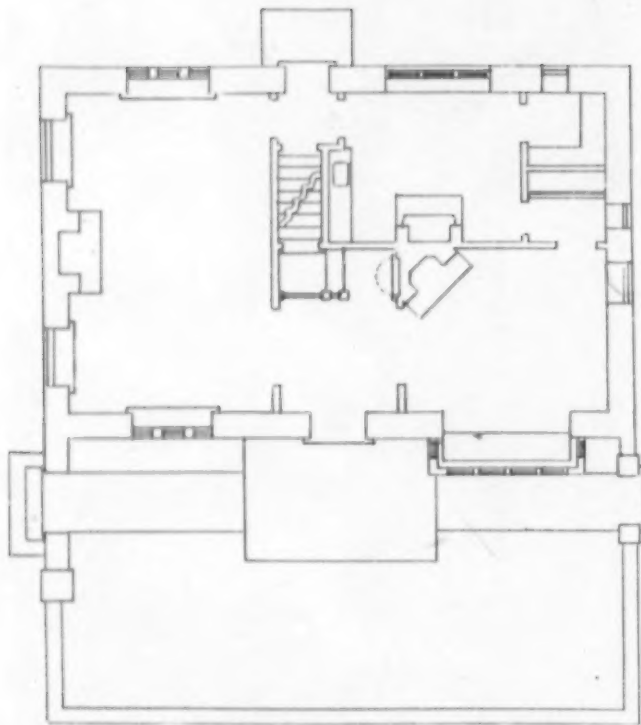


FIREPLACE AND MANTEL—BATES COTTAGE

be the rear of the house. The regulation American veranda is the drop of poison which unfailingly spoils the solution of any cottage problem, and the sooner the American house builder comes to realize it, the less his progress toward better home architecture will be impeded.

"The small panes of glass which show particularly in the pictures of the Goodchild house are not much used as yet for the principal windows of a modern cottage, not in the lower sash; but in the words of an enthusiastic visitor to Miss Resique who lives in the delightful and ancient Hooker house at Ridgefield, Connecticut, 'How these small panes of glass

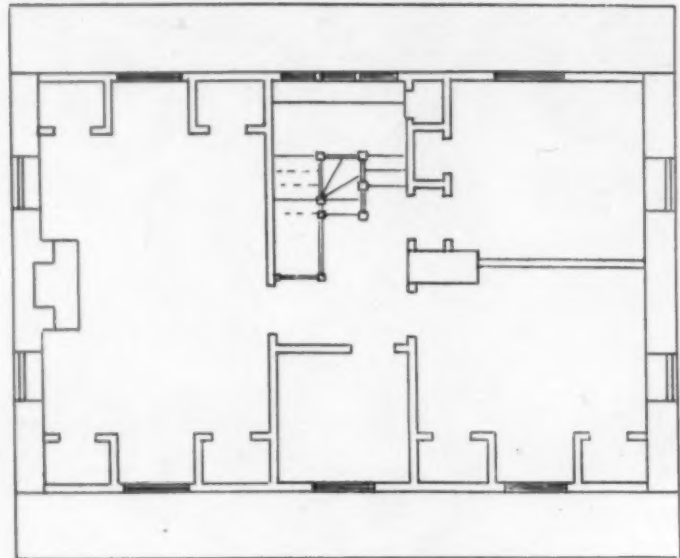
House and Garden



FIRST FLOOR PLAN—BATES COTTAGE

do furnish a room!' More than this their historic value is immense. Historic values, however, are not much discussed in modern cottage architecture.

"The two cottages illustrated have rather low ceilings, eight feet six inches and eight feet for the first and second stories respectively. They are inexpensively finished in soft woods. There is a



SECOND FLOOR PLAN—BATES COTTAGE

little exposed and heavy timbering in the living-room of the Goodchild house, and the kitchen of the Bates cottage has a tiled floor. They have practically all the modern conveniences, such as hot water heating appliances, electricity, gas, water, sanitary plumbing and sewer connection; but in their design the straight and narrow path of lealty to art in the country and Anglo-Saxon home traditions has been faithfully pursued in spite of the clamor of modern selfishness which ruthlessly levels city dwelling-houses to make room for the hideous skyscrapers, the evil of modern congestion."



STONE COTTAGE OF ELDRED BATES, ESQ.

GARDEN NOTES

FERNS, CHRYSANTHEMUMS, GERANIUMS, ETC.

By EBEN E. REXFORD

PLANT-GROWERS have fads, the same as other people. One that a great many amateurs get a good deal of pleasure out of is that of making collections of ferns, native and foreign.

Some of our native ferns are quite as beautiful as any of foreign origin, and it is an easy matter to make a shady corner of the home-grounds attractive by planting them there. It will take a season or two for them to become fully domesticated, but after that they will flourish as luxuriantly as in their native habitat, provided—and this is important,—they are given the same kind of soil as that in which they originally grew. If you transplant a fern from the woods, where it has had almost pure leaf-mold to grow in, to a place where there is no leaf-mold, you ought not to expect it to do well. It certainly will not, though it may live on indefinitely, for ferns are not nearly as delicate plants as people imagine. But go to the trouble of bringing a few loads of native soil, and you will be able to make your fern-corner one of the most attractive features of the home-grounds.

In bringing ferns from the woods, be careful not to expose their roots. Lift them with considerable soil attached, and put them at once in a basket with a layer of damp moss in it. If you are going to remain long, it is a good plan to give the basket an occasional dip in water, to make sure that the moss is kept sufficiently wet to impart moisture to the soil above it. Let a fern-root get dry, before planting, and it is labor thrown away to plant it.

Do not let the beauty of a fine, large specimen, as seen growing in its native quarters, get the upper hand of your good judgment, and lead you to choose it for removal in preference to the smaller specimens growing all about it. The small plants will be almost sure to live, if properly set out and cared for until they become established in your fern-corner, but the large

plant will almost as certainly die. After setting out your plants, water them well, and keep them shaded. If there is not much dew-fall, shower them well at night. Keep up this treatment until they begin to grow, after that, they will take care of themselves.

One of the illustrations accompanying this article was taken from a friend's fern-corner located in the north side of the dwelling. Here wild ferns grew in the border along the path as luxuriantly as in their native haunts, and here she kept her potted ones throughout the summer, along with other shade-loving plants. I want to call particular attention to the fine specimen of Boston fern, growing on the bracket at the left of the picture. This, she told me, was a young plant in March. She had potted it in rich woods'-earth, and kept it well supplied with water throughout the hot, dry mid-summer season. I counted twenty-seven fully developed fronds on it, and a dozen or more new ones were peering up from the center of the plant. Those who have large, old plants of this variety, will do well to copy her treatment, and

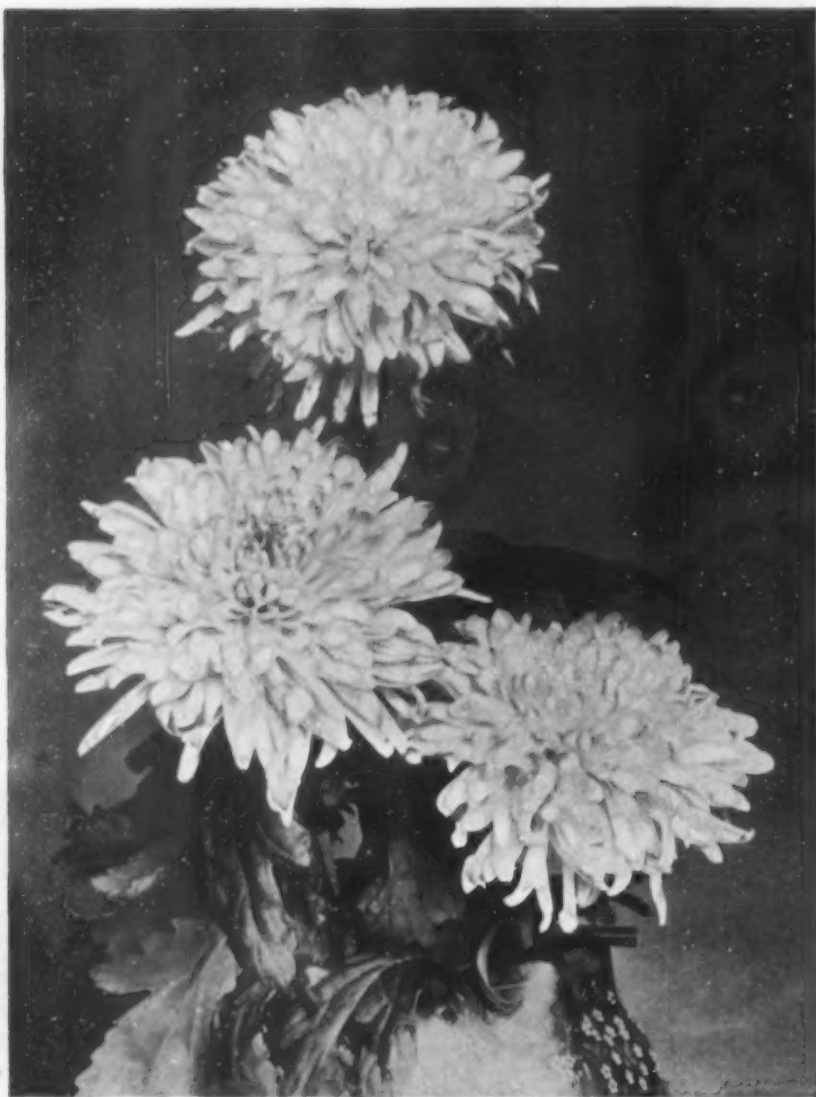
divide them in the spring, making each division the basis of a new plant. Such a treatment gives strong, vigorous plants for winter use, preferable in every way to old plants.

Did you store the roots of any of last year's chrysanthemums in the cellar, over winter? If so, start them into growth as soon as possible. When young shoots appear, all over the surface of the soil,—as they soon will after you put the pot in the light, and apply water,—cut them away from the old plant in such a manner as to leave a bit of root attached, and put them into small pots of rich soil. Keep them well watered. Leave them in the little pots until the soil is well filled with roots, then shift to pots two or three sizes larger, using, always, a soil that is rich in nutriment.



AN AMATEUR'S FERN-CORNER

House and Garden



CHRYSANTHEMUMS

Few plants require as much food as this one. It is impossible to grow it well without the liberal use of good fertilizers. And it must be kept well watered. If grown in pots, an application of water may be needed morning and evening, during mid-summer.

Be always on the lookout for the black beetle, which is the chrysanthemum's worst enemy. As soon as one is seen, make an infusion of ivory soap, from the kitchen—a five cent cake, melted, and added to a pailful of water—and apply it *all over the plants*, with a sprayer. If this is done promptly, and thoroughly, the insects will soon leave, but neglect to attend to it for a day or two and your plants may be ruined.

Those who grow chrysanthemums for home-pleasure are discarding the fantastic sorts, for the class of which "Ivory" and "Timothy Eaton" are good representatives. The fluffy, twisted-petal kinds are interesting, as freaks, but they are not good plants for house-culture. The variety shown in the illustration gives a very good idea of the class

I would advise the amateur to depend on for satisfactory flowers. There is enough irregularity of outline to take away any suggestion of primness, and the flowers are far more beautiful *as* flowers, than the ragged kinds which people wonder at, at the fall flower-shows, but do not greatly admire.

I would never advise the amateur to attempt growing the great-flowered chrysanthemums that are seen at the fall exhibitions. What are they but floral monstrosities! They show what can be done by skill, but the real beauty of the flower is lost in them. Who would care to make use of them as ornaments of the home! The medium-sized flowers, grown in clusters, as they always are when the plant is allowed to follow out its natural instincts, are the really enjoyable ones. And the most satisfactory plant, so far as shape is concerned, is the one that has been trained in bush form.

Spring is not too early to begin the growing of plants for next winter's use. We generally neglect this until mid-summer, and the consequence is that we have only small specimens when winter comes. By beginning early, we give our plants a chance to make full development in advance of the season. Therefore, decide on what plants you want for next winter, and start them now.

