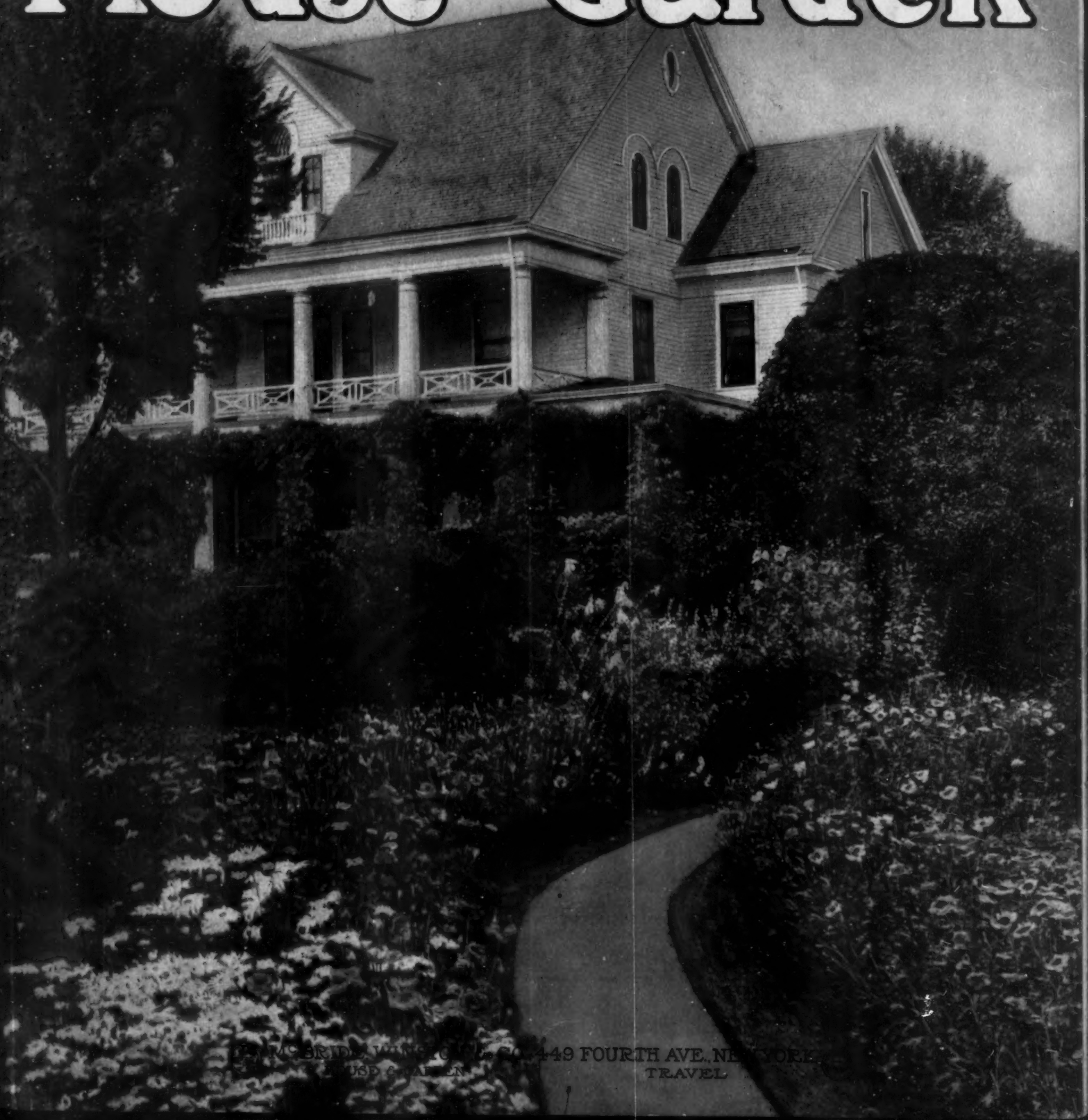


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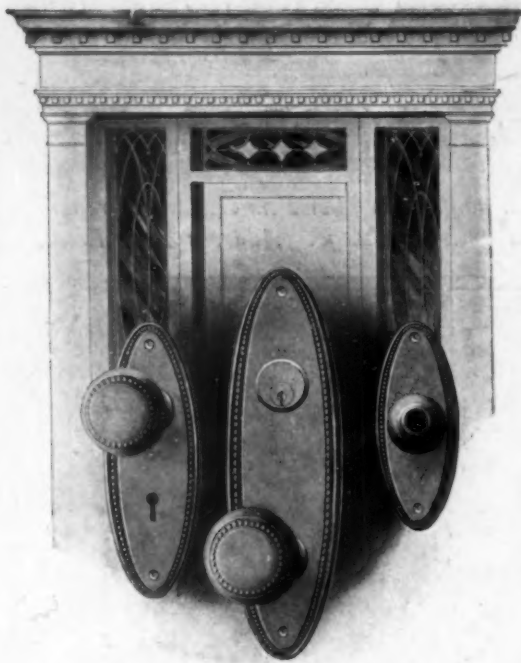


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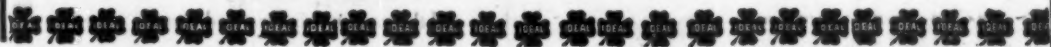
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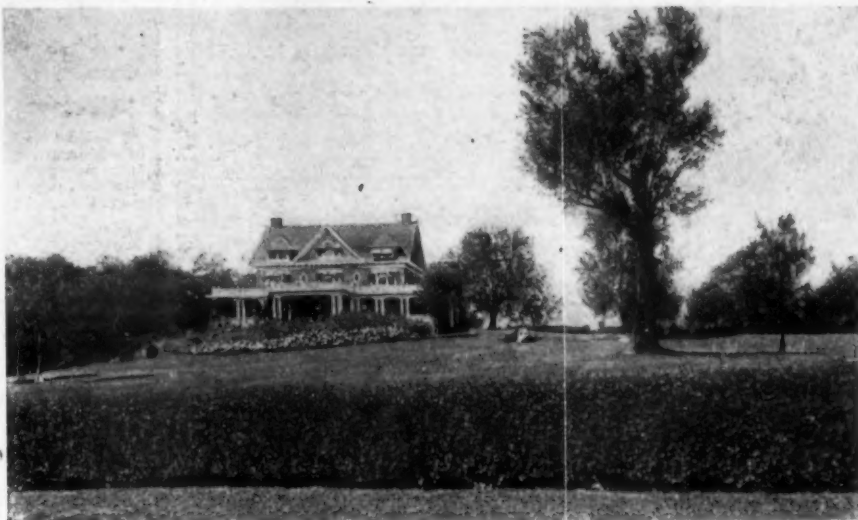
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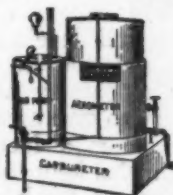
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Will positively destroy SAN JOSE SCALE and all soft bodied sucking insects without injury to the trees. Simple, more effective and cheaper than Lime Sulphur. Not an experiment. One gallon makes 16 to 20 gallons spray by simply adding water. Send for Booklet, "Orchard Insurance."
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make sweeping day a pleasant duty, instead of a positive drudgery.
No woman having even one carpeted room should let a day pass without procuring a Bissell Sweeper, if she is not already using one.
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It's strong 5-32" wire - unclimbable and heavily galvanized after weaving - no chance for rust - guaranteed RUST PROOF for all time. The best and heaviest wire fence for any and all purposes.

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Has been our motto for years.

We have bred fancy poultry all our lifetime, but years ago the superiority of the White Wyandotte caused us to devote ourselves exclusively to this magnificent breed.

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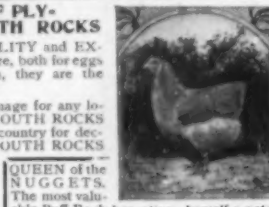
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Excelsior Strain
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Prize winners at all the leading shows. A fine lot of stock for sale. Eggs at half price. Send for price list and matter for 1910.

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S. C. BUFF ORPINGTON COCKERELS

I have 50 of these youngsters, April and May hatch. All from stock that I imported direct from Coats, England, this year. Lots of blue ribbon candidates here.

Dr. J. B. LEWIS

BOX 15

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LEGHORNS

150 acres devoted to standard bred S. C. W. Leghorns for Winter Egg Production.

1,500 Breeders for Sale
1,900 Early Pullets for Sale
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that new hen house or fix up the old one until you get our large new 100 pp. catalog (over 100 illustrations) telling all about the Potter Poultry House Fixures, Perfection Feed Hoppers, Simplex Trap Nests, feeds and supplies of all kinds. Potter Fixtures have been on the market over 8 years and are used by thousands of poultry keepers. They are complete, convenient and sanitary; made in 9 styles and 20 sizes to fit any hen house. We now make the complete line of PORTABLE (K. D.) HOUSES, BROOD COOPS, PIGEON LOFTS, etc., formerly made by the Morgan Sanitary House Co., of Lemont, Ill. These are made in 20 different styles and sizes, and if you want a complete, up-to-date and cheap house or coop of any kind you should not fail to send for large illustrated catalog telling all about these goods.

DON'T KILL or sell your laying hens use the POTTER SYSTEM and pick out the layers from the loafers and keep only healthy laying hens. The Potter System is the greatest discovery of the century in the poultry world and is used by over 25,000 poultry keepers. You can save dollars every year by using our system, because you keep only layers. Our new 100 pp. book entitled "Don't Kill the Laying Hen" is a revelation to poultry raisers on the subject of laying and non-laying hens and egg production. Potter Poultry Products are for Particular Poultry People, and if you are particular and want to make more money on your flock you will write today.

Send two red stamps to cover postage on our large 100 page catalog and circulars.

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What to Do with the Cockerels

BY A. G. SYMONDS

ONE of the greatest problems that confronts the keeper of poultry is what to do with the cockerels. As soon as they reach a certain development they are sure to annoy the pullets, and at all ages they crowd back the pullets at the feed trough and hamper their growth by getting the lion's share of food. For this reason it is generally agreed upon by poultrymen that cockerels should be separated from the pullets at an early age, or as soon as they can be distinguished.

Some poultrymen make a practice of killing the cockerels as fast as they can be distinguished. They do not reckon on any profit to be derived from this source and believe that in this way the pullets will be given every chance for rapid growth and development.

Others believe that a good margin is to be made by keeping the cockerels until large enough to market as broilers. They can be sold alive or dressed, as one prefers. If hatched early, good prices are assured.

MARK THE BEST BRED COCKERELS

If one is breeding thoroughbreds and desires to keep a number of choice cockerels for fancy trade, it is not necessary to keep every cockerel until fully grown in order to select the best specimens. Any one following a scientific method of breeding and a system of marking the chicks from choice matings, needs only to keep such cockerels as are thus marked and pedigreed. The cockerel from the ordinary matings need not be saved but may be disposed of at the market price.

Some prefer to keep the males until nearly fully grown and sell them as roasters. They usually command a good price as such, and if one has ample room and capital this is not a bad way to dispose of the cockerels.

SELLING THE SURPLUS COCKERELS ALIVE

Live poultry markets purchase fowls at all ages from broiler size up, and offer the easiest way in which to market the surplus cockerels. It is an open question whether as much profit is made in selling them in this way as in other ways. It certainly eliminates the time and labor that would be necessary in killing and dressing the cockerels for market.

The cockerels that are to be kept for exhibition, breeding purposes, or for fancy trade, should receive as good attention as the pullets. Everything conducive to their proper growth should be done, and as they near their full development care should be exercised that they do not mar or injure their appearance by fighting. It may be necessary to give each bird quarters by himself. It is a fact, however, that a number of males kept together during the growing period are less apt to quarrel when full grown unless a strange fowl comes in contact with them.

The English Bloodhound.

ONE reads every day the enthusiastic tribute of some writer on dogs to his favorite breed. I have read so many of these recently that I feel impelled to put in a good word for the English bloodhound.

Unlike most other breeds, there is a peculiar and dignified grandeur and intensely wise serenity in the expression of the aristocratic bloodhounds. His family tree is so large that its roots are lost back in the dim vista of Roman history. For although the ordinary genealogist is content to derive the bloodhound from the St. Hubert strain—a breed from St. Hubert's Abbey in Ardennes, imported by St. Hubert himself from the south of Gaul in the sixth century—there are yet earlier traces of the breed. In the writing of Gratius, who wrote before the Christian era, and Strabo, a later historian, both of whom mentioned the importation of Sleuth hounds of rare excellence from Britain into Gaul. Upon these ancient records it seems but modern news to mention that the bloodhound was re-introduced into Britain by that great sportsman, William the Conqueror. The first English bloodhounds in America were those sent over from England by Mr. Edwin Brough in 1888, when they appeared in the New York Dog Show.

The typical bloodhound has a long, lean skull and prominent "peak;" long, narrow fore-face; low-set, soft, pendulous and folding ears; narrow, deep muzzle and enormous dewlap, and deep sunken, small, lozenge-shape eyes, beneath layer upon layer of loosely overhanging skin, commonly called "wrinkles."

Purely bred pups cost from \$50 to \$100.
M. H. M.

Collecting Old Clocks

BY KATHARINE NEWBOLD BIRDSALL

THE collecting of old clocks while by no means a simple pastime, is one which may be indulged in without the great uncertainty that characterizes the collecting of such antiques as pewter, Sheffield plate, old china, etc.

The long-case eight-day, or "grandfather's" clock as we know it to-day, came into favor about 1650.

The oldest of the grandfather's clocks were very narrow at the waist, as they needed only sufficient room for the weights to rise and fall. But to admit of a swinging pendulum in a narrow case, the clockmakers formed hollow wings at each side to gain the needed space. In these early clocks only the hour hand was used, the minute hand not being generally made till the end of the eighteenth century. The value of grandfather's clocks varies from \$75 to several thousands, depending upon the age, the maker, and the workmanship.

The "dwarf grandfather" or "baby grandfather" clock is a production of Co-

(Continued on page 137)



KENNEL DEPARTMENT

The purpose of this department is to give advice to those interested in dogs. All inquiries will receive careful attention. Address "Kennel Department" and enclose a self-addressed envelope.

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The Southern Farm Coonhound Kennels, Selmer, Tenn., have a few fine coon hounds for sale on trial. New book, "Coonhunting and Coonhounds," greatest on the subject ever published, together with our complete catalogue, illustrated, 64 pages, will be sent for **50 cents**.



DON'T buy a Collie until you investigate our Kennels and Prices!! High Standard Pet Collie Puppies!! Some Worthy of Winning a Championship!! Should become some of the High-Class Breeding Stock of the World!! State Plainly Your Wants!!
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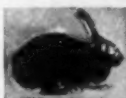
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intimate touch. Likewise the more ancient countries—Asia and Africa, with their great monuments of antiquity and their teeming populations, arouse the wondering interest of everyone. And our own country, with its matchless natural beauty, its marvelous cities, its towering mountain peaks, its yet primitive Indian life—America in all its varied life is not neglected.

An indication of the compelling interest of the magazine is shown in the partial contents of the September number which follows. We can promise that, once you turn to the first page, you will be reluctant to miss a single thing in this issue.

THE LAND OF THE GREEKS

There are more approaches to Greece than to any other country of Europe. The author makes clear the accessibility of the land to travelers, with entertaining descriptions of the particularly famous sites of its ancient civilization and the time it takes and methods of taking the journey.

UP THE THAMES

What one sees on this picturesque English river en route from Kingston to Oxford. The Thames journey is one of the greatest attractions that England can offer the traveler.

THE LAND OF THE DOLOMITES

The Austrian Tyrol is far too little known, with its wonderful excursions by coach or on foot, including a visit to Titian's birthplace—the little town of Pieve di Cadore.

THE WHITE MOUNTAINS

It is not generally known that the White Mountain country differs greatly from the Adirondacks and all other American mountains. The author brings this fact forcibly home, by means of the text and the superb illustrations.

HOUSEBOATING ON THE UPPER YANGTSE

A most remarkable account of a water trip up China's greatest river. The author's intimate knowledge of both China and her people, with many remarkable pictures showing all sides of their picturesque life, combine to form an article that never lags in its keen interest from first to last.

THE MONASTERY OF METEORA IN NORTHERN GREECE

A double-page picture showing this most extraordinary medieval monastery, perched on a pillar of rock 1000 feet above the sea. The only approach is by means of a basket lift operated by a windlass.

MUNICH, THE CLEANEST CITY IN EUROPE

This German city stands as a model for the world in its civic government. Her streets and her transportation facilities are as interesting to the traveler as they are instructive.

THROUGH SWEDISH WATERWAYS

This part of Scandinavia is a veritable net-work of canals through which steamers pass with hardly a foot to spare. The author takes us on his fascinating journey from Gotha to Stockholm.

SOME OF THE WORLD'S MARKETS

A page group of four remarkable pictures, illustrating a market of Bethlehem, one in Lisbon in Portugal, the great market-place of Paris and "The Thieves' Market" in Mexico.

OLD CAPE COD

Contrary to popular belief, this long arm of Massachusetts is a country of beautiful lakes and woods as well as the land of sand dunes and wood marshes that most of us have pictured it. The author takes us through it on a non-technical trip in a motor car.

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Collecting Old Clocks.

(Continued from page 135)

lonial times. It stands about nineteen inches high and is an exact reproduction of the great grandfather—weights, works, case, decorations and all. These clocks were generally made of mahogany, trimmed with an inlay, and the dial represented a scene from history.

An exceedingly rare clock is what is known as the "Friesland hood clock," made in Holland. This is a hanging clock, and its pendulum swings free below the case. The "bob" of the pendulum is often a figure, sometimes a man on



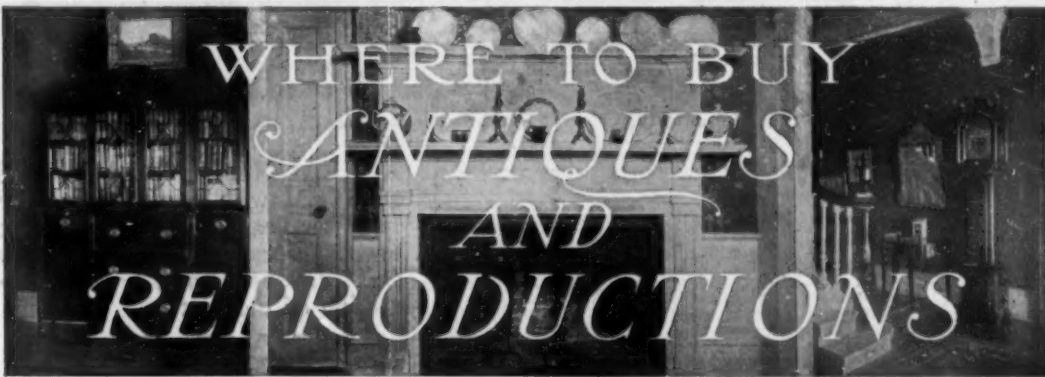
The "dwarf grandfather" clocks date from about 1800. Old Dutch makes of this type now bring \$300 or \$400

horseback. Whereas the Friesland clock could be bought for \$40 forty or fifty years ago, dealers will now pay \$200 to secure them.

The bracket or pedestal clock, about two feet high, with bell-shaped case, in the eighteenth century, made of ebonized wood, iron with brass mounting, or mahogany, is also very scarce, and worth \$300.

The finest clock ever constructed is said to be the banjo clock, made by Aaron Willard, an American clockmaker. Not a half-inch of space is wasted in the mechanism. These banjo clocks are now in great demand, at from \$95 to \$200. In shape they are like an inverted banjo, having a slip of painted glass set in the stem. The designs on the glass usually consist of American emblems and battle scenes. Of course if the glass is broken, the value of the clock is lessened.

The genuine Terry clock, which is an old American make, is also in demand. It is made of fine San Domingo mahogany, in Chippendale design, with pillars at the front corners.



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HENRY H. SAYLOR, EDITOR

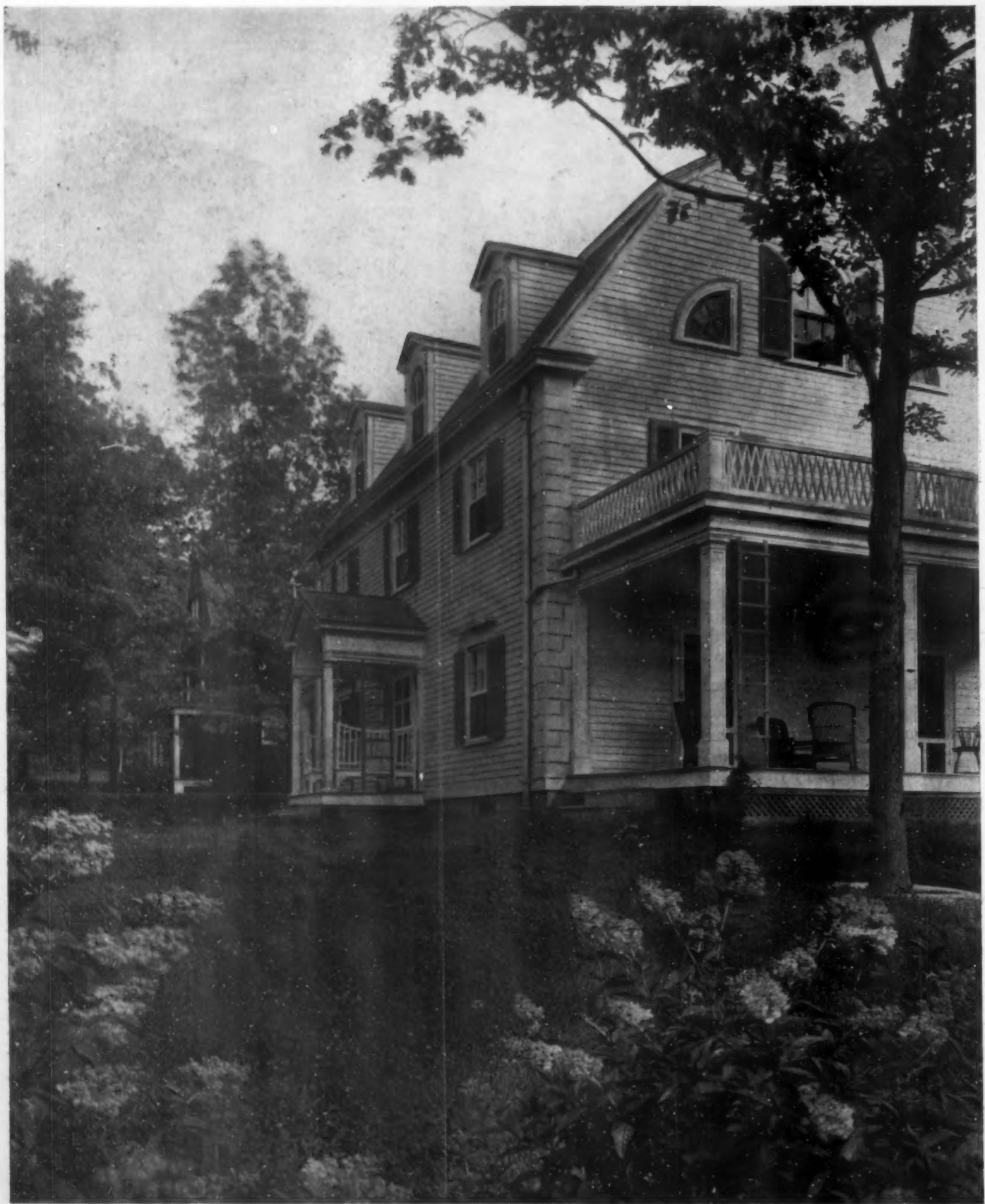
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THE HOADLEY HOMESTEAD AT ENGLEWOOD, N. J.—J. Acker Hays and Charles W. Hoadley, architects
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House & Garden

VOLUME XVIII

September, 1910

NUMBER 3



Standing on its open plot, 150 x 300 feet, the Hoadley house has a setting among its big trees that is strongly reminiscent of the old homesteads of New England. J. Acker Hays and Charles W. Hoadley, architects

Personality in a Country Home

A \$10,000 HOUSE AT ENGLEWOOD THAT IS PURE NEW ENGLAND COLONIAL,
DOWN TO THE SMALLEST DETAIL—A HOUSE FOUNDED ON PRECEDENT

BY HENRY H. SAYLOR

Photographs by W. H. Wallace and the author

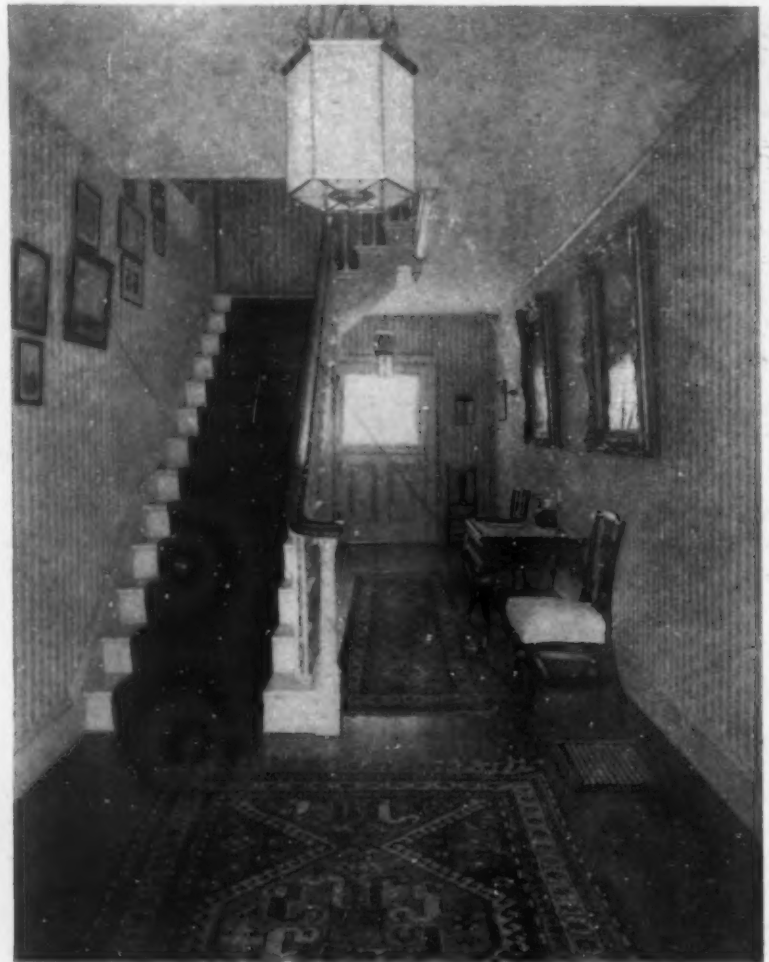
THIS appears to be the day of the Colonial. On every hand one hears that this man or that is going to build a Colonial house, if he has not already done so. And yet when you come to investigate these "Colonial" houses you find that in the vast majority of cases the name is a mere mockery. Every house that boasts a row of classic columns across the porch, every house that is painted white with green blinds joyously claims the title "Colonial." And most of us, unfortunately, are not familiar enough with the true letter and spirit of the Colonial builders to challenge these pretenders. Nor can we reasonably hope to acquaint ourselves with the true character of Colonial architecture except by a deep and painstaking study of the best

that was done in those good old building days. But I am not attempting to lead you into that just now, let me hasten to add. What I do want to show you is a new home of moderate size wherein there appears a most unusual consistency and a thoroughly conscientious following of established precedent. In other words, here is a Colonial house that really merits the title.

Mr. Hoadley's great-grandfather was a New England architect who built a number of well-known meeting-houses—the Old North Church at New Haven among them. There is no need of looking further for a reason why Mr. Hoadley felt that the New England Colonial was the only rational style of house for him to build for his own home. And in the doors throughout the



The hall extends through the centre of the house and opens upon a small back porch from which a path bordered with old-fashioned flowers leads down into the garden



The simple and dignified detail of St. John's Chapel on Varick Street, New York, has been preserved to future generations in the main staircase

interior you will find an arrangement of paneling designed by that same great-grandfather, Daniel Hoadley—one link in the chain that binds the new work to that which has gone before.

