

# EXPERIENCES AFLOAT

The Funny Things One Sees  
in  
Smiling Round the World

By  
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To one accustomed only to Atlantic travel the element of novelty begins at once on a Pacific steamer. Instead of smug English stewards, neat Chinamen in spotless linen gowns of blue, long eves, immaculate white stockings, and the broadest of smiles, fly nimbly about carrying baggage or waiting on passengers with most cheerful disparity.

The Chinese stewards interested us exceedingly, and when, directly after sailing from San Francisco, we descended to luncheon, we saw them in a new way. The long tables in the saloon were laid out invitingly with massive silver and piles of fruit, around which the neat boys whisked, making an attractive picture. Here we received our first introduction to the far-famed "pidgin English," which we had previously conceived to be very largely a figment of the story-teller's brain. It was to be later impressed upon us how universal the use of it is, from San Francisco right through to Ceylon, wherever the Chinese coolie lives and moves and has his being.

In the dining saloon the boys wore long gowns of blue linen, shiny with starch, high cuffs over their sleeves, and each smooth and jetty cue finished at the end with a silk tassel, neatly tucked through a little strap at the side of the gown. This is to keep it from slipping over the shoulder when stooping over the tables.

When at hard or outdoor work, a Chinaman will twist his cue up like a woman, but never in the house, as it is a disrespectful act to appear before a superior with the cue bound up. Foreigners in many cases do not know this, and the Chinaman, who instinctively hates all foreigners, will often resort to this method of insulting them, taking a deal of comfort out of it, even though the foreigner may be in blissful ignorance of the intended disrespect.

Some of the dining-saloon boys had been in the service long enough to speak and understand English very well; with others it was necessary to resort to the "pidgin" dialect which is a ridiculous hybrid of English, broken, or rather mangled, English, and a few stray Chinese words.

It was my luck to draw a waiter who was particularly shy on straight English, and when I asked for a nice piece of rare roast beef, and vegetables such as my wife had, his face remained as blank as a newly white-washed barn door. Seeing my perplexity, a kind neighbor taught me what to say, and, though feeling rather silly, I repeated: "Boy, you ketchee me number one piece roast beef, no too well done, and vegetables allee same lady have got." His face beamed with intelligence, and my order was executed with neatness and dispatch.

I subsequently discovered that if a chair was desired from the upper



My Order Was Executed with Neatness and Dispatch.

deck an order in plain English would not be understood. But say to him, "Boy, you go topside, ketchee my one piece chair, bring to me." He will depart cheerfully, knowing just what you mean.

"Pidgin" is the Chinese word for "business," and a great many years ago this motley means of communication was evolved, piece by piece, as a medium through which the English-speaking traders carried on business with the Chinese. Despite the fact that numbers of Chinese, especially the merchants, speak excellent English, this absurd polyglot has held its own, and it is a benighted Chinaman, indeed, who cannot conjure up a few lame phrases. It is a means of communication, even among Chinamen, so it is said; for the different provinces of that country differ in dialect as so many countries, but with a little of the universal "pidgin" they make themselves understood.

During our entire trip across the Pacific we were never off an almost

even keel. It was so different from my first ocean trip, which was across the Atlantic. I'll never forget that. I hadn't been feeling well, and was told that the sea voyage would make another man of me. Imagine making another man of me, when there was hardly enough material for one!

Well, the minute the ship left the dock I felt better. I threw out my chest—and a lot of other things I didn't need—and prepared to enjoy life.

By the time we got to Sandy Hook the ship was having St. Vitus dance, and most of the passengers decided to go below to unpack. I started to find my stateroom, and I think I butted into every one there was. I was finally hurled into one just as the occupant, a lady, was climbing into the upper berth. She said, "Sir!" Then the ship went the other way, and I was never so completely sat on by a lady in my life!

At last I found my own stateroom, which was a locker with a couple of shelves in it.

The ship now seemed to stand on her nose and wag her tail in the air; I deliberated whether I should close the port hole and go to my berth, or close my berth and go to the port hole. On the fourth day I began to take notice of things, and crawled out on deck just as the ship was doing a buck and wing. I was shot from one end of the ship to the other, finishing with a head-on collision with a fat man's stomach. He was mad because I butted in on his breakfast. I apologized for the intrusion, and crawled into a steamer chair.

It was so rough they had a fence built round the table to keep the



Arrival at Honolulu.

dishes on. I was pursuing a piece of bread when the ship did a "figure eight" and the lady opposite got my bread and I got her fish. For the rest of the meal we fed each other.