But if you have geraniums that have been carried through the winter, and they are such as you would care to make use of another season, do not discard them for young plants. Cut them back until each plant is simply a mass of stubby branches, three or four inches long. In a little while these "stubs" will produce many new branches, and by fall you will have a bushy, compact plant with scores of blossoming points. Young plants, grown from cuttings this season, would have but few. Here is where the old plant has the advantage over a young one. By giving it a rich soil, and not allowing it to bloom in summer, it will be as strong and healthy a specimen in the fall as any young plant could possibly be, and you will get a score of trusses from it to every one you would secure from the plant grown from a cutting. The person who tells you to always depend on young geraniums for winter bloom has never given old ones a good trial. The old ones that refuse to bloom in winter are those which have been allowed to exhaust themselves by blooming all summer.

Another plant that should be given an early

Garden Notes

start if you want it at its best in winter, is the rex begonia and its hybrids, of which we now have so many magnificent sorts. These hybrids are better adapted to amateur culture than the ordinary rex section, as they are sturdier in every way, and quite as fine in foliage. Some of them are of bushy habit, while others seldom grow to a height of more than five or six inches above the pot. Some persons tell me that these begonias cannot be grown in the living-room. I know better than that, for I have grown them there, successfully, and I have in mind as I write, two magnificent specimens, grown by amateurs, under the conditions which prevail in the ordinary sitting-room. When asked how they managed to grow such plants, their owners said that they were not aware of having given them any special treatment. They simply gave them a light, spongy soil, and kept them rather dry at the roots. Not really *dry*, perhaps, but never *wet*. Years ago, I learned that most begonias, and especially those of the rex section, were greatly injured by keeping the soil too moist. It seems that these women had learned the same thing I did, and when they found that their plants flourished with but little moisture in the soil they were wise enough not to use a good deal of it simply because their friends told them "begonias need lots of water."

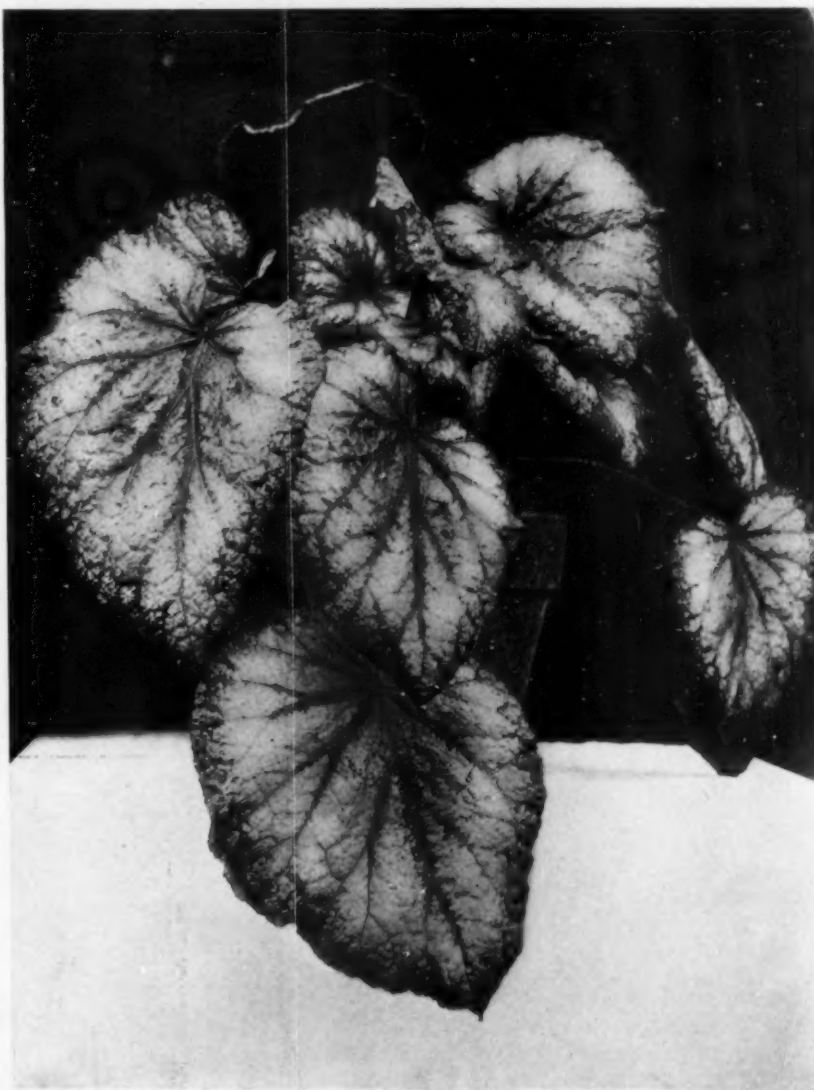
This gives me the opportunity of saying that I would advise every amateur to experiment with his or her plants, and be governed by the knowledge that results from these experiments. Study things out for yourselves, instead of depending on second-hand knowledge. Quite frequently one discovers new methods of floriculture by simply keeping his or her eyes open. Watch your plants. Learn their peculiarities. Don't attempt to make the same treatment answer for all of them. Vary it as you do that which you apply to your children. And don't be afraid to try a new method simply because you have never heard of any one else's trying it.

The Marguerite carnation deserves a place in every garden. It blooms in September if started early in the season, and is at its prime when cold weather comes. Those who appreciate a beautiful flower will prize it then, when the garden has little of bloom left in it. Not all the plants produce double flowers, but more than half do, I think, and the single ones are quite as pretty as the old-fashioned "grass pink" which they greatly resemble. The double ones are as fine in shape as any greenhouse

carnation, and often more fragrant, but they are never as large. However, they are quite as perfect in form, and come in almost as wide a range of colors.

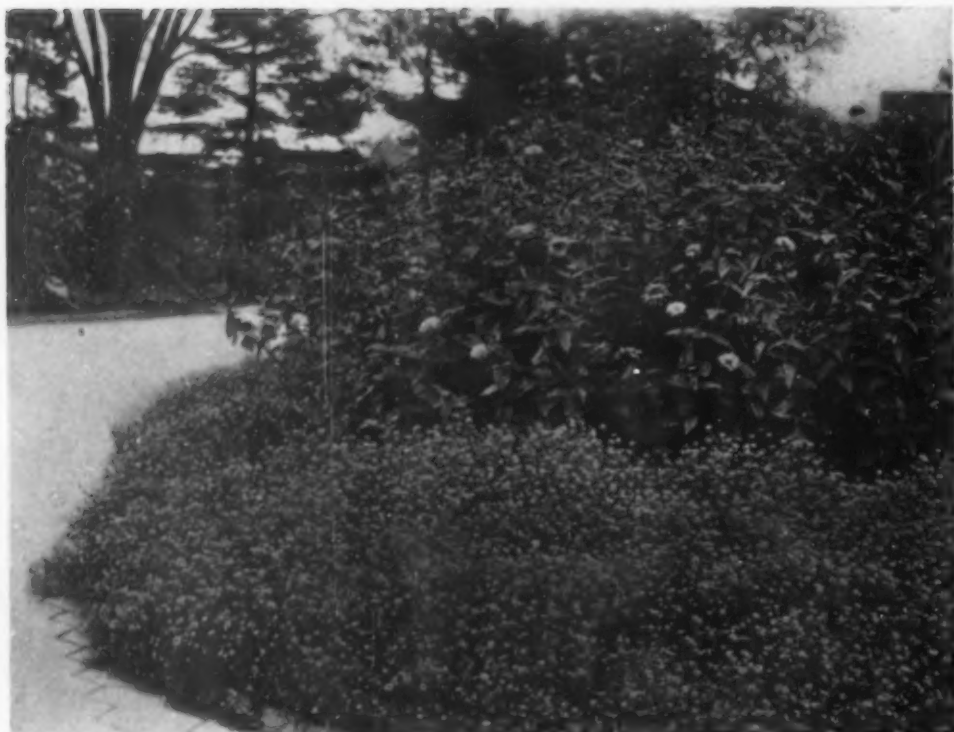
For several years past I have potted the best of my Marguerite carnations in the fall, and from them I have had large crops of flowers throughout the entire winter. They are much freer bloomers than their aristocratic relatives of the greenhouse.

One of our best annuals for use as a screen is the zinnia. This plant grows to a height of three and four feet, and branches so freely that it forms a thick mass from the ground up. It blooms with great freedom throughout the entire season. It comes in rich shades of red, yellow, and salmon. Its flowers are, for the most part, quite double, and nearly the size of the smaller dahlias, which they greatly resemble in form and general appearance. The illustration shows one end of a mass of this plant in bloom, fully four feet in height, used to mark the division line between the flower and vegetable gardens, bordered with sweet alyssum.



REX BEGONIA

House and Garden



SWEET ALYSSUM AND ZINNIA

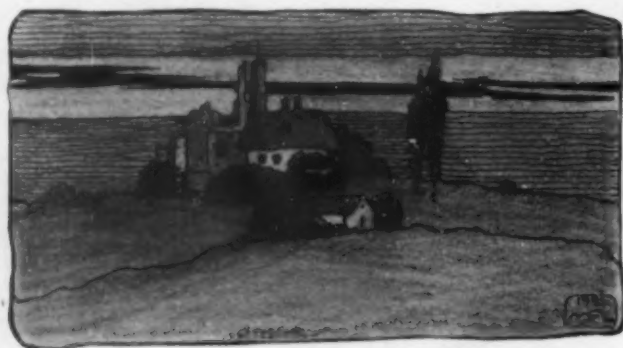
A lady writes: "I wonder if you can tell me what ails my geraniums and begonias. The edges of their leaves turn brown, and become so dry that they crumble at a touch. This condition finally extends over the whole leaf. Sometimes I find leaves spotted with pale green, or yellow. These look, at first, as if an insect might have bitten them, but a little later the spot becomes a hole, as if the tissue of the leaf had broken down under the disease. For disease I am confident it is, rather than the work of any insect, as I cannot find an aphid or scale about my plants. Many of my geraniums are almost skeletons, and some of my begonias have died. Soap-washes, tobacco teas, and fumigation do no good. Some of my friends have plants affected in the same way. What is the matter?—and can anything be done to check or put an end to the trouble?"

Similar complaints come to me from all over the country. Hundreds of correspondents have sent specimens of foliage, showing the ravages of the

disease, for disease it is, as the correspondent infers. It is of fungoid character, propagated by spores which are given off from the affected foliage. These spores float about in the air, and when they come in contact with another plant they lodge there, and in this manner infection is communicated to an entire collection. There is no use of trying to end the difficulty by the application of insecticides, as no insect is responsible for it. The proper thing to use is a fungicide, like Bordeaux mixture. This, if applied promptly, and used persistently, will, in time, rid one's plants of the disease. But if your plants are neglected until their constitutions seem undermined by the trouble, it would be advisable to throw them

away and start a new collection. It is an easy matter to tell the difference between diseased foliage and ripened foliage, for the latter will be yellow throughout, as a general thing, while leaves attacked by the disease will look green except at the edges, or in spots. Pick these off and burn them as soon as discovered, and provide yourself with some of the remedy mentioned as soon as possible.

It can be procured of nearly all florists, in both paste and dry form, needing only the addition of water to put it in shape for use. This is the only remedy I have any knowledge of. I have given it a thorough trial, and know it to be effective. But one application will not be sufficient. You will have to continue its use until the older foliage of your plants has been replaced by new. Even then the disease is likely to break out afresh, at any time, therefore it will be found necessary to make frequent applications of the fungicide to prevent a recurrence of the trouble.



Gardening in a City Lot

By FRANK G. HEATON

THAT a garden of kitchen vegetables can profitably be made in a city back yard such as is available in the residence district of a large city seems, on its face, to be a proposition too absurd for serious contemplation.

But such a garden, grown under such conditions, is a demonstrable possibility, that a supply of crisp, fresh vegetables, sufficient in quantity for the needs of a family of four—with some to spare for less fortunate neighbors—can be grown on the available space left in a small back yard after deducting the required room for walks, a seven-foot driveway and a coal house, and that the work can be done, and amazing results secured, by one who has only a few hours of daylight in which to do it, is a fact. Add to this the obstacle of practically no knowledge of the proper methods of planting, cultivating and bringing to maturity a vegetable garden, and the total forms a combination of unpropitious circumstances that would seem totally unsurmountable. This is the story of how such a garden was grown, under exactly such handicaps; and if it shall lead others similarly situated to try this kind of "intensive farming"—

vest pocket gardening—it will have been well worth the telling.