There are other hints, too, not so strongly personal, perhaps, but bridging over in a way the lean years in American architecture — a period that has been called the "Architectural Reign of Terror." Take the main stairway, for instance. When Mr. Hoadley was working out his plans, the rumor spread that old St. John's on Varick Street was to be torn down to make way for a modern building. The storm of protest that was raised saved the old landmark for the time, but in the meanwhile the stairway leading to the gallery

was carefully copied in its simple and dignified detail, and adapted for the Hoadley home.

All of the mantels in the house are old ones. The one over the dining-room fireplace Mr. Hoadley discovered in a Danbury woodshed some three years before he was ready to build. Those in the owner's bedroom and nursery were picked up in the tortuous mazes of a house-wrecking company's yard on the East Side. The one in the living-room came from an old Maryland homestead.

In the New England prototype the porch was but a shelter for the front door, its barrel ceiling plastered in the best examples. An old house at Farmington, Conn., furnished the inspiration for the modern ex-



From the rear the house is as attractive as from the front, particularly in the sloping roof of the kitchen wing



The living-room extends across one end of the building with French windows opening out upon the porch



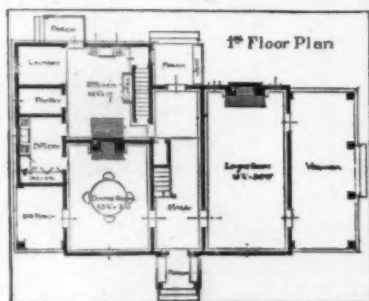
The strong blue note of old china contrasts pleasingly in the dining-room with the unobtrusive brown tapestry paper

ample, though the seats at the entrance are without precedent. They have to a marked degree the atmosphere of the old work.

The proportions of a Colonial dormer window are among the most difficult problems that confront the designer. While riding on a New York elevated train, Mr. Hoadley caught a glimpse

sills was copied from an old Bergen County house, near Englewood, now rapidly falling into decay.

One common and often well founded objection to a wooden house is its tendency to "settle," throwing doors out of plumb and cracking the plaster. Mr. Hoadley's house is very un-Colonial in



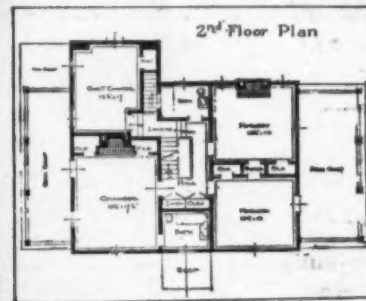
The central hall is broader than in most of the old houses—eight feet

of a fine pair on an old house on West Broadway, near Grand Street. Photographing these from the top story of a house across the street was not a difficult matter, and the new dormers at Englewood will carry forward to another generation or two the exquisite detail that will be found in New York but a little while longer.

Even the wood "trim" around doors and windows was based upon old work—the detail of all excepting that in the living-room being taken from an old house at Amagansett, L. I. The "apron" under the window-



The entrance porch with its plastered ceiling is based upon an example on a Farmington, Conn., homestead



There is another bath and two servants' rooms on the attic floor

this respect, for instead of the usual wooden girder extending across the cellar ceiling, he has a steel beam. Ordinarily the floor joists have one end resting on the masonry wall and the other on a wooden girder twelve inches deep; one end remains where put, but the other sags with the shrinking of the girder in depth, throwing all the framework of the house out of tune. The steel girder costs a little more—\$10, probably—but it does the trick. Mr. Hoadley's house still lacks a crack in the plaster or a "stuck" door.

Red cedar clapboards



With all of the designers' conscientious following of precedent they have allowed themselves the luxury of two good porches in addition to the small entrance porch that alone was found on the old houses. The color scheme, of course, is white with dark bronze green blinds

from Oregon were used for the side walls, with foundation walls of concrete topped by an underpinning of brick. Red cedar shingles cover the roof, left to weather.

Lighting fixtures and the hardware have been chosen or designed with the same consistent care that is evident throughout the building. Small brass knobs were made to order for the interior doors. The lighting fixture in the front hall was found in a New York junk shop, polished, fitted with ground glass and hung.

And, best of all, the house is furnished in the same consistent Colonial style. The wall papers are Colonial in spirit rather

than in the true letter of the style—they are not the old block-printed patterns that so frequently suggest affectation in these days, but small-figured patterns in soft colorings that defy accurate cataloguing.

But I must tell you the most welcome compliment the Hoadley house has received. A dyed-in-the-wool Connecticut spinster, governess in a neighboring home, asked, "Are they building that house entirely of second-hand materials?" When told that the building was, in the main, new, she said, "But why don't they build an up-to-date home while they're at it?—why, it's just like scores of old houses down East!"



The exquisitely carved mantel in the living-room was saved from the wreck of an old Maryland homestead. As in the old work, only the fireplace end of the living-room is wainscoted



The mantel in the owner's bedroom was found in a house-wrecking company's yard. On the clock is a picture of the old North Church of New Haven, designed by the owner's great-grandfather

What Peonies to Plant Now

A CONVINCING ARGUMENT FOR THE TIME-TESTED VARIETIES, WHICH ARE INCIDENTALLY THE CHEAPEST—WHY AND HOW TO PLANT THEM NOW

BY WILLIAM W. KLINE

Photographs by N. R. Graves, the author and others

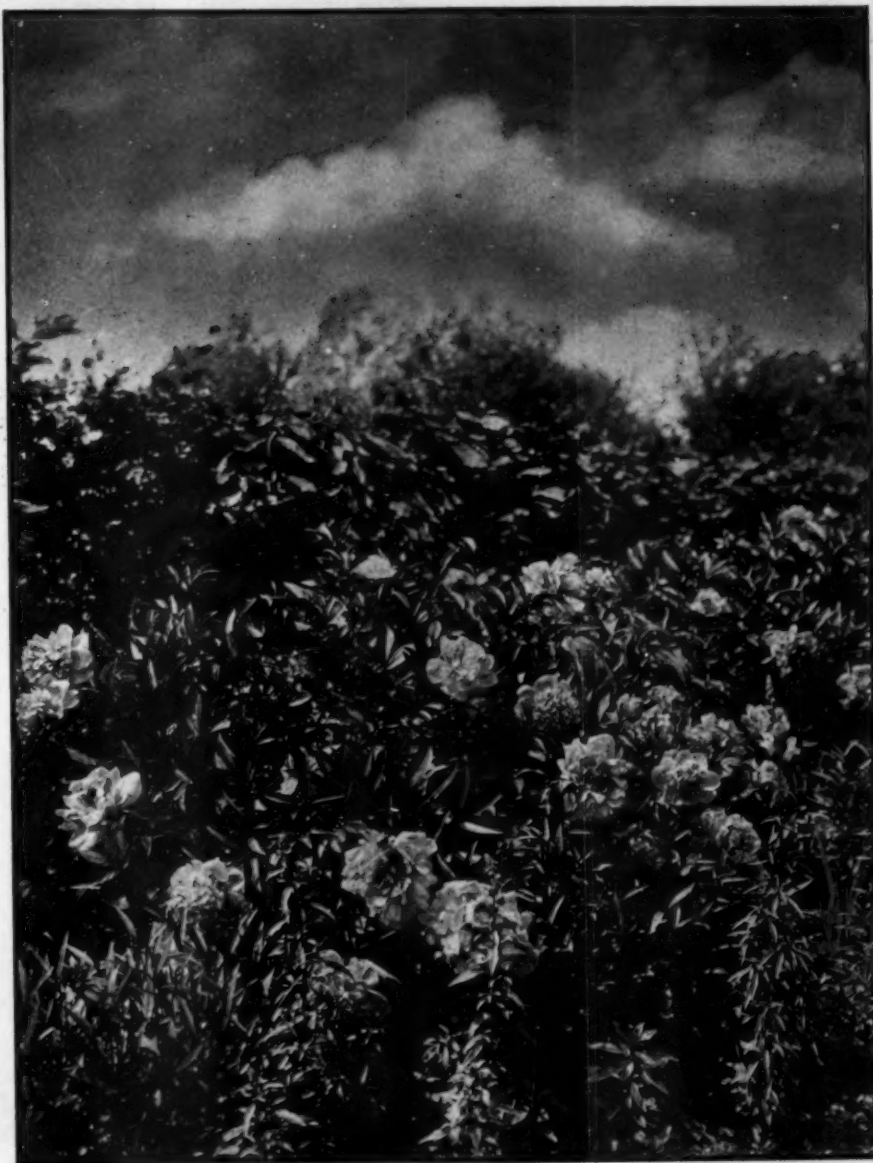
ONCE upon a time, many, many years ago (that's the good old-time way to begin a story, isn't it?) a little brown maid took me by the hand and said, "Come, let us go see the Pineys." "The *what?*" said I. "Why, don't you know," she replied, in injured surprise, "The Pineys—they opened at sun-up this morning;" and I remember that I suffered myself to be led up a steep hillside path to a little garden hedged round with a rough stone wall, where amidst a tangle of dilapidated-looking perennials the little maid pointed out a row of low squat bushes crowned with gorgeous blood-red flowers. I remember how much impressed I was with that first glimpse of those wondrous blooms. I now know that it was the old *Officinalis* variety—the old red "Piney" of grandmother's garden—that I looked upon that fair May day, but I think that my interest in, and love for the Peony had its inception then and there.

That, as I have said, was many years ago. The little maid has long since "gone her way," but when the time came for me to plan a garden of my own, my first thought was that I must have some "Pineys" like those shown me by the little maid. I remember I searched vainly in the index of a gaudily painted seedman's catalog for "Pineys." It took me some time to reach the conclusion that the Peony was probably what I wanted. So you see how densely ignorant I was when I planned and planted my first garden—a garden which in a few short years became a garden of Peonies only. Then came the real enthusiasm, the study and comparison of varieties, the annual purchases of "new introductions," and the poring over much dull and dreary Peony literature.

It is scarcely half a dozen years since the popularity of the

Peony in this country received a sudden and rather unaccountable impetus. The explanation of this "boom" is not exactly apparent. For nearly half a century in England and France the

Peony has been looked upon as "the flower for the million and the millionaire," during which period the most celebrated hybridizers of both countries—such men as Calot, Crousse, Lemoine, Guerin, Verdier and Kelway, have been devoting the best of their energies to producing the magnificent new varieties now in general cultivation. Just why we have been slow in this country to realize the value of the Peony is difficult to understand. Possibly it is due to the indifference of the general nurserymen, who have been slow to bring forward the wonderful new sorts. As commentary proof of this, it is only necessary to cite the great number of people who seem unaware of the remarkable variations of form and coloring in the modern Peony. I have had hundreds of people express the utmost amazement upon first viewing my garden in bloom. "Why," they exclaim, "I thought there *were* only three colors: white, red and pink, and all of one form." This is evidence enough that a good deal of educational work is needed before the Peony attains the same position in the realm of Flora in



For nearly fifty years in England and in France the Peony has been looked upon as "the flower for the million and the millionaire." Here in America we are just beginning to realize its real value

this country that it holds in England and France. Such educational work might well be undertaken by the American Peony Society, by perfectly practicable methods, which, however, is not within my province here to discuss.

Some celebrated horticulturists in Europe have proclaimed the Peony "Queen of Flowers"—over the Rose, and for massing effects it is considered by many on the other side superior to the Rhododendron. But whatever has led to the sudden awakening in this country, it is sufficient joy to the genuine Peony enthusi-



The modern double herbaceous Peony is the only member of the family that will ever attain a lasting popular favor. Mass plants for the best effect



The variety Modeste Guerin is one of the best among the rose-flowered Peonies

ast to know that such an awakening has come, and that the Peony is coming into its own here in America. For several years past nurserymen have reported a doubling of Peony sales; and a number of such firms are announcing Peonies as "one of their great specialties," while not a few "simon pure" Peony specialists advertise, and issue Peony catalogs annually.

All this is ample proof that the Peony has really arrived in America, and there seems reason to believe that interest in this regally magnificent flower—now that its merits are being realized—will endure.

In this necessarily brief discussion of the Peony we may easily eliminate all but the one great section, the modern double herbaceous Peony (*Paeonia Herbacea Sinensis*). This is the only member of the family which will ever attain a lasting popular favor. The single and Japanese Peonies have their admirers; the tree Peony (*P. Moutan*) is a massive and impressive double bloom, but the fact that it requires about eight years to reach full maturity, and the earliness of bloom which makes it a lottery whether the frost will or will not ruin the buds, pre-

cludes the likelihood of its ever being extensively employed in plantings of any character. It is the herbaceous sort which is Queen of them all—if not indeed Queen of all spring flowers. It is this flower which will make an instant Peony enthusiast of almost anyone—the one flower, not excepting the Rose—of which neither tongue nor pen can adequately describe the marvelous variations in form and color.

There are several

types of flower in the herbaceous Peony section, and while these types are more or less distinct, there are often freakish variations. There are also various degrees of doubling (to put it in non-technical terms), and it is a fact worth noting as showing the general direction of taste, that ninety per cent. of those who visit my garden at blooming time, express a decided preference for the globular, compactly built and very double flower. There are many magnificent semi-double sorts of exquisite coloring, but these are passed by almost without notice. There seems to be a good deal of confusion in the minds of people over the terms employed by growers in naming types of flowers. I have been asked a very great many times to define "bomb-shape," "Anemone-shape," "Peony-form," "Rose-form," "open flower," "flat flower," "cup-shape," etc. These terms are not strictly accurate, and frequently very misleading.

Roughly speaking and for present purposes as a general guide, it will serve to divide the types into two classes: the "ball" or "bomb-shaped" type, globular, massive, usually compact and well built, and crowded with petals which narrow at the center. This is perhaps the most striking and effective Peony at first glance, and when *just open*.

Unfortunately, this is the type which, with a few notable exceptions (varieties), does not stand up well for any length of time. After a few days—even with the best of care—the central petals weaken, and the seed-pods are revealed, while the collar droops until presently it hangs close to the stem and the whole flower loses much of its charm. There are certain sorts in this class, however, which present striking exceptions to the general rule. Madam Ducel—a silvery pink—with incurved petals, very like a Chrysanthemum, is one of them. This flower holds its form and color a remarkable length of time. "Madam de Verneville" (white), and "Felix Crousse" (crimson), are other exceptions to the rule.

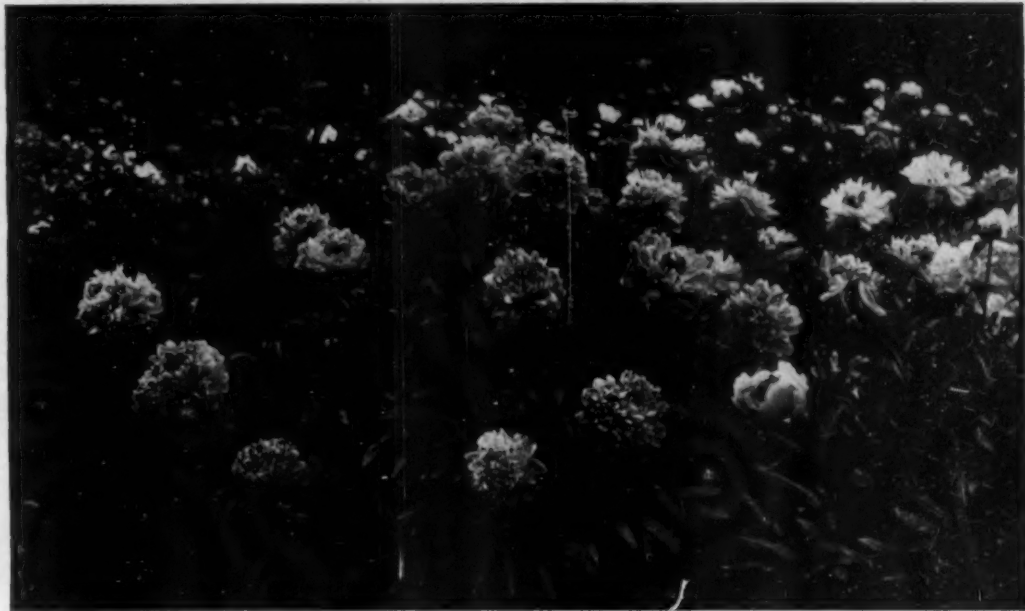
The other type which may roughly be set down as the cup-shaped section, is the type of my own personal preference. There are many variations of this type. Unfortunately the term "cup-shaped" is misleading. One man wrote me recently asking whether he was to undersand by cup-shape "an outer row of petals and a hollow center." This description would apply to a single Peony. As a matter of fact, if we eliminate the "flat" flowers and the so-called "open flower," the cup-shaped type is not alone the most completely double of all Peonies—they fre-



Festiva Maxima, introduced in 1851, still remains the finest as well as the cheapest white, with carmine touches in the center, as established roots cost 50 to 75 cents.



Octavie Demay, a midseason bloomer with light pink irregularly double flowers



A splendid mass of peonies in the garden of Daniel Low at Salem, Mass.—formerly the old Endicott garden, which is noted for its magnificent peonies

quently reveal a total absence of stamens, and one petal overlaps the other to the very heart of the flower—but it is easily the most refined and chaste and possesses the most exquisite color and shadings. Of these such sorts as “Marie Lemoine,” “Eugene Verdier,” “Couronne d’Or,” “Madam Forel,” “Therese,” etc., never fail to arouse enthusiasm.

To my mind the Peony boom, both in this country and abroad, has brought about an unfortunate situation—perhaps inevitable—which may operate somewhat against sustained interest and prove a source of chagrin to the amateur collector. I speak of the continual introduction of *reputed* new varieties each season, which after testing prove to be no whit better than many sorts long since introduced, and in many cases so nearly identical with existing varieties that even an expert cannot distinguish the difference. We have now about 2,500 varieties in cultivation. That would be the horticultural statement—if I may so express it. The really correct way to put it, would be to say, that we have about 2,500 *named* Peonies. I venture to assert without fear of contradiction, that there are not over two hundred distinct sorts, even to the expert eye; and I venture still further to say, that anyone—not an expert—if he could view the twenty-five hundred varieties in bloom, could not possibly designate more than one hundred differing sorts. If my statement is correct, it seems to me a pity—to employ no stronger term—that people should be led by glowing descriptions, and seductive *names*, into purchasing new varieties under the impression that they are securing Peonies distinct from those they already possess. One of the oldest specialists we have in this country has said that about one hundred and fifty varieties would cover the entire range of form and color. Another, a Western specialist, has gone on record with the statement that “the limit of perfection has long since been reached.”

New seedlings are introduced each season in England, France and America, and from three to ten dollars asked for a single small root. In the majority of cases the sort does not begin to compare with varieties that have long since come into general cultivation. In some cases they are merely duplicates of existing kinds. It is true that occasionally a really worthy new one is brought forward, in which case it is retained by the knowing collector.

It is undeniably true that the majority of the finest and best varieties were introduced from ten to forty years ago. Take

“Festiva Maxima,” for example. This was brought out by Mieliez in 1851. In form, and every other point of real quality, it remains to-day the finest white in existence. It can be had now at from fifty to seventy-five cents, while two and three dollars is demanded for more recent introductions, which, though hailed as its superior, have failed lamentably to “make good” after thorough tests.

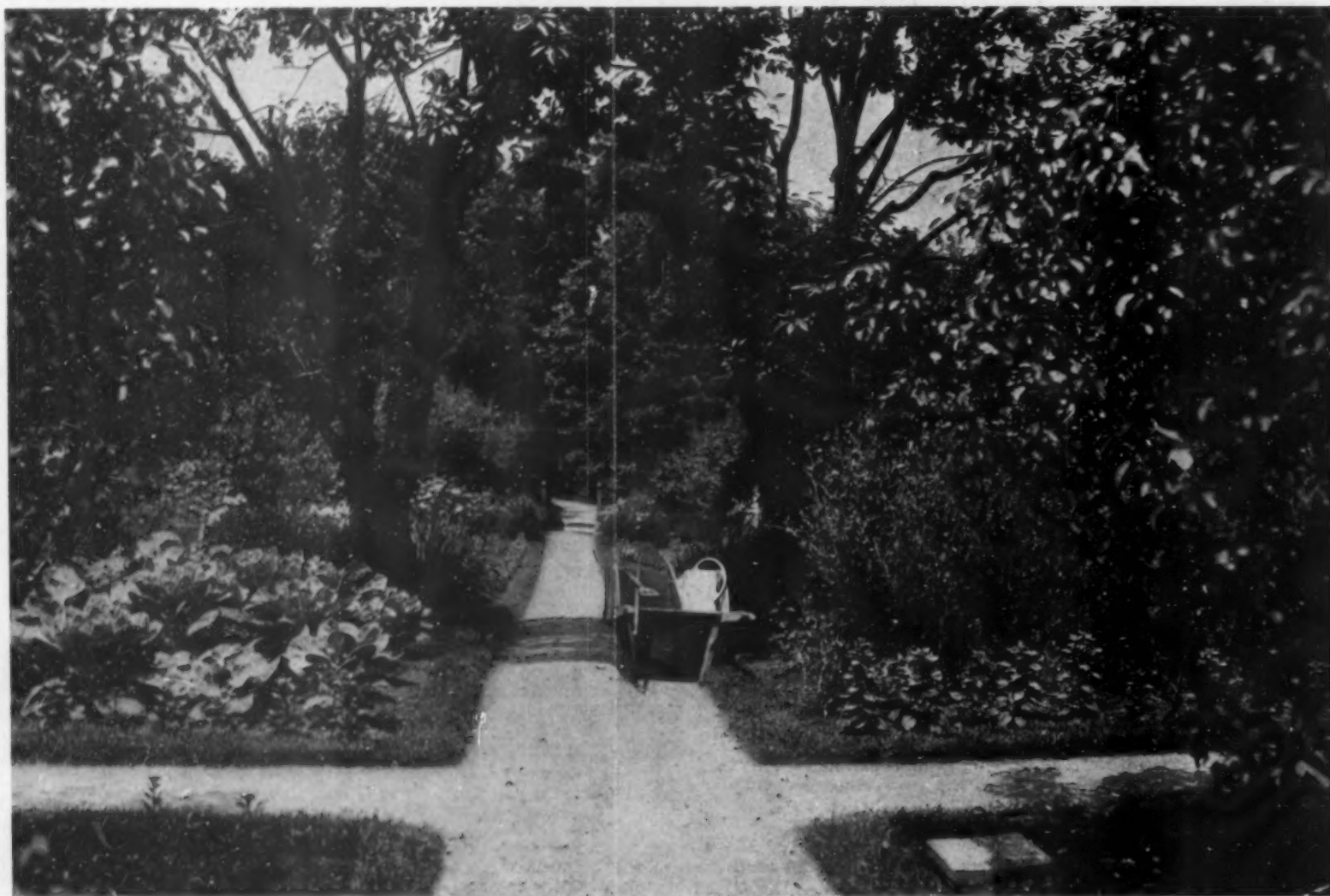
There is also a tendency on the part of some growers to speak disparagingly of some of these older sorts. The reason is quite obvious; the amount of stock in existence is considerable and the prices correspondingly low. There is no money in them. I have particularly in mind such sorts as “L’Esperance,” “Madam Lebon,” “Alice de Julvecourt” and “Delachei.” “L’Esperance” can be purchased for about thirty-five cents. It is the finest early pink—a flower of exquisite shading, and when given good culture measures seven and a half to eight inches across. It easily surpasses a dozen others usually quoted at from seventy-five cents to one dollar and fifty cents.

I had a friendly “bout” with a specialist not long ago over the merits of “Madam Geissler.” My opponent thought the flower “big and fine in a way, but lacking in real quality.” I confess to my inability to interpret this view. The flower instantly challenges comparison. It is an enormous globular bloom, massive and imposing, a glossy pink with the most charming bright Bengal Rose shadings at the center. It is in no sense coarse, and is de-

(Continued on page 184)



Monsieur Jules Elie, introduced in 1888, whose broad lower petals make a splendid setting for the compact and very double central portion



An old-fashioned vegetable garden made beautiful by trees. There are only two of them in the vegetable patch proper—not enough to give too much shade

Making the Vegetable Garden Beautiful

THE PASSING OF THE BELIEF THAT UTILITY AND BEAUTY ARE INCOMPATIBLE IN THE VEGETABLE GARDEN—WAYS AND MEANS FOR ACCOMPLISHING THEIR HARMONIOUS UNION

BY GRACE TABOR

Photographs by Nathan R. Graves and others.

[The eleventh of a series of articles by Miss Tabor on the subject of landscape gardening as applied to the American home of moderate size. Preceding articles in the series have appeared under the titles: "Utilizing Natural Features in Garden Making" (Oct., 1909); "Getting Into a Place" (Nov.); "Formal or Informal Gardens" (Dec.); "Screening, Revealing and Emphasizing Objects or Views" (Jan., 1910); "Boundary Lines and Boundary Plantings" (Feb.); "Planting Trees for Air, Light and Shade" (Mar.); "Planting Shrubs for Mass Effects" (Apr.); "The Part Flowers Play in Garden and Landscape" (May); "Blending Architecture and Nature by Planting" (July); and "The Right Use of Evergreens" (Aug.). Questions relating to further details and planting information will be gladly answered.—EDITOR.]

THE vegetable garden is usually treated very badly, and our attitude toward it is unfortunate both for ourselves and for it. There is positively no reason for hiding it in out-of-the-way corners or squeezing it into grudgingly yielded spaces, if really worthy care and thought are given it, beginning with a plan just as painstakingly worked out as a flower garden or landscape would have.

Vegetable gardens are not usually attractive from an esthetic point of view, to be sure—but small wonder when we consider how shabbily these most useful of all gardens have been dealt with for time out of mind. They have been given no chance to be beautiful because everyone has somehow been convinced that beauty and utility were hopelessly incompatible—in gardening

anyway. We are learning daily more and more, however, about beauty and utility being sister and brother—some are even putting forth the claim that they are twins—and this is just as true outdoors as it is in, with plants and fruits as with furniture and fittings.

In the old, old days, in the old world, when gardening was carried on behind protective walls of massive stone, and only the monastery gardens escaped pillage and destruction under the incessant warfare of the times, flower gardens, as such, were unknown. Gardens were a vital necessity and not an ornamental luxury in that stern age, and were stocked with those plants which furnished either food or medicine. But many of the latter were the flowering plants which are the isolated and pam-

pered aristocrats of to-day's gardens — so the old-time utility did not mean the grim unloveliness which modern garden methods have led us to associate with the word.

It is just a return to this ancient sincerity and simplicity that I would urge in the development of our present-day gardening. This by no means implies approval of a potato patch adjacent to the entrance drive or cabbage under the living-room windows, but it does mean a sane restoration of useful vegetation — and by useful I mean, in this instance, of practical, material use—to its rightful place and dignity.

We are called a nation of suburban dwellers, yet there are thousands and thousands of suburban places where a vegetable garden is never dreamed of, though much time is spent — and money, too — in care of flowers and lawns and "polite gardening." Students of economics have recently pointed out that the enormous waste which this system entails is unquestionably one of the causes of the high cost of living under which American shoulders are groaning, and this seems more and more reasonable the more it is considered.

Eight plots, 50 x 100 ft., are, roughly speaking, equal to one acre of land. Reserving one-third of such a typical plot for the house and one-third for lawn and as a concession to neighborhood conventionalities, there remains a third for garden. Multiplied by eight this amounts to one-third of an acre — and one-third of an acre, under the intensive farming system, will produce all the vegetables that a dozen people can eat in a year. We may consider, therefore, that for every



Much may be accomplished by neat borders for the walks and well trimmed hedge boundaries



Mr. A. Radclyffe Dugmore's vegetable garden, where a brilliant display of annuals borders the central walk

eight suburban places the food of twelve persons is sacrificed, all because of an artificial attitude which looks shamefacedly at a vegetable garden as something inelegant and vulgar.

