

THE EVENING TIMES, ST. JOHN, N. B.

# The Home Circle

## The Men's Corner.

BY PETER PRY SNEVLIN.

### Trade Talks. The Architect.

There is probably no other profession that has gathered such married dignity in this country within such a short time as that of the architect. Not that this profession has just been blessed with appreciation for the first time, for the ancient cities of Rome and Greece abound with examples of the noblest architecture and of the men who wrought ideal into cold marble.

As a corollary of the country's growth, its citizens must have new homes. As the country grows in culture, its citizens must demand something more than hybrid shacks inasmuch as this appreciation of architecture is now to be found in America better developed than in any country in the world. It follows that there is a growing field for the right kind of young architects—fellows with imagination, brain and artistic eye.

There are several ways of getting an opportunity for the young man—in fact in every large city opportunities are fairly forced upon the ambitious youth.

Many a young man who has had artistic perception, an eye for beauty and the brains to interpret it in its original form, is now frittering away his time as a half-starved and mediocre artist, when the same ability directed along architectural lines, would have brought him fame and fortune. The architect is like the doctor and the lawyer, he does not work for wages, but gets his return in a lump sum, either a fixed, a competitive price or five per cent of the total cost of construction. Still, a young architect will have an easier time establishing a clientele than the average physician or lawyer—and he usually can secure a position as draughtsman pending that happy event.

In many of the large cities there are night schools where a young man can glean knowledge of the first principles of architecture in preparation for a practical opportunity. In all of the technical schools that are springing up over the country, architecture is becoming a feature.

In many of the colleges devoted entirely to the liberal arts, this old-new profession is winning its way. Outside of national development, the glories of architecture have been rising and falling from time immemorial. Aside from the prehistoric colonial style developed in this country to some extent in pre-Revolutionary days, architecture in this country seldom lived up to the first syllable of its name—"art."

It is a sine qua non that the architect be a draughtsman and much of the beginner's time must be devoted to this branch.

To the young man who is an artist at heart but is without practical, no profession of greater dignity and promise can be more highly commended.

### Men Successful But Not Great

HENRY H. ROGERS.

When most people couple John D. Rockefeller with Standard Oil, they actually mean Henry H. Rogers, who stands for the present day genius and acquisitiveness of the oil trust. John D. has long abdicated in favor of Rogers, who is the actual head of that concern, the silent engineer of the most powerful money machine in the world, yet so oiled and so dextrous in his movements that the lime-light knows him as the Standard Oil man.

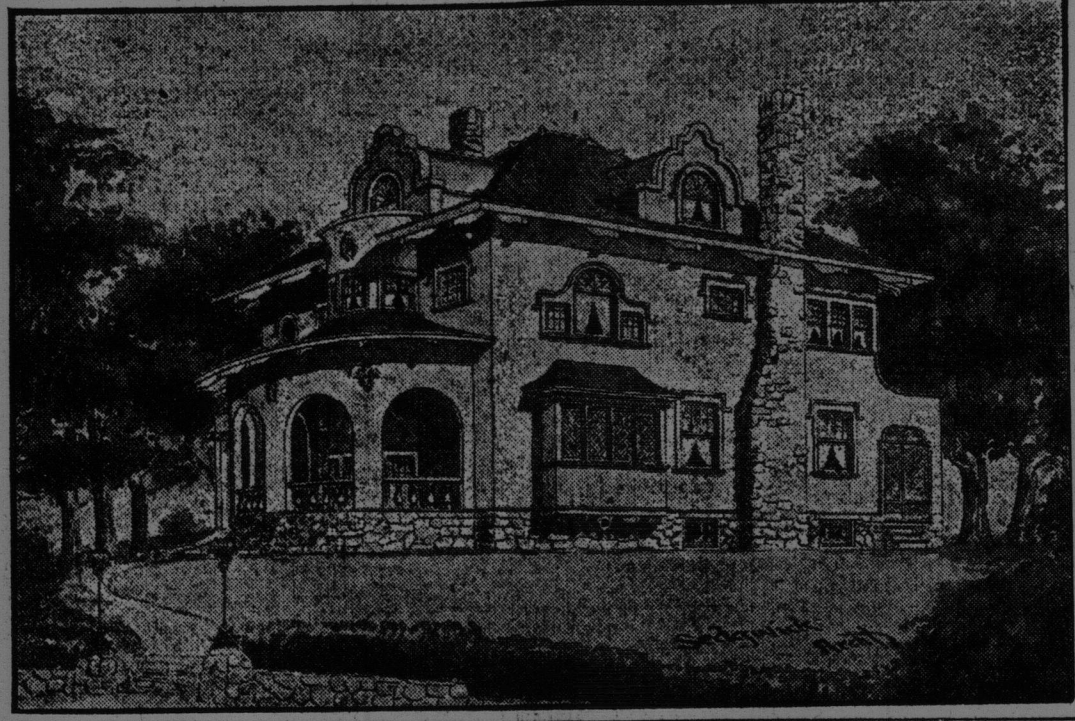
Rogers is about to figure more prominently in the world's news—unless the signs fail—as the organizer of what might be called the Standard Oil railroad—a chain of railroads that will stretch entirely across the continent and be the longest line in the world with the exception of the Trans-Siberian. It will be the last and decisive stand of Standard Oil.