The writer has always had a fondness for out-of-door work and yearly labors with flower beds and similar tasks that approach gardening in a way. Lack of time, lack of space and lack of a knowledge of how it is done, however, have always, heretofore, prevented an attempt at growing vegetables. In the very early spring of 1906, however, he determined that, notwithstanding all the drawbacks, he would make an effort to plant and grow a few things in the vegetable line, and this is how the determination was carried to fulfilment.

Careful measurements of the back yard showed that spaces of the following dimensions could be utilized: A strip four feet six inches by eighteen feet, between the walk from the back steps to the coal house, and the division fence; two strips ten feet long, and a foot wide, at either side of the same walk; a strip one foot by seven feet at the back of the rear enclosed porch; strips one by nine feet and one by ten feet, at the front and end of the coal house; another strip, four by ten feet between the end of



Tomato Vines on Trellis. Bush Wax Beans in Foreground. Stalks of Stowell's Evergreen Corn Fourteen Feet High



Tomato Growth so Luxuriant that Trellis had to be Extended Upward as Shown

House and Garden



The End of the Cornfield—"Stowell's Evergreen Corn"

the coal house and the doorway; three sections, each nine by fifteen feet, between the outside of the driveway and the next lot; and strips one by ten, two by twenty, two by nine and two by nine feet, these four being reserved for sweet peas. As this is the story of a Lilliputian vegetable garden, no account will be taken of the sweet peas. The utilization of the spaces enumerated left a tiny grass plot in the back yard, and provided for the use of every foot of available space in the yard.

It was seen, even by an amateur who, of course, wanted to buy and plant some of everything listed by the seedsmen, that only by careful selection and, afterward, careful cultivation, could any real good be derived from a garden of vegetables confined to a space so limited. It was finally decided that only those vegetables that are liked by all members of the family of four should be tried—and not all of these, by a good deal, was there room for. Green beans and sweet corn at once suggested themselves, as did tomatoes; lettuce, radishes, and onions for early spring use seemed a matter of course; and a tiny plot for blood beets was planned for. Suggestion followed suggestion, but the list finally narrowed down to the vegetables named, and the order for seeds went in like this:

Head lettuce, one packet, ten cents; radishes, the tiny scarlet sort, ten cents; bush wax beans, one packet, ten cents; "Kentucky Wonder" (pole) beans, one packet, ten cents; "Lazy Wife" (pole), beans, one

packet, ten cents; "Golden Bantam" sweet corn, one packet, ten cents; "Stowell's Evergreen" sweet corn, one packet, ten cents.

For the onions, the sort known as "Silver Skin" were purchased, ten cents' worth of sets being sufficient; tomato plants, a kind known, locally at least, as "beefsteak," were also bought, seven of the plants, large, vigorous and well-started, costing a dime.

To begin, all the space available for gardening was spaded up and the ground worked as thoroughly as was possible. This was done as soon as the frost was out of the ground in the early spring. As the soil is a tough, hard, nurtureless yellow clay, the work was somewhat difficult. Before spading up the plots a quantity of well-decayed barnyard manure equal to about two wagon-loads was hauled, wheelbarrow load at a time, from a neighboring stable, and the most of this was spread over the spaces that were to be used, the manure being spaded into the soil and thoroughly mixed.

As soon as it was thought the danger of frost was past the work of planting the garden commenced. Lettuce, radishes and onions were the first to go into the ground. A space in the V of the rear walk was prepared for the lettuce and the radishes. The earth was again spaded and raked, and additional manure was worked into it. When ready for planting there was hardly a clod the size of a bean in the bed. Rows were marked off about six inches apart, in which the lettuce seed was drilled; between these rows other rows were sowed with radishes. The onions (sets) were planted in half of the four by ten strip at the end of the coal house, the remaining half of the strip being reserved for beets.

A few days later the two one by ten foot strips along the rear walk were re-spaded, raked and mellowed, and made ready for the bush beans. A trench four or five inches deep was dug in each space, and about two inches of the manure was spread in the bottom of each trench—these being not more than six inches in width. The beans were planted about three inches apart in these trenches, care being taken to place each seed with the eye down. The trenches were then filled with a mixture of manure and the original soil and the earth pressed rather firmly over the seeds. These beans, being a very early variety, were intended for the earliest use.

The early beans planted, it was time to "put in" the sweet corn. The nine by fifteen foot plots were given to the corn, and in two of them the earth was spaded and raked again, as in the other spaces, and put into the very best condition possible. Rows of holes were dug about six inches deep, and into each hole half a shovelful of manure was thrown. The holes were spaced in rows two feet apart each way. In one plot the "Golden Bantam" corn was planted. This was said to be the very earliest, as

Gardening in a City Lot

well as the very best, sweet corn known; and it was found to bear out its reputation in both respects. In the second nine by fifteen foot space, prepared the same as the first, the "Stowell's Evergreen" corn was planted, the treatment being exactly the same as that given the "Golden Bantam." The "Evergreen" is a larger sort, maturing two or three weeks later than the "Bantam." The third of the nine by fifteen foot plots was reserved for a later planting of the "Evergreen" corn.

As soon as the corn was in, the one by seven, one by nine and one by ten foot spaces, at the back of the porch and the front and end of the coal house, were given a second working-over. In these places it was decided the pole beans should be grown, the purpose being to train the vines up on strong twine, instead of the poles they grow on in larger gardens. Stout pegs were driven into the ground to a depth of perhaps ten inches, at each end of the spaces, and a strong wire was tightly stretched from peg to peg. The beans were planted in shallow trenches partly filled with manure, and again care was taken to place each seed eye down. The mixture of earth and manure, as in the case of the wax beans, was pressed closely down on the seeds, so that, in case of a heavy rain, they would not wash out of the ground. This done, heavy twine, such as is used in wrapping large parcels, was run from the wires at the bottom to points about six and a half feet above. Rows of small nails were driven into the weather-boarding of the coal house and the strings for the beans planted there were fastened to the nails. For the beans planted at the rear of the porch the strings were taken up and drawn through the openings in the latticework, where they were fastened at the height of about six and a half feet.

Late in May, when it seemed absolutely safe, the four and a half by eighteen foot plot was spaded and raked, and prepared for tomatoes. In the space we figured there was room for seven plants. Holes were dug at regular intervals, about a foot across and eight or ten inches deep; these were partly filled with manure, and the tomato plants were set in. The holes were filled to the top with a mixture of soil and manure, the plants were given a good watering—they were set out in the evening—and for a few days were shaded from the sun by spreading doubled newspapers over them, the paper being held up by means of short bits of lath. The plants were extremely vigorous and well-started, being fifteen inches high when set out, and all grew uninterruptedly. It was the intention to train them up in the English fashion, on a sort of trellis arrangement slanting against the division fence and facing south. By the use of this sort of support the vines are held up, the fruits are kept off the earth, and a free circulation of air below keeps both plants and fruits free from blight and decay.



"Kentucky Wonder" Pole Beans Grown upon Strings Making a Handsome Rear Porch Screen

When the tomatoes had been set out the garden was completed, with the exception of the latest planting of sweet corn, which was made late in June. All that was left to do was to keep the plots clear of weeds—which must not be permitted to gain a foothold (or perhaps roothold would be better)—and to keep the soil well worked and hoed up about the roots of the growing things. A dry spell in June caused us to turn the lawn hose on the garden, and for some time the entire space was given a thorough soaking twice or three times a week, in the evening.

The beans, both bush and pole, under the stimulus of heavy fertilization, frequent watering and a special treatment given the seed, made a growth that was amazing. The special treatment referred to was the wetting of the seed in a solution of nitro-culture, a single twenty-five cent package of which was sufficient. The bush beans were all treated with the solution, made and used according to directions accompanying the packets; the seven foot row of "Kentucky Wonders," at the back of the porch, and the ten foot row of "Lazy Wife," at the end of the coal house, were similarly treated, the nine foot row of "Kentucky Wonders" at the front of the coal house being left untreated for the sake of comparison. The wax beans made a handsome, heavy, bushy growth, reaching a height of about fifteen inches, and the plants were positively loaded with clusters of full,

House and Garden

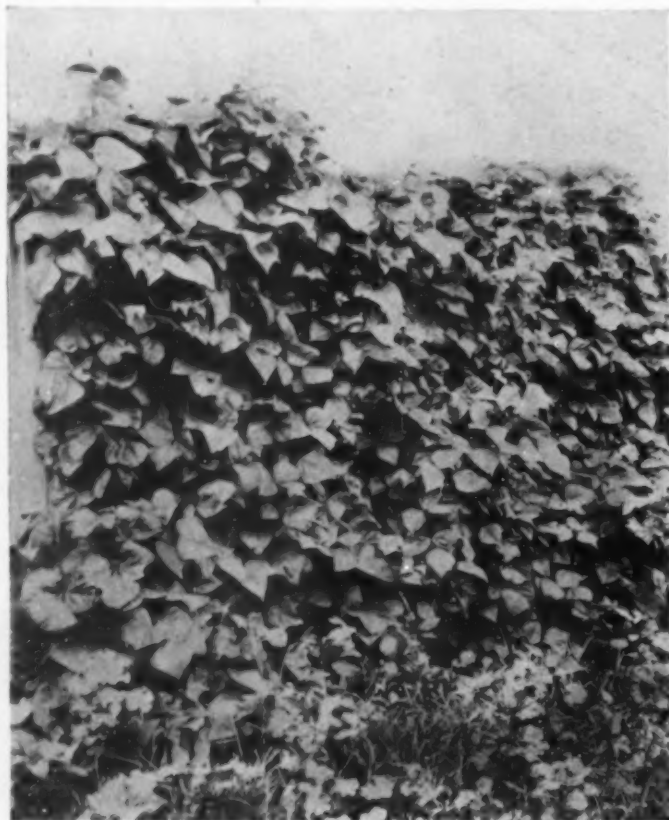
brittle, juicy pods. The pole beans that were treated did equally as well, the vines running to the tops of the strings that were provided for them and making a growth of two to four feet above, falling over in heavy masses from lack of additional supporting strings. The yield of beans from the treated plants was from four to five times that of the row left untreated; and, taking everything into consideration, it seems safe to say, from the writer's experience, that the nitro-culture will increase the productiveness of a given space planted with beans at least three or four-fold.

Liberal fertilization and frequent waterings, aided by careful weeding and cultivation, also worked wonders with the tomatoes. Early in the summer the plants outgrew the original trellis made for them—and which, it was thought, would prove amply large—and a makeshift addition was necessary.

A little later a second addition was required, the final structure being decidedly ragged and patchy in appearance. The trellis, however rude, achieved its purpose, which was to keep the plants trained up off the ground, and it does not seem possible that finer tomatoes could possibly be grown than these vines produced. Three of the fruits were simply mammoth in size; two of these had a combined weight of two pounds ten ounces, and the other, alone, weighed two pounds eight ounces.