Put all this away and let us get at the problem of beautifying the vegetable garden, taking as much pains with it as we would with a Rose garden or a garden of old-time perennials. And to this end let us see first what are its demands — what the culture of vegetables absolutely requires, regardless of where they are planted or what they are.

Undisputed possession of well and constantly tilled soil is their one imperative need. That is, they must not be crowded by weeds, by other plants nor by each other — though really all vegetables, by the way, may be planted much closer together than the old-fashioned farmer commonly puts them. The chief obstacle therefore in the way of securing a pleasing effect where vegetables are grown, is the amount of brown earth necessarily exposed. In a flower-garden, where masses are thrown together luxuriantly and individual specimens are not desired, the earth is covered, but this sort of treatment simply cannot be resorted to in raising vegetables. Neither is a ground cover, no matter how low growing it may be, permissible, for any plant other than the vegetable, will steal moisture and food which should be its individual own.

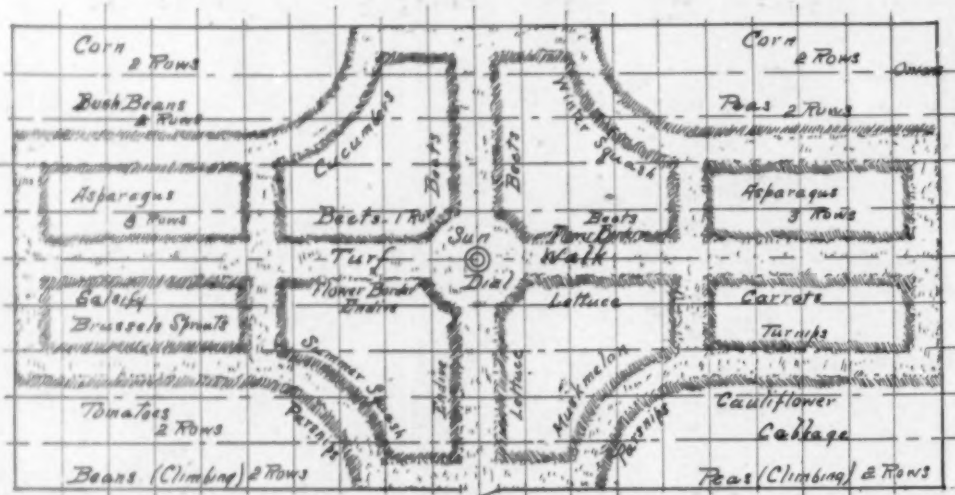
We have here nothing worse, however, than the identical problem which confronts the Rose grower, for Roses are quite as particular about their residence, and will brook no intrusion. Yet the Rose enthusiast is not

balked by it. For want of the best solution though, the beauty of most Rose gardens is very seriously impaired, for even with Roses blooming all around, the eye instinctively longs for something more refreshing and pleasing than bare earth beneath them.

The one satisfactory solution is sunken beds with grass walks between them; and this is likewise the vegetable garden's redemption—this and that beautiful order which is the first law of all things. A vegetable garden, to develop the highest beauty, must be perfect in its formality and balanced symmetry.

Beds lowered six inches below the general level, with turf walks four feet wide, outlined with low flower borders for main divisions and a width of a foot less, similarly-edged or not, for subdivisions, will produce an effect that no one who has not tried it, nor seen it tried, can conceive possible with such respected but scorned plants as beets, lettuce, radishes, salsify and the like.

Plan such a garden on paper as carefully as any landscape, centering it on some division of the house if possible. If this is



A suggestion for a vegetable garden that may be made almost as attractive as a flower garden. This 50 x 100 foot plot will produce practically all the vegetables five people can eat in a year. The grass walks are an important feature

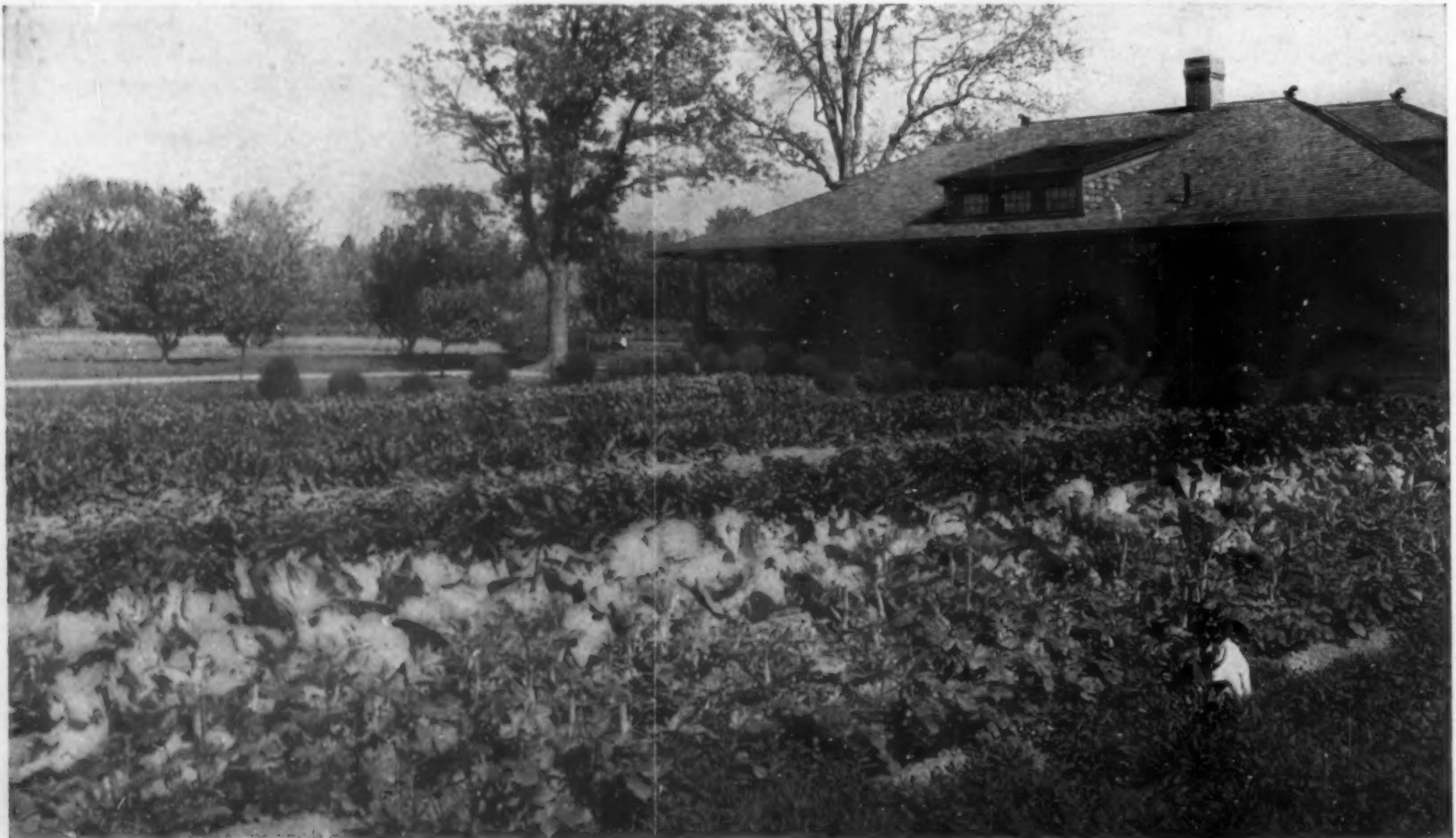
not practical let a walk leading to it be its axis, and plan from this. Let its form be whatever the space permits; it cannot matter whether it is a square or a rectangle if it is planned on an axis running either way—and perfect orderliness and immaculate neatness perpetually thereafter as it grows.

Do not over-elaborate the design nor introduce intricate forms in the beds—this is bad taste, whether flowers or

vegetables are to fill them—and arrange so that low-growing vegetables shall occupy the central positions with the taller kinds at or near the garden boundaries.

The plan given is for an area of 50 x 100 feet. The same amount of care that would keep a lawn this size with flowers and shrubbery planted on it in perfect order will take care of such a garden as this shows. The vegetables for it would of course be selected according to the gardener's taste, and from it all that from four to six people could possibly eat, with the exception of potatoes, would be harvested.

(Continued on page 188)



We are learning daily more and more about beauty and utility being sister and brother—even twins, and this is as true in the vegetable garden with plants and fruits as it is in the living-room with furniture and fittings

Avoiding Plumbing Troubles

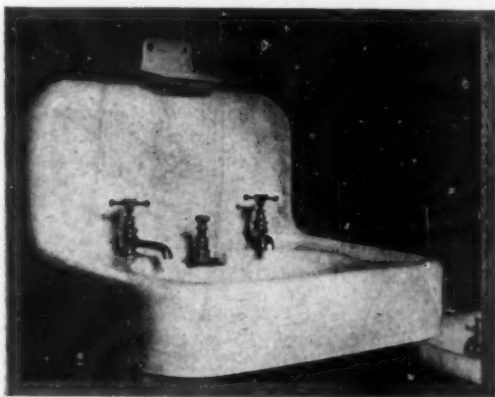
PRACTICAL HINTS ON HOUSEHOLD PLUMBING FOR NEW WORK AND REPAIRS—
SUGGESTIONS FOR THE MAN TO WHOM ALL MODERN PLUMBING LOOKS ALIKE

BY CHARLES K. FARRINGTON

WHEN you come to select the plumbing for a new house, or purchase some to replace what may be in an old house and which needs renewing, you will undoubtedly be puzzled to decide what to purchase. You will also find a wide variation in prices. To an inexperienced person all plumbing looks about the same, except it be some decorated fixture such as a bath-tub or wash-basin. But a person with a knowledge of good and poor plumbing can see much more. Let me tell in language which can be understood by the non-technical reader how he may determine what kind of plumbing is in a house he may wish to purchase; or what would be the best for him to use in a home he may be building for himself. The hints will also be of service if he is replacing old plumbing with new.

LEAD OR GALVANIZED IRON PIPE: WHICH IS BEST?

Galvanized iron pipe is used these days for the hot and cold water supply pipes in many houses, but lead is far superior, for it will not rust as time passes on. In my own house not a single piece of the lead piping has been renewed, although the house was built over twenty years ago. Be sure to specify the best quality of lead pipe throughout your house. Galvanized iron will rust in time.



Whether your faucets are for the kitchen sink or for the bathroom water-basin, see that they bear the maker's name or trademark. The faucet that is not good enough to be stamped with the maker's name will probably not last long

THE VALUE OF A MAKER'S NAME OR TRADEMARK

Never allow any fixture to be used which is not marked with the maker's name or trade-mark. Poor goods are not so marked. A manufacturer who has built up a reputation by making an excellent grade of goods will always mark them with his name, for the reason that he desires you to use them always. I

have in mind a brass faucet which was removed because it proved unsatisfactory. As I expected, when I examined it it had no maker's name upon it. I compared it with the new one which was to be substituted. There was a great difference. The moving parts were much more strongly made, and the amount of metal far greater in the new than in the old one. The new one was made by a reliable maker, and while it cost a little more it was well worth it, for others like it had given long service under hard conditions of usage; while the discarded one had proved unsatisfactory in a very short time. It continually allowed the water to run to waste, and as the house in which it was had a water meter, there was a large additional consumption of water. When one considers that in the average home there are twelve faucets (not counting shut-off valves) in constant use—two at the kitchen sink, two at the butler's

pantry sink, four in the laundry tubs, two for the bath-tub and two for the wash-basin in the bathroom, it will be seen how necessary it is to keep them from wasting water.

Each fixture, such as the bath-tub, wash-basin, etc., should also have the maker's name upon it. Usually it is on a label pasted on such goods; or it may be on some metal fitting attached to them; or, if the article is porcelain, it may be stamped on it. But be sure it is there.

Every length of leader you may use for carrying the water from the roofs should also have the maker's name upon it. Also each sheet of tin for gutters, valleys, or roofing purposes, should likewise be stamped.

Gas piping is usually included in the plumbing contract. Do not by any means use a poor quality. I have known of instances where leaks have occurred inside walls, and to reach and repair them necessitated tearing down much plaster and woodwork, which of course was very expensive, not to mention the annoyance it occasioned. Gas liberated within the walls will enter the different rooms even some distance away from where the leak occurs, and every precaution should be taken to prevent its doing so. Purchase only the best quality of fixtures also. Poor fixtures often allow a small quantity of gas to continually escape.

INSTALL ONLY A STANDARD MAKE OF RANGE

Buy only a standard make of range. You will have to purchase new fire-brick, grates, etc., as time goes on, and to find that you have a make of stove which is no longer manufactured is very annoying, for you will then be unable to purchase these parts. I have known people to be obliged to buy a new stove because they could not obtain them.

It will pay you to investigate carefully before you order any furnace or stove, to find out if it has been in use for some time, and is made by a company who will be likely to continue in business.

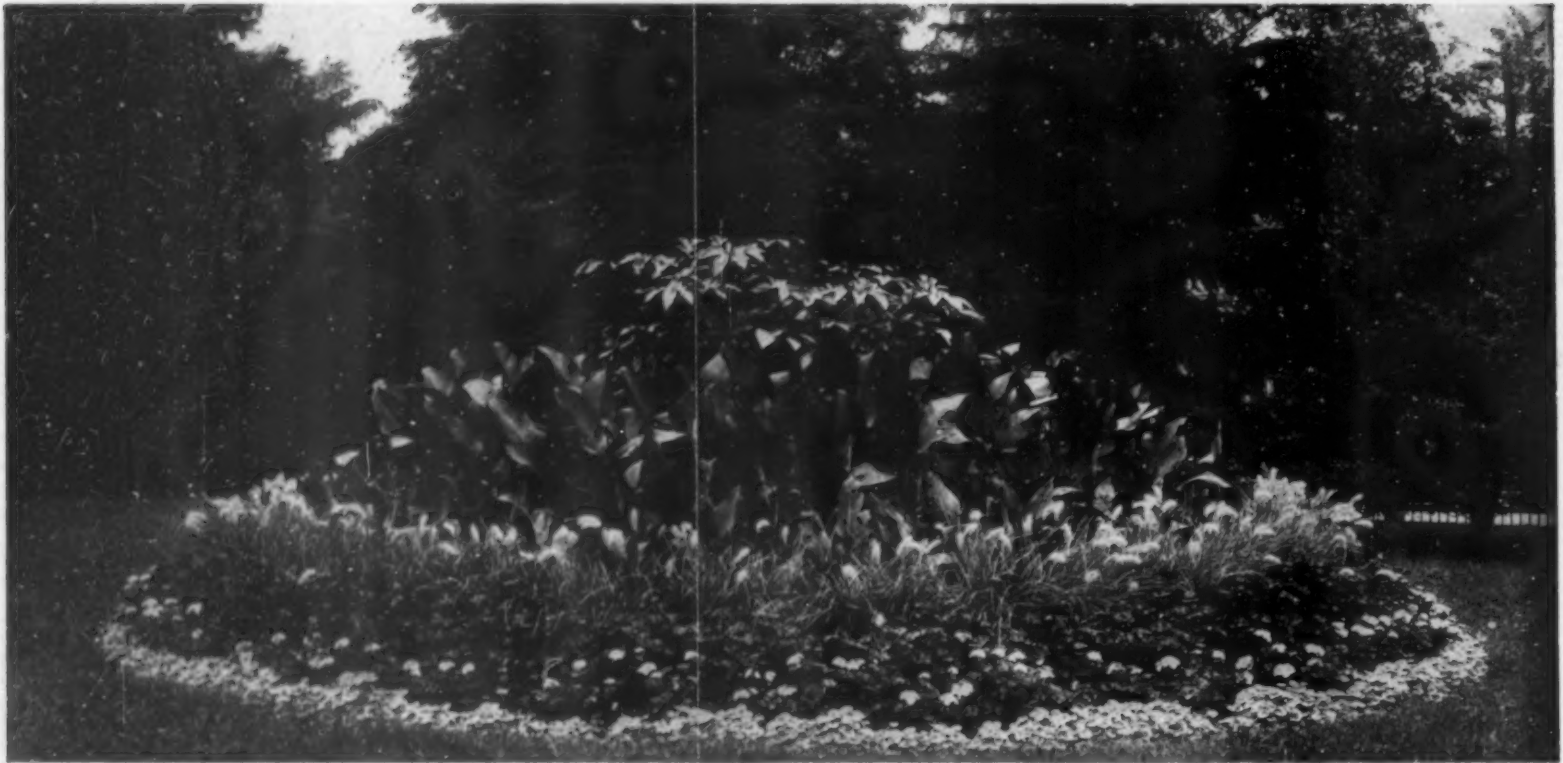
THE QUALITY OF LEADERS, ELBOWS, ETC.

You will doubtless be puzzled to decide whether to use copper leaders, elbows, etc., or just galvanized iron ones. Figuring copper at fifty-four cents, first-class galvanized iron at twenty,

(Continued on page 186)



The lead pipe connections shown, although subjected to unusual strains from expansion and contraction, have lasted over twenty years and will probably last many more. Use lead connections



A large number of perfectly good plants have fallen into disrepute through their use in these relics of the past—the isolated circular bed

Is There Any Merit in Bedding Plants?

THE RELIC OF BARBARISM THAT HAS COME DOWN TO US IN GEOMETRICAL ISOLATED BEDS, BY WHICH A SERIES OF WHOLLY MERITORIOUS PLANTS HAS FALLEN INTO DISREPUTE

BY FREDERIC DE ROCHVILLE

Photographs by Nathan R. Graves and others

"IN time of peace prepare for war" is a proverb having its application to even so gentle and serene a subject as gardening. Now, when your flower garden and lawn and hardy border are at the height of summer beauty, and the rush and trouble of spring work are far away—*now* is the time to make your plans for next year. Do not wait until the hurry of next spring's planning is here, with its avalanche of novelty-lauding catalogues to disconcert and mislead your better tastes. Take your pencil and pad, and make your plan, with notes for color, height, variety, etc. Do it now.

Time was, and not so long ago, when the more insufferably stiff and formal a garden could be made, the greater art and skill it was supposed to prove on the part of the "designer." Most fortunately this order of things is changing. The atrocities of "carpet," "ribbon" and "design" bedding are happily becoming nightmares of the past. Cartwheels with multi-colored spokes, large Tulip pies with sharply contrasted segments, gigantic harps and sharp-angled geometrical executions sprawled upon the helpless front lawn, are less frequently

inflicted upon us by well meaning but tasteless persons. But the plants which, through no fault of their own, were seized to be sacrificed upon these beds of barbarity, have unfortunately fallen into disrepute.

The beauty of the Tulip, and the fact that it blooms so early, have saved it its place in public favor—though we are just beginning to learn how, or rather how *not*, to use it.

But many of the other bedding bulbs and plants have been less fortunate. Achyranthes, Coleus, Cannas, "bedding" Begonias, the variegated-leaved and bronze-leaved Geraniums, and many others, have come to be more or less despised by those who have graduated from the "formal" grade in gardening. But

this is all a serious mistake, for with these common flowers some of the most beautiful and lasting effects can be produced, if they are properly handled. Your flower taste may have been developed beyond the round bed with three or four alternating circles of green and bronze Cannas, forming the centre of circles of red, pink and white Geraniums, bordered with flaming Salvia, or white-and-green Mme. Salleron—but do not for that reason dis-



Fortunately the day of "whirligig" flower-bed designs is almost behind us

card these plants. Get your nose out of the "beds," and move off far enough to get a little perspective; look at your garden from the veranda or some other frequented spot, and make it as a whole a picture from that point. Half shut your eyes, and use your imagination to develop the points of beauty, to paint out spots ugly or inharmonious, which such a visualizing will reveal. Create something! Every garden has hundreds of unguessed possibilities. Discover the best in yours. And then you will perceive (when you have opened your eyes again) that your bare board fence does not belong in the Garden Beautiful at which you have just been looking; that a "high-light" is needed in the picture where a mass of shrubbery makes one corner of it too dark. So let the tall Cannas come out of the centre of the bed in the hodge-podge garden, where they stuck up like a sore thumb at a whist party, and hid everything beyond them, and go back where they will make the board fence a little less conspicuous; and put Salvias in that corner against the shrubbery, where in the autumn you will want the blaze of their glad color to defy the sober presence of flowerless branches, and heighten, by contrast, their somber beauty. And the little white-and-green-and-silver Geraniums (Mme. Salleroi) will fit in along the edge of a bed or walk, where it will be *in place*, blending some bit of color into the general scheme. *Don't be afraid to put them by themselves!* Try mass effects in place of muss effects. Your plants are the raw materials, the tubes of paint, with which your picture is to be painted. You can mix them only once or twice a year. You say it will be slow work; well, most good work is slow. Do the best you can, and *note* the results. Then next year add a touch or two—perhaps it will take a few big Ricinus, with their dignified, shapely growth and rich foliage, besides the Cannas, to subdue that fence sufficiently. Tone down a bit, here and there. Perhaps that mass of Salvias was too prominent,



If used for distant masses or for backgrounds in deep borders, Cannas—especially the greatly improved new sorts—do not deserve the stigma that has fallen upon them



The Tuberous Begonia is best planted in a border that is easily accessible, for its delicate beauty deserves close inspection

and the dwarf variety would have been better, or red Geraniums.

And you will note one other surprising thing. Possibly all this has seemed to you too much of a socialistic garden scheme, where the individual plant was sacrificed for the effect of the whole. But you will find that your Begonias, and your Geraniums, red or white or pink, or your dwarf Cannas, or even your Coleus, never were so beautiful *in themselves* as when you have a mass of them together. Thus you will get two uses from your garden, either of which is better than the old.

Make a *plan* of your next year's garden now from an observation of this year's mistakes, keeping the above suggestions in mind, and make out your list of bedding plants from the things you can now learn from observation. A great many of the annuals described in "Making a Better Flower Garden," in last April's issue of HOUSE & GARDEN, can be sown out-of-doors to produce beautiful mass effects at a very small cost; some of them, such as Portulaca, Candytuft, Sweet Alyssum, may be sown in July. Below follows a list of *plants* carried in the spring for bedding purposes by the ordinary retail florist. The table will be of assistance in enabling you to find out *what* you want, and for where. The reason this article is printed now instead of in the spring is that now you can see these flowers actually growing:

Achyranthes: Used for heavy borders and mass foliage effect.
Ageratum; *Allysum*: Great bloomers, for borders, or masses in front of taller flowers.

Ampelopsis (Boston Ivy): Climbing hardy vine, used for covering walls and unsightly building sides.

Asters: Used mostly for cutting, but also produce mass effects of the most beautiful kind when planted in separate shades.

(Continued on page 183)

The City House and What Can Be Done With It

IT IS A DIFFICULT THING TO MAKE A REAL HOME OUT OF A READY-MADE HOUSE IN A BLOCK, BUT IT CAN BE DONE BY STARTING EARLY ENOUGH

MANY who love the country, who appreciate space and light and air, who prefer a house with grounds and all the little touches which make a country house a country house, are, unfortunately, unable to have what they want. Personal circumstances, questions of business, of time, of money, keep them huddled among their kind. The result is that ugliest perversion of the noble art of architecture, the city house; row after row of it, each nudging its neighbor, cramped, small, lighted only at either end, almost groundless, and, in spite of all this, expensive.

Looking at some of the abortions designed and built in the past, it seems as if the responsible party had taken the plunge with his eyes shut. Compelled to get away from

the conditions in which he was wont to work, and where every angle of view had to be beautiful before the whole could be considered good, the city house architect lost all sight of the possibilities in endeavoring to satisfy the necessities, and the result has been perpetuated by countless imitations. The average city house, of moderate price, now resembles an overgrown coffin with portholes, and is about as lovely as a subway, its only beauty being that of utility, and it not infrequently lacks that!

This is all wrong, and, more than that, unnecessary. Now, just a minute. I can fairly hear someone say:

"But we have to buy our houses as they are put up for us. We haven't the money to buy ground and authorize a builder to put us up a single individual house. We must patronize those real estate operators who are willing to put up the money—and the houses—for us, and pay them according to our purses."

All very true in many cases. But there is a loophole, a way out, for him who knows the ropes. Selling expense. Every real estate operator counts on so much for ground, so much for labor, so much for material, so much for finish, so much for money accommodation, so much for insurance, and so much for selling or overhead expense, in figuring the cost and selling price of his houses. Included in the selling expense is the cost of running his office, of advertising, of maintaining a force of salesmen, of trips to the house with a dozen "prospects" before it is sold, of photographs and booklets and all the incidental ex-

BY C. H. CLAUDY

Photographs by the author



The result of my work was not a thing of beauty, but it had many advantages over the ordinary house-in-a-block built for sale

penses connected with closing a deal. If he can eliminate all of this, he is mighty glad to do it, and, like anyone else, willing to pay something to save something more. Consequently, almost any operator or builder is more than glad to sell a house before it is built, and to accomplish this, is willing to make certain changes and alterations in his plans to clinch the sale. At the same time, he is perfectly willing to make still more changes and additions or subtractions for a consideration.

If, therefore, you must live in a city house, and would include in it something of beauty, of use and of individuality, which will make it different from others, and better suited to yourself, watch the market, ask leading firms for advance information of when and where they propose to build, telling why you wish to know, and you will soon get the opportunity to buy a city house from the plans, and to change the plans. I did it, so I know.

"But," you may ask, "what can I do, having the opportunity? Years of experience have taught builders how to build such houses and waste the least space. How can I expect to improve their work without great additional expense?"

Listen! Builders and operators want to construct as inexpensively as possible, and sell for as high a price as possible. That's business. Therefore the little things that make a house

a home are frequently eliminated. You can have them put back. Windows cost more than walls, hence, windows are made smaller; sometimes one is taken away from a room which should have two or three; you can have it put back. Radiators which are tall and narrow are cheaper than those which go beneath windows; you can insist on the low kind. Fireplaces are all too often bluffs; you can have a real one. Built-in bookcases are rare; you can have them. Inglenooks are seldom thought of; you can ask for one. Coal-bins are usually put where they are easiest to make, not where most convenient; you can alter that. Attics have given way to low air chambers; it costs but little to run them high enough to floor and make the storage-room which is heaven's blessing to the average householder, who seems descended from a race of junk collectors! Mantelpieces are all too often stucco on wood, and with lines which would shame



At the foot of the stairs we had built a 'phone seat and extra book shelves



This is the sort of monstrosity you will probably find in the "parlor" unless you insist upon a real fireplace



In the reception hall we succeeded in getting a real fireplace flanked by book-shelves and a built-in seat

a canal boat for beauty; the right kind cost little, if any, more, and can be had, if you look for them. A few cents here and there added to construction cost will save dollars in repair bills, as noted below. Oh, there is plenty to do even with a house which must be, in its nature, more or less planned for you.

Let us consider a few things in detail. First, the fireplace. A house without a fireplace is built for a boarding house or a storage warehouse, not for a home. No gas logs, nor gas log fronts—quintessence of abominations—will take its place. My builder protested when I asked for a brick, wood-burning fireplace.

"Why, it will ruin the room upstairs!" he said.

"How?"

"You are building against a party wall. You can't enclose your chimney in the wall or put it outside. It will have to run up against the wall in your second bedroom."

"Well?"

"But it won't be a rectangle," he almost shouted. "You'll have two extra corners in it—it'll stick out into the room."

"Well?"

"Why—why—oh, if you want it that way; but it'll ruin that room."