Probably no man of equal stature in the financial world started more humbly, though, truth to tell, there is much competition among magnates in regard to their humble origins. He graduated at the age of sixteen from the village school at Fairhaven, a little New England village, and then peddled papers in the streets of New Bedford, as a stepping stone to a proud position behind the grocery counter and on the delivery wagon, which he held for five years at \$3 a week and board.

News of the Pennsylvania oil fields came filtering in and was retailed around the stove and cracker barrels. The proprietor of the village paint shop was told by a New York oil merchant to get him a sturdy New England youth. Rogers took his savings, made the journey to New York in 1859 and got the job. Six years later he entered the firm of his employer, Pratt & Co., embarking immediately on a career that is almost without a parallel in the romance of riches.

Rogers is a hard man—but his personality never intrudes directly on the outside world for he is always hedged in by an army of secretaries. He is sombre as a thundercloud, with eyes glaring from under his bushy white eyebrows. His figure is tall and athletic, with abnormally long arms, probably inherited from his father's side. He is the embodied spirit of silence and secrecy, and in age is rapidly approaching the seventies.

His philanthropy has been confined to his boyhood home, Fairhaven, except in the case of Mark Twain, in which he is "unbent," to the surprise of all his intimates. When Mark Twain awoke one morning twelve years ago, following the failure of his publishing house, he faced



## Investing Your Savings.

"Industrial Investments."

\$100,000 of debt. Then Rogers came to his aid, acting as trustee and breaking an iron clasp of his career.

At Twain paid off the indebtedness with money obtained by lecturing, Rogers carefully invested the money in stocks, in such a profitable way as not only to allow the great American humorist to pay off his debts, but to store up a splendid surplus for his declining years. Rogers' fortune is estimated at \$85,000,000, and his favorite recreation is yachting. It is seldom he grows epigrammatic but here is his defence for the unending accumulation of wealth.

"The richer a man gets, the less he knows about what he has—unless he keeps at work to protect it."

### Peter Pry's Philosophy

All the fossils are not in museums. A great mind—the man who minds his own business.

The man who expects but little, usually gets his wish.

The fool and his hair are soon parted—in the middle.

The world is full of blood money, but few mind the stains.

The rolling stone gathers no moss, but it gets beautifully polished.

Of course, everyone sympathizes with the "under dog," but no one butts in to save him from being bitten.

The man who is always "looking at the clock," at any rate, is not late at appointments.

While the Patent Office is a very profitable department with Uncle Sam, being in fact one of the very few Federal departments that pay a profit, it is an exceedingly more profitable institution for the patent attorneys who cluster like flies around it in Washington or maintain offices in other cities for the securing of patents. This is so it should be and there can be no criticism for the high class men who honestly seek to foster the genius of their bad clients and turn it into profitable channels.

But, as in every other sphere, there is a set of conscienceless vampires who are not only luring hard-earned money away from brilliant men—for it happens that most inventions are evolved by those who can ill afford to have them patented—but also sometimes halting them on the threshold of a bright future. Prospective of these concerns base their lure on the very reasonable and well known fact that there are fortunes in the smallest of inventions, and they therefore set young men to work on fields that are overcrowded.

The inventor, however, ridiculous his device, who falls into the hands of these blackleg attorneys, instead of getting a straightforward opinion on the prima facie looks of his device, is "polled" along for investigation, blue prints, advertisements and fees until his pocketbook is flattened and his heart is sore.

There is a second phase to the inven-

tion, granted that it is plausible enough in character to be placed on the market. The happy inventor may see with joy it develop into an "industrial" under the manipulation of a shrewd coarser of promoters. Then his brain-child becomes a lure for the savings of the general public by the cry, like to Colonel Sellers' "there's millions in it."