The total cash outlay for the garden described here was \$1.25; one dollar of this was for seeds, plants and sets, and the remaining twenty-five cents was for one package of nitro-culture. The tools needed—mattock, spade, hoe and rake—were already on hand, having been used before in making flower beds. The garden produced vegetables in the following quantities and to the following values:

Lettuce, radishes, onions and beets (estimated), \$1.50; wax beans, from June 26 to July 31, nine and one-half pecks, the market price ranging from forty cents per peck, early in the season, to fifteen cents per peck at the close, and the total value of wax beans picked being \$2.27. Pole beans—first July 1, last September 26—eighteen and one-half pecks, from thirty-five cents per peck down to fifteen cents and up again to thirty cents at the close of the season; total value, \$3.94. Sweet corn, both sorts, early and late, 192 ears, market price from thirty cents per dozen ears at time of first picking, July 3, to fifteen cents per dozen when last was picked, September 2; total value, \$1.98. Tomatoes—first picked July 18, when market price was twenty-five cents per basket of six to eight; total picked* five and a half bushels; value, \$4.70. Total for garden \$14.39. The photographs accompanying this article, while

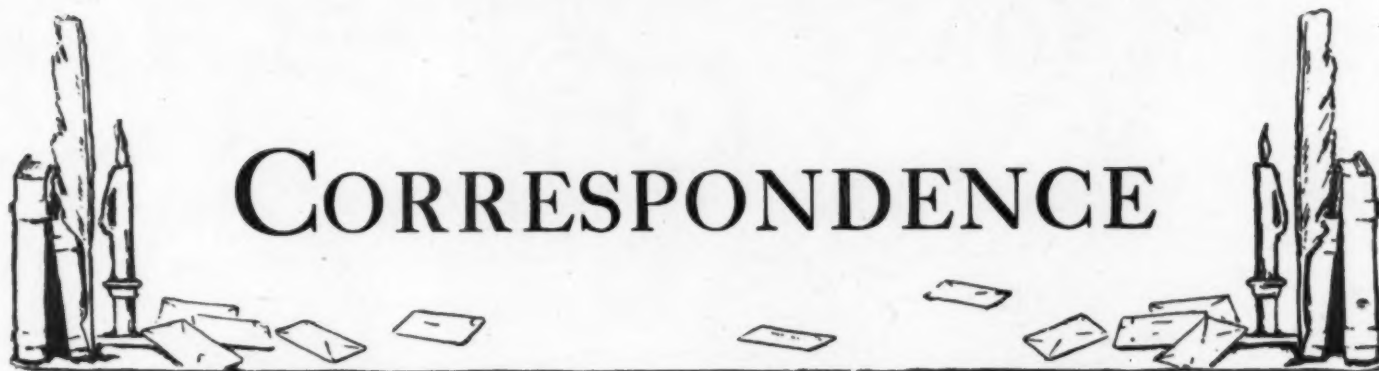


"Lazy Wife" Pole Beans on Strings Forming a Mask for Coal House

not made in the height of the garden's mid-summer luxuriance, indicate in a manner the results that were secured. Until the pole beans herein described were trained to climb strings the writer had never heard of this manner of growing them; and he has not yet met anyone who ever tried the experiment.

The lack of gardening experience, as has in this instance been proven, need be no hindrance to the making of a handsome, enjoyable and profitable little kitchen garden; and the out-of-door work—digging and delving in the earth, planting seeds and watching the plants grow and produce—is a means of exercise for office men and desk workers than which none more pleasant and beneficial has ever been found.

* Figures up to and including October 4, 1906. On the date of writing this, October 7, these tomato vines are still in bearing, and on the seven vines I counted this morning 96 green and partly ripened tomatoes.



FURNISHING A ROOM IN MISSION STYLE

Western subscriber writes: Would you consider it unwise to furnish a room in Mission style at this time? Is the fancy for this line of furniture departing? The room which I wish to treat is long and rather low, has a five and one half foot wainscot in oak which has been stained a dark brown and given a dull finish. I have a heavy Mission davenport upholstered with loose cushions in dull blue velveteen. If it is correct to use this furniture, I would like a good desk of similar lines not to exceed fifty dollars in price. The woodwork of the room I have had stained a rich brown; the davenport is a trifle lighter in color. I would like to have the writing table stained to match if possible. How can I manage this?



RADCLYFFE WRITING TABLE

Answer: Mission furniture is still very much used and that of the best type will always be suitable and artistic for rooms of a certain character. I suggest a desk similar to the cut shown. It is of ash and the price is forty dollars. I will furnish you with the address of the firm from whom this can be obtained. It is known as the Radclyffe table. You can write to the maker and find out if they would stain this as you desire. I can also furnish you with the address of a firm who make furniture to order and will stain it as desired. This firm will supply you with cuts upon request.

PLANNING AN INEXPENSIVE HOUSE

Suburban writes: In planning an inexpensive house which we purpose building in the early spring, I have made the point with my architect that much of the artistic success of the house depends upon the kind of doors and windows used also upon the hardware selected. I have been told that there are stock doors made by

certain companies which are thoroughly artistic and can be purchased at very reasonable rates. If you can tell me anything about these, I will appreciate it. Also I should be glad to have you recommend to me the kind of hardware to use throughout. The plan is very simple; it will be a square house with a central hall, the two front rooms being utilized for parlor and dining-room; the room back of the parlor to be library and general sitting-room; back of the dining-room, the kitchen and service department; four bedrooms and two baths on the upper floor. This plan may be misleading, as the house is not at all Colonial in its style or detail. I wish to use wood showing the grain finished in some soft stain with an unglazed surface for the trim. Can I obtain these ready-made doors in any wood desired? In my living-room I wish to have an exposed brick chimney breast; the room is 16 x 18 in size. Would you advise a brick mantel, or shelf of wood like the standing woodwork of the room? Later I shall appeal to you for a full color scheme for the house. I enclose a self-addressed envelope asking that you will send me the names of any firms to whom I can apply for printed matter in regard to doors and fixtures.

Answer: You are quite right in your feeling of the importance of doors and windows to the exterior and interior of the house. I am glad to send you the addresses requested. Also I feel that the selection of fixtures should be most carefully made for all rooms. There are very many new and artistic designs in fixtures and hardware on the market, and they should be entirely harmonious with the other fixtures of the room. The cost even of the better class of designs is not necessarily exorbitant, and a careful selection should be made from cuts furnished by the manufacturers. Your idea for your fireplace is very good. I would advise the wood shelf by all means in preference to the brick mantel. If you use wrought iron fixtures and hardware in this room I would suggest that this shelf be supported by wrought iron brackets roughly made and fastened to the brick of the chimney. I will be pleased to receive the plan of your house from you and give you any information you may desire.

PAINTING A PORCH

Artistic writes: I am putting a new porch to my house. What color shall I paint it? The house is dark green with ivory white trim. The ceiling of porch is finished in pine. Shall I paint it sky blue? I have seen one finished in that manner.

Answer: By no means paint your porch ceiling. Finish the natural pine with a good exterior varnish. A good color for the porch floor is a warm tan. This is less likely to show dust than is the grey, which is so often used, and with the white trim, the soft tan will be particularly effective.

Mantel:

Answer: I would suggest that you send me a self-addressed envelope, in which case I would be glad to send you addresses of firms to whom you may write for the information desired.



Garden Correspondence

CONDUCTED BY W. C. EGAN.

DAHLIAS

I had grown tired of the old-fashioned quilled dahlias on account of their lumpy appearance when used for decorative purposes, and grew some of the so-called "cactus" varieties last summer, but was disappointed in the result. I do not know the names of those I grew. They were given me by a friend. The blooms were few in number and on short stems, being almost hidden by the foliage. I manured the ground heavily before planting. Is there some trick in getting plenty of blooms of this class of dahlias? If so, please advise me in your magazine. Are there other varieties besides the cactus and the old-fashioned quilled, that are worth growing? I am limited in room.

J. L. D., Chicago, Ill.

Last year was a very poor one for dahlias in the Middle West. The hot drying winds caused many varieties to be so late in blooming that the frost caught them before they could perfect their flowers. As such seasons are apt to occur again, it is therefore a good plan to select only those varieties that may be depended upon. Perhaps you had one of the earlier introductions which had the serious fault of blooming down in the foliage. In the newer varieties this fault has been overcome.

In order to be able to pluck a sufficient number of blooms of one color for a large effective bouquet, it is best to grow at least three plants of each variety desired. The following list is selected from a field of sixty named varieties, each one given having bloomed "early and often" while many of the remaining ones never gave a flower.

Among the cactus group, "Countess of Lonsdale" stands pre-eminent, and no one should be without it. It is far ahead of any in the number and earliness of bloom and length of stem. It is so prolific in blooms that if a longer stem than seems natural is desired, the lateral branches and buds may be cut off, quite away down and not be missed. In fact the disbudding is good for the plants. I will not attempt to give the color, I have never been able to describe it, and will therefore state that it is described in two prominent catalogues as "a delicate apricot, shading towards the edges of the petals to a carmine pink," and "a pleasing blending of amber and salmon pink." Under the electric light its color is fascinating and the flowers when cut are good keepers.

"Clara J. Stredwick," a salmon-flesh color; "Floradora," a dark velvety crimson with long stems and a good keeper; "Strahlein Krone," a cardinal red; and "Winsome," a pure white, will give quite a choice of colors.

The decorative type is midway between the quilled and cactus, and as its name indicates is quite effective in bouquet work. The best and earliest bloomers with me were "Mrs. Roosevelt," a very large flower of a delicate shade of pink, and a good laster when cut, "Clifford W. Bruton," a standard florist's flower of a canary yellow color and "Perle d'Or," a pure white with long stiff stems.

Of late years there has been a great improvement in the single dahlias, especially since the advent of the "20th Century" dahlia and its seedlings. These produce large, saucer-shaped flowers, generally of pure self colors. One cannot go amiss in growing

almost any of them. Among them is "Harvard," color an intense glistening crimson, with long stems and an unusually good keeper; "Gorgeous," a dazzling scarlet with occasionally a stripe of white down a petal; "Pink Century," "Crimson Century," and one called "The Record." Among those producing smaller single flowers but equally as attractive are "Alba Superba" and "Anemone," both pure whites, "Black Bird," a dark maroon and "Gaillardia," almost a counterpart of the improved forms of *Gaillardia aristata*.

It is not advisable to plant dahlias in rich ground. It induces a tall, rank growth, a prey to the winds, and produces too large a percentage of foliage. Plant in ordinary ground, placing the crowns some six inches below the surface, over which put, say three inches of soil; early in the season hill up around the plant so as to leave a basin nearly two feet in diameter around each plant. This allows watering frequently without much trouble during dry seasons.

When the plants show buds, water once a week with diluted manure water. If you have no manure water at hand, collect the pure fresh droppings of the cow or horse, and place them in the basin all around the plant, and then water. One good filling of manure will last the season, some soot or finely powdered bone meal or dried blood, added to the manure will be beneficial. When the plant is forming its bloom buds is when it wants stimulants, if in ordinary soil, it will have made its growth in height and be intent on flowering. Dahlias are at their best when the cool nights of early autumn come and some varieties, even if they flower before then reserve their best efforts for the autumn show.

COLD FRAMES AND HOTBEDS

What is the difference between a cold frame and a hotbed?

J. W. D.

A cold frame is for keeping semi-tender plants over winter and a hotbed is for raising seedlings in the spring.

In the case of the former, the frame is sunken into the earth, or placed on the ground and earth ridged up against the sides, covered with a sash, over which is placed a wooden shutter, and in very cold climates straw or mats are placed over all. Everything is removed on bright warm days to air the contents.

A hotbed is a frame set up the same way—but is made deeper and contains at the bottom heated manure, over which a few inches of soil is placed in which the seeds are started. Sash are used to cover it and on cold nights shutters or mats are added.

BRILLIANT FOLIAGED SHRUBS

At the end of our lawn, skirting a natural grove, is a clump of wych-hazel, handsome in season in its lemon colored foliage and flowers. I would like to plant some shrubs near them whose foliage turns a crimson or red. I do not like sumachs as they spread so. Can you suggest something?

A. S. P.

The most brilliantly colored fall foliaged shrub is the Japanese Strawberry bush *Euonymus alatus*, a shrub attaining a height of six to eight feet. It is fibrous rooted, and easily transplanted.

Our Period Furnishing is not Pedantic



While playing one of the most delicate passages at a symphony concert the trombone sounded an unearthly and discordant note. The conductor nearly had a spasm. When the concert was over he said to the player, "Why did you make such an awful break."

The player, pointing to the music, said, "I played the note just as it is written; look, here it is."

"Why, you fool," said the conductor, "that is a fly-speck."

"I can't help that," said the player, "if it had been a horse-fly I'd played it."