Well, I did want it that way, and I have it that way, and nobody who ever stays in that room thinks it is ruined, either. What on earth did I care that a space fourteen by eighteen inches was taken out of the floor of what was a spare room? Downstairs is an old-fashioned brick fireplace, in which are andirons I hunted three cities to get, and in which a cheery, crackling fire makes coals on a bed of ashes every night in the winter, and all day for my wife if she wants it. It is the gathering place for my little household. It is almost a Mecca for many good friends, and assuredly the bright flame which burns there daily is so much a member of my family that it is mourned when the warm days make us bid it good-bye, and welcomed with a shout when the first cool wind of autumn sends me staggering up the cellar stairs with an armful of oak and pine and hickory! Spoil the room, indeed!

Cost? One hundred and fifty dollars, including brick foundations, a three-story chimney properly lined with terra cotta pipe, and a simple brick fireplace which has an ash dump to the cellar. This last was an unnecessary luxury. I would not build another that way, for the simple reason that you don't deprive the open fire you love of the bed of ashes which makes its

embers possible more than once or twice in a winter, and to spend thirty dollars in building an ash dump to save five minutes a year carrying out ashes, is beyond my ideas of real economy!

The builder willingly gave way to my request for a big, broad window-seat.

"Tell me where you want it," he said.

"I want it under the group of windows in the downstairs front," I said, "what you call the 'parlor.'"

"Well, we are not planning a group window," he told me. "We are going to put in two large windows with space between. You want some place for pictures or books, don't you?"

"Not till I get light," I retorted. "I want one big window and two smaller ones on each side, filling almost the front of this room and the window-seat below. Pictures and books can go elsewhere!"

And I got it, and my "parlor" (heaven save us and bless us!) is bright and shining with loads of sunlight, and my window-seat is big enough for people to curl up and go to sleep on if they want to, and the windows being metal weather-stripped, the most sensitive need fear no draught. Incidentally, the space within the seats, reached through hinged tops, beneath the cushions, is most amazing, when it comes to packing away curtains and hangings for the summer.

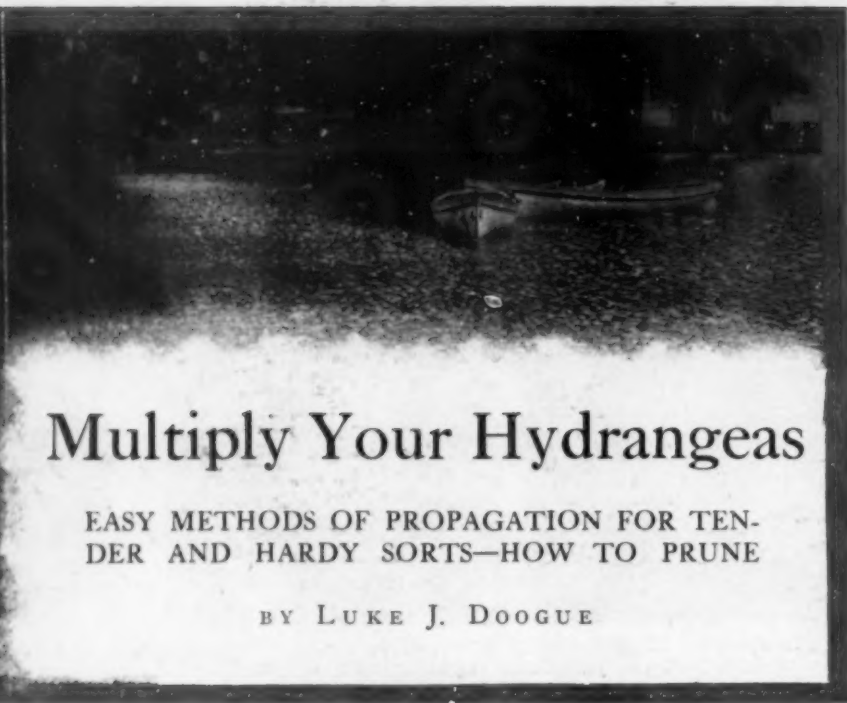
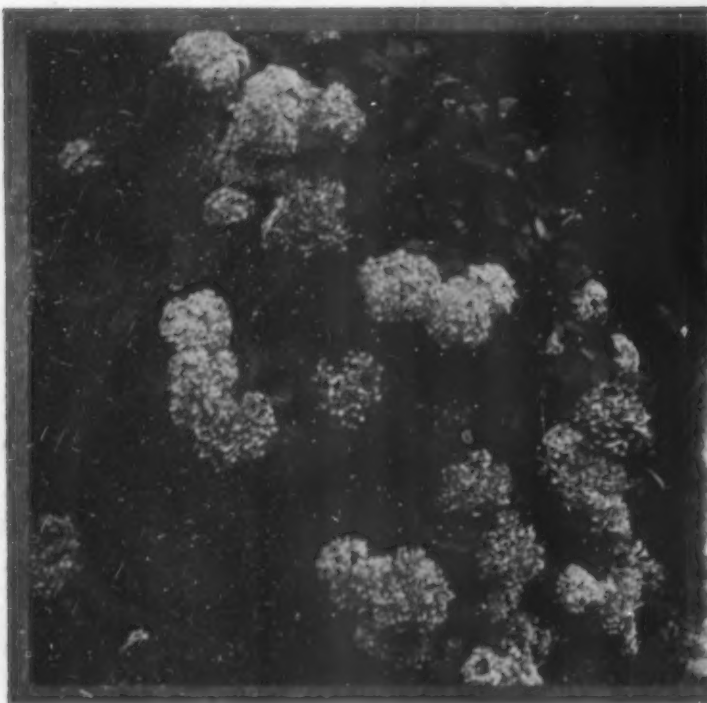
This particular house differed not a whit from any other five to ten thousand dollar city structure in plan. An entrance hall, a "reception hall" (heaven will please bless and save us again!), a dining-room, a pantry, a kitchen on the first floor, with back stairway, stairway from the "reception hall" to upstairs, where are four bedrooms and bath, attic on third floor (sometimes another story with more bedrooms). The plans, as submitted to me, showed the hall proper curving into the reception hall. To get to the stairs, it was necessary to cross this, and facing the front door was a mantelpiece, with the space below filled with tiling!

"No you don't! I want my stairs at the end of the entrance hall facing the door, then the 'reception hall' becomes a room. The way you have it, it is just waste space. And there won't be any mantel with the space below filled with tiling either!"

I was vigorous, because, like any other person who loves his house, I hate a sham.

The mantel has descended to us from our remote ancestry as a natural evolution from the top of the fireplace. From an

(Continued on page 180)



Multiply Your Hydrangeas

EASY METHODS OF PROPAGATION FOR TENDER AND HARDY SORTS—HOW TO PRUNE

BY LUKE J. DOOGUE

THERE is no more decorative plant in the garden than the Hydrangea, and where the hardy and tender kinds are used in planting, the results toward a continuous flower display are more than satisfying. It generally follows, unfortunately, that what is desirable in the plant line, is prohibitive because of the price, but with Hydrangeas, both the tender and the hardy, the cost is very small. For a small expenditure in propagating an ample stock can be had and you can have them in tens or hundreds with about the same effort and expense.

To go into the market and buy hardy plants, it will cost anywhere from ten to fifty cents each, and those for the lower price will not be worth the expenditure. At thirty-five cents apiece the average man is not using many plants, but when the cost to the nurseries of interest on investment, labor, running expenses, etc., is taken into consideration, the price will not seem so exorbitant. You can save this cost by doing as described below.

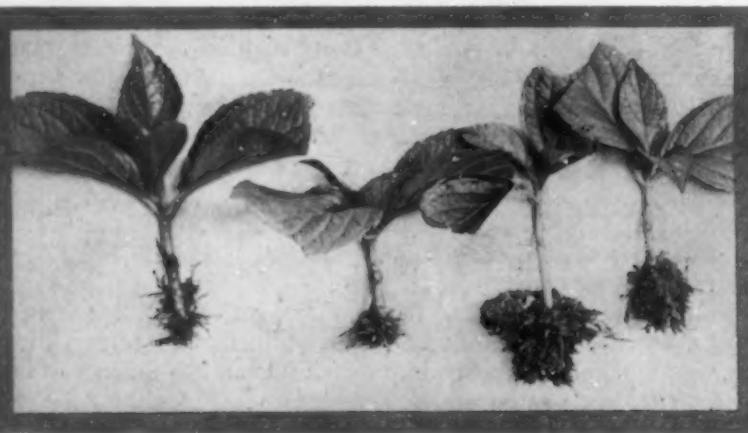
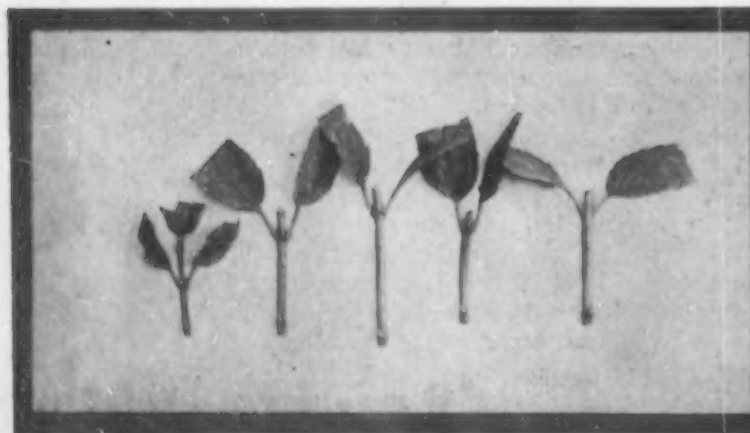
THE METHOD OF PROPAGATING

The easiest way to increase a stock of tender Hydrangeas is by cuttings. Supposing you intend to propagate these plants, you must have a stock to start with; that is, an old plant, or plants, from which to get the cuttings, unless you purchase them outside. In the spring, start your stock plant into growth; to do this pot it up and put it in the warmth and sunlight. When

sufficient wood has formed, make cuttings by severing the branches below an eye. Put these in a shallow box filled with coarse sand, or a mixture of sand and loam, and place in the light. Shade them from the strong light, until they have made roots. It will not take long to do this, and each little cutting will have a bunch of fibres at the end of the stem. At this stage they should be potted into very small pots, or thumbs, watered carefully and placed in the light, as with the cuttings, shading from the strong sun until well established. Later in the season, when sufficient growth has been made, they must be given another shift into larger pots. Planted during the summer they will make very thrifty plants by the fall.

THE STOCK PLANT

After the first batch of cuttings has been taken off, the stock plant should be kept growing and a second batch of cuttings can be taken, and the old plant, or plants, will be presentable when it is time to do the summer planting. If any cuttings are wanted, the same method may be followed with these young plants when they have made sufficient wood, and the possibilities of multiplication are only limited by one's requirements. There are no technicalities about the performance. If you have not suitable window light, a coldframe with a glass sash will answer nicely for a greenhouse, and if care is given in regard to sheltering on



In taking the cuttings from the stock plant, cut just below an eye, leaving a pair of leaves. After several weeks in the flat of sand the little cutting will develop a root growth like this

cool nights, the plants may be put out quite early in the spring.

HOW TO KEEP THEM

If one should get up a large number of plants there naturally follows the necessity of a place in which to properly keep them after the outdoor season is over. With greenhouse facilities the proposition is a simple one, but in the ordinary house the plants have to be relegated to the back-ground, for lack of room. A cool cellar is all that is necessary. They may be left in pots, or packed in boxes or placed in loam,

on the floor. If they are watered just enough to keep them from going dust dry, they will carry through without trouble or loss. Of course, it seems superfluous to say that they should not be allowed to freeze hard. The ideal means of carrying plants over during the winter is a pit; that is, a place dug in the ground and properly protected from the weather in one of many ways. Pits are wonderfully useful, and the quantity and quality of plants that can be carried through the winter, are surprising. Where a pit is possible it should be made. It will more than repay its cost in a short time.

HOW TO USE THE TENDER KINDS

Tender Hydrangeas should be massed to get the most satisfactory effects from their large blooms. Dotted about at regular intervals in a bed adds nothing to the artistic effect of the bed, and robs the plant of its beauty and decorative possibilities. To make them show, mass them. They may be placed temporarily in a bed, and, after flowering, taken out and heeled in in some out-of-the-way place, or grown in some bed for their foliage. Masses in tubs are imposing and give an abundance of bloom not otherwise possible.

HARDY HYDRANGEAS

A mass of either the Tender or the Hardy Hy-



Before and after taking cuttings from the stock plant which is kept for that purpose. Two or three sets of cuttings may be taken in a season

out any care or attention on your part. Something for nothing always appeals to the human mentality, and nothing can be had cheaper than Hardy Hydrangea cuttings.

Late in the fall, in November or December, make cuttings from your plants. Make them about ten inches long and tie them in bundles. Place these in the ground, deep enough to be

safe from frost and then cover deeply with leaves and don't touch them till spring. At that time you will find that fully fifty per cent. or more will have callused, and when planted will begin to make roots and growth. This is all there is to it, and from these fall-planted cuttings you will get a stock of hardy plants.

This method of propagation can be applied to very many shrubs with equal success, and by it a stock of desired kinds may be had.

PRUNING HYDRANGEAS

Prune your hardy Hydrangeas in the spring. Cut them back severely, taking out unnecessary shoots and aiming to give enough growth to form a bush that will look well furnished but not choking itself to suffocation. If everything is allowed to grow, this crowded condition will be the result. The blooms are borne on the season's growth of new wood so there is no danger of over-pruning.



An unusual specimen of the Hardy Hydrangea. Judicious pruning has brought it to the size of a not very small tree

Batik in Home Decoration

AN EASY AND FLEXIBLE METHOD OF DECORATING FABRICS THAT IS A REVERSE OF STENCILING, THE PATTERN BEING LIGHT AGAINST A DARK BACKGROUND

BY MIRA BURR EDSON

Illustrations by Members of the National Society of Craftsmen

AMONG the many, many persons who use printed fabrics constantly and for all sorts of purposes, it occurs very rarely, perhaps, to wonder how these are produced and whether all are made by the same or different processes. As a matter of fact, the same principles are followed to-day and with the machines that have always been employed in pattern-making.

Although many and beautiful things are offered in the shops, the qualities in which lie the greatest interest or charm are possessed in a peculiar degree by fabrics which are printed or dyed by hand. This is perhaps due to the very simplicity and directness of the process which allows one to come in touch, directly, with the producer of the article.

Hand-printed fabrics are made in two ways, every method being a variation or an adaptation of these, or a combination. One is by direct printing or painting in color upon a white or a light ground, and the other, used to produce a light pattern on a dark ground, is produced by painting the pattern in a "resist" and then dipping the whole piece into dye. The first is familiar in the hand-processes of block-printing and stenciling; the other, as carried out by hand in the home, is the subject of this paper, illustrated by some interesting examples of work from The National Society of Craftsmen.

The resist may be of anything which will prevent the cloth from taking the dye. Various pastes are used with a chemical ingredient, but wax is convenient for the amateur. The ordinary small cake of beeswax will answer, the white being preferred for this purpose for the reason that it is finer in grain. This must be applied hot, and an ordinary brush of fair size is a good instrument for this purpose. A little pan set over a low-burning gas jet or on the back of the stove will provide this need. The Japanese use a small instrument shaped like a tiny tea-pot with a long handle, in which the hot wax is put and which can be kept sufficiently warm or reheated at need. With the thin line flowing from the spout they trace the pattern upon the fabric. Instruments of this kind have been made and used here, but are not easily procured in the market. Wax applied freely with a soft brush makes a delightful line, but it must be managed with skill in drawing and with care to keep the wax from becoming cool in the middle of a long line. It is possible and much easier to

stencil the pattern on the fabric in wax or with paste. The first illustration shows a runner stenciled thus in wax and ready for dyeing.

Other resists may be preferred or found to be more convenient. An ordinary flour paste, boiled and smoothly made, into which has been put some oxalic acid, is used successfully. This too may be applied by means of the brush or the stencil. Which method and which medium to use depends upon personal choice, convenience on the subtleties of the effect desired, and somewhat, too, upon one's skill in using the brush in the practice of drawing. The second and third illustrations have been decorated by different methods of applying the design. In the right-hand one the pattern was stenciled upon the goods; in the other it was drawn on free-hand. The difference can be seen by one familiar with both processes.

The dye is now prepared according to the proper directions for making it up and is allowed to become cool, or at least lukewarm. The fabric is then dipped into it, care being taken to have it enter smoothly so that the dye shall attack it equally and not find it in lumps or wrinkles. To allow of doing this well, the dish holding the dye must not be too small. The fabric is held in the dye, lightly moved about or drawn out and in to ensure an even tone, and, when dark enough, is taken out. After a moment or two in the air the whole is thrown into some clear water and thoroughly rinsed. It is then hung out to dry, but not in the sun. It is best to avoid any chance of a line across the goods or other unevenness by hanging the piece from an end, and perhaps turning it around when half dry, rather than folding it over a

line. If the color is not dark enough it may be dipped again. It is best in the first place to make it a trifle darker than the desired tone to allow for the rinsing and drying.

When quite dry and otherwise satisfactory as to tint it is time to see that the resist is removed. If a paste was used for this the first rinsing should be lightly done, taking out most of the surplus color; then in a clean bath wash out the paste. If wax was used allow the piece to become thoroughly dry first. When this is the case the fabric can be plunged into boiling water. This relieves us of any possible doubt as to the "setting" of the dye and it melts the wax, which will rise to the surface



The first step in batik work is to apply a wax "resist" in a stencil pattern or freehand. The front and back of a runner such as this, with the wax applied, will be unequally protected, giving a character that printed fabrics cannot have

of the water. It is well to have plenty of the hot water and give it a second plunge to clean fully of wax. After drying once more the piece is finished.

THE AVAILABLE DYES

As to the matter of dyes it is not easy to make authoritative statements. There are some in the market offered for this purpose which may be found fairly satisfactory for ordinary use. Some colors are fairly reliable in any sort of dyes, some colors are fleeting and difficult to manage in almost any recipe. Very pleasing effects have been had by using vegetable recipes, but these entail usually more care or time than the chemical dyes. In using the common Diamond or Easy dyes, it is best to experiment for oneself in the color desired. Professor Pellew, of Columbia College, has been experimenting with dyes for use in the arts, aided in this by some art-craftsmen. In regard to these he published a series of papers a year ago. Some arrangement for bringing these out, prepared for the use of craft-workers, is being considered.

SUITABLE FABRICS

For material unbleached muslin is satisfactory, or a fine grade of cheesecloth can be used. Linens, especially those of a loose, coarse weave, are perhaps best for most effects by means of this process. The materials needed beside the fabric itself are: the design, and perhaps a stencil of it; the paste or wax; brushes for applying (the kind depending on the method selected); the dye, and a new large dish-pan. To these might be added a little of the lust of experiment.

The piece shown in the right-hand illustration on this page is old blue in color, and a graceful poppy design is the motive coming forward on the blue ground in creamy white, made rather bluish due to variations in the thickness of the resist. The design in this instance was stenciled upon the fabric with a paste. The inequality of tone to be noticed, relieving it from the flat silhouette to its great gain in effect, is produced by varying the thickness of the paste which was applied by brush strokes—literally, painted in. This variation occurs too in wax, due to its being hot or merely warm, in which instance it stays more on the surface of the cloth and does



A ground design where the resist was applied freehand. The color is brownish yellow, deepening in tint at the ends by successive dipping

not take hold so completely of the fibre. It may be noticed too that the drapery here is darker at the ends than in the middle, the ornament thus getting the benefit of a deeper ground. This is done by a second dipping in the color of the ends while the resist is still in place, protecting the middle of the scarf by carefully holding it out of the dye.

The left-hand illustration, a gourd-vine, is very pleasing in its free treatment of the motif and the equally free way in which it



On this blue runner the resist was applied through a stencil over a lightly indicated pattern. The lighter resist here has resulted in a great lessening of contrast, the lightest portions being not white but light blue.

has been carried out. This was drawn directly upon the fabric with a brush and paste. The variation of the ground appears here also, the color of the lighter parts being yellow and shading down into a soft brown.

To experiment with batik, it will be seen, is not so difficult, and the experiments are sure to reward one in some fashion, whatever may be the outcome. It is encouraging to remember that a piece may be dipped more than once and with ingenuity something can always be made of it eventually, although it may not be exactly according to the preconceived plan. By a little practice, however, one may be able to calculate effects definitely enough, and many opportunities to vary the effect will be suggested by the conditions of the moment.

It is possible to carry the process further and into a much more complex field when a second dipping is allowed in a different color. But this carries the worker deep into the mysteries of processes, and for a beginner it is quite enough to master the possibilities of one dye, which, as we have seen, offers much opportunity, and in the hands of an artist can produce most interesting and beautiful results.

The illustrations herewith are all three from table runners. There is, however, no lack of variety in the uses to which this interesting method of fabric decoration may be put—pillow-covers, curtains, bureau-scarfs, bed-spreads, etc. The fact that one can mix one's own dyes to any desired shade permits the carrying out of a consistent color scheme for any room.



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THESE SHADES
ARE STILL THE ABODES OF GLADNE
OF GREEN AND STIRRING BRANCHE
AND MUSICAL WITH BIRDS THAT SI
IN WANTONNESS OF SPIRIT.—William

D GARDEN



SE SHADES
F GLADNESS; THE THICK ROOF
BRANCHES IS ALIVE
S THAT SING AND SPORT
T.—William Cullen Bryant



One has but to look upon the interior of a greenhouse such as this to appreciate the desirability of having one at home. The cost as described in the preceding article of this series is encouragingly low, and the management as described below offers no difficulties

Heating and Managing a Small Greenhouse

METHODS OF SUPPLYING PROPER SOIL, TEMPERATURE, MOISTURE AND VENTILATION—
THE KNACK OF POTTING AND REPOTTING—INSECT PESTS AND THEIR PREVENTION

BY F. F. ROCKWELL

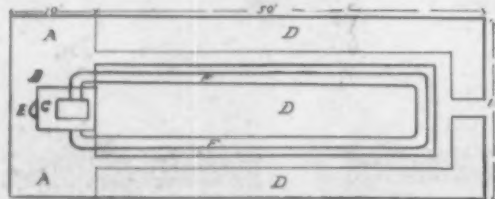
Photographs by Nathan R. Graves

IN the first article on home-made greenhouses, appearing in the August number of *HOUSE & GARDEN*, very brief reference was made to the various methods of heating. Before taking up the management of the different flowers, plants and vegetables which the amateur can successfully grow, it will be well to understand a little more in detail how to heat glass structures, as temperature is, next to moisture, the most important factor of success. If steam or hot water is used in the dwelling house and a greenhouse of the lean-to type is used, the problem becomes a very simple one, as additional pipes can be run through the greenhouse. But as this advantage is not always ready to hand, we will consider the heating of an isolated house, and the principles involved may be adapted to individual needs. There are three systems of heating, "flues" (hot air), hot water and steam—the latter we need not take up as it is economical only for larger structures than the amateur is likely to have.

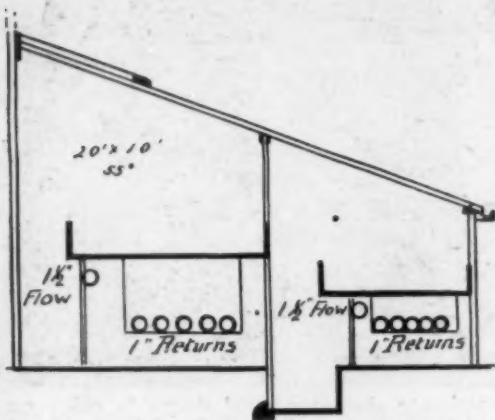
Heating by hot air carried through brick or tile flues is the simplest and cheapest method for very small houses. The best way of constructing such a system is illustrated in the diagram adjoining, which shows the flue returning into the chimney (after traveling the length of the house and back), which is built on

top of the furnace. This method does away with the greatest trouble with "flue" heating—a poor draft; for immediately the fire is started, the air in the chimney becomes heated, and rising, *draws* the hot air from the furnace around through the flue with a forced draft. This strong draft accomplishes three other good things: it does away with the escape of noxious gases into the greenhouse, lessens the accumulation of moisture and a crust from wood smoke, and distributes the heat much more evenly throughout the house. The furnace may be built solid of brick, with iron doors and grates and an arched dome, and the flue should be of brick for at least one-third the length of the house, from the furnace; for the rest of the way cement or vitrified drain pipe will be cheaper and better. The flue should have a gradual upward slope for its whole length, and will vary in size,

of course, with the house to be heated, from five inches to eight or nine in diameter, the latter being sufficient for a house 60 by 21 feet. The flue should be raised a little from the ground, and at no point should any woodwork be nearer than six inches to it. Very small houses, especially if not started up until after January, may be heated by an ordinary wood stove with the stove-pipe run the length of the house, but such an



The best arrangement for heating a greenhouse by hot air, is to run a brick or cement flue from the furnace around under the benches and into the chimney over the fire



Hot water is undoubtedly the most satisfactory method of heating the small greenhouse. The diagram shows a 1 1/2-inch supply pipe leading out from the boiler, with 1-inch returns under the benches.

may be had by inserting a hot water coil in a stove, or in the house furnace, as described in the preceding article. In one of the diagrams is shown an arrangement of pipes for heating a house 21 x 50 feet, and in another piping for a lean-to such as described in the August HOUSE & GARDEN. With the small pipe sufficient for such a house as that illustrated in the latter diagram, the work can be done by anyone at all acquainted with the use of pipe tools; if possible, the pipes should be given a slight downward slope, say one inch in ten feet, from as near the heater as practical. For all this work second-hand piping, newly threaded, will answer very well, and it may be bought for about four cents per foot for one-inch pipe; six cents for one and one-half inch, and eight cents for two-inch. In putting the stove or heater in place, it should be sunk below the level upon which the pipes will run, and attention should also be given to the matter of caring for the fire, removing ashes, etc., making the management of these things as convenient as possible.

Experience only can teach the beginner just "how to" manage his vegetables and plants in this new winter garden. But at the outset he must remember one thing: If it is true that he has control of this miniature world of growing things, it is also true that he can leave nothing, as he does with his outside garden, to the treatment of old Nature. The control is in his hands—the warmth, the moisture, the fresh air, the soil—none can be left to chance; he must think of them all. And before going into details, which might at first be confusing, let us take up the elements of this little

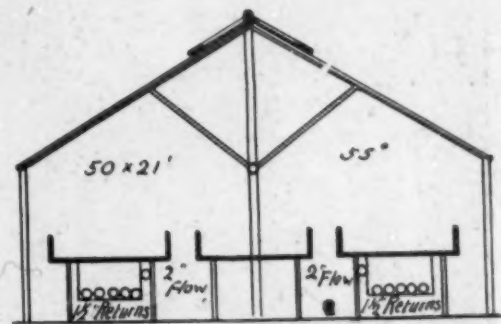
arrangement will give off a very drying and uneven heat, and require a lot of attention, to say nothing of its danger.

By far the most satisfactory way will be to use hot water. If the size of the house will not justify the purchase of a small heater—and a second-hand one may often be had at a very reasonable figure, a substitute

world over which we are to reign, and try to elucidate first a few general rules to guide us. The house, after countless little delays and unforeseen problems conquered by personal interest and ingenuity, is at last ready, and the bare board benches look ugly enough in the bright, hot sunlight. How are they to be

converted into a small garden of Eden, when all outdoors is chained in the silent desolation of drifted snow? Here is a new task. No longer Nature's assistant, the gardener has been given entire management of this new sort of garden. It is almost a factory, where he must take his raw materials—earth, water, heat, light, and the wonderful thread of life, and mould these all into a hundred marvelous forms of beauty and of utility. Something of art, something of science, something of business, must all be brought to his interesting task.