The day it was roughest the passengers asked me to get up a concert. There was a prima donna on board who was having her voice cultivated in Paris. I supposed she was going over to get it, for she certainly didn't have it with her. She consented to take part in the concert, and chose a fitting selection for a rough night—"Rocked in the Cradle of the Deep." Just as she started in to sing the ship side-stepped and threw her under the table. A friend of mine was accompanying her on the piano, so, of course, he had to follow her. I said: "For heaven's sake, is this a concert or a knockabout act?" The prima donna thought she was down for a solo—but she was down for an hour.

On the Pacific there were no such experiences for us. And it is such a great, big, lonesome ocean—only once in all the 18 days did we see a ship, a big, full-rigged ship with all sails set—but seeming to stand perfectly still, utterly becalmed, a painted ship upon a painted ocean.

Captain Porter was a delightful raconteur and entertained us on several occasions with stories of his sojourn in the frigid zone. His tales of Esquimaux dainties, especially a duck soup, where the bird is put in for cooking not only undressed but unplucked, made us glad there were no Esquimaux cooks on board.

The evening before our expected arrival at Honolulu the chief topics of conversation were the principal sights of the town, and the best methods of seeing them.

Every one retired with the keenest anticipations, for even six days on the water create a longing to see land, proving that man, though he go down to the sea in ships, is beyond question a land animal.

Most of us were up betimes and were rewarded by the sight of a dark, low-lying island on our port bow. This is Molokai, the leper island and the scene of Father Damien's heroic life and death. This Belgian missionary priest, who started life a simple unlettered peasant, so lived and worked and died that his name will ever be one of those who need no hall of fame to make their memory immortal. His will go ringing down the halls of time as one that loved his fellow men.

Ahead, another island, with high, rocky promontory, stood out now quite plainly. As we came nearer we could distinguish fleets of little fishing boats, their white sails dotting the blue water like flocks of birds. A snowy sickle of sand outlined the black and beetling cliff, and around it came the little "Alameda," rolling and plunging in a swell that did not even disturb the stately calm of our giants.

It was noon before we really warped to the wharf, alongside of which was a United States naval training ship, whose band welcomed us, accompanied by the shouts of the white-clad boys.

# FORECAST OF SPRING



One of the advanced spring models which will be worn as much as the shirt-waist costume for everyday wear is the jumper dress with the princess panel at the front and back. The one illustrated is developed in green and gray plaid messaline, trimmed with green velvet ribbon. The side portions are all-over lace over a lining of gray silk. The yoke gimp is of gray silk, with the sleeves and yoke portion of the all-over lace matching that on the waist. If desired the dress may be made all of one material, with the gimp of silk in contrasting shade. It is a particularly good pattern for any of the figured foulards or challis, striped or plain mohairs, or rajah silks, and will also make up well in any of the silk ginghams or cotton voiles for early summer wear.

## DESIGNED FOR SLIM FIGURES.

New Modes Something of a Despair for the Stout Woman.

There will certainly be ample employment for folk who doctor figures if the present tendencies of fashion persist. Hips are hopelessly out of fashion.

The fat woman is in a very bad case indeed, from the point of view of the fashion autocrat. She simply cannot look well in the latest frocks. Reduce, mesdames; reduce. If your skirts must cling they give an impression of supple slenderness. The new skirt or the new close princess looks distressingly objectionable upon the woman of tightly laced waist and big hips—is but a caricature of itself.

The cutaway coat of medium or extreme length is an absurdity upon a wearer who has not a well-rounded bust and slender hips. The closely draped sleeves and long sleeves which are more and more in evidence so reduce the width of the shoulder and torso that wide hips throw the silhouette out of all graceful proportion. Yes, unquestionably we must wrestle with our figures unless we are content not to be chic or unless some freak of fashion turns the course of the current.

## BLUE CHIFFON VOILE.



This attractive afternoon gown is made of Copenhagen blue chiffon voile and the skirt tucked over the hips and across front has an overskirt effect near bottom. The kimono bodice crosses in surplice fashion, each side, as well as sleeves, finished with a wide band of self-tone satin, bordering which are cream lace motifs, run with gold thread. An embroidered net matching the motifs in color fills in the V neck and blue dotted chiffon frills serve as a finish to the short sleeves.

## IDEA FOR TABLE DECORATION.

Floral Harmony Adds Greatly to the General Effect.

When one is using a special flower for the decoration of the table at a formal luncheon or dinner it is artistic to have the same flowers used as a garnish for as many of the dishes as possible.

Thus, if one has daisies and ferns in the center of the table, have the lamp shades of green paper, cut in narrow frond-like pieces to represent ferns. Serve the oysters in their shells with a wreath of ferns around the outside and a lemon nestling in a bed of daisies in the center.

Twine the stems of sherbet glasses in maidenhair, if it can be done just before sending to the table, otherwise it will be too wilted.

If you have grape fruit served in glasses have them standing in a wreath of daisies, with ferns on the stems. Or, if the half fruit is served, let the edge of the plate be wreathed with a mixed wreath of ferns and daisies.