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NOTES AND REVIEWS

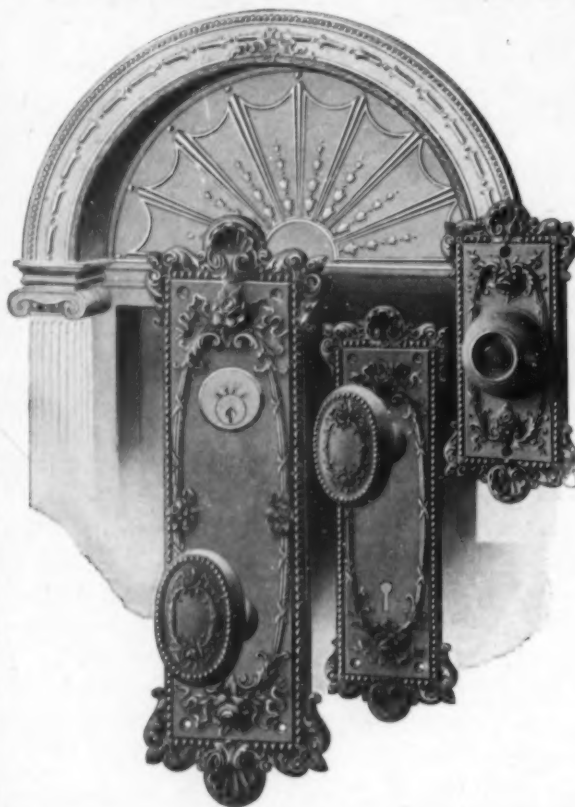
THE AGE OF TREES

GERICKE, the great German forester, writes that the greatest ages to which trees in Germany are positively known to have lived are from 500 to 570 years. For instance, the pine in Bohemia and the pine in Norway and Sweden have lived to the latter age. Next comes the silver fir, which in the Bohemian forests has stood and thrived for upward of 400 years. In Bavaria, the larch has reached the age of 275 years. Of foliage trees the oak appears to have survived the longest. The best example is the evergreen oak at Aschaffenburg, which reached the age of 410 years. Other oaks in Germany have lived to be from 315 to 320 years old. At Aschaffenburg, the red beech has lived to the age of 245 years, and at other points to the age of 225 years. Of other trees, the highest known are ash, 170 years; birch, 160 to 200 years; aspen, 220 years; mountain maple, 225 years; elm, 130 years, and red alder, 145 years.—*London Public Opinion.*

TESTS FOR THE QUALITY AND QUANTITY OF SAND IN MORTAR

SOME one writes to the *Builder* to ask what practical test can be applied to mortar, to see whether the contractor has put in too much sand, and whether he has used sharp sand. As this is a question which probably occurs to a good many young architects, the answer to it is of some importance. The *Builder* gives two methods of making the test. One is to have a thin section of a piece of the hardened mortar cut and examined by polarized light through a microscope, which will show the shape of the grains, as well as their proportion to the mass. The other method is to dissolve some of the mortar in hydrochloric acid, which will attack the lime, leaving the sand; but, where cement is used in the mortar, clay from the cement may be left with the sand. A third test which it suggests, but does not recommend, is to pulverize some of the mortar, and throw the powder into a specific gravity solution, in which the lime will be held in suspension, while the sand will sink. While all these methods have their value, we will suggest that a readier and better test consists in rub-

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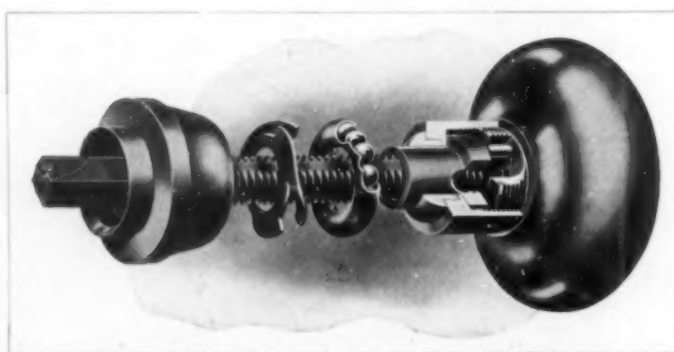
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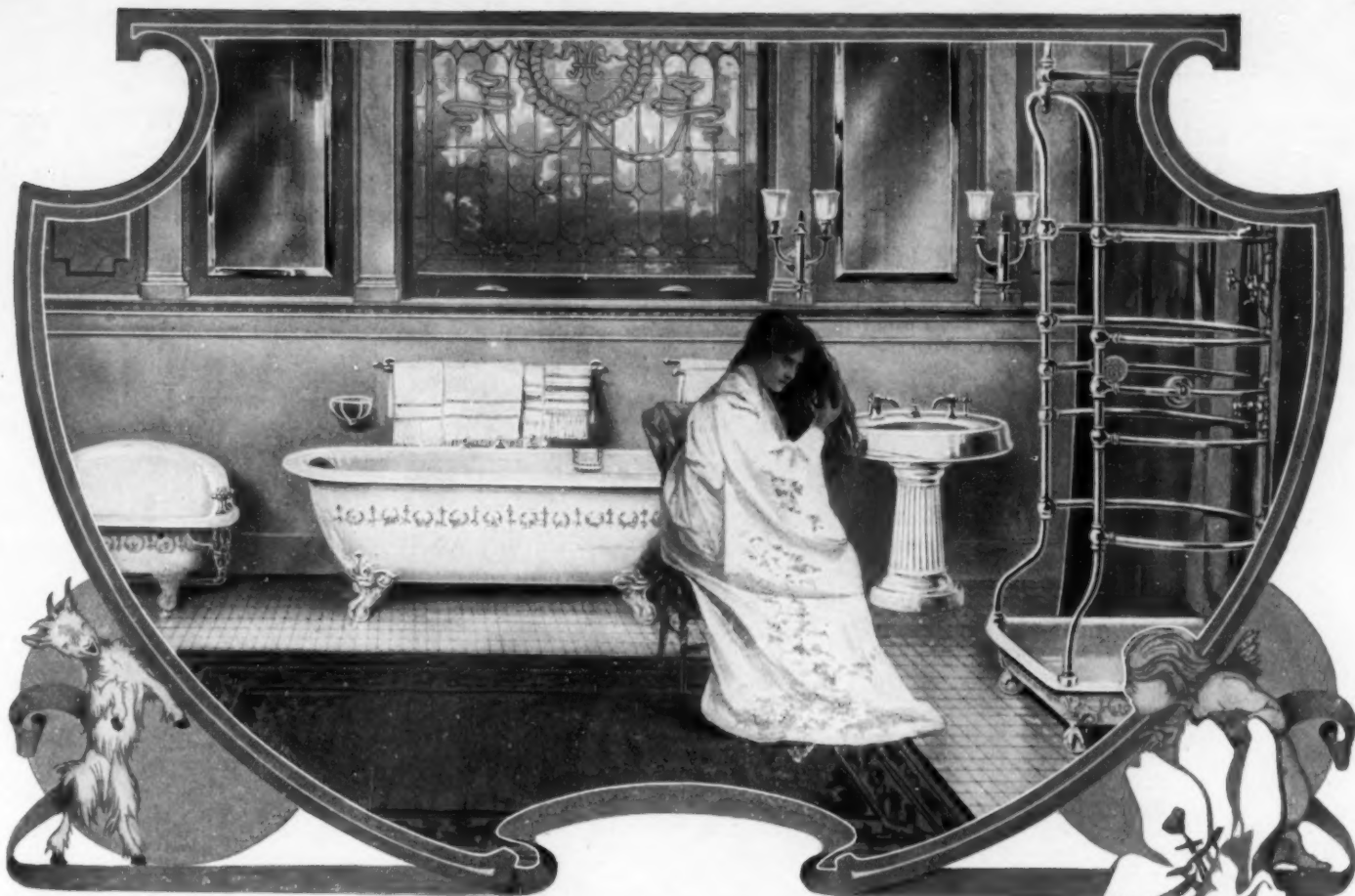
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bing a bit of the hardened mortar with the fingers. If the sand is easily rubbed out, too much has been used. In good mortar, hardened as it hardens in the wall, without the rapid drying which destroys the properties of loose bits exposed to wind and sun, the sand should be firmly held by the mortar. A few trials will enable a young architect to make this test with sufficient accuracy. He will soon find that cement mortar is far more likely to be over-sanded than mortar containing lime. There is a strange superstition among masons, which leads them to suppose, as they claim, that cement will take more sand than lime, whereas, for making mortar, as distinguished from well-compressed concrete, the case is exactly the reverse, few cements, as used for mortar, bearing so much as three parts of sand, while mortar made with good lime is all the better for having five parts of sand to one of the dry lime. The sharpness of the sand is shown to a certain degree by the same test, as mortar will hold firmly a considerably larger proportion of sharp than of water-worn sand; but by putting a few particles of the sand in the palm of the hand, and rubbing it with the finger, the difference between sharp and rounded grains may be immediately detected.—*American Architect.*

JAPANESE MAPLES

NEARLY everyone admires the Japanese maples. They are particularly attractive when their leaves first unfold; in fact that is the time of year when they seem even more beautiful than when the foliage is changing in the autumn. At these times Japanese maples are at their best, although they are attractive throughout the season. Japanese maples vary in height from four to eight feet, when they are shrub-like in character, to small trees attaining a height of twenty or twenty-five feet.

In landscape gardening their value is appreciated as testified by the frequency with which they are met. A favorite location for them seems to be near the dwelling or in some of the more favored parts of the grounds. Not only is the foliage attractive but they have a wide range of leaf forms, varying from broad, palmate leaves to the nearly dissected leaves. The color also varies from light yellow to a deep wine red.

The nomenclature of Japanese maples is somewhat mixed, but the varieties are

easily distinguished by the character of the leaves. For instance, what many know as *Acer Japonicum* is really *A. palmatum* and this again is frequently called *A. polymorphum*. *A. Japonicum* has from eleven to thirteen lobes in the leaves and includes one or two varieties, as variety *aureum* and *macrophyllum*. *A. palmatum*, however, has from five to seven lobes in the leaf and includes a number of varieties of great merit, some of the best of which are *atropurpureum*, *atrolineare*, *dissectum*, *ornatum* and *sanguineum*, all of which are reliably hardy as far north as Massachusetts. Such varieties as *reticulatum*, *crispum*, and *versicolor* are too tender to be satisfactory. Japanese maples are well adapted to planting as individual specimens, but it is, perhaps, in a group that they are more appreciated, as the contrast of color and diversity of foliage are more pronounced. They give the grounds and house an atmosphere of privacy, but will never attain sufficient height to cut off the view or air. Give them good soil, stir the ground about them until they are well established, encourage them in their earlier stages and enjoy the results.—*The American Florist*.

THE LAST OF THE LONDON HALFTIMBER WORK

ON the south side of Wych Street, Strand, may be seen a couple of old timber houses, with their gabled upper stories projecting over the footpath, still picturesque in their squalor and desertion, though by no means so interesting as the contemporary relics of bygone London which are piously preserved in Holborn. These ancient structures are condemned by the County Council, and will soon be swept away unless some enterprising American cares to buy them for bodily exportation to the United States. A rumor is current that one of the tenements was occupied by Mr. Wood, to whom Jack Sheppard served apprentice as a carpenter. If that legend were substantiated, Mrs. Keeley, perhaps, might plead with the destroyers, and the Society of Arts might affix a commemorative tablet on the tumble-down façade. As a matter of fact, we do not believe that there is any real ground for connecting the criminal hero with this particular residence. Mr. Wood's place of business, according to

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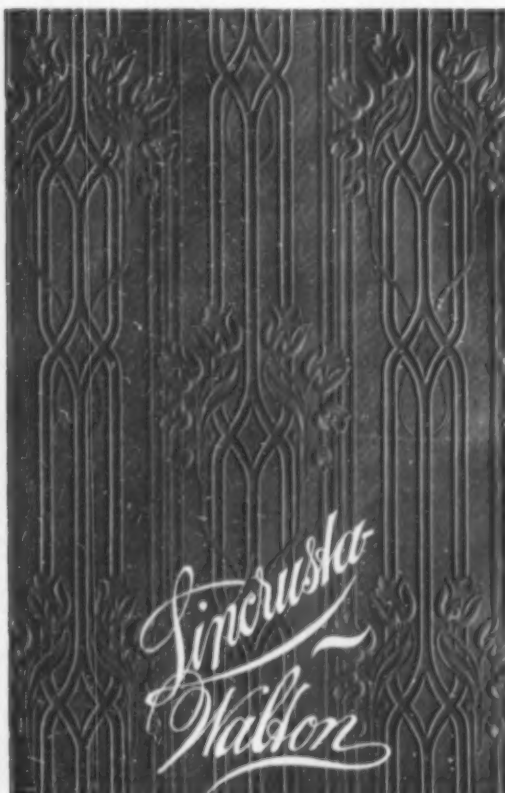
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the best authorities, was up a court on the opposite side of the road. The tavern which served Jack and his chums as a house of call was not the Angel, but the White Lion, which gave its name to White Lion Passage, and stood at the corner of that gully where it debouched into Wych Street.—*St. James' Gazette*.