Let us begin then at the bottom. What is the best kind of dirt to use? It should be friable, so that it will not bake and cake in the pots; rich, that the little plants may readily find ample nourishment; porous, that water



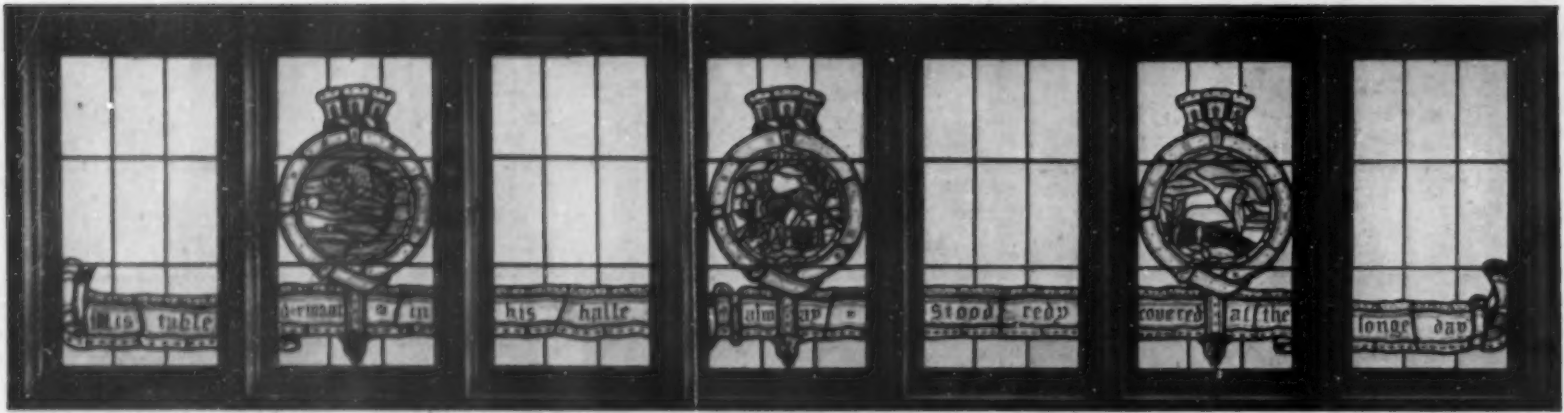
For the larger greenhouse of the isolated double-slope type, 21x50 feet in size, a 2-inch supply pipe, with five 1 1/2-inch returns under the outer benches, will secure a temperature of 55 degrees

and any surplus drained off freely. A soil answering all these requirements is made as follows: Cut from an old ditch or fence-side, thick sods, and stack them with the grass sides together to rot. This heap should be forked over several times, when it has begun to decompose. In dry weather, if within reach of the hose, a good soaking occasionally will help the process along. The sods should be cut during spring or summer. To this pile of sod, when well rotted (or at time of using), add one-third in bulk of thoroughly rotted manure—cow and horse mixed, and a year old, if it can be obtained—and mix thoroughly. If the soil is clayey or heavy, add enough coarse sand and make it fine and friable, or use a larger proportion of the manure. Leaf mold, from the woods, will also be good to lighten it with. This one mixture will do for all your potting. Keep enough of it under cover, or where it will not freeze, to last you during the winter and early spring. Store some of it in old barrels, or in boxes under the greenhouse bench, if there is not a more



If you are a true garden lover you will not be satisfied with merely a fair weather garden during the summer months

(Continued on page 178)



There are great possibilities in the medallion type of stained-glass windows for the home of moderate size—a central figure in color on a field of plain leaded rectangles. Designed by Harry Knox Smith

Leaded Glass in the Small Home

HOW A REALLY NOBLE ART HAS FALLEN INTO DISREPUTE—THE POSSIBILITIES IN LIBRARY, HALL AND DINING-ROOM FOR SIMPLE LEADING, ENRICHED WITH MEDALLIONS IN COLOR

BY HARRY ELDREDGE GOODHUE

TO plead for glass in the home involves primarily a brushing away of misconceptions. Many people who build have an erroneous idea that unless leaded glass is very elaborate, and correspondingly costly, it cannot be good or worth while.

How false that notion is, will, I hope, speedily appear. While it is perfectly true that domestic glass of the same quality and cost as that found in memorial church windows, containing figures and complex decorative motives, is in and for itself more ornamental and inspiring than any other kind, there is a dearth, on the other hand, of opportunities for employment of this kind of work, as one studies the actual houses of today. In our average American home of the better sort elaborate glass would be not only out of place, but would evince bad taste. Our capacity for esthetic appreciation would be better satisfied with a kind of work which would be in keeping with the architect's conception of an appropriate design, one which would, as it were, appear to have nestled into the imagination that planned the house, making so distinctive a place for itself that a sorry vacancy would be felt if it were not there.

In the simplest of houses, the fact is, an opportunity may always be found for a judicious use of leaded glass, provided, of course, the installation is entrusted to an artist craftsman who will remember that his work must be but an important element in the making of a home, rather than a garish piece of ornamentation whose apparent *raison d'être* is to attract and distract. Obtrusiveness in all such decorative undertakings defeats its own end. If in the house of refined proportions, materials and furnishings, the artist in glass should make this mistake the inmates will discover that the eye turns instinctively from the glass to seek rest in the more peaceful wall areas or in the rugs upon the floor. Correct adaptation, and a coöperation with the architect and the owner which is more than perfunctory, must be pre-supposed.

It should not, of course, be understood that this article in any way approves of low-

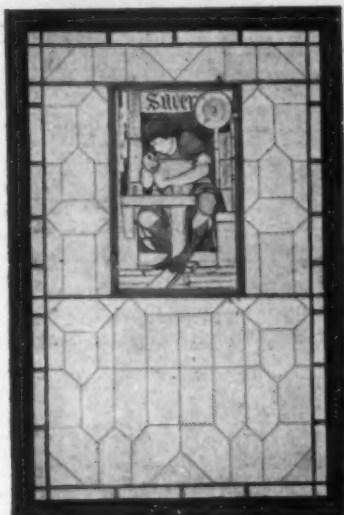
priced work as such. The point to be made is that even the person of moderate means can afford to make a little personal sacrifice for the sake of obtaining something which he ought to have. There is no cheaply made glass which under any circumstances could be called good. The state of the buying public's attitude toward domestic glass today is due in large measure to the success with which the more commercial minded "art glass men" have foisted upon the unwitting their cheap and artistically impossible wares. They have had a specious argument in that their prices have been lower than those of the men who combine commerce and conscience. They have temporarily injured a branch of the art in which there are fine possibilities. Their methods have encouraged a revulsion of sentiment. The very fact that a few years ago every detached house, every apartment, no matter how much or how little it cost, was regarded as incomplete unless fitted out with a modicum of leaded glass, usually of the tawdriest quality, has aroused a prejudice against the whole business among people of taste, who, today, rather than endanger the ultimate success of the surroundings in which they are to live, have frankly repudiated what should be one of the most vital forms of decoration in the modern home. Revolting from the "stained glass" vagaries of the vulgar they have forgotten that these had their origin in a perfectly definite and very noble decorative art, one which may easily be restored to something of its pristine dignity.

It is these people, who object to the leaded glass of the over-ornamented apartment house or suburban villa, whom I wish to interest in a few ideas which may prove of service either as one is building anew or is planning to add a fresh touch of charm to the old home. I believe that in the house of the future leaded glass will have an increasingly significant place and that the time to begin its restoration is now.

To be specific, let us first consider the country house. A very strong point has often



Merlin and Vivien. Designed by Miss Jessica Walker



There can always be found some emblem significant of the owner's personality

been made that in the country it is inappropriate to use any large display of colored glass because the vines, the brilliant flowers of the garden, the chromatic masses of the landscape or the ever changing sea furnish in themselves all the color that is desirable. The argument contains truth to this extent, that attention should be given, in adapting glass to the average country house, mainly to an attractive design and arrangement of leading. Harmony, not competition with outside nature, should be sought. This treatment gives scale and a sense of finish in the windows, appreciated both from within and without the house; it does not in any way defeat

the prime functions of the country house, which is built to satisfy the craving of its owners for sunlight and fresh air after the wintry gloom of the town house.

In some cases, even in the country, there may be an ugly building or unpleasant view which it is desirable to shut out. This can be done, and the light retained, by use of obscure glasses, of which an almost numberless variety is made without color in the United States, to say nothing of the English and German antique glasses, which range from a heavy smoke to a dazzling white. These "antiques" are particularly interesting in the sheet, in which they vary from thick to thin, from dark to light. They are full of tiny bubbles or blisters caused while the molten glass is cooling on the table—highly desirable defects which are technically termed "seeds." It is always well in purchasing light tints or whites to ask to have the glass very "seedy."

With these glasses for material the designer is unhampered by problems of color. His best thought should be turned toward a beautiful arrangement of black and white lines, in doing which his powers and his deficiencies may stand as clearly revealed as in the designing of a cathedral window. Harmonious rather than assertive expression of artistic vigor is the keynote to his success. If the home, for example, is such that it calls for reserve in architectural style, the designer has but to observe the canons of that style to complement

the character of the building.

With the design well in hand the next point for the designer to consider should be the leads which he is to use. As a general principle, the greater the variety of sizes he permits himself the more interesting the outcome will be—a generalization which applies almost equally whether he has worked in the style of the Elizabethan manor, the French chateau or the Colonial plantation house, or has been beguiled by the up-to-date spirit of *l'Art Nouveau* which appears in most European glass of domestic character at the present day.

Without going too far into the fascinating possibilities for stained glass in the larger and more palatial country house, let us see what the mission of stained glass may be in the dwelling of the average well-to-do.

While, as stated, the very low-priced glass is artistically impossible, there are varieties of good leaded glass which are not necessarily highly expensive, nor beyond the means of people who appreciate that it often means a little sacrifice of luxuries or amusements to obtain a beautiful home. The introduction even of small and simple features in glass will often greatly heighten the charm of a harmonious interior.

The bungalow type of house, which is now so popular, is in particular rendered more livable by a judicious use of leaded glass. Here the designer need not be hampered by too close attention to style. He can profitably work for character, suggestion, surprise. The front door, for instance, if it has an opening for glass, is the very eye of the home. In it something of the light of the owner's personality should play. If the interior needs illumination from the

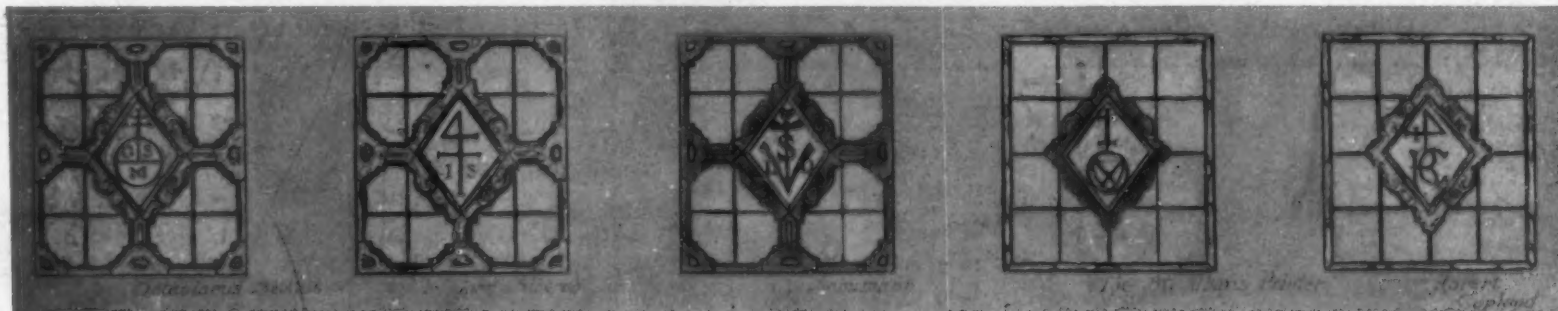
outside, and if the owner at the same time seeks a measure of privacy for the interior, the obscure glass already referred to should be used in the background, with some stronger color in the central feature. So on throughout the house. No matter how simple the nature of the work, little touches of quaintness and personal interest may be added to give the house that elusive



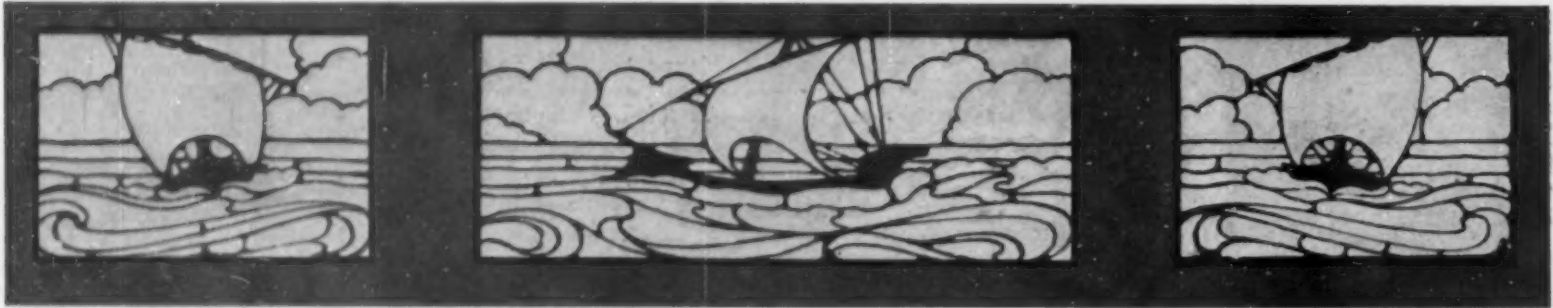
For the library windows in the home of a metallurgist. Walter Janes Studios



Of an entirely different character is this design, in which opalescent glass has been used throughout. Tiffany Studios



Where there is a pleasing view, the stained glass is frequently confined to the transoms or upper panels of a group of windows, as here, where the idea has been to carry out some of the old printer's marks for a library. Designed by Nicola d'Ascenzo



A scheme worked out in lead and textured "English White" glass for a cottage at Bar Harbor, Maine. Some of the most appropriate glass for the home of moderate size is worked out in this way with only the leading and translucent white glass as a medium. Designed and executed by H. E. Goodhue

quality of distinction that sets it apart from its neighbors.

The use of silver stain on white or light tinted glass—to come around to a technical matter which is not without popular interest—affords a treatment for domestic purposes which is exquisite in effect and which has not yet received the consideration it deserves in North America. It is, to be sure, most appropriately employed in the Georgian or Renaissance styles of architecture, but it can be worked into almost any design with brilliant results. Silver stain, I might say, is the only absolutely transparent color in the glass painter's palette, one giving a pure yellow tinge—or orange, if more heavily applied—to a clear or tinted glass. In rooms where delicate coloring is desired it is most effective, giving a tint of silver and gold, sifting the light which might otherwise be too strong even for the more enduring colors in the rugs and hangings of the apartment. For excellent examples of the use of stain reference might be made to the magnificent windows in the Bibliothèque Laurentienne at Florence and to the Cupid and Psyche series at Chantilly.

If the distinction of inherited arms belongs to the owner, the great window on the stair landing might well contain a small central panel of these in full color, set in the background of simply leaded clear glass. For while heraldry in America has no practical significance, it assuredly has a sentimental value. Or, lacking the arms, there can usually be found some motive that will suggest the owner's individual taste and characteristics, be his hobby history, humor, frank quaintness or merely a love of knights on horseback or ships at sea.

The library offers a fascinating problem in which the book plates of distinguished men, the early printers' marks, or the arms of universities may be used.

Again, in the music room, if there be one, there will be no lack of subjects for the colored medallions.

In the dining-room one might work out a scheme of panels from the trophies of the chase unless these are hung in reality upon the walls.

To sum up, the possible domestic uses of leaded and stained glass are many and varied. Few except true craftsmen have any realizing



A small panel, chiefly in whites but with some touches of color in the design. By Alexander Gascoyne



In designing glass for the home, there is a refreshing freedom permitted the designer

sense of their importance and possibilities. Many of them, fortunately for the average American, are comparatively inexpensive if executed by a competent and sensible artist. The greatest desideratum at present, from the craftsman's standpoint, is a campaign of popular education, to lift from a noble art the stigma that has fallen upon it, and it is my hope that this brief plea with its accompanying illustrations may help some readers to understand that the time has come when serious attention may be paid to the claim that the art of domestic glass is not necessarily decadent or hopelessly commercialized, but that in it lie remarkable possibilities of value and beauty.

So much for leaded glass without color, or with color used only in moderation. While work of this character is

eminently fitting for houses of moderate size, it might be found unsatisfying in many homes of palatial proportions and gorgeous furnishing. In homes of this type no limit is placed upon the scope of the designer's imagination, especially if the building is essentially Gothic in its style and feeling. For it should never be forgotten that stained glass is primarily a Gothic craft. Because of its better preservation in ecclesiastical structures, the average man will always associate it chiefly with churches, although a glance at what is left in old buildings abroad, both civic and domestic, quickly reveals to what extent the architects of an earlier day counted upon "painted glass" to set off in color their creations in stone. Nor is there any reason why people of wealth who to-day are building homes which they expect to hand down to posterity, should be afraid of embellishing these homes with glass that the best judgment of this age regards as good. Fashions in ornamentation change, to be sure, as one realizes in considering the past three or four decades of American building. The spirit of Gothic art, however, does not change, nor would the vagaries of fashion affect the estimation in which people of taste would hold a window if it were made to be an integral part of a successfully designed Gothic building. Rather would it grow in popular estimation from decade to decade and from century to century.



It is a common tendency to allow the vegetable garden to grow untidy and bare at the end of the season. A reasonable amount of attention at this time will pay big dividends in the vegetables that can be carried over into the winter months.

Grow Your Own Vegetables

VI.—PRACTICAL SUGGESTIONS FOR MAKING THE GARDEN SERVE THE TABLE FAR INTO THE WINTER—REASONS WHY UNTIDINESS AT THIS SEASON DOES NOT PAY

BY F. F. ROCKWELL

[This is the final instalment of Mr. Rockwell's valuable series on the home vegetable garden, the first of which appeared last February. The six articles provide an excellent fund of practical information to preserve for reference, for they cover the whole subject of starting, setting out, cultivating and harvesting the best vegetables for the garden of moderate size.—EDITOR.]

IT is hard to retain our interest in a thing when most of its usefulness has gone by. It is for that reason, I suppose, that one sees so many forsaken and weed-grown gardens every autumn, where in the spring everything was neat and clean. But there are two very excellent reasons why the vegetable garden should not be so abandoned—to say nothing of appearances! The first is that many vegetables continue to grow until the heavy frosts come; and the second, that the careless gardener, who thus forsakes his post, is sowing no end of trouble for himself for the coming year. For weeds left to themselves, even late in the fall, grow in the cool moist weather with astonishing rapidity, and, almost before one realizes it, transform the well kept garden into a ragged wilderness, where the intruders have taken such a strong foothold that they can't be pulled up without tearing everything else with them. So we let them go—and, left to themselves, they accomplish their purpose in life, and leave upon the ground an evenly distributed supply of plump ripe seeds, which next spring will cause the perennial exclamation, "Mercy, John, where did all these weeds come from?" And John replies, "I don't know; we kept the garden clean last summer. I think there must be weed seeds in the fertilizer."

Don't let up on your fight with weeds, for every good vegetable that is left over can be put to some use. Here and there in the garden will be a strip that has "gone by," and as it is now too late to plant we just let it slide. Yet now is the time we should be preparing all such spots for withstanding next summer's drouth! How? You may remember how strongly was emphasized the necessity for having abundant "humus" (decayed vegetable matter) in the soil—how it acts like a sponge to retain moisture and keep things growing through the long dry spells which we seem to be sure of getting every summer. So take thought for next year. Buy a bushel of rye, and as fast as a spot in your garden can be "cleaned up," harrow, dig or rake it over, and sow the rye on broadcast. Just enough loose surface dirt to cover it and let it sprout, is all it asks. If the weather is dry, and you can get a small roller, roll it in to ensure better germination. It will come up quickly; it will keep out the weeds which otherwise would be taking possession of the ground; it will grow until the ground is frozen solid and begin again with the first warm spring day; it will keep your garden from "wash-

ing" in heavy rains, and capture and save from being washed away and wasted a great deal of left-over plant food; it will serve as just so much real manure for your garden; it will improve the mechanical condition of the soil, and it will add the important element of humus to it.

In addition to these things, you will have an attractive and luxuriant garden spot, instead of an unsightly bare one. And in clearing off these patches for rye, beware of waste. If you have hens, or by chance a pig, they will relish old heads of lettuce, old pea-vines, still green after the last picking, and the stumps and outer leaves of cabbage. Even if you have not this means of utilizing your garden's by-products, do not let them go to waste. Put everything into a square pile—old sods, weeds, vegetable tops, refuse, dirt, leaves, lawn sweepings, anything that will rot. Tread this pile down thoroughly; give it a soaking once in a while if within reach of the hose, and two or three turnings with a fork. Next spring when you are looking for every available pound of manure with which to enrich your garden, this compost heap will stand you in good stead.

Burn now your old pea-brush, tomato poles and everything that is not worth keeping over for next year. Don't leave these things lying around to harbor and protect eggs and insects and weed seeds. If any bean-poles, stakes, trellises or supports seem in good enough condition to serve another year, put them under cover now; and see that all your tools are picked up and put in one place, where you can find them and overhaul them next February. As soon as your surplus of pole beans have dried in their pods, take up poles and all and store in a dry place. The beans may be taken off at your leisure later.

Be careful to cut down and burn (or put in the compost heap) all weeds around your fences, and the edges of your garden, before they ripen seed.

So many of the vegetables can be kept, for either part or all of the winter, that I shall take them up in order, with brief directions. Many, such as green beans, rhubarb, tomatoes, etc., which cannot be kept in the ordinary ways may be easily and cheaply canned, and where one has a good cellar, it will certainly pay to get a canning outfit and make use of this method.

BEANS: Almost all the string and snap beans, when dried in the pods, are excellent for cooking. And any pods which have not

been gathered in the green state should be picked, *as soon as dry* (as wet weather is likely to mould or sprout them), and stored in a dry place, or spread on a bench in the sun. They will keep either shelled, or in the dry pods for winter.

BEETS: In October, before the first hard frosts, take up and store in a cool cellar, in clean, perfectly *dry* sand, or in pits outside (see cabbage); do not cut off the long top roots, nor the tops close enough to cause any "bleeding."

BRUSSELS SPROUTS: These are improved by freezing, and may be used from the open garden until December. If wanted later, store them with cabbage, or hang up the stalks in bunches in a cold cellar.

CABBAGE: If only a few heads are to be stored, a cool cellar will do. Even if where they will be slightly frozen, they will not be injured, so long as they do not freeze and thaw repeatedly. They should not be taken in until there is danger of severe freezing, as they will keep better, and a little frost improves the flavor. For storing small quantities outdoors, dig a trench, a foot or so deep, in a *well drained* spot, wide enough to admit two heads side by side. Pull up the cabbages, without removing either stems or outer leaves, and store side by side head down, in the bottom of the trench. Now cover over lightly with straw, meadow hay, or any refuse which will keep the dirt from freezing to the cabbages, and then cover over the whole with earth, to the depth of several inches, but allowing the top of the roots to remain exposed, which will facilitate digging them up as required. Do not bury the cabbage until as late as possible before severe freezing, as a spell of warm weather would rot it.

CARROTS: Treat in the same way as beets. They will not be hurt by a slight freezing of the tops, before being dug, but care must be taken not to let the roots become touched by frost.

CELERY: That which is to be used in early fall has already been "blanched" outside, by banking, and as celery will stand a little freezing, will be used directly from the garden. For the portion to be kept over winter, provide boxes about a foot wide, and nearly as deep as the celery is high. Cover the bottom of these boxes with two or three inches of sand, and wet thoroughly. Upon this stand the celery upright, and packed close together. In taking up the celery for storing in this way, the *roots* are kept on, not cut, as it is bought in the stores. This celery will be ready for use after Christmas. If a long succession is wanted, store from the open two or three different times, say at the end of October, first part of November and the latter part of November.

CUCUMBERS, MELONS, EGG-PLANT: While there is no way of storing these for any great length of time without recourse to

artificial cold, they may be had for some time by storing just before the first frosts in a cool, dark cellar, care being taken in handling the fruits to give them no bruises.

ONIONS: If the onions got a good early start in the spring, the tops will begin to "die down" by the middle of August. As soon as the tops have turned yellow and withered, they should be pulled, on the first clear dry day, and laid in windows (three or four rows in one), but not heaped up. They should be turned over frequently, by hand or with a wooden rake, and removed to a shed or barn floor as soon as dry, where the tops can be cut off. Keep them spread out as much as possible, and give them open ventilation until danger of frost. Then store in a dry place and keep as cool as possible without freezing. A few barrels, with holes knocked in the sides, will do well for a small quantity.

PARSLEY: Take up a few plants and keep in a flower-pot or small box, in the kitchen or living-room window.

PARSNIPS: These will stay in the ground without injury all winter, but part of the crop may be taken up late in the fall and stored with beets, carrots and turnips, to use while the ground is frozen.

POTATOES: When the vines have died down and the skin of the new potatoes has become somewhat hardened, they can be dug and stored in a cool, dry cellar at once. Be sure to give plenty of ventilation until danger of frost. Keep from the light, as this has the effect of making the potatoes bitter. If there is any sign of "rot" among the tubers, do not dig them up until it has stopped.

SQUASH AND PUMKINS: The proper conditions for storing for winter will be indicated by the drying and shrinking of the stem. *Cut* them from the vines, being careful never to break off the stem, turn over, rub off the dirt and leave the under side exposed

to a few days' sunlight. Then carry in a spring wagon, or spring wheelbarrow, covered with old bags or hay to keep from any bruises. Store in the *driest* part of the cellar, and if possible where the temperature will not go below 40 degrees. Leave them on the vines in the field as late as possible, while escaping frosts.

TOMATOES: Just before the first frosts are likely to begin, pick all of the best of the unripened fruits. Place part of these on clean straw in a coldframe, giving protection, where they will gradually ripen up. Place others, that are fully developed but not ripe, in straw in the cellar. In this way fresh tomatoes may frequently be had as late as Christmas.

If the above suggestions are followed, the vegetable garden may be stretched far into the winter. But do not rest at that. Begin to plan *now* for your next year's garden. Put a pile of dirt where it will not be frozen, or dried out, when you want to

(Continued on page 184)



If you will plow up those parts of the garden that have "gone by," and will sow rye in them, you will have a more presentable garden and will furnish the soil with humus for next year

Ingenious Devices

LABOR-SAVING SCHEMES AND SHORT CUTS IN THE HOUSE AND IN THE GARDEN

Cooling Water Without Ice

IN Arizona and the region round-about, especially where artificial ice is not to be had, water is made deliciously cool by putting it at night into jars of coarse pottery and placing these outdoors where the night air can reach them.

Each jar holds about a gallon, and so porous is the pottery that nearly a quart oozes out of a jar during the night, leaving the rest delightfully cool. Glazed pottery cannot be used at all for this purpose. Each jar must be protected by a covering of fine wire or mosquito bar to keep the contents clean and yet admit the air.

Nearly all the water used for drinking is thus carefully and healthfully prepared. The jars are of attractive Indian pattern, and retain the old Indian name of "oyas."
L. McC.

Plants that Drink Surface Water

ROOTS of Golden Glow, Dahlias and Boltonia rapidly absorb surface water, and if planted in or on the edge of the sink-drain there will be little water left standing. The effect on the plants is that of promoting a heavy, luxuriant growth that almost entirely hides the drain. An occasional handful of lime may be scattered about the roots to sweeten the soil.
L. W. MACOMBER

To Clean the Cellar Floor

IN our family of busy people the cleaning of the furnace-cellar floor was often neglected, with the result that the dust was tracked all over the house. One day I found a small box of sawdust left beside the furnace by someone to be burned. Wetting it well with warm water, I sprinkled it over the floor, and swept lightly. It gathered up the dust and made scrubbing unnecessary. Since my discovery we keep the floor clean with little trouble.
A. M. A.