It is easy for the general run of small investors to catch the enthusiasm of the inventor, aided by the plausible prospectus of the promoters. At the present time, thousands, ay, hundreds of thousands of small investors, are investing their savings in "something better than the Westinghouse airbrake," "an invention rivaling Bell Telephone stock," etc., ad nauseam.

Let these investors realize that they are capitalizing a theory. Investigation, cold and searching, will prove that few of these inventions have ever had a practical test and are, accordingly, very problematical as money-makers.

It is plain that if they could win out brilliantly in a practical test, there would be small opportunity for the small investor to get in "on the ground floor."

The foregoing is no attack on American inventors for their horizon is without limits, but on the class of ludicrous lures that are falsely labelled "industrial investments" and hardly ever get farther than the inventor's model and the promoter's bank account.

## A House in the "Spanish Mission" Style

DESIGNED BY

Chas. S. Sedgwick, Architect, Minneapolis, Minn.

The house that we are illustrating in this week's issue is something after the old "Spanish Mission" style that is seen so much in Southern California and Mexico, much of which we read of in books like "Ramona," the old monasteries date back several hundred years. There is a quaint, foreign air to them that lends much of interest together with the history connected with them in the early days of this continent. It is especially adapted to the use of cement. In the case of the old type of building built by the Spanish in early times, the walls are constructed of brick and cement or of adobe and cement on the outside. With our progressive American ways, we are building with frame construction, sheathed on the outside, covered with metal lath and cement, this being the most economical method of using cement. A better way is to veneer the outside of frame with common brick and cement on the brick and a still better way, being to build a solid brick wall and cement on same. The striking features of this design are its low walls, wide projected eaves, its low roof with coped eaves and the stone chimneys carried up on the outside.

The height of stories are 9 feet and 8 feet. The general size of the house is 38 feet in width by 48 feet in depth. Across the main front is a large reception hall with the main staircase extended frontward into a semi-circular bay, around which is a broad semi-circular piazza, the main steps leading up to the same at one side and the vestibule entrance being at the side of staircase. Opening at the left of the reception hall is a convenient den or smoking room and on the right is a recessed alcove with seat and projected basement window with seat. Opening from

the reception hall is a large living room 14x22 ft. and at the left a dining room 12x12 ft. 6 in. There is a convenient kitchen with large butler's pantry, store room and rear entrance and rear stairs leading from the basement to the third story. In the center of the living room is a broad open fire-place and at the rear of living room is a large screened porch with long French windows opening on to the same. At the left hand side of the house is a porte cochere entrance.

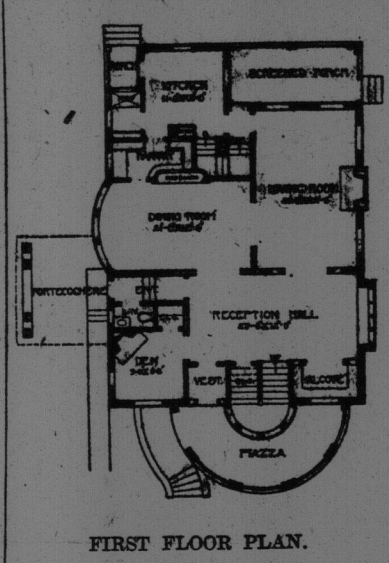
In the second story are four principal chambers, each one provided with a large closet and a small servant's chamber in the rear and ample bathroom and linen closet. The third story is finished in one large amusement hall and two rooms for servants.

The roofs should be covered with Spanish tiles or where strict economy is necessary, they may be covered with cedar shingles, stained red, which seems most appropriate for this style of house.

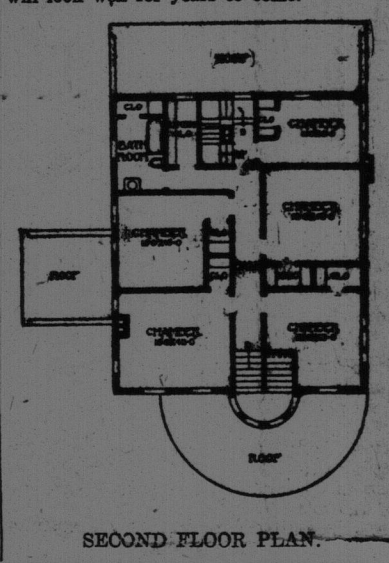
The finish of the interior is in hard wood in the first story and the second story in soft wood and painted or enameled, the floors throughout of hard wood and good basement under the entire house.