THE YALE & TOWNE M'FG CO.

THE Yale & Towne Manufacturing Company announce the election of Mr. Frank H. Taylor as a director of the company. At a subsequent meeting of the Board of Directors he was elected a vice-president of the company.

Mr. Taylor was formerly connected with the Yale & Towne Manufacturing Company until 1897 when he became sales manager of the Westinghouse Electric & Manufacturing Company.

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THE SENSE ORGANS OF PLANTS

THE sundew (*Drosera*) is a pretty little plant of the swamps. At the time of flowering, July and August, it consists of a stalk from four to eight inches high, crowned with a cluster of small white flowers and surrounded at the base by a compact rosette of leaves. These leaves are thickly covered with long and coarse red hairs, and each hair bears at its tip a drop of colorless viscous liquid by which insects alighting on the leaf are caught and held fast. For the sundew is a carnivorous plant, and its leaves are organs both of prehension and of digestion. These facts have long been known, but it has been discovered only recently that the sundew also possesses organs of feeling that aid it in catching its prey. Each of the little glands which are borne on the tips of the hairs and secrete the adhesive fluid contains a number of cells which are sensitive to pressure. When touched by an insect, these cells transmit impulses (by means of the protruding tongues of protoplasm which connect neighboring cells in plants as well as in

animals) through the hairs to cells in the leaf, which instantly undergo changes that cause the hairs to bend toward each other and entrap the insect.

Another plant possessed of organs of feeling and a sort of nervous system for the transmission of impulses is the *aldrovandia*, an aquatic carnivorous plant nearly related to the sundew. With its inflated, bladderlike leaves it captures small aquatic animals which come into contact with peculiar, sensitive bristles on each side of the leaf stalk.

A third plant of the same family, the Venus's fly-trap (*Dianæa*), of the Carolina swamps, catches insects by suddenly folding its leaf in the manner of a steel trap. The edges of the leaf are fringed with ordinary bristles, which interlock when the leaf closes, and there are six sensitive bristles in the middle of the leaf. The base of each of these six bristles is surrounded by a ring of sensitive cells which, when compressed by the bending of the bristle by an insect, transmit impulses to other cells which cause the halves of the leaf to snap together.

Organs of sense, however, are not confined to the sundew family, but exist in many plants. We find species belonging to widely dissimilar families provided with such organs, if these happen to be necessary to the welfare of the species. The stamens of the cornflower (*centaurea*) have sensitive hairs, and those of the barberry (*berbens*) have sensitive papillae, contact with which causes a shedding of pollen. The tendrils of various climbing vines are furnished with numerous tactile cells, which in some cases are so exquisitely sensitive that they are effectively stimulated by the touch of a light thread or a grain of dust weighing less than the one hundred-thousandth part of a grain. The most sensitive portions of the human skin barely feel a stimulus ten times as strong as this.

Certain peculiar and commonly ignored sense organs, which may be called organs of equilibrium exist in plants and animals in almost identical forms. In many animals this organ is a cavity filled with fluid, in the center of which a grain of carbonate of lime or some similar material is kept in suspension by the presence of bristles which radiate to every part of the wall of the cavity. As the position of the body changes this granule presses one or another of the bristles and thus informs the brain of the

House and Garden

change. In man this organ is situated in the "labyrinth," or inner ear. About ten years ago, a botanist ventured the conjecture that plants must also possess organs for the perception of gravity, or weight, inasmuch as they align their main stems and roots in the direction of gravitation and the new growth takes that direction, even when the plant has been forcibly wrenched out of a vertical line. These suspected gravitation organs have now been discovered. They consist of cells containing starch grains which press on that part of the surrounding envelope of protoplasm which happens to be uppermost. When the plant is bent from its normal position the starch grains are thrown to the sides of the cells and in some way they set up actions or variations in growth that bring the stem back to the vertical.

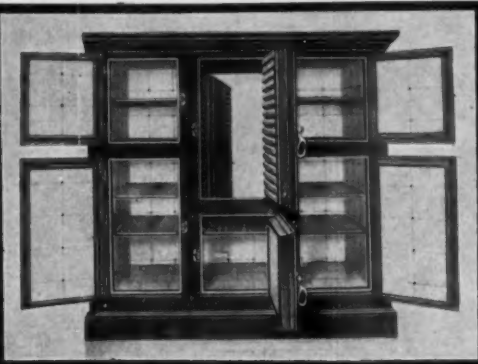
By a similar process plants move their leaves into the most favorable positions with regard to sunlight. Movements of this kind are very common and have long been known, and the recent discovery that they are directed by special organs sensitive to light—it is hardly a figure of speech to call them "eyes"—is not very surprising, in view of what we have learned of other sense organs of plants. In many species, indeed, the entire upper surface of the leaf may be compared to the compound eye of an insect.—*New York Times*.

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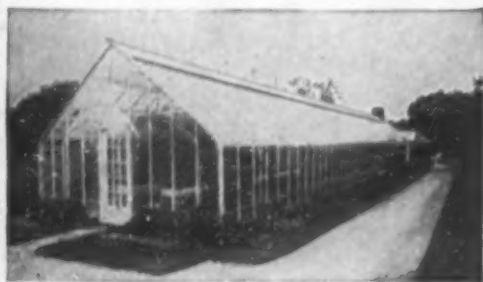
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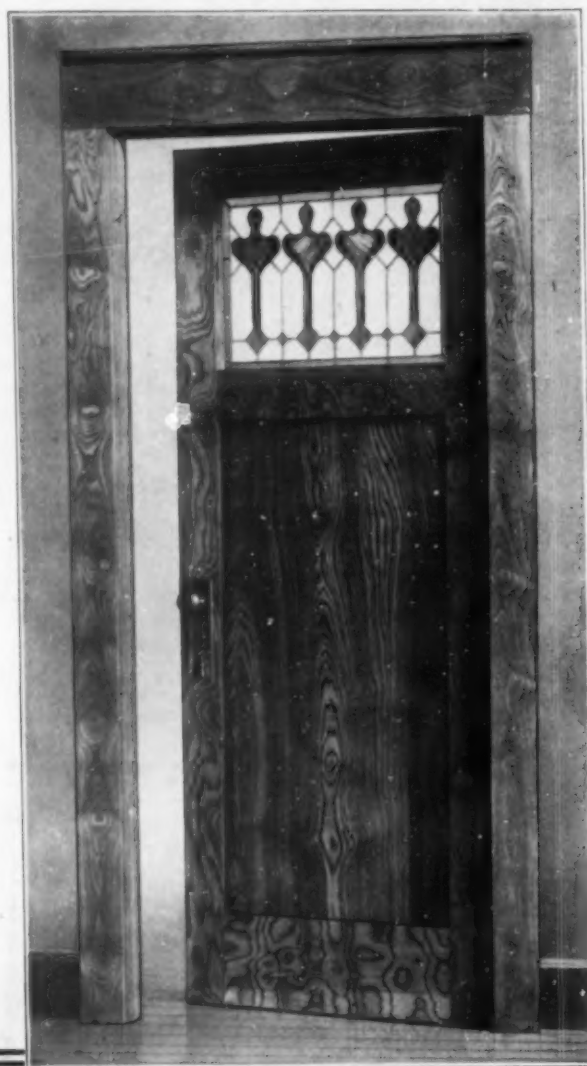


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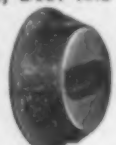
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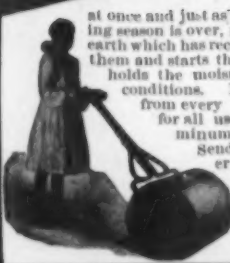
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shimmer through. Such qualities have to be taken carefully into account in painting in fireproof colors. The artist in porcelain should never concern himself with an absolutely realistic rendering of a subject, but only hold fast to its presentation in a general way, to its 'atmosphere,' as we would say. Indeed, there are few branches of craftsmanship which demand such complete knowledge of his medium from the craftsman as does porcelain."

New York Herald.

TOBACCO THE "NATIONAL FLOWER"

IF the great republic must have a flower, why not adopt the tobacco plant (*Nicotiana Tabacum*)? It is a native of this country and was first found in Virginia. There is nothing sectional or local about the plant, because to-day it is grown in most of the states from Florida and Louisiana to Connecticut and is now used in every nation on the globe, civilized and barbarian, if it is possible to obtain it. It is not commonly known that the tobacco plant bears a very pretty pink blossom which might come into the flower gardens but for its rank and disagreeable odor. The Indian corn, or maize, is another plant indigenous to the United States and was found in use as food by the Indians from Virginia to Massachusetts. But if we must have a flower that is esteemed as such without regard to any economic considerations of utilitarian qualities, why not adopt the laurel, *Kalmia latifolia*, mountain laurel or broad leaf laurel?

New Orleans Picayune.

THE SCHOOL GARDEN IDEA

THE school garden idea is steadily growing and in many of the large cities the work has succeeded beyond the expectations of even the most sanguine enthusiast. Last year 389,985 one cent packages of seed were sold in Cleveland to children living in all parts of the city, including those districts where beauty is almost unknown and yards and vacant lots are most unattractive, and as a result running vines are beginning to cover ugly fences and outhouses, common flowers as well as shrubs beautify the yards, and potted plants decorate porches and balconies.

In one small city the work began with stereopticon lectures, for which the children sold tickets. The proceeds were spent for flower seeds, plants and hardy bulbs, which were given to the children with the understanding that a flower show would be held in the fall. The entire town became interested in flower culture and the five thousand aster beds became one of the "sights" to show strangers, while the exhibit enlisted the interest and admiration of the surrounding country.—*The Home Magazine*.

SOUTH AFRICAN RUINS

IT would seem that, at some far distant date, a people more civilized than any of the present Kafir tribes had penetrated into the region we now call Mashonaland, and had maintained itself there for a considerable period. Remains of gold-workings are found in many parts of that country, and even as far as the southwestern part of Matabeleland—remains which show that mining must have been carried on, by primitive methods, no doubt, but still upon a scale larger than we can well deem within the capabilities of the Kafir tribes as we now see them. There are, moreover, in these regions, and usually not far from some old gold-working, pieces of ancient building, executed with a neatness and finish as well as with an attempt at artistic effect, which are entirely absent from the rough walls, sometimes of loose stones, sometimes plastered with mud, which the Kafirs build to-day. These old buildings are, with one exception, bits of wall inclosing forts or residences. They are constructed of small blocks of the granite of the country, carefully trimmed to be of one size, and are usually ornamented with a simple pattern, such as the so-called "herring-bone" pattern. The one exception is to be found in the ruins of Zimbabwe, in southern Mashonaland. Here a wall thirty feet high, and from six to twelve or fourteen feet thick, incloses a large elliptical space, filled with other buildings, some of which apparently were intended for the purposes of worship. There are no inscriptions of any kind, and few objects, except some rudely carved heads of birds, to supply any indication as to the ethnological affinities of the people who erected this building, or as to the nature of their



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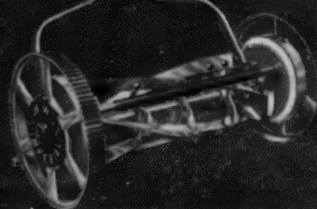
including some entirely new ones, among which is the wonderful new Rambler Rose, LADY GAY, also some beautiful new kinds sold exclusively by us. This book explains to those who have never tried to grow roses before—or who have failed growing them—how they can make success sure by using the Heller mature two and three year old bushes. It gives new ideas on rose culture—complete directions as to planting, watering and cultivation—as well as the location of rose beds—and directions for use of roses in landscape gardening.