Vines as Window Awnings

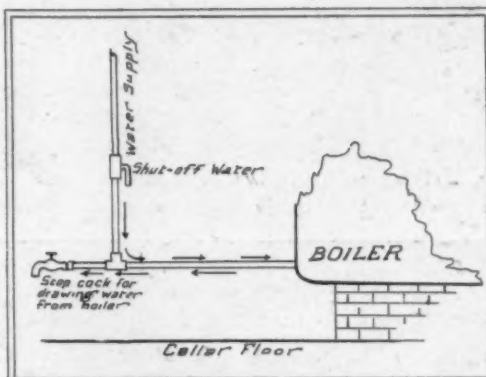
TWO of my kitchen windows are very sunny, and I wished some protection during the summer. With light strips of wood we made a frame at the top of the window by nailing an end of a twelve-inch strip at each side of the casing and fastening a cross-piece between them at the outer end. To the ground underneath we staked the end of a piece of wire netting and carried it up to the frame above. Over this the vines were trained. We find it a great advantage not to have the vines directly against the windows. The foot of space between allows the breeze to draw through, giving better ventilation; and it really seems much cooler than when the frame is directly against the window. During a rain

the windows do not get spattered from the vines unless a hard wind is blowing, and the dropping of leaves and blossoms does not litter the window-sills.

ALICE M. ASHTON

Plumbing for the Steam Heater

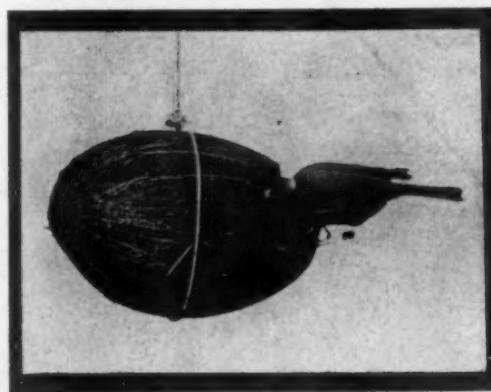
A SIMPLE and effective way of running the feed water supply pipe to a steam heater is shown in the following diagram. The advantage will be easily seen, as it also allows a stop-cock to be placed without additional piping, to draw all the water off from the heater when necessary. This saves labor and material, both of which are very expensive these days.
C. K. F.



It will save much trouble in the future if the water supply for your steam heated is arranged in this way, with a stop-cock outlet

Keeping Cut Flowers

AN expert in flower culture who does a great deal of decorating in fine homes tells me that flowers cut several hours before really needed and placed immediately in water keep better than those freshly cut. The reason for this is that the fragile stems when well filled with water do not droop as quickly as those



Before the birds begin to leave, hang up a cocoanut from which a notch has been cut from one or from both ends. Bore a gimlet hole at the lowest point of the bottom to allow the escape of any rain water that may accumulate

that have only their own juices to draw upon. He declares we should gather flowers in the early morning if wanted at night, and the night before if they are wanted to be at their best the next noon. A little salt in the water helps to keep them, and it is much better than placing the flowers on ice, as in that case they wither almost immediately on exposure to air.
L. McC.

Keeping a Stove Bright

THROUGH sad experience I have come to know that the best way to keep the outside of a stove presentable is to rub it frequently with crushed newspapers, and once in a while with a soft cloth on which are a few drops of kerosene. Washing a stove with dish-water is the poorest possible way.

To prevent rust on the inside of the oven, the best that can be done is to leave the door open after baking until it is cold and dry. The steam from the cooking rusts it, and the only help for it is to leave the door slightly ajar much of the time.
L. McC.

Formalin for Drain-pipes

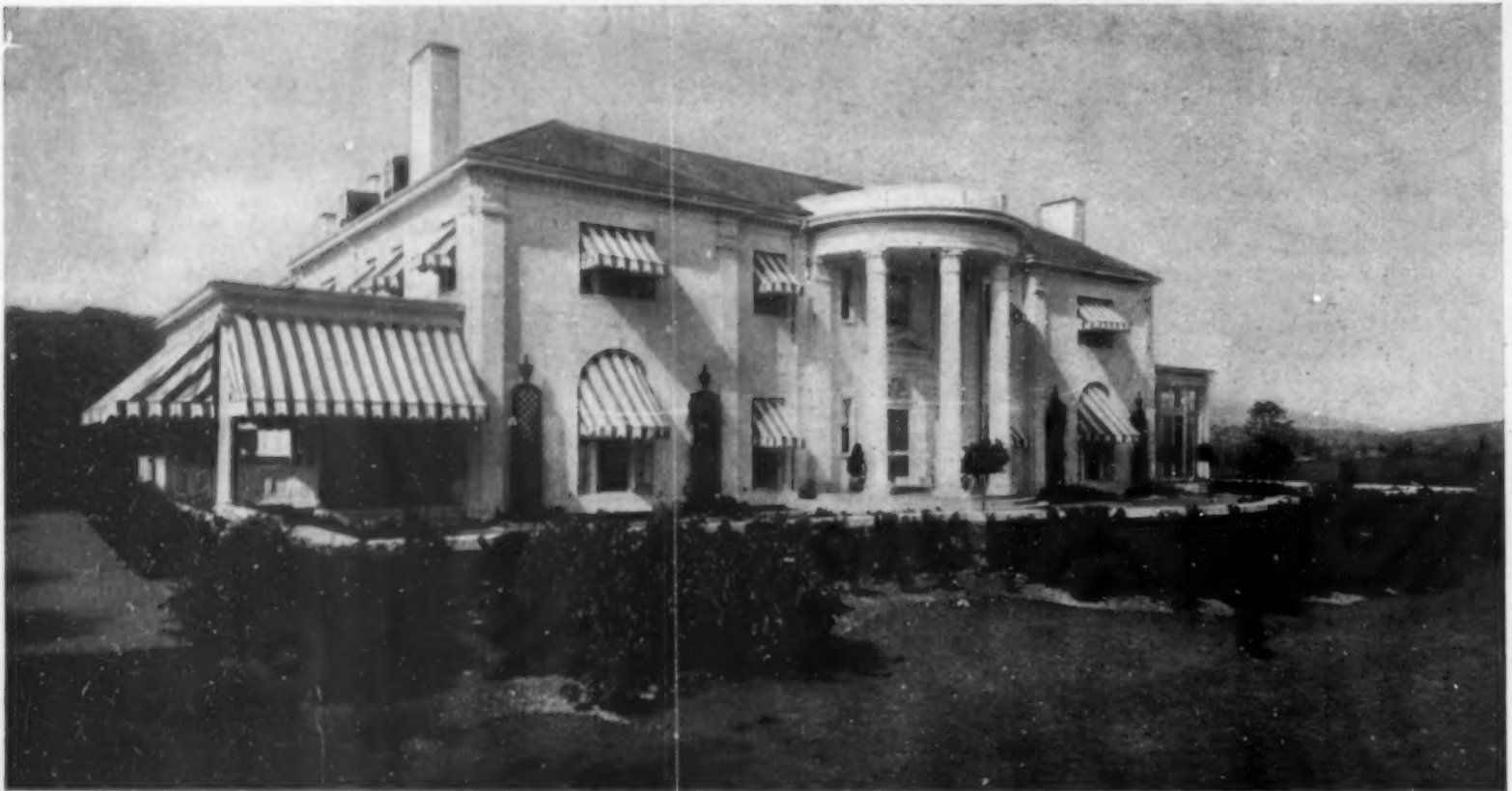
I HAVE found that a tablespoonful of formalin flushed through sink pipes daily will discourage the hatching of insects. It is especially good where fowls run at large and drink from surface drainage, as the formalin tends to reduce the inflammation of mucous membrane which attends so many fowl ailments.
L. W. MACOMBER

A Feeding Dish for Chickens or Cats

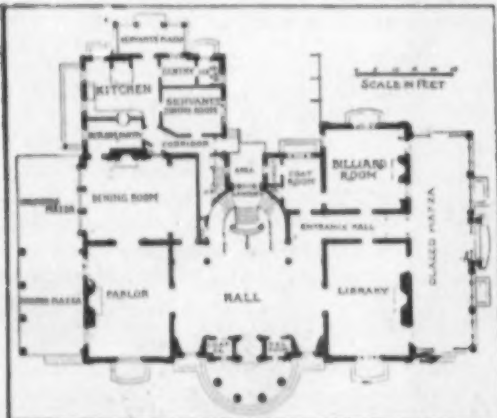
A ROUND cake-tin with funnel in the center makes an excellent feeding dish for a few small chickens. Drive a stick into the ground, slip the tin over it, and there is no danger of the tin being upset. We also find this satisfactory as a feeding dish for the cats. They are more easily cleaned than most "stationary" feeding dishes.
A. M. A.

An Automatic Burglar Alarm Test

AN electrician gave me a hint the other day which will help many people who have burglar alarms installed. The burglar alarm circuit and the call bell circuit, which served the front door, dining-room, etc., were all connected to one battery. Then if the call bells, which were used continuously every day did not ring, it indicated that the batteries needed attention, and so the burglar alarm system was kept always supplied with sufficient battery power. Of course, except it is tested, the burglar alarm system is not usually tried unless thieves attempt to enter.
P



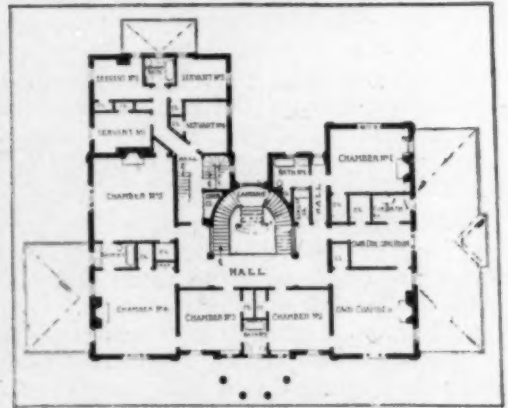
A broad paved terrace extends across the front, increasing in width where the tall-columned semi-circular porch shelters the entrance into the great hall. The decorative lattice panels are particularly interesting. Winslow, Bigelow & Wadsworth, architects



The house is a large one, as will be seen from this plan of the first floor, with a great deal of outdoor space



The great size of the main hall permits that most effective stair treatment—dividing into two symmetrical flights



Six main bedrooms, four servants' rooms and five baths, with abundant closet space, complete the second story



"Southfields" from the rear. The driveway approach swings around towards the right and then back to the glazed piazza, used as the main entrance



A glazed piazza extends across the end containing the library and billiard room, very different in effect from the usual temporary glazed-in porch

THE HOME OF MR. ROBERT CLUETT, WILLIAMSTOWN, MASSACHUSETTS



The glazed-in piazza is furnished with willow and wicker furniture and rugs. There are connections for electric reading lights



The dining-room shows an elaborate treatment of modeled plaster and wainscoting with panels planned for Mr. Cluett's tapestries. All of the furniture is of the Hepplewhite type in harmony with the pure Georgian architecture

THE HOME OF MR. ROBERT CLUETT, WILLIAMSTOWN, MASSACHUSETTS



The Editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope.

A Dado of Matting

WHERE the paper on the walls of rooms, especially of dining-rooms, becomes injured by the chairs that have been pushed against it carelessly, an effective remedy of the damaged appearance is to be found in taking breadths of Japanese matting of attractive patterns, using it as a dado. It is easily tacked on the walls and may be finished at the top with a strip of molding, flat or beveled, painted or stained to harmonize with the room's color scheme. As it comes a yard wide, Japanese matting will be found to be just the right width for the purpose. In nailing on the matting use thin wire nails; eighteen inches apart is near enough as there is no strain on the molding and it is merely a decorative finish.

LAURA PAGE

A Handy Bit of Sand-Paper

A NEIGHBOR of mine is building a home in which she will have a white and green kitchen. "I want to see if it will not be as easy to keep clean in a place like that as in a dirt-colored one," she says.

In preparation for the moving, she is herself using white paint or enamel on every possible piece of her old kitchen furnishings, giving even the wash-tubs a liberal coat on the outside. But as the table and chairs were extremely rough, she began sand-papering them, doing only a little each morning. With a bit of sand-paper on a handy shelf she finds herself using it for many other things as well, and considers it one of the most helpful things she can have in her kitchen. A little rubbing of rough surfaces with it works marvels.

L. McC.

Choosing Curtains

IN choosing curtains and hangings for any room remember that the outer ones—those that hang "next to the room," as it were, are almost the most important considerations in it. They fall against the wall so directly, and receive the light so strongly that if they are not just right

they will, in all probability be thoroughly wrong and throw the whole room out of harmony. Therefore in choosing for color select those colors that harmonize or contrast properly with the main color (wall color) of the room. In choosing quality choose a material neither too rich for the room nor too poor for it. The problem of sash curtains is infinitely more simple. One may be right with almost any well chosen pattern in Arabian nets and in muslins, both plain and dotted.

Trays of Japanese Stencils

SOME time ago I noticed an article in HOUSE & GARDEN on the beautiful stencils cut by the Japanese stencil artists. It occurs to me that some of your readers might be interested in knowing of an excellent use to which they may be put. This is to mount them between two pieces of glass having a metal or wooden rim with handles to make a serving tray of the whole. The prettiest trays are those having dark wooden rims that harmonize with the dark-colored materials from which the stencils are cut. One may obtain these trays from any large dealer in decorative household goods, and insert the stencils themselves. Interesting



Why do not more of us emulate the excellent example of German housekeepers and make kitchen receptacles that are beautiful as well as useful?

pieces of embroidery and bits of old brocade may be used instead of the stencils to good effect.

LAURA PAGE

Save the Window-Sills

IN order to avoid marring some beautifully wide, new window-sills with my house plants, I purchased a clay saucer for each pot, only to find, after a few days' use that the moisture had gone through them also. So, in desperation, I painted the saucers inside and out with some dull brown paint, filling the porous pottery completely. Now I set the pots about without fear of finding ugly circles beneath them. A neighbor tells me that a thick grease put inside the saucers would have a like effect, rendering them impervious. The pots themselves are never to be painted, because the roots need air and drainage, but the saucers are useless unless so treated.

L. McC.

Rag Rugs

SO many varieties of attractive rag rugs are to be found in the market to-day that there prevails an impression that cutting and sewing rag strips to be woven into rugs is a waste of time and energy in this progressive age. But I doubt if it is likely that one will find for sale anywhere rag rugs whose colors will stand so well as old-fashioned ones such as I have had in constant use for the past ten years, rugs that now look as fresh as when they were woven, for, being blue and white, I have never permitted them to become too soiled before sending them to the cleaner's. The secret of the old blue's holding its color under the hard wear lies in the fact that I used only old blue calicos and gingham, and old blue materials of that sort in preparing the rag strips for the weaver. They had been washed over and over and I could count on their not fading more. Old durable colors that have had the same test, such as old-fashioned Turkey red cottons, old woolens, like that found in red, blue and gray flannel shirts, could be used to great advantage as well by cutting the strips of such materials somewhat narrower. But

no colors are better than the blues. Any old white cotton materials may be used and the only expense one is put to is the weaving. One inch is a good width for muslin rags, keeping the strips so they will twist to a uniformly sized thread. The cost of weaving rag rugs per yard varies slightly in different sections of the country, but it is very little anywhere. Always insist on white warp being used by the weaver. Various effects may be obtained such as twisting strips of blue and white or other colors and white together for the "thread." LAURA PAGE

Preserving Insect Screens

WHEN screens begin to rust, spread over the wires as well as the frames a good varnish, well thinned with turpentine, using as wide a brush as possible. They will not only be preserved for much longer usefulness, but will be greatly improved in appearance. Brush the wires thoroughly before applying, because they hold a great deal of dust.

L. McC.

A Buff Bathroom

IT was a pleasant surprise upon going into a friend's bathroom one cold winter day, to find, instead of the inevitable and chilly blue or green, a cosy room in buff and cream. The trim was a warm cream, and the tiled paper a delicate buff. The floor was covered with brown linoleum, over which was spread rag rugs of shaded tans and browns with a thread of red in borders. The unbleached towels had red borders, and curtains of ecru scrim with cross-stitch in red hung at the windows. With the snowy porcelain, a generous mirror, and one or two prints in dull black moldings, the effect was most attractive.

ALICE M. ASHTON

Cork for Pillow Filling

FROM a grocer we obtained a quantity of the ground cork in which grapes are packed, for a few cents. With it we filled pillows for the porch and hammock. They are light and comfortable, and are not injured by storm. At night these pillows are simply placed in a protected por-



The walls of this simple Colonial bedroom are a dull grayish blue

tion of the porch, as there is no danger of their drawing dampness as so many fillings do.

A. M. A.

A Successfully Furnished Bedroom

THERE are those of us who deem ourselves fortunate if we can—by inheritance—lay claim to even a few of the beautiful old belongings of our ancestors, and add to them via the collector's route; but when one comes into possession of cherished heirlooms, enough and to spare, then arrangement and grouping must naturally become a loving task, made the more delightful by romantic speculation, and hallowed by the familiar tales of departed possessors.

Most of the furniture of the room herewith depicted, was brought originally from the family homestead in an old village in New York state, which ceased to



The solid old four-poster is strung, as of old, with ropes to support the mattress

exist sixty years ago, and its present owner is the fifth in direct descent to enjoy them.

To lovers of things Colonial the unusual old mahogany four-poster claims attention by reason of its simplicity and massiveness, and is strung, as in the days of its pristine glory, with cord ropes. The walls of dull grayish blue, always so charming a setting for old mahogany, neighbor delightfully with ivory ceilings and hangings of cream-colored chintz, patterned with great bouquets in harmonious pinks and greens. The old curtain fastenings in ormolu and gilt are in a design of passion flowers, as are also the cornices, and they are in an almost perfect state of preservation.

The charm of this apartment lies chiefly in the blending of colors, which can only be pictured in the imagination, nor do the photographs show the large carved bureau with swinging glass. The goose-neck rocker is covered in chintz of a pattern to harmonize with the hangings, as is also the old davenport, the owner by the way, having in her possession the receipt signed at the time of the original purchase. Near the old astral lamp, which stands upon a small candle-table, is grouped some old Spanish pottery and brasses, and noticeable also is the old rare

Italian puzzle cup, and some interesting daguerreotypes. The glass sconce was picked up at a junk shop for ten cents and is a particularly good one.

KATE E. BUCKHAM

What to Do with Storm Sash and Blinds

LIKE many a householder I had always stored my outside sash and also the blinds in the cellar when they were not needed outside. But this I have found to be objectionable because they will soon become covered with dust and ashes. Place them in the attic instead. It will astonish the average person to find out how clean they will keep there. If you do not wish to take the blinds down, you may tie them back so that they will not rattle in the high winter winds. Some people think it spoils the appearance of a house to take down the blinds when the outside sash are put up. If you leave them up it makes less labor also, and the cost of labor is very high these days. Putting the sash in the attic will also save money, for it is expensive to have them cleaned when they are covered with dirt.

C. K. F.

How to Renovate a Gilt Frame

IT is not a difficult matter to restore to their original freshness and beauty some of your gilt picture or mirror frames that have suffered from the effects of time and, particularly, of gases.

First remove all the dust from the frame, using a soft brush, sponging it afterwards with a solution of gin weakened with water. Remove the moisture with a soft silk handkerchief or a very soft dry sponge. Hot spirits of wine or turpentine, applied warm, will serve in place of the gin, but do not wipe the surplus off, as with the gin. The brightened gilding may then be shellacked to protect it from tarnishing. Or, in place of the shellac, rub on a mixture of one part linseed oil and two parts turpentine, wiping the frame dry.

Try this treatment on some of the tarnished frames around old paintings or on antique mirror frames.

M. H. M.



Cream-colored chintz, with pink and green bouquets, is used for the hangings and upholstery

Garden Suggestions and Queries



Edited
By
Gardner
Teall

The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the garden and grounds. When a direct personal reply is desired, please enclose a self-addressed stamped envelope.

September's Garden Work

THIS is the time to establish new beds, which may be filled with the thinnings from the hardy perennials. Do not, however, move hardy Chrysanthemums, Anemone Japonica, Yuccas, late Tritomas, Magnolias or Altheas; these are best moved in April. The young plants of Hollyhocks, Foxglove, hardy Gaillardia, Sweet William and Clove Pinks, if not transplanted by September 20th, should be left undisturbed until spring.

Bear in mind the fact that if you have a cool storage place for them, potatoes, generally speaking, are better out of the ground this month.

If you make a new lawn this month remember that walks, roadways, paths and beds borders should be edged with turf to protect the young grass when it comes up.



A small cement fountain basin is easily within the reach of those who have a little more than a 50 x 100 ft. lot

Box-grown perennials should be transplanted to the garden by the middle of the month so they may take hold in their new soil before frost sets in. Mulch them later with a straw or manurial covering. This will prevent sudden weather changes from injuring them.

Gravel and other garden paths set in this month will have a chance to become well trodden before the frosts come.

Evergreens may still be set out. Their success, however, depends on favorable soil conditions. The earth must not be too dry, nor the weather scorching.

It is not too late to sow lettuce for a final garden crop in northerly localities.

Do not forget that now is the time of Nature's seedage. Therefore look to it that all weeds are pulled up before their seed-pods burst and scatter the noxious seeds which will germinate and produce intruders in your garden and throughout your lawn. Neglect to do this will make you rue your carelessness. Likewise see that all the weedy brush along walls and fences is cut away so that it will not lie on the ground and thus smother the grass, producing bare spots on the edges of the lawn.

Tree Toads

A GREAT deal has been said about the garden toad, and we are also making a plea for the tree toad. The tree toad, by the way, is not a tree toad at all, but a frog, and it is one of the gardener's best friends, as it captures the beetle, bug and caterpillar, thus saving the apple trees, cherry trees and vines from insect pests.

Aster Fungus

I PLANTED a bed of Asters and they came up beautifully, but they have been attacked by Fungus and I do not know what remedy to use. Will you kindly advise me?
E. G.

Undoubtedly there seems to be no help for plants attacked by Fungus. The mo-

ment you discover that Fungus strikes the plants, the thing to do is to pull it out. As a disease it permeates all of the plant. As a preventative try spraying the plants with salt water. A recipe for spray recommended is a double handful of sulphur gradually mixed into a paste with water. This paste will make three gallons of liquid. It should be boiling when the sulphur paste is mixed into it. Dissolve two large tablespoonfuls of soft soap and add to the mixture when the liquid is hot. The best time for spraying is early in the afternoon. The plants should be sprayed at the base more particularly.

A Shade-loving Lily

THE lovely Autumn Lily (*Lilium speciosum* var. *rubrum*) thrives best in a location that is partially shaded. When it is grown in the full sun it should be protected by a mulch. These lilies are well suited to planting among Ferns.



The Autumn Lily (*L. speciosum* var. *rubrum*) is one of the most effective as well as one of the easiest to grow. Plant bulbs now



There is not a lovelier sight in the garden than a bank of pink Phlox against a grey wall. Plan for one next season.

Growing Watercress at Home

WE have a stream running through our country place where we spend a great deal of our time in winter as well as in summer. We thought we would like to plant Watercress in it, so thought you could give us some idea as to how to go about it.

D. G. S.

Any large seedsman can supply you with Watercress seed. Take a handful of this seed and scatter it along the margins of the water course in moist spots or pools of shallow water. Another way is to get some branches of the plants, which must be freshly cut, and scatter in shallow places, fastening them in the moist soil or in the shallow bottom of a pool or ditch. Sandy soil is the best for cress planting and this is always to be found in the bed of streams. As Watercress is a hardy perennial, it will spread very rapidly, and if the stream flows constantly through the winter and covers the plants there will be no trouble in its getting on from season to season.

Interesting Plant Sticks

GERMAN gardeners are always careful to make their gardens interesting as well as merely beautiful. They are not content with mere strips of bamboo for plant sticks, but here and there through their gardens place quaint little sticks for Pinks and other flowers to be tied to for support. These plant sticks, here pictured, have little flat painted silhouetted birds, houses, animals and figures cut out to decorate their tops. They are especially attractive when used indoors with potted plants, and, with a little ingenuity and a pot of paint there is no reason anyone should not make the r.

Planning Garden Color

WHEN you are looking around your garden this fall preparatory to bettering it next year by a retrospect of this year's appearance, bear in mind the value of color schemes, which perhaps

you did not take into account this season. One of HOUSE & GARDEN's readers tells us of a bit of gray cement wall in his garden, against which he planted a mass of pink Phlox which blossomed forth to delight the eyes of everyone who looked upon it. Indeed gray and pink is one of the loveliest garden color combinations to plan for, and where so much gray concrete and gray plaster is being used in constructing walls and

outbuildings, you could not choose a happier color than that of pink flowers and soft greens to harmonize with it.



These are some of the patterns of plant sticks which the ingenious artists of Germany have devised for gardens

Asparagus Beds

LAST spring I planted several varieties of three-year-old Asparagus. Its growth was anything but a success, plants coming up in a very strange meagre manner. I cannot imagine what the trouble could have been, as the bed was properly made, and the soil was ordinarily good. Can you suggest any possible reason for failure of this bed? I do not find any grub worms.

N. R. V.

It is very probable that in lifting the Asparagus roots there was some carelessness in their handling. Three-year-old

roots have to be transplanted with the greatest care and do not permit of any delay that would cause them to dry up. Generally speaking, you will find that three-year-old crowns are seldom a success. Replant your bed with one-year-old roots next spring.

Making Garden Paths

WE have a lot of broken bricks, stone and other material in a rubbish heap near our place, and I am writing to ask you if it could not be utilized in any way in making garden paths.

L. M. S.

You may utilize this material to a depth of four inches as a base for garden paths, over which two inches of coarse gravel, well mixed should be pressed. On top of that spread fine gravel to a thickness of one inch. This should be carefully raked and well rolled, giving you a hard, dry, clean walk.

During September it will be well to think of the plants you will be wanting for the house in winter time. If you have a greenhouse this is the season to secure without delay: Primulas, Cyclamens, Salvias, Solanums and Pelargoniums.

Watch your Magnolias during the dry weather, especially if it is their first season. Keep them well watered and place a mulch of leaves or straw around them to keep the sun from drawing the moisture out of the soil around the tree stems.

Flowers for Evening Decoration

WHEN selecting flowers for the dinner table or for other decorative uses under the conditions of artificial light, bear in mind the fact that all yellow and blue flowers appear much paler and rather "dead" by artificial light, while white flowers, and the brilliant hued flowers stand out with more "snap." On the other hand, the soft green foliage appears to greater advantage under artificial light than does the very dark green foliage, though bright greens show up far better under these conditions.



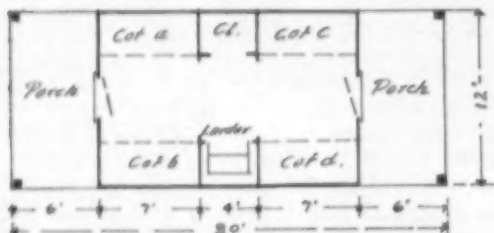
Did you plant Nicotiana this year? If not look around and see where you will wish to have it next season

An Inexpensive Camp Built on the Unit Plan

BY CARLTON STRONG, ARCHITECT

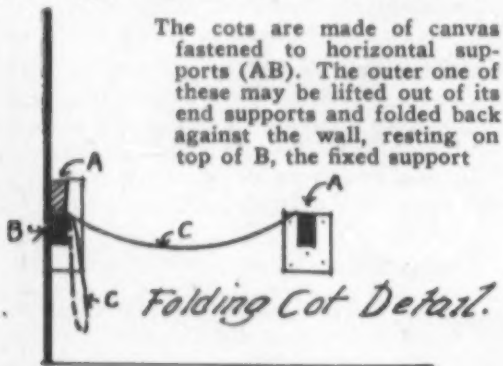
Illustrations by the Author

THERE are very many people who seem to be interested in schemes for providing inexpensive and comfortable means of camping in places that are occupied only a short time each year, whether for winter or summer. The suggestion



The sides of the closet and larder form the supporting ends for the four cot-beds

here made was devised for some friends nearly twenty years ago and has, from time to time since then, proven useful to others. It is shown in the accompanying illustrations and consists in the adoption of a type of plank-framed structure that



The cots are made of canvas fastened to horizontal supports (AB). The outer one of these may be lifted out of its end supports and folded back against the wall, resting on top of B, the fixed support

may be built anywhere by anyone having a little knowledge of carpentry work.