The estimated cost of this house with frame construction, cemented on the outside, exclusive of heating and plumbing is \$7000.

The cement on the exterior may be colored a dark green in which case, all the outside trimmings, cornices, brackets, window frames, eaves, etc., would look best painted white, which taken together with the red roof, would make a very beautiful combination. The general style and character of this house will wear well and will look well for years to come.



FIRST FLOOR PLAN.



SECOND FLOOR PLAN.

## How to Hang Pictures.

BY BEATRICE CAREY.

While the average householder may admit, under pressure, that a professional decorator is necessary for the proper interior decoration of the house, a very few will acknowledge that they do not know how to hang pictures. The result is that one is often confronted with pictures arranged on a wall in steps, beginning up high near one corner, and ascending to about three feet from the floor, leaving a gaping-off place there, or else arranged to suggest geometrical designs of some sort.

If a decorator can be afforded, put the pictures in his hands, and leave the rest of it to him. Do not attempt to do it yourself, for a picture badly placed on a wall may throw the entire decorative scheme of the room out of line, and what would otherwise have been a success converted into a rank failure.

However, if a skilled decorator is out of reach of your purse, and you have to do this work for yourself, there are several important considerations to be borne in mind. Firstly, there is the selection of the pictures. If they have already been collected, it should be a sort of weed-out process. Be sure the pictures which are hickory, though they may possess undeniable artistic merit, still it is better to choose those which are not seen on every side.

As to the frames, great care should be taken to have these harmonize with the

decorative spirit of the room in which they are to be hung. Having chosen your pictures and decided in which room they are to go, the next thing to be considered is where they are to be hung. Leaving aside such natural obstacles as doors and windows, there are probably but two walls on which the pictures can be hung to advantage, on account of the distribution of light.

Don't crowd the pictures. It is much better to have only a few pictures well hung, than to have the wall covered with them and forcing their discomfort upon you the moment the room is entered. Neither should the pictures be thrown out at an angle from the wall. They should be hung perfectly flat against the wall, quite an easy matter if a little care is exercised.

If the pictures to be hung are heavy, a wooden molding will be necessary, placed just below the cornice, or just below the frieze, if one is used. Two wires should be used instead of one. However, these wires should not be allowed to show, except where it is impossible to hang the picture to a nail. An ordinary nail driven into the wall can be made to support a great weight. If the wire is stretched tightly across the back of the picture, long, unsightly wires running up to the molding detract greatly from the aspect of the room.

BEATRICE CAREY.

## Table and Bureau Covers.

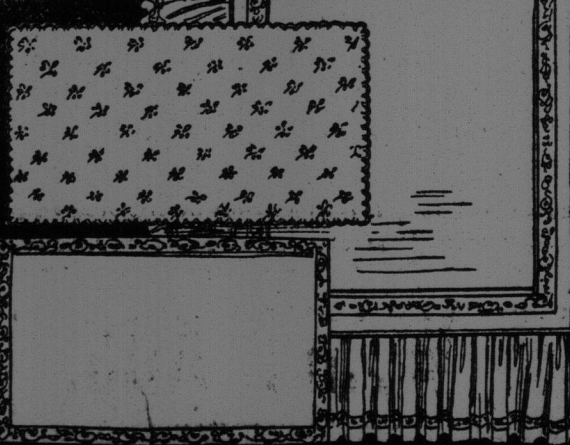
Very pretty and inexpensive bureau covers and table covers can be made of cream-colored, unbleached muslin; white pique in the figured sort which has tiny Dresden flowers makes an attractive cover also, buttonholed in pink or blue wash cotton. The buttonholed pique covers are quite new, and are generally colored to match the tones of the room.

The muslin covers are made with a two-inch border of cretonne, in flower patterns. A pincushion to match is made with a muslin top and edged with a little ruffle of the cretonne, and tied with bows of ribbon.

Denim, satine, or heavy art ticking are used for some very handsome table covers and pillows for the summer furnishings. One table cover recently seen was made of pink satine and was made square, a yard and a quarter on each edge. An eight inch border of white cotton taf-

feta ran around the edge, the design being so cut that it resembled a wreath of flowers with their foliage encircling the cover. The corners were mitered, the edge of the border being finished by a three-inch hem and the border held down by wide buttonholing with the stitches cut eighth of an inch apart, done in rope silk. The bed cover shown in the sketch was intended for the brass bedsteads so universally used in furnishing the summer cottage. These hangings are very charming and effective and not at all hard to make. The one pictured was of heavy white cotton with a two-inch cretonne band in a dainty flower vine design. A roll bolster is the accepted arrangement at the head, each set including a separate piece for its covering. Fitted in this way, the brass bed is correct according to the vogue, though square and baby pillows are often added.