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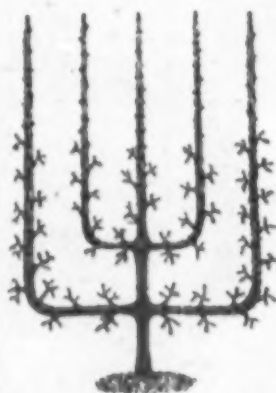
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worship. Such indications as we have, however, suggest that it was some form of nature worship, including the worship of the sun. We know from other sources (including the Egyptian monuments and the Old Testament) that there was from very early times a trade between the Red Sea and some part of East Africa; and as we know also that the worship of natural forces and the sun prevailed among the early Semites, the view that the builders of Zimbabwe were of Arab or some other Semitic stock, is at least highly plausible. Two things are quite clear to every one who examines the ruins, and compares them with the smaller fragments of ancient building already mentioned. Those who built Zimbabwe were a race much superior to the Bantu tribes, whose mud huts are now to be found not far from these still strong and solid walls; and those other remains scattered through the country were either the work of that same superior race, or, at any rate, were built in imitation of their style and under the influence they had left. But whether this race was driven out, or peaceably withdrew, or became by degrees absorbed and lost in the surrounding Bantu population, we have no data for conjecture. If they came from Arabia they must have come more than twelve centuries ago, before the days of Mohammed; for they were evidently not Mussulmans, and it is just as easy to suppose that they came in the days of Solomon, fifteen centuries earlier.—*"Impressions of South Africa,"* by James Bryce, M. P., in the Century.

A PIECE OF OLD LONDON

LOVERS of antiquity and romance were afforded an exceptional opportunity of indulging their weakness recently when the ancient crypt of St. John's Church, Clerkenwell, eight hundred years old, was thrown open to the public for a few hours.

The Priory and Parish Church of St. John's, Clerkenwell, with its fine crypt, is, with the exception of the ancient gateway on the opposite side of St. John's Square, all that now remains of the "Grand Priory of St. John's at Clerkenwell," the chief home in England of the Knights of St. John of Jerusalem, who, after the Templars, formed the greatest military monastic order of the Middle Ages.



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This Order of Knights Hospitallers came to Clerkenwell about the year 1100. Here they built their Priory, the church of which was consecrated by Heraclius of Jerusalem, on March 4, 1185. Until the time of Henry VIII the Prior of St. John's reigned here in great splendor, he ranking among his peers as the First Baron of England; but at the dissolution of the monasteries this grand establishment was utterly broken up, the property being seized by the King, and soon nothing was remaining but the choir of the old church, with the crypt beneath and the ancient principal gateway.

The next we learn of the church is that it was bought in 1721 by Simon Mitchell, who had built Red Lion Street, close by, and who restored and refitted the church with galleries, and afterwards sold it to the commissioners appointed under an act of Queen Anne for building fifty new churches in London.

It remained in its then condition until 1889, when the Rev. William Dawson, who was then rector, completely restored it, the architect being Mr. John Oldrid Scott. The chief work was the replacing of the old pews with the great handsome benches and choir-stalls and the restoration of the east windows—these had been the work of the Prior Docwra, about 1500—as they had become very ruinous, the tracery in the side windows having entirely disappeared. The church still contains many traces of the ancient work. The east and south walls are walls of the original church, and the bases of the columns can yet be seen between the seats.

The crypt, which recently has been cleared of a large quantity of human remains and accumulation of earth and debris, can now be seen in almost its original condition. It is, with the exception of the White Tower of London and the Confessor's work at Westminster, probably the earliest specimen of architectural work in London. Here may be seen the spot where lay the coffin of "Scratching Fanny," the well-known Cocklane Ghost of 1763.

Up to 1853 the crypt was used for burials, and in this manner the whole of the north aisle and south transept was filled with human remains. These, in the course of years, became most offensive and dangerous to health. In 1893 the Rev. T. W. Wood, rector, and the churchwardens obtained an Order in Council for their removal. After con-

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House and Garden

siderable difficulty and opposition the work was carried out, and the remains reverently re-interred in consecrated ground at Woking Cemetery. There were about three hundred and twenty-five bodies, which had been interred between the years 1738 and 1853. The great gateway across St. John's lane on the south side of the square, so well known as St. John's Gate, formed the principal entrance to the original Priory, and was built by Prior Docwra in 1504 upon the site of an earlier gate. In later years the east side became a tavern, and the west side was occupied by Edward Cave as a printing office. Here it was that he published the first number of the *Gentleman's Magazine* in 1731, and it continued to be issued from St. John's Gate for the next fifty years. Dr. Johnson, the great lexicographer, was a frequent visitor to Cave at the Gate. In the room over the arch it was that David Garrick made his debut as an actor.

In 1871 the Gate passed into the hands of Sir Edmund Lechmere, Bart, M. P., the Secretary General of the revived Order of the Knights of St. John, and it is now the property of the Order itself.—*Westminster Gazette*.

THE TEA-TABLE

By Esther Singleton, Author of *The Furniture of our Forefathers; French and English Furniture, etc.*

AFTERNOON tea was an established and fashionable custom in the American colonies at an early date. From 1730 to 1740, the newspapers were filled with sarcastic allusions to the intemperate habit of drinking tea; but the ladies of the period cared no more for these attacks than they did for the ridicule of their spreading hoops and enormous head-dresses.

One contributor to a New York paper, admitting that he was in the habit of seeking "a dish of tea with some one of my female acquaintance after the busy hours of the day are over," was surprised, when calling one afternoon upon a lady to find "a large company of agreeable women between the ages of fifteen and fifty." Another, speaking of the "ceremony of the tea-table," thought that men "ought to collect among themselves as much money as will buy a set of china, or, if they should be less extravagant, earthenware, such as cups, saucers,



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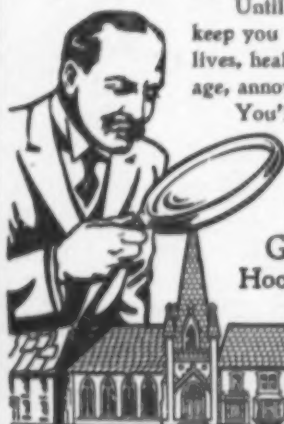
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slop basin, etc., proper for a modish tea-table, and allow a salary to any young lady who is thoroughly acquainted with its etiquette, to teach them the laws, rules, and customs, phrases and names of the tea utensils; on all which, by a close application, they may soon arrive to a great proficiency, which will certainly render them polite and agreeable to those whose favor they solicit."

Tea was so universally drunk that in rich houses a tea-table always set with the tea equipage, as the service was frequently called, stood in every room, including the bedrooms. Sometimes it was adorned with silver but more generally with china, and for those who could not afford the latter, with earthenware. Some, if not most, of the earthenware, however, was very fine; for it must be remembered that the English potteries were in the full tide of prosperity during the eighteenth century. Some of the tea-tables were set with Queen's ware, Lowestoft, Wedgwood, English Delft, Portobello ware, India China, Delft, and the decorated and painted ware from Liverpool, Chelsea, Worcester, and Battersea. The tea-pot often appeared in the form and colors of the cauliflower, made by those potters who especially prided themselves on their green glaze and cream colored body. The pineapple, also, served as a popular model for the tea-pot, and the lettuce for jugs and bowls. "Quilted china" was also in vogue. "Elegant sets of Dresden tea-table china" and "very handsome red china tea-pots, Wedgwood's" advertised in 1775 and 1778, show that the tea-table preserved its splendors even during the stormy days of the revolution. In the early part of the century, the tea-table was usually made of oak or walnut, and in later years the japanned, the India and the mahogany came into use, the latter in time driving everything else out of vogue. Sometimes the tea-table is mentioned in the inventories as tea-board and furniture, and is often appraised at an astonishingly high figure, which fact proves the value of the china or silver service used upon it.

As an example, a handsome India tea-table in a wealthy New England home is described in 1748 as set with china tea cups and saucers and five handle cups, a slop-basin and plate beneath, milk pot, tea-pot, and plate, and a boat for

House and Garden

spoons. There were silver spoons and silver tea-tongs, and the table and china, not including the silver, were worth no less than forty pounds (\$200!) The tea was kept in a shagreen tea-chest, which contained three silver canisters, two for tea and one for sugar. This handsome leather case and its contents was valued at a hundred pounds (\$500.)—*Vogue*.

SOME POINTS ON PEWTER VESSELS Time Lamps for Measuring the Night Hours Artistic Beakers, and other Utensils

THE Metropolitan Museum of Art," says the Bulletin of the Museum, "has recently acquired a collection of pewter, principally of Austrian, French, Flemish and German make of the seventeenth, eighteenth and nineteenth centuries. Of the 180 pieces domestic utensils predominate, with a few pieces made for ecclesiastical ceremonial.

"Pewter has been in general use in most countries of the Old World for at least two thousand years. It was the substitute for silver and was to be found upon the tables of the well-to-do-classes of the Middle Ages. Later it took the place of "treene"—wooden dishes, platters and bowls—in the homes of the peasantry, and it was in general use until superseded through the adoption of cheaper materials, china, earthenware and Britannia metal. Like silver, fine pewter oxidizes slowly, and unlike those of copper or brass, its oxides are harmless. Tin forms the greater part of pewter, the finest varieties, sometimes called "tin and temper," being simply hardened by a small portion of copper.

"Ordinary pewter is a mixture of tin and lead. The law of France restricts the percentage of the lead to 16.5, this mixture being claimed as proof against sour wine and vinegar. Britannia metal is really a pewter of good quality, containing tin, antimony and copper.

"Pewter was manufactured by casting and hammering, the use of the lathe being limited by the laws of the craft guilds. In early times the moulds for casting belonged to the guild and were loaned to the members. From the nature of the material the beauty of pewter depends chiefly upon its form or outline; it is too soft for the kinds of ornamentation produced by the chaser and engraver to be successfully used. Decoration by the latter method is



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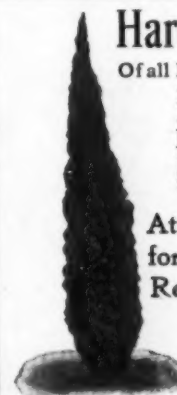
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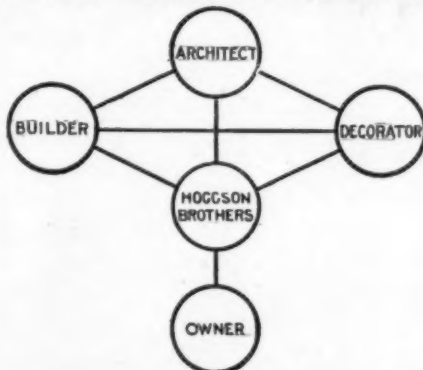
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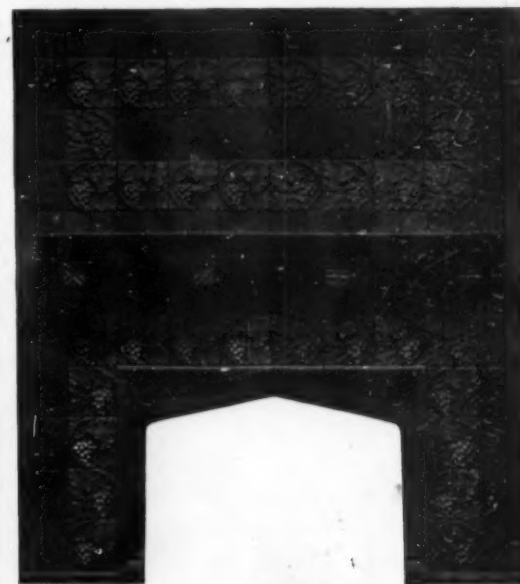
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usual, but it quickly shows signs of wear.

"The shapes of pewter vessels and their designs followed those of the silverware of the period. In some cases it is probable that the pewter objects were silversmiths' trial pieces executed in this cheaper material in order to judge of the effect of the design before it should be worked in the more costly material.