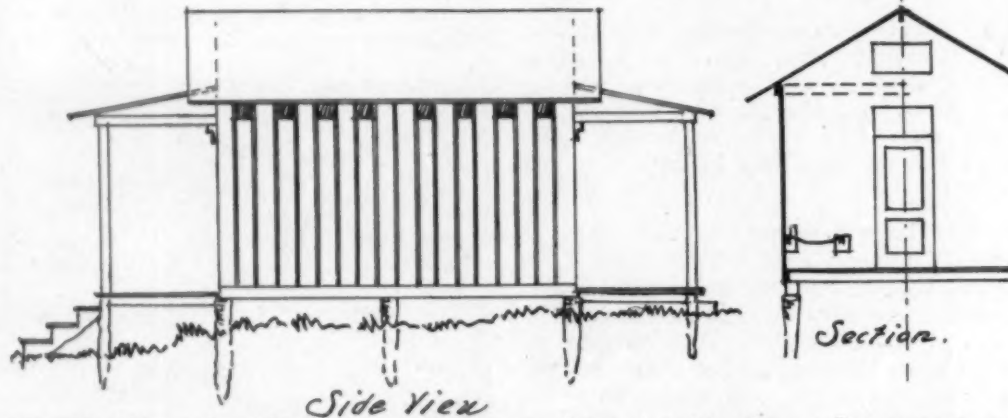
The doors and windows may be shipped from the nearest town, ready for erection, or canvas substitutes may be used for them. The roofs may be covered with ready roofing or, if a canvas "fly" is used over them the roof boards alone will suffice. The position of doors and windows assures ventilation at both ends, even when one of the top windows is attacked by a storm. In addition to these openings, more air may be had by cutting the framing boards short on the sides in the manner shown. When this is done, the openings thus formed may be covered with canvas flaps, controlled from within, in case of storm.

The sleeping cots are arranged to fold back out of the way when not in use, so that the whole of the floor space may be utilized in the daytime. The two side closets support the ends of the cots and provide roomy places for food and clothing.

A family party can be accommodated by using a division curtain between the closets at night. The cooking may be done on the sheltered end of the least exposed porch and, in case of wind sufficient to affect the use of an oil stove, it may be protected with a wind screen fitted up to meet the requirements.

The small diagram in the right-hand lower corner of this page shows the same form of bungalow arranged on each side of a common living-room, in this case 14 x 16 ft. in size, for the accommodation of a larger party. When formed into five

tection. Many fresh materials and leftovers will not keep well if shut into a close cupboard or covered closely in a dish, yet if left uncovered in even a darkened room they invariably prove attractive to household pests. Because of the trouble of moving it, we did not like to have a wire cupboard made, so one day in desperation I took a soap-box and constructed a frame, using one side of the box as the bottom shelf and the other as a higher one, fitted the door frame with leather hinges cut from an old shoe-top, and covered it all with a double thickness

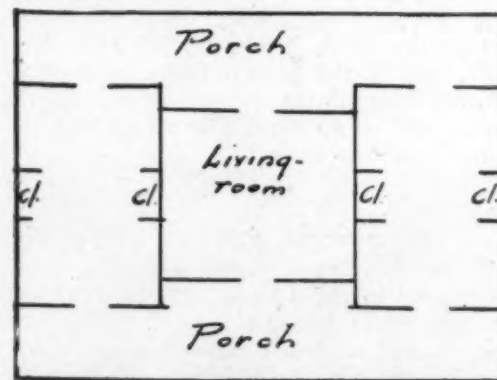


The side view and section of the unit camp as shown in plan above. Its supports are locust posts well planted in the ground. Ventilation is secured through the windows above the end doors and also, if desired, by openings at the top of alternate boards

rooms of more serious construction, this arrangement is excellent for summer dwellings of almost any description, since every room or unit of space has two exposed sides for ventilation. When provided with a staircase, five rooms and an interior bath may be added on the second floor. The sub-division of the floor space and the uses to which each unit of space may be put admits of considerable variation. In a house having one wing arranged like the first suggestion the unexpected guest may be more easily provided for. The ideas here suggested have been tried out in many ways and the buildings based on them have never failed to please the persons for whom they were erected.

Improved Cupboards for Summer Homes.

DURING our period of renting houses we never found fly-proof cupboards for summer use. Every housewife now understands what a menace flies are to the health of her family; at the same time, the housekeeper of average circumstances seldom has room in refrigerator or ice-box for all the supplies that require pro-



Using the above plan as a unit, a great variety of larger buildings may be worked out. In this case two of the units are used flanking a living-room 14 x 16 feet in size

of mosquito netting. This proved so satisfactory that I made another, one to be placed by the cool pantry window and the other in the cellar. The netting usually lasted at least one summer, and cost only a few cents to replace when it did wear out. When we moved we felt no compunction at leaving them behind. These cupboards often enabled me to reduce my ice bill considerably.

ALICE M. ASHTON

Lest We Forget!

MEEETING an officer of the **Hartford Fire Insurance Company**, a prominent business man said, "Your advertisements are excellent. A man *ought* to know about the company in which he is insured." The officer replied, "Do you know about yours?" "No," said the business man, "not yet. I always mean to when I read your advertisements, but other things come up and I forget. Why don't you put a coupon at the bottom of the advertisement, which I can fill in while I am in the notion, and send to my agent to insure me in the **Hartford**, and that will settle the matter?" "Excellent idea," said the officer of the **Hartford**.

And here it is for him and for you. Use it. The **Hartford**, now a century old, is the best known Fire Insurance Company in America. Any agent or broker will get you a policy in the **Hartford** if you tell him to do so.



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Assets,	26,035,700.61
Surplus for Policy Holders,	8,713,747.50

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Heating and Managing a Small Greenhouse

(Continued from page 163)

convenient place. For very small pots, run it through a half-inch sieve. For the larger sizes, three inches and up, this will not be necessary—just be sure the ingredients are well mixed.

Proper temperature is more likely to be the beginner's stumbling block than any other one thing. Different plants, of course, require different treatment in this respect; and just as your corn and beans will not come up if planted too early in the spring, or carrot or pansy seed in the heat of July, so the temperature in which a coleus will thrive would be fatal to the success of verbenas or lettuce under glass. As suggested in the preceding article on construction, it will often pay, where a variety of things are to be grown in the small greenhouse, to have a glass partition separating it into two sections, one of which may be kept, either by additional piping or less ventilation, several degrees warmer than the other. So, while a general collection of many plants can be grown successfully in the same temperature, it is foolish to try everything. Only actual experiment can show the operator just what he can and cannot do with his small house. Even where no glass partition is used, there will probably be some variation in temperature in different parts of the house, and this condition may be turned to advantage. The beginner, however, is more likely to keep his house too hot than too cool. He may seem at first to be getting a fine quick growth, and then wonders why things begin to be lanky, and yellow, forgetting that his plants can get no air to breathe, except what he is careful enough to give them. For the majority of those plants which the beginner is likely to try—Geraniums, Petunias, Begonias, Fuchsias, Abutilon, Heliotrope, Ferns, etc., a night temperature of 45 to 55 degrees, with 10 to 20 degrees higher during the day, will keep them in good growing condition during the winter, providing they are neglected in no other respect. So long as they are not chilled, they cannot have too much fresh air during sunny days. Make it your aim to keep the temperature as *steady* as possible—the damage done to plants is as often the result of sudden *changes* in temperature as of too high or too low a temperature.

If it is easy to overdo in the matter of temperature, it is even more so in watering. A soil such as described above, when watered, will absorb the water rapidly, and leave none of it standing upon the surface of the pots after a few moments. Practice and practice only, can teach just when the soil has been sufficiently "saturated." It should be watered until wet clear through, but never until it becomes "muddy." And when watered it should not be watered again until "dry"—not baked and hard, but a condition indicated by a whitening of the surface, and the rapidity with which it will again

soak up water, a condition hard to describe exactly, but at once recognizable after a little practice. During the dull winter months, it will be sufficient for most plants in the greenhouse to receive water twice a week, or even less often, but on the coming of warm spring days, more frequently, until care is needed daily. There are some old foggy ideas about soft and tepid water, which may confuse the beginner. They accomplish nothing more. Recent experiments, made by one of the state experiment stations, have confirmed the experience of practical florists, that the temperature of water used, even to ice water, has almost absolutely no effect—the reason being that the water applied changes to the temperature of the soil almost before it can reach the roots of the plant at all. And hard and soft, spring and cistern water, have likewise been used without difference in results. The main thing is to attend to your watering regularly, never letting the plants get “dried out” or baked.

Not the least important of the “arts” which the worker under glass has to acquire is that of “potting.” From the time the cuttings in the sand bench are rooted, until the plants are ready to go outdoors in the spring, they have to be potted and repotted. The operation is a very simple one when once acquired. To begin with the cutting: Take a two-inch pot (a few of the Geranium cuttings may require a 2½-inch pot), fill it level with the sifted soil, and with the forefinger make a hole large enough to receive the roots of the cutting and half its length, without bending the roots up. With the thumbs press down the dirt firmly on either side of the cutting, and give the pot a clean short rap, either with the hand or by striking its bottom against the bench (which should be about waist high) to firm and level the earth in it. With a little practice this operation becomes a very easy and quick one. Place the pots side by side and give a thorough watering. Keep in a shaded place, or shade with newspapers, for four or six days, and as soon as growth begins, move the pots apart, to allow the free circulation of air before the plants crowd. The time for repotting in a larger size pot is shown by the condition of the roots; they should have formed a network about the side of the pot, but not have remained there long enough to become tough or hard. They should still be white “working” roots. To repot, remove the ball of earth from the old pot, by inverting, striking the rim of the pot against the edge of the bench (a light tap should be sufficient), taking care to have the index and middle finger on either side of the plant stem, to hold it readily. Put in the bottom of the new pot sufficient earth to bring the top of the ball of roots, when placed upon it, a little below the rim of the pot. Hold this ball firmly in the center of the new pot, and fill in the space about it with fresh earth, packing it in firmly, using either the fingers or a bit of wood of convenient size. As a



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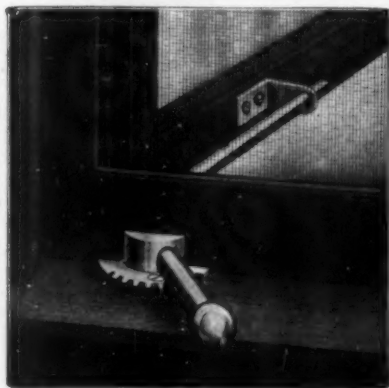
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Refreshments served at five o'clock teas should never be elaborate. The hostess who serves NABISCO Sugar Wafers displays her knowledge of the conventions as well as respect for the likes of her guests.

NABISCO Sugar Wafers are always good form—always appreciated.

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Also in twenty-five cent tins

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FOR CASEMENT WINDOWS. WORKS FROM
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INSECT PROOF.—“FOOL PROOF.”
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made to order in any color, or combination of colors, to match your color scheme and in any width or length. Not a pattern rug made by the bale for all alike, but individual rugs for each in soft and restful plain color, self tone or harmonious contrast, forming a delightful chromatic blending with the surrounding decorations of your room.



"YOU CHOOSE THE COLORS,
WE'LL MAKE THE RUG"

**\$3.00 per square yard
and upwards
and worth the money.**

From coast to coast—in country club, bungalow, den and home—everywhere in fact where good taste prevails, Thread and Thrum Rugs are without a peer. We copy none but originate in weave, design and coloring; our designers are graduates of foreign art schools and skilled in color harmony.

The Thread and Thrum name is copyrighted. Anyone selling or representing other rugs as Thread and Thrum Rugs will be prosecuted.

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usual thing it is best when shifting to use a pot only one size larger. For pots above four inches in diameter, provide drainage by "crooking." This is accomplished by putting irregular shaped bits of stone, charcoal, cinders or pieces of broken pots in the bottom, being careful not to cover or plug up the hole.

If the pots are placed directly on the bottom of the bench—board, slate, tile or whatever it is—they will dry out so quickly that it is next to impossible to keep them properly watered. To overcome this difficulty, an inch or two of sand, or two or three inches of earth, is placed on the benches. When placing the pots upon this covering, work them down into it, just a little, instead of setting them loosely on top of it.

There are several insect pests which are likely to prove quite troublesome if given a start and the proper conditions in which to develop—crowded plants, too much heat, lack of ventilation, too little moisture. Prevention is the best cure. Burn tobacco stems or tobacco dust, used according to directions every week (or oftener if required), and see that no "bugs" appear. One or two of the strongest brands of tobacco dust for sprinkling are also used successfully applied directly to the insects on the plants, but my experience with most of these has proved them next to worthless.

It is not nearly so interesting to read about the various greenhouse operations as it is to *do them*. It is work of an entrancing nature, and no one who has never taken a little slip of some new or rare plant and nursed it through the "cutting" stage, and watched its growth till the first bud opened, can have an idea of the pleasure to be had. In a subsequent article I shall attempt to explain just how to handle some of the most satisfactory flowers and bulbs, but the inexperienced owner of a small greenhouse who wishes to make rapid progress should *practice* with every plant and seed that comes his, or her, way, until all the ordinary operations have become as easy as falling off a street-car with him. Mistakes will be made, and disappointments occur, of course but only through these can skill and efficiency be obtained.

The City House and What Can be Done With it

(Continued from page 155)

accessory it has grown to be a custom, and when the fireplace was abandoned because steam and hot water and hot air removed it from the class of necessity to that of luxury, the mantelpiece stayed! Nice stuccoed pieces of woodwork, the space below them was filled, first with gas logs, then with gas logs cut in half and pasted against brass (because less expensive), then to the iron cover formerly coming with gas logs, and now merely hiding brick, and finally to a plain filling of "ornamental" tiling, than which there



A Word of Advice to the Home Maker from an Expert House Decorator

Under this heading will appear a series of letters containing advice on the interior finish, decoration and furnishing of the Modern Home. These will be found full of helpful and practical suggestions.

Any questions pertaining to the above, addressed to Margaret Greenleaf, consulting Decorator for Murphy Varnish Company, will receive prompt attention.

LETTER No. 1

The Interior of a House of Craftsman Suggestion

Here the standing woodwork may be of ash, chestnut or yellow pine treated without filler with some one of the penetrating oil stains made by Murphy Varnish Company. These come in beautiful shades of light and dark brown, silver and dark gray or dull soft green, and when finished with Noglous Varnish the effect is very like the natural wood affected by time or exposure. The floors should be stained medium brown and treated with Murphy Varnish Company Transparent Floor Varnish which is the most durable and reliable floor finish on the market. If a semi-gloss surface like wax is desired, the last coat may be rubbed with pumice and water. Such a floor does not spot with water nor require renewal or polishing. The finish is easy to apply and care for.

Where adjoining rooms open well together the stains chosen for the standing woodwork should be of harmonious tones and all floors should be stained and finished alike.

Write for sample panels showing these finishes, and if you decide (as you will on seeing them) to become a customer of the Company, you are entitled to the full service of the Department of Decoration, which includes suggestions and samples of wall covering and drapery materials, cuts of fixtures, furniture and rugs. Send in your plans today.

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Stanley's Ball-Bearing Hinges

Nothing equals them for
hanging doors either in

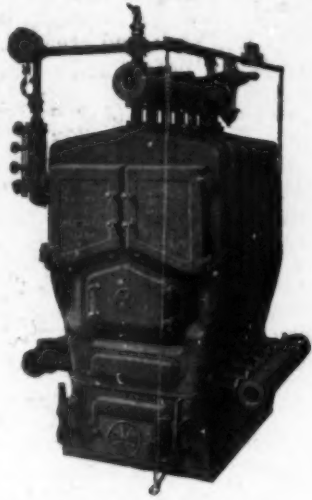
*Big Public Buildings or
Private Dwellings*

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

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MILLS WATER TUBE BOILERS



No. 24 Mills Water Tube Steam Boiler

THIS make of boiler is endorsed by leading heating engineers as the refinement of boiler making.

A trial will demonstrate its economy.

Fire Tube surface greater, Grate area less, larger Combustion Chambers than ordinary Sectional makes is the reason.

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Manufacturers of
**BOILERS and RADIATORS
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Design No. 2. Built in California and Iowa—Cost \$2800
Our Handsome 112 page, 8x11 book of Bungalows, Mission, Colonial, English timbered and Concrete houses for 1910 shows interiors, exteriors, and floor plans and actual cost to build, ranging from \$1,000 to \$10,000. These designs are photos of structures we have built throughout the country—not theoretical pen pictures. Special specifications and details of construction made to suit any climate. Price of book \$1.00 prepaid. Sample leaves free.
BROWN BROS., Architects, 917 Security Bank Bldg., Cedar Rapids, Iowa

may be greater ugliness, only I don't know about them!

"No tiling? Well, what are you going to put under the mantel in parlor and dining-room?"

The builder imagined he had me.

"I'm going to put a bookcase under the mantel in your 'parlor,'" I said, "and in the dining-room I'm going to put another fireplace."

"But you can't put a bookcase in the parlor," he said. "Nobody does that. Those shelved mantels only come for dining-rooms, and they use 'em for china closets."

Just the same, I have my bookcase, and if you don't agree that I did wisely, when looking at these comparison pictures, you are at perfect liberty to do as you please.

The stairs were a problem. Stairs ought to be spacious and sweeping, and with flowing lines. But with a twenty-foot lot, and a short-coupled house, on account of light, you can't have them that way. So we twisted them into a sort of bastard Queen Anne, and paneled the side, made a closet under them for coats, put a bookcase on the landing which we continued down one side, made a place on them for the 'phone, put a "window-seat" at the bottom of the stairs, and let it go at that, and everyone likes it, and it is most amazing comfortable to live with. And here again I had a tussle with the builder, as to the finish of the oak woodwork. He insisted on a dark filler, I, that one without color be used. I didn't want to live with dark wood. So I have a natural wood finish, under varnish, and think it infinitely more attractive, because more real, and because light and dry, than artificially darkened wood.

Porch? Oh, yes, three of them. City builders "knock" the wooden porch, saying that it costs money to paint, is not as durable as stone steps, and makes a bay-window impossible, all of which is very true. But, if you must get along with a twenty-foot by twenty-five foot "lawn" (heaven please bless again), there is no reason why you shouldn't have a place to sit and look at it, and wish it were bigger, and watch the automobiles go by. And so the porch was added, as big as iron-clad building regulations would allow. And I submit it to you—which looks more comfortable, the house with the white pillars and porch, or the more pretentious brick house with the stone steps, next to it?

Back porches were double-decked, top and bottom, and the top opens out of the fourth bedroom—in my *menage* a play-room for a small boy—and a mighty comfortable place for summer evenings at that. Double windows and door make it perfectly comfortable in winter, this north room, in spite of the pessimistic predictions of the heating man that "You'll never heat this north room nohow, if you put in another window." Just the same, I have another window, not called for in the plans, and a windowed door, and it's

Paint this fall!



MANY house-owners put off badly needed painting last spring because of the rainy weather in April and May. If you have done so, paint this fall. It was wise not to paint in the wet weather but don't put it off longer.

Fall is an excellent painting season.

The atmosphere is clear and bright and free from moisture. Insects are not prevalent. Surfaces are dry—in short, every condition favorable to good painting is found in the fall.

When you paint, specify

"Dutch Boy Painter" White Lead

and have the painter mix it fresh with pure linseed oil at the time of painting. Then the *right* paint is assured—paint which penetrates the surface and dries with a tough, elastic, durable film.

We have prepared our "Dutch Boy Paint Adviser No. 91" for property owners who want authoritative help on painting. Free to all who write for it.

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New York Boston Buffalo Cincinnati
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A course for Home-makers and Gardeners taught by Prof. Craig and Prof. Batchelor, of Cornell University.

Gardeners who understand up-to-date methods and practise are in demand for the best positions.

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250 page Catalogue free. Write to-day.

THE HOME CORRESPONDENCE SCHOOL
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Tiles



and their uses

FIND out about tiles before you begin to build. Tiles are the logical treatment for porches, vestibules, bathrooms, fireplaces and kitchens, because they are sanitary, durable and artistic. They cost less than you think. Get an estimate before you decide.

These four books are free to home owners, present or prospective: "Tiles on the Porch Floor," "Tiles for the Kitchen and Laundry," "Tiles for Fireplaces," "Tile for the Bathroom."

THE ASSOCIATED TILE MANUFACTURERS
Room 2, Reeves Building, Beaver Falls, Pa.

light and cheery, with sunlight part of the day anyway!

As for the little money to be spent in the beginning to save dollars in the end, see to it that all the ground beneath cement work is tamped, and tamped hard, and fight 'till you get paint between all porch boards used for flooring, otherwise your walks will sink and create lakes and your boards rot before their time. It is the wisdom of experience I am giving you.

"Well, I'll give you what you want, but this is going to be a crazy house. Whoever heard of a bookcase built into a dining-room?"

Thus the builder.

"You haven't got several thousand books to put away," I retorted. "What do you expect me to do with them? Throw them away?"

Of course I planned bookcases on either side of the fireplace, and an inglenook, and the bookcases over the stair, and the little one in the front room—I can't call it a parlor, for that means gold chairs and stiffness to me—but there were still books which wouldn't be ignored. So there was a big case built; six feet high and fourteen feet long, the whole width of the dining-room, and I have sat to many a meal with worse company than those old favorite bindings staring me in the face, nor have we missed the room they occupy at any time.

And when it was all done, and I counted what I had done—a porch, group windows, extra windows, two fireplaces, mantels with good lines, five built-in book cases, a window-seat, a 'phone seat, an inglenook, an attic, a workroom built into the attic, double windows for the hard-to-heat room, the coal-bin where I wanted it, an ash dump, metal weather strips, covered pipes, and, of course, the particular kind and character of lighting fixtures which I most preferred, brushed brass in some places, wrought iron in others, I found that while I had a city house with all the objections which a twenty by sixty-five foot house must have when built on a twenty by one-hundred-and-fifty-foot lot, I had still managed to make my house distinctly a home, had incorporated into it many of the things which make a country house worth while, had paid but a very few hundred dollars more than my neighbor, who took his house as it was planned, and had one for which, before it was half built, I was offered seven hundred more than I had agreed to pay for it. What I did, anyone can do; it requires only a little thought and time, and for those of us for whom the country home is not a possibility, that little thought and time pays huge dividends in comfort and satisfaction as time flies by.

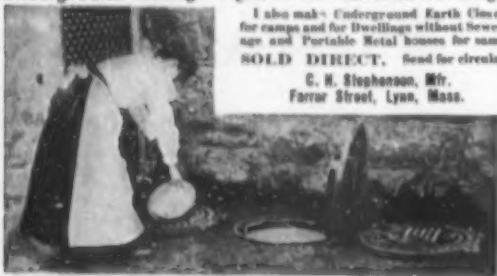
The Best Paint

UGLY cracks and crevices in painted surfaces spoil the artistic possibilities of any room or any article in the room. When painting be sure to select a

UNDERGROUND GARBAGE RECEIVER

Ever wished for a Garbage Can in which garbage cannot stink in summer? A can in which flies cannot breed and spread typhoid germs? A can having a cover which every time closes tight automatically—and cannot be opened by prowling dogs and cats? A can which, being out of sight, does not disfigure the backyard? The Stephenson *Underground Garbage Receiver* has all these advantages

I also make Underground Earth Closets for camps and for Dwellings without Sewerage and Portable Metal houses for same.
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Avoid sash cord troubles by using **SILVER LAKE A**
The original solid braided cord and
THE STANDARD since 1869

THE FIREPLACE

is the feature around which the family life centers. Let it be honest, genuine and built for burning logs.

Send for our "Hints on Fireplace Construction," containing reliable rules for the proportioning of fireplaces and flues, and catalogue of our fireplace Throats and Dampers, Iron Coal Windows, Etc.

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A Butler's Pantry Door

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



JOSEPH BARDSLEY
147-151 Baxter Street New York City

paint which has sufficient elasticity to expand and contract with the surface painted, which will feel the effects of atmospheric changes. *Pure* linseed oil and *pure* white lead have the proper qualities. Poor paint is worse than none.

Is There any Merit in Bedding Plants?

(Continued from page 153)

Begonias ("Bedding" or Fibrous-rooted: Wonderful bloomers; beautifully blending colors of pink, white and red. Should be much more universally used for masses. Stands sun well.

Begonias (tuberous): One of our most beautiful plants. Require partial shade and plenty of moisture. Should be planted in an accessible spot, where they can be admired at close range. Fine for individual plants.

Caladium: Fine for luxuriant tropical effect, either bordering shrubbery, or as single plants on lawn, etc.

Ricinus (Castor Oil): Most easily grown; beautiful plants; fine for backgrounds and screens.

Celosia: Graceful, and good for soft-colored masses. Desirable hedge where a line of division is not permanently wanted.

Canna: Good background, and distant masses. Newer sorts are tremendously improved in flower, making fine single plants.

Centaurea (Dusty Miller): Good inconspicuous borders.

Cobea: Vine; good for quick growth on walls, fences, stumps, etc. Mass effects of foliage; borders for flowering plants, and beautiful single specimens.

Cuphea: Very bright, and excellent for edgings of beds, or dwarf lines of division.

Foxglove: Good in back beds to break monotony of level lines.

Geranium: Unsurpassed for masses, and for single plants. Foliage varieties for borders and edges, and *should* be used to some extent in masses. Ivy-leaved is the most decorative plant extant for draping down over rocks, walls, etc.

Gladioli: Beautiful for cut spikes; in mass, or in lots of four to a dozen along backgrounds, verandas, walls and particularly shrubbery.

Golden Feather: Compact; light golden leaves good for edges and borders.

Kochia (Burning Bush): Fine for either single plants or large masses of color; also for annual hedges.

Lobelia: Good foreground masses, and informal edges and borders.

Myosotis: More graceful than the above, and equally useful.

Pansy: Best used for isolated beds, borders, steps, etc. Valuable for bright colors in early spring. Should be put in accessible spots.

Petunia: Wonderful bloomers; good for



One Telephone, Dumb; Five Million, Eloquent.

If there were only one telephone in the world it would be exhibited in a glass case as a curiosity.

Even in its simplest form telephone talk requires a second instrument with connecting wires and other accessories.

For real, useful telephone service, there must be a comprehensive system of lines, exchanges, switchboards and auxiliary equipment, with an army of attendants always on duty.

Connected with such a system a telephone instrument ceases to be a curiosity, but becomes part of the

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To meet the manifold needs of telephone users the Bell System has been built, and today enables twenty-five million people to talk with one another, from five million telephones.

Such service cannot be rendered by any system which does not cover with its exchanges and connecting lines the whole country.

The Bell System meets the needs of the whole public for a telephone service that is united, direct and universal.