The ices should be molded in the form of daisies, if you care to go to the expense, and should have a touch of pistache in them to represent the green.

If you do not use molded ices, then they will look well served in boxes in the form of paper daisies or covered with real ferns.

The place cards can be a painted bunch of the flowers, cut out so they can be slipped on the top of the goblet.

The candy and small cakes should be green and white, and if the dinner is elaborate enough to give souvenirs you might have the floral centerpieces arranged in separate bunches of daisies and ferns that can be given to each guest in the drawing room before she leaves.

## A Tight Collar.

There is nothing which gives greater discomfort than a tight collar and one frequently finds a new linen one a trifle small after it is laundered. Small white rings can be sewed on the back and ribbon run through them and tied, making a neat finish, or ribbons can be sewed on the ends of the collar and tied. Four eyelets worked in the ends of the collar and threaded with ribbon will make a neat finish.

## Veil Hints.

Throw your veils away in time, if they are cheap ones. Don't wear them after they have got so streaked with dust that they spoil the complexion. If they are of the costly kind, dip them in an odorless cleaning fluid. Shake out vigorously and put to dry on the bed or ironing board, stretching and pinning down the corners to countenance or covering.

# MAKE A COLD FRAME AND THEN USE IT RIGHT

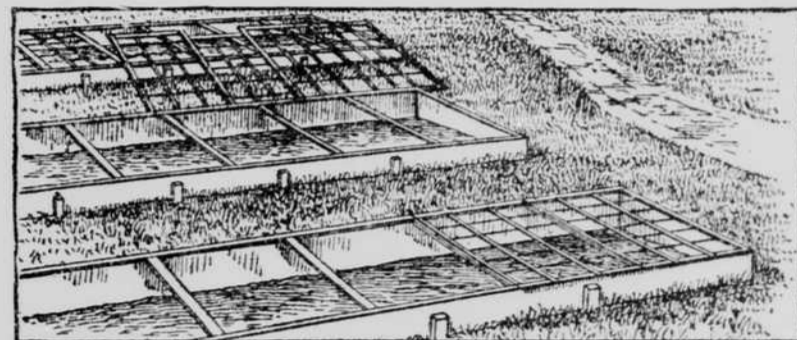
Prof. H. Harold Hume Gives Timely Advice Concerning This Adjunct of the Early Garden.

In the south cold frames are in use all winter. The principal winter crops grown are lettuce, radishes, beets, cauliflower and occasionally cabbage, while these crops are commonly followed in spring by cucumbers, cantaloupes and sometimes Irish potatoes. The frames are easily made. Rough inch lumber, heart pine is best in the south, and hemlock in the north, and 2x4 or 2x3-inch scantling are all that is required. For the double frames, strips three inches wide and three-fourths or one-half inch thick, long enough to extend across the frame, should be provided for rafters. The back or north side of the single frame should be 12 or 15 inches high, while the front should slope down to eight inches. In southern practice, where canvas covers are used, the back should be 2½ feet and all cracks should be well covered with building

piece of thick woodland should be close at the back of them.

The soil in the frames should be thoroughly prepared, rich and pulverized thoroughly. An abundance of well-sorted stable manure should be used. If thoroughly decomposed, at the rate of 75 or 100 tons an acre is not excessive, unless the soil is already very rich. Whether glass or canvas is used as a covering, great attention must be given to water and ventilation. The land should be well drained, that no water will stand, or the soil become water logged; that is one side of the question, but in addition, the plants should be carefully watered from time to time to provide sufficient for their needs.

If the coverings are kept down too constantly, the growth of the plants will be weak and spindling and such diseases as damping off, Botrytis and



Cold Frame for Northern Conditions.

The cold frame, here shown, is the sort generally found in the central and northern states. This type, says Orange Judd Farmer, is used quite extensively in Michigan, Ohio and Wisconsin. The plan of construction is here shown. Such a series of frames on a southern slope is convenient and profitable. The cross strips, when such are used, should be made of a 3-inch horizontal and a 1½-inch vertical strip of 1-in. lumber nailed together. This forms an inverted T, with the vertical piece projecting 1 inch at each end, resting on the front and back of the bed, thus forming supports and guides for the sash.

paper, held in place by laths tacked over it.

The best treatment for the posts used in construction that we know of, is to dip them in kerosene over night. This will preserve them indefinitely. Drive the posts into the ground 18 inches and let them extend upward to the top of the boards, putting a post at the union of each pair of boards and nailing them to it. All ends and rafters may be made so that they can be quickly removed, so that the frames can be plowed and the ground prepared with a mule. The sides of the double frames are best made one foot high, with the ends sloping upward to 2½ feet. Down the center of the frame, a row of 2x4-inch posts 2½ feet above ground are set eight feet apart. Over each of these a rafter is bent and fastened to the sides of the frames.