"In the present collection are several specimens of the so-called 'food bottles' or 'carriers,' octagonal, flat and round, with screw tops, and, in one case, a spout, probably for milk, spoons of various shapes (but no forks), ewers, tankards, flagons, jugs, porringers, *écuelles*, dishes, platters and chargers are all represented.

"The two time lamps with glass reservoirs and metal bands divided into numbered spaces show how time was measured during the night hours of the seventeenth century. Interesting also are the candlesticks, barber's bowl, cisterns—one wholly of lead—beakers, spoon stands, saltcellars, coffee urn and stand, coffee, tea and chocolate pots, pepper casters, salt boxes, etc. Church pewter is represented by a baptismal basin, cruets with tray, *bénitiers* for holding holy water, and alms basins; Jewish ceremonial, by seder dishes and a lamp.—*New York Herald*.

TURNER'S COTTAGE

Chelsea Home of Great Painter is "To be Let or Sold"

TURNER'S cottage in Cheyne walk is empty. It has come under the modernizing influence of the house agent, whose newly painted board in the front garden, bearing the legend "To Be Let or Sold," greets the eye.

The exterior has not changed much since Turner's day. The quaint little rail on the roof where he used to watch the sun rise still remains. An inscription above the doorway informs the visitor that Turner lived and died there. The cool way in which the great painter drove a bargain when taking a cottage is a reminder of the fact that the ways of landlords have not altered since his time.

The landlady demanded a reference and an agreement with Turner, and the story goes that he flourished a bunch of banknotes in her face, remarking that he would "buy the house all right." At

last she demanded his name. "What!" he exclaimed; "my name?" for he wished to keep it a secret. "Pray, what's your name?" "My name is Mrs. Booth." "Well, I am Mr. Booth" and as Mr. Booth, Puggy Booth, or the Admiral he was known among the neighbors.

The interior of the cottage has been slightly altered. There are two staircases, and some of the rooms are oak panelled. The old brick floor in the basement still remains intact, but in the kitchen and studio wood blocks have been put down. Since 1851, the year Turner died, the surroundings have become less picturesque. Huge chimney stacks loom on the other side of the river—eyesores that would have driven the great painter out of his home. Residential flats are slowly creeping along the embankment, and unless some of Turner's influential admirers come to the rescue the historic cottage will be swallowed up in the sea of bricks and mortar.

The window through which Turner is said to have watched the sun an hour before his death can just be seen above the trees in the tiny front garden. Of the painter's death Ruskin wrote:

"Cut off a great part from all society, at first by labor and at last by sickness, hunted to his grave by the malignities of critics and jealousies of hopeless rivalry, he died in the house of a stranger, one companion of his life, and one only sitting with him to the last. The window of his death chamber was turned toward the west, and the sun shone upon his face in its setting and rested there as he expired."

His last words were: "The sun is God." In 1845, when his health began to fail, he remarked to a friend: "A man may be weak in his old age, but you should not tell him so." Like many men of genius, Turner had the knack of getting out of bed at any time he had fixed upon the night before, and with a notebook in his hand he is said to have crawled up to the roof many a time to greet the morning sun.

While he lived in Cheyne walk he rose with the sun winter and summer, and nearly always watched it set.

A caretaker lived in the lower rooms of the cottage. Mr. Maxwell Balfour, the artist who last lived in the place, has left it for a sylvan retreat at Haslemere, Surrey.—*London Daily News*.

House and Garden

LONDON BRIDGE

It was over Seven Years in Building and
Cost \$10,000,000

ON August 1, 1831, London bridge, substantially the structure that we know, was opened in state by William IV. and Queen Adelaide. The opening was made the occasion of a great water pageant, the king and queen coming to the bridge by water in a resplendent royal barge. They lunched on the bridge itself in a special pavilion. The building of the bridge occupied more than seven years, the first pile being driven on March 15, 1824, and the first stone laid about a year later. The cost was almost £2,000,000. This bridge was built 180 yards farther west than the old London bridge, which had been in existence almost a thousand years.

It is believed that in early Roman times there was a bridge of boats over the Thames. This gave place to a strong narrow structure built by the Roman occupiers on wooden piles. The remains of this Roman bridge were discovered when the present bridge was built. The Roman bridge was burned in 1136, but was repaired. In 1167 the Norman London bridge was begun by Peter, rector of Colechurch, in the reign of King Henry II. It was not completed until 1209, a period of forty-two years. In 1282 there was a terrible fire on the bridge, both ends burning furiously, while 3,000 persons were caught between the two fires and either burned to death or drowned. In the fifteenth century there were houses on both sides of the bridge, just as there are on the Ponte Vecchio, in Florence, at the present time. In Tudor times the heads of political offenders were stuck over the gates of the bridge. One traveler has recorded the fact that he witnessed no fewer than 300 of these terrible trophies impaled at various parts of London bridge.

In the days of James I. the bridge had become the haunt of jewelers and other small merchants, as we see them on the old bridge over the Arno to-day. They succeeded the astrologers and fortune tellers who had settled there in Tudor days. The bridge suffered heavily in the great fire of London. In the eighteenth century all the old houses which stood upon it were removed for reasons of safety. Finally, the cost of the con-

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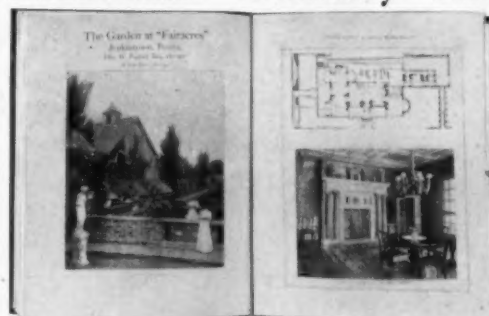
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tinuous repairs became so heavy that the bridge we now see was built and later on widened. For hundreds of years the traffic on the bridge has been so great that an old saw has it that no one can cross it without seeing a white horse.

—*Westminster Gazette.*

THE YOUTHFUL SAND SCULPTOR OF ATLANTIC CITY

A FEW months ago a young man, barely twenty-one, left his job in the factory of the little Pennsylvania town where he was born and started out into the world. "The red gods called." He wanted to see something.

One day he wandered into Atlantic City. Down on the beach of that famous resort were two boys of about his own age, who for several years have been modelling images in the sand by the edge of the board-walk. The gay throng that promenaded up and down threw nickels and dimes over the rail when the sand pictures pleased them.

The strange boy stood and watched. Then he went up to the end of the promenade, under the walk, where no one could see, and tried it himself.

One morning the pleasure seekers noticed that there was a new "sand artist" on the beach. Presently they saw that the new boy modelled boldly things that the other boys only attempted.

And then they were surprised to see that he never modelled any one thing twice. Every few days, when the sun, the waves, or the wind destroyed his carefully built structure an entirely new group would appear, each a little more difficult than the one made before.

One morning recently Ben Hur in his chariot lay stretched on the sand between the gorgeously gowned throng and the sea. It took the young artist just six hours to build the group, but his delight in his creation was spoiled because the fourth horse's head fell before the piece was finished and could not be replaced.

La Rue Yost, the "new boy" is an American. He declares his sole desire is to become a sculptor.

—*New York Herald.*

House and Garden

ONE OF THE "OLDEST HOUSES"

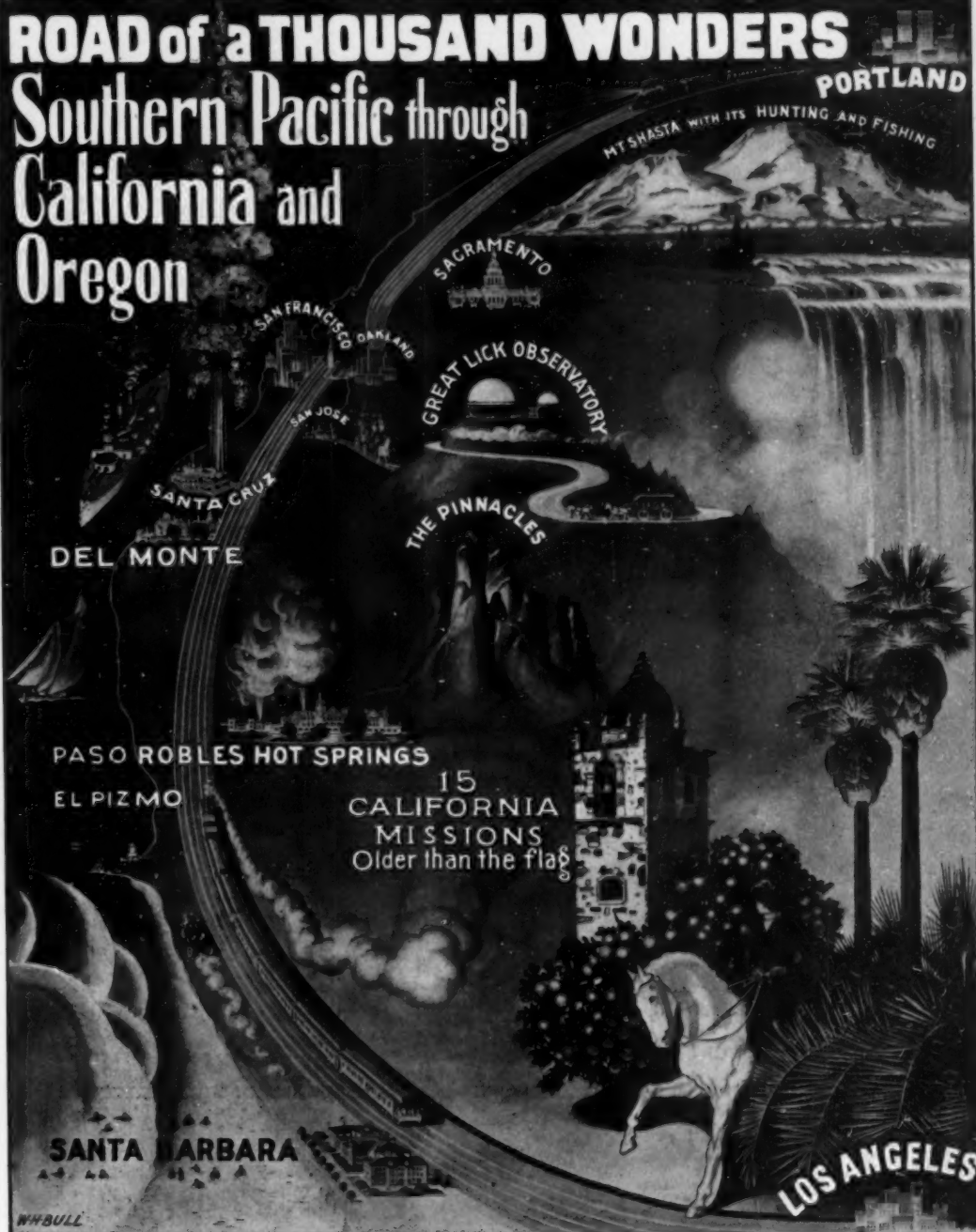
THE oldest house in the United States is, it is claimed, the house of Dr. Carver, of St. Augustine, Fla. In it he has surrounded himself with a collection of antiquities connected with the history of Florida and the Spanish, who once ruled it, that is of itself a veritable museum. The house was built in 1562, and was occupied by monks before St. Augustine was founded. In some places the wood has rotted away and has been renewed, but much of the old hand-hewn timbers and boards are still in fine preservation, and the walls and floors made of powdered shells, made into a plastic with sea-water and hardened with age, are still as firm as adamant. Some partitions in the house and several of the doors are the very parts taken from the cabin of a vessel found wrecked upon the shore when the house was built, and are of Spanish cedar. Dr. Carver's collection of curiosities contains relics connected with the first Spanish settlers that date back into Moorish history one thousand years ago.

And by way of proving that there is nothing new under the sun, the famous nickel-in-the-slot-machine has a progenitor in Dr. Carver's collection. It is a slot machine used in the fore part of the 19th century to deliver packages of tobacco by dropping an old-fashioned big copper cent in the slot.

—*The Collector*

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HOUSE AND GARDEN

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Yours very truly,

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