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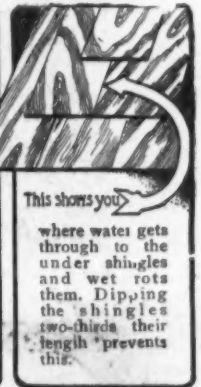
Stain Your Shingles with Dexter Brothers' English Shingle Stains Dip Them Before Laying

Dipping gives absolute protection—where rain gets through between and under shingles, as well as to the outer surfaces. Whether applied by brushing or dipping, Dexter Brothers' English Shingle Stains are better than paint. They protect the shingles with preservative, waterproofing oils, yet retain the natural texture and beauty of the wood. The pure English ground colors cannot fade.

Write for stained miniature shingles, so you can decide on the right color combination. Also descriptive booklet with letters from architects and owners.

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Makers of PETRIFAX CEMENT COATING

AGENTS: H. M. Hooker Co., Chicago; John D. S. Potts, 218 Race St., Philadelphia; F. H. McDonald, Grand Rapids; F. T. Crowe & Co., Seattle, Spokane, Tacoma, Wash., and Portland, Ore.; M. D. Francis, Atlanta, Ga.; Carolina Portland Cement Co., Birmingham and Montgomery, Ala.; Jacksonville, Fla.; Charleston, S. C.; New Orleans, La.; F. S. Combs, Halifax, N. S., AND DEALERS.




This shows you

where water gets through to the under shingles and wet rots them. Dipping the shingles two-thirds their length prevents this.

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Boston Garters are made of best materials in a clean factory, by well-paid help. Every pair warranted—penalty, a new pair or your money back.

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RECOGNIZED THE STANDARD, AND WORN THE WORLD OVER BY WELL DRESSED MEN.

Sample Pair, Cotton, 50c., Silk, 80c. Mailed on Receipt of Price.

GEORGE FROST CO. MAKERS
BOSTON, MASS., U.S.A.

See that BOSTON GARTER is stamped on the clasp.

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Require no attention nor expense. Operate continuously. Complete installation for supplying Dwelling Houses, Greenhouses, Lawns, Fountains and Gardens.



Operate under a fall of 18 inches to 50 feet, raising water 30 feet for each foot of fall. Develops 80 per cent efficiency. Installed with pneumatic tanks where overhead tanks are objectionable.

We have plants for towns, formal gardens, railroad tanks and for irrigation.

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Section of Wainscot in Plain and Decorative Rookwood Faience Tiles

The soft matt textures of the Rookwood Glazes offer effects quite unique.

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dense masses, with brilliant coloring, and especially for hiding unsightly spots or objects.

Verbena: Spreading habit; good for brilliant foreground beds.

Vincas: Graceful pendant foliage plant for walls or other places a few feet high.

Zinnias: Good for brilliant ground color schemes. Their peculiar shades of color clash with those of many other flowers. Best effects at distance.

Grow Your Own Vegetables

(Continued from page 168)

use it next February for your early seeds. If you have no hotbed, fix the frames and get the sashes for one now, so it will be ready to hand when the ground is frozen solid and covered with snow next spring. If you have made garden mistakes this year, be planning now to rectify them next—without progress there is no fun in the game. Let next spring find you with your plans all made, your materials all on hand and a fixed resolution to have the best garden you have ever had.

What Peonies to Plant Now

(Continued from page 147)

lightly fragrant.

Following is a list of some of the best sorts that have been introduced up to the present time—irrespective of price. The varieties named cover pretty thoroughly the range of form and color, and should make a Peony enthusiast of any lover of flowers. I give the year of their introduction into general cultivation as an indication of the truth of my contention—that some of the best sorts are among the older varieties:

White, cream, white with blush shadings, etc.—“Festiva Maxima” (1851); “Couronne d’Or” (1873); “Duchesse de Nemours” (1856); “Eugene Verdier” (1864); “Marie Lemoine” (1869); “Alice de Julvecourt” (1857); “Madame de Verneville” (1885); “Avalanche” (1903); “Therese” (1902); “Virgo Maria” (1859).

Pink, Rose, etc., etc.—“Gigantea” (1860); “Monsieur Jules Elie” (1888); “Madame Emile Lemoine” (1899); “Madame Geissler” (1856); “Madame Ducler” (1880); “L’Esperance” (unknown); “Madame Forel” (1881); “Modeste Guerin” (1856); “Livingstone” (1879); “Madame Camille Bancel” (1897).

Red—various shades.—“Rubra Superba” (1880); “Felix Crousse” (1881); “Monsieur Martin Cahuzac” (1901); “Delachei” (1856); “Souvenir de la Exposition de Bordeaux” (1899); “Madame Bucquet” (1888); “Monsieur Maréchal de MacMahon” (1888); “Edouard Andre” (1847); “Emperor Nicholas” (1873); “Meissonier” (1886).

Peony culture is so exceedingly simple that this fact alone is an almost sufficient explanation of the flower’s wonderful popularity. Someone recently remarked

Enamels

VELVET WHITE ENAMEL

(Egg Shell Finish)

This is a pure white enamel of the very highest quality. It dries with an egg shell gloss, producing a natural rubbed effect without the necessity of rubbing. Is waterproof and not affected by washing or changes in temperature. Can be successfully used on new or old woodwork.

LIST PRICES:

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1 Gallon Cans.....\$5.00 each
Quart Cans.....\$1.25 each

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Imperial Measure
1 Gallon Cans.....\$6.00 each
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For sale by paint dealers everywhere. If not at yours, we will send by prepaid express on receipt of price.

Full Descriptive Price List on Application.

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Iron Railings, Wire Fences and Entrance Gates of all designs and for all purposes. Correspondence solicited: Catalogs furnished.

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Tennis Court Enclosures, Unclimbable Wire Mesh and Spiral Netting (Chain Link) Fences for Estate Boundaries and Industrial Properties—Lawn Furniture—Stable Fittings.

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New Cooking Range
New Warm Air Distributors
Open Grates and Stoves for Wood and Coal
Special Stoves for Laundry, Stable, Greenhouse, Etc.
Steam and Hot Water Heating Systems

There are many reasons why you should have only Spear's Heating and Cooking Appliances—the most modern, efficient, and economical

IN YOUR COUNTRY HOME.

Write to-day for further information and estimates. Hotels and Institutions receive special attention.

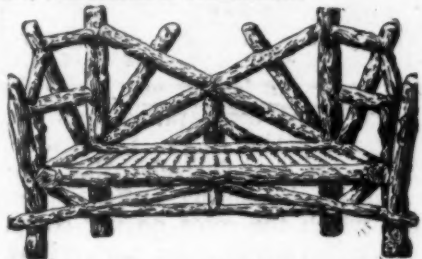
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OLD FASHIONED FLOWERS

Should be planted now

If you want results next year from your perennials, plant them in the Autumn. Spring planted peonies do not bloom until the following year. Nearly all herbaceous plants do best if they become established before frost.

Many subscribers of this Magazine have not that ever pleasing feature of a country place, the old fashioned border, because they do not know how to secure it themselves or go to the expense of hiring a landscape architect.

Write me and I shall be pleased to tell you and will not consider that you are in any way obligated to me for the information or pester you to death with future correspondence.

An herbaceous border 50 feet long and 4 feet wide, made up of peonies, iris, larkspur, phlox, hardy asters, poppies, Canterbury Bells and as many other different varieties as you want can be planted for \$25.00, a larger or smaller one in direct proportion.

Send postal for my new beautiful four colored circular on Fall planting.

Estimates given on the complete execution of landscape plans.

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Nurseries: Ridgefield, N. J.

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is up-to-date in every particular and far excels reed or rattan furniture in its beauty, fine workmanship and durability.

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The ideal flooring for private houses and public buildings. Our booklet and samples free.
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PEONIES

of Quality

Peonies rank among the most beautiful of all hardy perennials. When once planted they remain indefinitely, adding increased blooms each year. Strict attention is given at our nursery in the matter of variety. We do not ship roots of Peonies unless they have already bloomed at our nursery.

12 BEST VARIETIES

	Strong 2-yr. - old roots	Strong 3-yr. - old roots	Strong 5-yr. - old clumps
	Each Doz.	Each Doz.	Each Doz.
Agida. Dark red; fine full flower.....	\$2 25	\$2 50	\$3 50
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Lady Leonora Bramwell. Delicate silvery pink, shaded lilac and chamais; three ranken petals tipped with crimson at the center....	50	5 00	75 7 50
Mme. Calot. Pinkish white, tinted	50	5 00	75 7 50
Rubra triumphans. Rich glowing crimson	30	3 00	50 5 00
Edulis superba. Excellent shell-pink..	30	3 00	50 5 00

Collection one two-year old root of above 12 varieties for \$4.00. Catalogue of Bulbs for fall planting mailed on request.

STUMPP & WALTER CO., 50 Barclay St., New York.

—with perhaps as much truth as humor—that “the rank and file of Peony enthusiasts is largely made up of people who are simply dog-weary of fighting insect pests and plant diseases of various sorts.” The Peony is not only free from disease of any serious character, but there is no parasite that troubles it in the slightest degree. This means a lot to a great many people who love flowers, but who have neither the time nor the inclination to sit up nights to watch them; and when it is added that, once planted, all is done, and that the clump will thrive and increase in size from year to year, without care or protection of any sort, something of the value of this great flower may be understood.

Peonies should never be planted in the spring; they resent the slightest interference with their root system at this season of the year. This fact every experienced Peony man will admit—if he is inclined to be frank and fair about it. I have made a great many comparative tests, extending over a period of years, and they have shown me conclusively that Peonies moved in the spring suffer a set-back from which the roots do not completely recover in two or three years. The best time for planting is September and early October, though reasonably successful plantings may be made much later in the fall.

When you receive your roots from a grower you will observe a number of pinkish “eyes” or “buds” protruding near the top of the plant. These are the flowering shoots for the following season’s bloom, and as they are very brittle, much care should be observed in planting so as not to injure them in any way. The ground should have been prepared at least two months in advance, a goodly portion of the best manure obtainable having been worked well into the soil. One pound of ground bone to the square yard of surface and incorporated with the soil at the same time as the manure is also advantageous. The roots should be planted not closer than three feet apart each way, and placed so that the “eyes” or “buds” are about three inches below the level of the soil, after which a liberal dressing of manure over the entire surface completes the very simple operation.

There are a few additional things to remember: Never permit any fresh manure to come in direct contact with the roots at planting, as it is likely to induce decay. Keep the clumps free from weeds and grass—if you wish to have the finest fancy blooms. Give the clumps a liberal dressing of manure every fall.

Avoiding Plumbing Troubles

(Continued from page 151)

and cheap galvanized steel at twelve, shows that there is a large difference in the price. If you can obtain pure copper it is excellent. But it is being adulterated these days, and one cannot always be sure



Peterson's Perfect Peonies

AGAIN PROVE INVINCIBLE

Winning this year at the big New York and Boston exhibitions ten first prizes out of eleven entries—an unprecedented achievement.

“The Flower Beautiful”

for 1910, a gem of the printer's art, tells you in detail all about this noblest and most beautiful outdoor flower of modern times. Want a copy? It's free.

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Purchase Your Peonies from
TRUE Peony Specialists

**WE GROW PEONIES
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OFFERING ONLY THE CHOICEST
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Are Unsurpassed in Variety and Quality

The Best Results are to be Obtained
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Illustrated booklet with descriptions and
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WOOD MANTELS

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You simply turn the faucet and The RICHMOND Suds-Maker delivers thick, hot suds. It does not in any way interfere with the hot water faucet and can be easily attached to it. It gives you instead, two faucets—one for clean, hot water—the other for thick, hot suds.

Think of the dozens of ways this ingenious device will cut down the work in the kitchen! Learn what it means to save hundreds of steps every day—to always have thick creamy soap suds on tap. The "Richmond" Suds Maker gives you any quantity of soap and water thoroughly mixed in scientific proportion—it is always ready to meet your instant needs. It puts an end to the drudgery of dishwashing—simply place dishes, silver, glassware under its creamy suds for an instant, then just rinse and wipe. It puts an instant automatic end to waste, to unsightly soap dishes, to the nuisance of using up the odds and ends of soap. Use any kind of soap.

Just send your name and address together with the name and address of your local plumber and we will forward by express prepaid one RICHMOND Suds-Maker. Use it ten days—then if you think you can spare it, return it at our expense. This is your chance to learn about the greatest convenience, money and time saver you can install in your kitchen. Write today.
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SELECTION—Most varied possible. Plain axle, roller and ball bearings.

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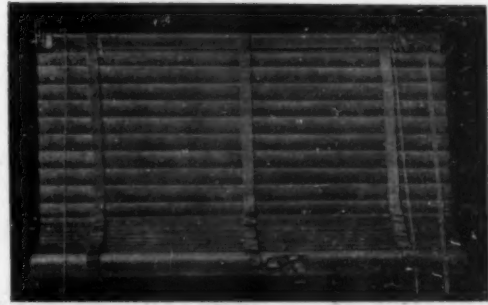
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"BLIND BOOK for PEOPLE WHO CAN SEE" and appreciate art and luxury in house equipment.

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ORDER TREES OF THE EVERGREEN FAMILY FOR PLANTING NOW

Spruces, Pines, Cedars and the like do particularly well if planted before October first, as it gives them a chance to gain root growth before hard freezing checks them. This extra root growth means better trees for you next Spring—they will put forth more and stronger new growth.

If you want some fine white Pines for a screen, windbreak or hedge—we have a hundred or more that are 15 feet high. Splendid specimens every one of them. If you want smaller and cheaper trees and yet big enough to make a tall, solid screen, we have 500 trees eight feet high, and 1000 six feet. They are big, broad trees that have been trimmed several times to make them solid and bushy. They are wide at the level of the eye. You can place them five feet apart and still make a solid screen. They can be economically and safely shipped.

With our large trees you can get immediate results—we have done the waiting and now the

trees are yours at a very reasonable price, considering their size and quality. This illustration shows a part of the circle of cedars, at the crossing of the two vistas in the Italian Garden of Mr. Stanley Mortimer, Roslyn, L. I. It is laid out on the lines of the one at the Villa d'Este, near Rome, and is a striking example of the immediate effects possible with Hicks' big trees.

Come now and pick out your evergreens—you can at the same time see our wonderful collection of big Maples, Lindens, Catalpas and Pin Oaks. You might like some of them moved to your place during October and November.

Just off the press is a new catalog on evergreens. You will find it worth reading, because it illustrates landscape problems and how to solve them. It is called "Evergreens for August-September Planting." Send for it. The price list makes ordering by mail a very simple matter.

ISAAC HICKS & SON
WESTBURY, L. I.

Horstford's Hardy Perennials For Cold Weather

If you have not tried Horstford's Plants, better get a few to set with others and watch results. It pays to have the best if you are looking for the best flowers. Plants from cold Vermont will winter almost anywhere that white men can. If interested in Hardy Bulbs for Autumn setting, Home Grown Lilies, Shrubs, Trees or Vines, you can get them from a Northern climate and feel sure they won't kill back the first hard winter. My Autumn Supplement, ready middle of August, offers many inducements to those who have room to plant liberally. You should ask for it, also my Spring catalogue, before placing Fall orders.

F. H. HORSFORD, Charlotte, Vt.



A very interesting pamphlet just issued by us on the Pergola can be had free on request. Ask for catalogue P-27.

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Suitable for Pergolas, porches and interior use.

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of obtaining the best, except you purchase from some reliable manufacturer. The galvanized iron sold at twenty cents is a very good article, but under no circumstances use galvanized steel. It will not last. A most practical test was lately made by a large firm of plumbers to determine which was the better of the two. They constructed a pail which was used daily about their stable, for watering horses, and which was therefore subjected to as severe a test as could be imagined. Part of the time it was filled with water, and the rest of the time it was emptied and allowed to dry by itself. After a year's constant use the pail made of galvanized iron was in good condition. Another made of galvanized steel lasted only three months under similar usage. It will be seen, therefore that, using the good twenty-cent galvanized iron, it could be replaced once (allowing the balance between forty and fifty-four cents for the cost of doing so—far too liberal an allowance with entirely new material) and still only cost the same as the copper did for the material alone.

Making the Vegetable Garden Beautiful

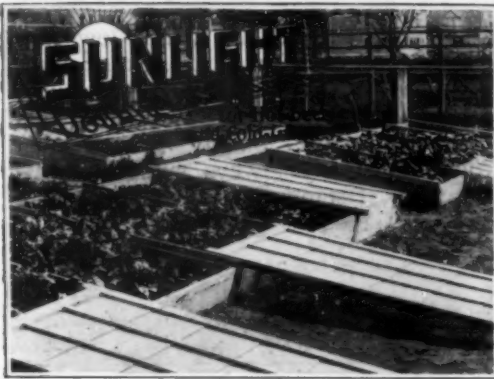
(Continued from page 150)

While all of this applies especially to gardening within a very limited space, the little effort required to design and lay out a vegetable garden on lines that shall please the eye and satisfy the ever-constant craving for beauty and charm, is well expended no matter how wide the domain. Indeed, I am not sure that the large place owes it to itself and the world at large to take especial pains in this direction—for it is to the large place, where money expenditure does not have to be reckoned so carefully, that all places look for an example and for inspiration. And a vegetable garden once laid down on good lines, with a garden exposed here and there at suitable spots—a dial with a Rose clambering around its base, perhaps, or a fountain or bird pool to encourage the presence of the bird allies so that they may be early on hand to devour the pernicious worm—may be as permanent as any formal flower garden.

Rotation of crops is perfectly feasible within its limits, as well as the successive planting which prolongs the enjoyment of its products—and if it is enclosed, as I strongly advocate its being, fruit trees trained in the European fashion upon its walls add just so much more to its advantages as well as to its very real beauty.

Making Potted Bulbs More Attractive

IN their native state bulbs have a ground setting of other plant growths that one misses in any potted plant. Therefore it often enhances the attractiveness of Hyacinths, or other bulbs grown singly,



SUNLIGHT DOUBLE GLASS SASH IN YARD OF R. A. MASON, WESTERLY, R. I.

Winter gardening without the worry and drudgery.

With Sunlight Double Glass Sash you eliminate the covering and uncovering the getting out in the cold or snow or wet to handle heavy shutters or soggy mats. You never have to cover Sunlight Double Glass Sash. All you have to do is to raise the sash to admit air on warm days, or occasionally to water the beds.

This double layer of glass does it



Between the two layers is a 1/8 inch transparent blanket of dry still air, keeping in the heat, keeping out the cold. Better than heavy, expensive mats or boards because it saves labor and permits the plants to get all the light all the time, which means that they will grow faster and become hardier. Glass slips in and is securely held without putty; easily repaired; cannot work loose.

Some of the things you can grow

Fresh lettuce, and radishes all winter. Cabbage, cauliflower, beets, tomatoes, peppers and sweet-potatoes to set out early in the spring. Violets all winter, pansies in bloom in February or March. Last season amateurs all over the country were phenomenally successful.



Get these two books

One is our free catalog. The other is a book on hotbeds and coldframes by Prof. Massey, an authority on the subject. It tells how to make and care for the beds, what and when to plant, etc. in stamps will bring Prof. Massey's book in addition to the catalog.

SUNLIGHT DOUBLE GLASS SASH CO. 944 E. Broadway. Louisville, Ky. Agents wanted: write us and find out how you can get agency for these sash.

Andorra Grown Peonies

For August and September Planting



Reproduced from photo of Andorra's Peonies

We catalog a special collection of one hundred choice varieties, and list them with complete descriptions in our **Calendar of Perennials**

Also a special offering of Choice Pink Peonies, three year old plants, good standard sorts in varieties of our selection

Per Dozen - - -	\$ 4.00
Two Dozen - - -	7.00
Fifty - - - - -	13.00
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The largest collection of Hardy American Plants in the world.

Rhododendrons, Kalmias and Andromedas for August and September Planting give splendid results the following spring.

Our tried native species are the best and the only absolutely hardy ones. Write now for Beautifully Illustrated Catalogue which tells how to grow these things successfully.

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THISTLE-INE

The Great Weed Destroyer

Positively Kills

Poison Ivy, Sumac, Canada Thistles, Burdock, Wild Morning Glory, and All Noxious Weeds.

Mr. E. Herman of York, Pa., Requesting advice from Mr. F. Rockefeller, received the following:

Mr. E. Herman, York, Penn.,

Dear Sir:—Replying to your letter of the 14th instant. I have used a great deal of Thistle-ine. I dissolve it and use it according to directions on the can. I use a syringe and after pulling up a Canada thistle, partially fill the hole with the liquid, or spray the liquid over the thistle. I have killed thousands of them and have never had any trouble, and have repeatedly examined them some time after spraying with the liquid. I have never yet found a live Canada thistle after being treated in this way. I cannot understand why you should have any trouble. I do not believe I have ever made application more than once to the same thistle.

Yours very truly, F. ROCKEFELLER

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6a Can sufficient to cover 5000 sq.ft. \$2.00



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Strong — Healthy — True to Name — Plant Now — Gain a Year's Time — And Have Blooms Next June.

Unequaled in splendor and stateliness, Peonies were the charm of the old-fashioned hardy garden, and the wonderful new varieties recently introduced, are the chief glory of the hardy garden of today.

100,000 Peonies in Over 500 Varieties

I have spent ten years in the effort to make the WYOMISSING COLLECTION OF PEONIES, complete and authentic. I can guarantee them to be true to name for I grow and know every variety I offer.

I grow Peonies and other things:—Irises, with a shimmering of soft, iridescent color throughout the "Iris Time" of early spring. Later a blaze of Phloxes and a sea of blue where the Delphiniums rear their spires. But in "Peony Time" the Queen of the Hardy Garden reigns supreme, our devotion to her shown not less loyally because one has loved the Iris which has passed, or that we may enjoy the later treasures the garden has in store. My book of HARDY PLANT SPECIALTIES tells all about these. Let me send it to you—free.

BERTRAND H. FARR, Wyomissing Nurseries, 809 F Penn St., READING, PA.



PEONIES

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WE OFFER a selection of about three hundred of the choicest varieties in one, two, and three year old roots.

Do not fail to send for our FREE CATALOGUE which gives authentic descriptions. It also tells you how to plant and grow this beautiful flower successfully.

Shipping season commences September 1st and continues during the Fall months.



This house is fully described and illustrated in our catalog.

A GREENHOUSE THOUGHT

You may think that a greenhouse is just a greenhouse, and that's all. You are wrong, way wrong; it is an indoors garden spot. Simply because the garden is enclosed in glass, and the rows and beds of flowers are elevated on benches so you can care for them without the backaching bending over, is it any the less a garden? Certainly not—in fact it is more one, for you can work in it any day, during any weather, any time of the year.

Neither is there any reason why you can't have old-fashioned flowers galore from your garden under glass, as well as the lovely rose and cherry, lasting carnations.

Then there are the expansive pleasures of a greenhouse—by expansive we mean the things it makes possible. The conservatory-living-room, for example, such as is illustrated below. What a joy spot it is! How perfectly delightful to have such a retreat of comfort, where you can always have your flowers about you. Think how satisfying to turn here when things have been "sort of on edge all day." What a choice spot in which to serve the friendly cup of tea or enjoy a smoke.

But what is the use of picturing it to you fur-

ther? Its possibilities are endless. And it is these things that one of our greenhouses makes practical. Practical because from it you can keep your conservatory-living-room continually supplied with a profusion of fresh blooming plants—not cut flowers merely, but plants in all their natural, growing beauty.

So much for the indoors advantages of owning a greenhouse, and nothing said about what it will do for the spring and summer beautifying of your grounds, or the helping along of your vegetable garden, in the early starting of your seeds and plants, and having them strong and sturdy to set out the first warm days.

Then in addition to all this, there is much, very much, to be said about the kind of house you build. In fact, a good deal of your success depends upon it. For this reason, we want you to send for our catalog, so you may see how entirely different U-Bar Greenhouses are from any other greenhouses. Different in attractiveness, durability, cost of maintenance and quantity and quality of blooms they will produce for you. Send for the catalog.



Could anything be more charmingly inviting than this conservatory at Lenox, Mass.? It is constantly replenished with fresh flowers and plants from the greenhouse.

U-BAR GREENHOUSES

PIERSON
DESIGNERS AND BUILDERS



U-BAR CO.
1 MADISON AVE. NEW YORK.

to surround their stalks with a low foliage plant, such as Cow's Parsley, or other plants having fern-like leaves. Of course bulbs planted in groups do not need this accessory, as the foliage of their own growth is nearly always sufficiently attractive as it stands, as one may see in a clump of Tulips.

M. G. F.



Book Reviews.

[The Publishers of House & Garden will be glad to furnish any books desired by subscribers on receipt of publisher's price. Inquiries accompanied by stamp for reply will be answered immediately.]

Hardy Plants. By Helen R. Albee. Illustrated. Cloth, 8vo, 309 pp. New York: Henry Holt and Company. \$1.60 net.

This is an unusually readable personal record, illustrated by excellent photographs, of the author's success in assembling within a limited area, the choice varieties of hardy shrubs, annuals and perennials, so arranged as to give a succession of bloom of pure color in each bed. With a list giving manner of growth, height, time of blooming, exact color, special requirements of soil and moisture, "easy ways" taught by experience, and many et ceteras of vital importance.

How to Keep Bees For Profit. By Dr. D. E. Lyon. Illustrated. Cloth, 8vo, 329 pp. New York: The Macmillan Company. \$1 net.

A book that meets the needs and answers the natural questions of the practical man or woman who is for the first time setting up a hive of bees. However, it is of service not alone to those who would keep bees for profit, insofar as deriving an income therefrom were concerned, but there is a great amount of highly interesting bee-lore that concerns even the maker of a small garden, when we take into consideration the bee's invaluable services in pollination. The illustrations for Dr. Lyon's book are excellent and of especial value.

The Book of the Rose. By Rev. A. Foster-Mellar, M. A. Illustrated. Cloth, 8vo, 356 pp. New York: The Macmillan Co. \$2 net.

A new edition (the first appeared in 1894), of a valuable guide for British Rosarians. However the matter is, nearly all of it, especially valuable to rose-growers everywhere. There are excellent and comprehensive chapters on the history and classification of Roses, their planting, pruning, fertilizing, soil, propagation and pests. The book is very well illustrated by page plates, and this edition has been carefully edited by the Reverend F. Page-Robert (President of the National Rose Society), and by Herbert E. Molyneux.

Boddington's "Quality" Crocus

Naturalized; Grow Them in the Grass and Enjoy Their Beautiful Effect in Early Spring.

Boddington's "Quality" Crocus, planted in the grass this month or next, will create a charming effect in early spring. Close planting, to secure the necessary "mass" effect, is important, and is easily secured by using plenty of bulbs. Order Boddington's "Quality" Crocus bulbs and plant them NOW; next spring you will have a delightful lawn effect, such as the illustration shows, without interfering with the grass. By the time grass needs cutting, the crocus foliage will have disappeared. Make your selection and let us hear from you at once.



	Doz.	100	1000
ALBION Blue, striped, white	\$.15	.85	6.50
BARON VAN BRUNOW Dark blue	.15	.85	6.50
CAROLINE CHISHOLM White	.15	.85	6.50
CLOTH OF GOLD FURFURA GRAN-DIFLORA	.15	.85	6.50
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KING OF THE WHITES Largest white	.15	.85	6.50
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MAMMOTH GOLD-EN YELLOW	.15	.85	6.50
MAMMOTH GOLD-EN YELLOW 1st sz.	.20	1.25	10.00
MAMMOTH GOLD-EN YELLOW Mother bulbs	.25	1.25	12.00
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1000 DUTCH CRO-CUSES, in 10 var.	6.50		
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LARGE BLUE Various shades	\$.10	.50	4.00
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LARGE GOLDEN YELLOW Very fine	.10	.50	4.00
LARGE MIXED All colors	.10	.40	3.50

Our 1910 Fall Garden Guide, now ready, contains descriptions of many other bulbs you'll want to plant. 44 pages; illustrated; free; get a copy without fail. Arthur T. Boddington, Seedsman, Dept. H, 342 W. 14th St., New York City

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