BEATRICE CAREY.



## Gowns and Wraps for Midsummer Wear.

BY DOROTHY DALE.

The charming little mantles worn with gowns, and that complete the costume to match, are very much in vogue this summer. As dressy lingerie waists are made rather formally this season, they give an especial charm to these lovely mantles when they are put aside.

One particularly attractive louisiane silk costume in this style recently seen was of a soft gray figured in white. The skirt was trimmed with three inset pipings of white satin in a line group which crossed the skirt like a band, a few inches above the bottom. The chic mantel matched the skirt and was draped in to the figure over a closely fitting foundation of white silk marceline. The drapery crossed in front leaving a 'V' shape filled in by the lace and lawn of the lingerie blouse. The back was finished with the same crossed drapery, which formed the sleeves, the drapery being drawn closely to the belt at the crossing.

A gown intended for summer evening wear was made of embroidered Swiss, with groups of tucks upon the skirt in graduated rows. Counting from the top down, two ruffles of the embroidered Swiss trim the second and third rows, the lower ruffle being wider than the one

above it. The bodice was trimmed both back and front with embroidered ruffles to match, a touch of velvet being given by brettelette of the gown material, prettily shaped and trimmed on each edge with tuck, and lined with rose-pink silk. The short sleeves of the Swiss showed the same ruffles as the bodice, the lace of the blouse being in place. When worn in the evening, a pink mousseline scarf completes the costume.

The large plaid shows three very attractive frocks—the model sketched at the right of the plate being in the original of soft French mull in white, with insertion of Valenciennes lace and inset bands of lavender mull. The way the lace is used in both the bodice and skirt is particularly effective, and the same model would be charming in various color schemes. White in combination with yellow, pink, pale blue, or green—or pale pink or a delicate shade of blue—with exact matching bands in a deeper shade of the same color.

The middle figure shows a chic little frock of pale blue mull, with bands of black taffeta and a little applied em-

broidery in pale blue, black, or white. The reverse view of the gown shown was sketched from a frock almost a duplicate of the mull with the taffeta bands except that in this gown the taffeta was replaced by bands of pale colored lawn, and lace was also used. The original frock was white, with a rather large blue dot, the bands being of plain blue.

The long handled parasol shown in the plate is one of the newest models and is a very convenient type for the summer traveler, as the long stick unscissors and bends over, so that the parasol may readily be packed in a trunk.

DOROTHY DALE.

## The Care of Linen.

BY BEATRICE CAREY.

Few people know how to take care of well-laundered linen. If ironed dry, it becomes fuzzy. It pays to take plenty of time and care in doing the linen up. There is a gloss and sheen to properly laundered linen that is unobtainable. To prevent linen from turning yellow when packed away, it should be rough-dried in the sun, absolutely no starch in it, and should be folded, not ironed. It may be kept for years in this condition, and not show any signs of age.

The lots of fresh, clean water, pure white soap, plenty of air and sunbath, and avoid starch, and the linens will always look well and last long.

BEATRICE CAREY.

If the books in the bathroom, kitchen and pantry are dipped in enamel paint there will be no trouble from iron rust.



## Summer Dishes.

Pressed Chicken—Cover a young fowl, cut in joints, with boiling water, and let simmer until tender, together with a few slices of carrot, half an onion, and a stalk of celery. Remove the skin and bones, and return them with the broth to the fire, and let simmer until reduced to about one cup; strain and set aside. When the flesh is nearly cold, cut into tiny cubes, or chop fine; remove the fat from the broth, reheat, and stir the chicken into it, adding salt and pepper and other seasoning as desired. Decorate a mold with slices of hard-boiled egg; in this pack the hot chicken, cover with a but-tered paper bearing a weight, and let stand until cold and set. Serve, sliced thin, with salad.

Stewed Fowl With Rice and Mushrooms.—Truss a fowl for boiling, rub with the cut side of a lemon and lay on slices of salt pork or bacon and steam with an onion and two or three stalks of celery until tender—three hours or longer. Have ready a mound of boiled rice, seasoned with butter and salt, and dispose the fowl upon the rice. Arrange mushrooms cooked in the usual manner about the rice. Serve with the strained chicken liquor, thickened with flour and enriched with two egg yolks, beaten with a half