For cold frames in the north, glass is the only covering to be thought of. By all means, put the frames up facing the south or southeast and to afford the protection against the north and northwest winds, cold the country over, a high wall, a thick hedge, or a

drop will work havoc with them. Careful attention to watering, ventilation and keeping the surface of the ground stirred are the genuine secrets of controlling these pests. Watch the temperature, do not let it rise too high, lower it by raising the sash or draping back the covers. The canvas covers should be drawn back a portion of every day when the temperature is not too low and at other times the ends may be raised, to allow the air to circulate under them.

The upper end of glass sash may be held down with a hook and staple, a hook being placed on the back of the frame at the center of each sash with the staple in the end of the sash. Canvas covers are best held down by nailing along the center to a board run lengthwise on the center of the rafters, in the case of double coverings, or along the back in the case of single ones and by placing marbles or small pebbles in the cloth and tying about these every four or five feet, along the ends and sides, slipping the looped ends of the twine used in tying them over nails driven into the ends and sides of the frame.

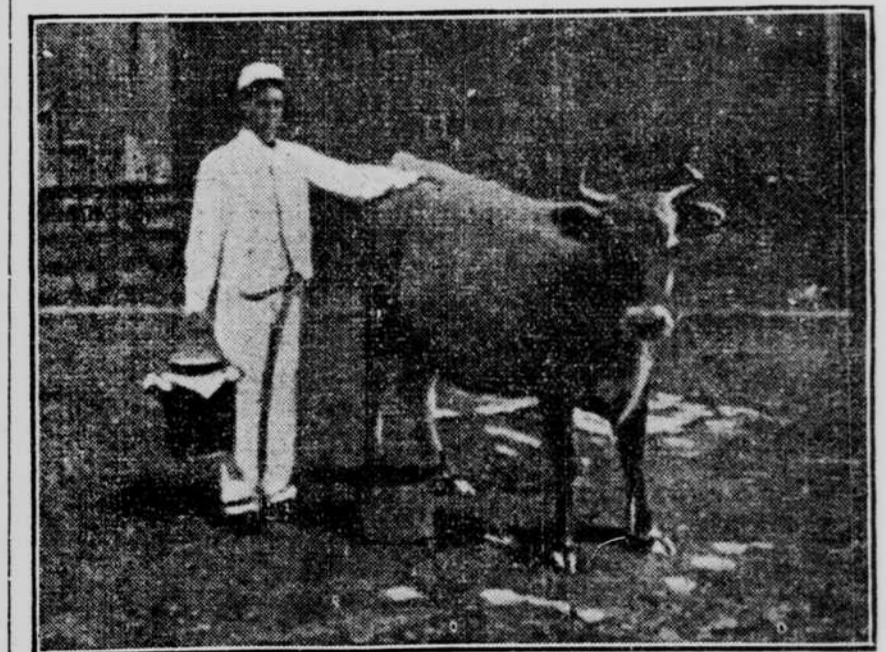
# The Production of Sanitary Milk

A clean, well-drained barnyard is an essential factor in the production of sanitary milk, for where cows are obliged to wade in mire and filth, it is easy to foretell what the quality of the milk will be. In order to secure a good barnyard, the slope should be away from the stable, or at least not towards the stable, and it should be covered with gravel or cinders. If the manure is not taken directly from the stables to the fields, it should be placed where the cows cannot have access to it.

Ordinarily, when milking, a great number of bacteria will find their way into the milk through the dust

each teat, as these contain thousands of bacteria. The reason for this rich development of germs is found in the favorable conditions provided by the milk in the milk-cistern of the udder, and also by the possible access of the germs through the milk-duct.

Clothes which have been worn in the field during the day are not suitable for milking purposes. Every milker should be provided with a clean, white milking suit, like that shown in our illustration. Such clothes can be bought ready-made for less than a dollar; and, if frequently washed, will aid in securing clean milk. Milkers should also wash and dry their hands before milking, and



Suitable Milking Togs.

and dirt and hairs which fall from the cow. This may be largely prevented by wiping the flanks and udder with a moist sponge or cloth just before milking. It is still better to wash; however, this procedure requires more time, as it must be followed by careful wiping to prevent dripping. Cows should not be bedded, fed or carded, just before milking, as any one of these acts creates dust which will certainly find its way into the milk. If pure milk is sought, it is desirable to reject the first streams of milk from

above all, should keep them dry during milking. To wet the hands with the milk is a filthy practice.

Immediately after milking, the milk should be removed from the barn to a clean, pure atmosphere, where it is aerated and cooled by running it over a combined aerator and cooler. If it is possible to aerate the milk while warm, should aeration be desired, better results will be obtained than where aeration and cooling are attempted in the same process and at the same time.