House & Garden

CHRISTMAS GIFTS NUMBER

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HOW TO PLAY THE GAME

A good title for this picture is "The Queen's Boudoir" because the lady is slightly déshabilée and the couch curtains resemble a royal canopy. This is a specimen picture to introduce you to the Piktur - Qwz - Game. There are 60 pictures. The best answers will receive the rewards. The principle of the game is easy to understand. The full Rules, telling you how you may compete without one cent of expense, are free on application. You should read the Rules before you start.

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House & Garden

DECEMBER
1915

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Vol. XXVIII
No. Six

FOR BETTER SERVICE

¶ When you come to build, to plant or to decorate, two questions invariably arise: How shall I do it? and How much will it cost? Thus, you want a certain kind of garden. You have so much land to put it on, and so much time and money to spend. Without further information you may plant too much or too little or invest your time and money in the wrong direction.

¶ HOUSE & GARDEN is a home investor's guide. It tells you how to build, to plant, to decorate, and it does more—it gives you the approximate costs. That is why more and more people are reading its pages and finding there the suggestions and facts they want. That is why the work of the Readers' Service has increased 800% during the last six months.

¶ The day has passed for the magazine that merely awakens interest. The reader wants his magazine both to stimulate and to serve him. In building along these two lines, HOUSE & GARDEN promises to be distinctive and unique.

HOW TO USE HOUSE & GARDEN

¶ Readers of HOUSE & GARDEN have at their command a staff of competent architects, landscape gardeners, practical farmers, kennel experts, poultry raisers, interior decorators, antique and curio experts and shoppers of whose services they can readily avail themselves. Questions in any of these departments and in any phase of house building, house furnishing and gardening, will receive prompt replies. State your problems clearly. In landscape gardening questions send sketch map of your grounds. Landscape gardening questions requiring a drawn map and a planting table will hereafter be charged $10, payable in advance.

¶ Addresses of where to purchase any article will be sent by mail without charge, and as promptly as possible. The HOUSE & GARDEN Shopping Service will purchase any article shown on these pages.

¶ The Editor is always pleased to examine any material that may be submitted for publication, but he assumes no responsibility for it, either in transit or while in his possession, although all reasonable care will be taken. Full postage should always be enclosed for the return of unavailable manuscripts.

¶ The address of subscribers can be changed as often as desired. In ordering a change, please give both the new address and the name and address, exactly as it appeared on the wrapper of the last copy received. Three weeks' notice is required, either for changing an address or for starting a new subscription.

IN JANUARY

¶ If you are interested in good houses or planning that house you eventually will build, you cannot afford to miss The Annual Building Number. The array of houses shown there, the varying costs and types, the lists of authoritative authors will command your interest from the first page to the last.

¶ Ralph Adams Cram, interpreter of life in buildings, writes of The American Home—and when Cram speaks, you listen, for he can analyze the spirit behind things, the spirit you are trying to make in your home. A. Raymond Ellis, who has designed more than 300 good houses in the last eight years, tells you how to figure out the cost of building according to localities—the sort of article you'll clip for further reference. And W. B. Powell, a paint expert, does the same for painting. There are eight pages of houses and plans. There is a landscape gardening article with full directions, showing how to plan the grounds about your new house. J. J. Klaber contributes three pages of working drawings for built-in furniture of the sort any man can make. In addition, there are pages of building suggestions and articles which cover the whole subject of that house you are going to build.

¶ This is a genuine Castle-in-Spain number. You have no less than thirty-five houses shown, each a good house architectually and good to live in.

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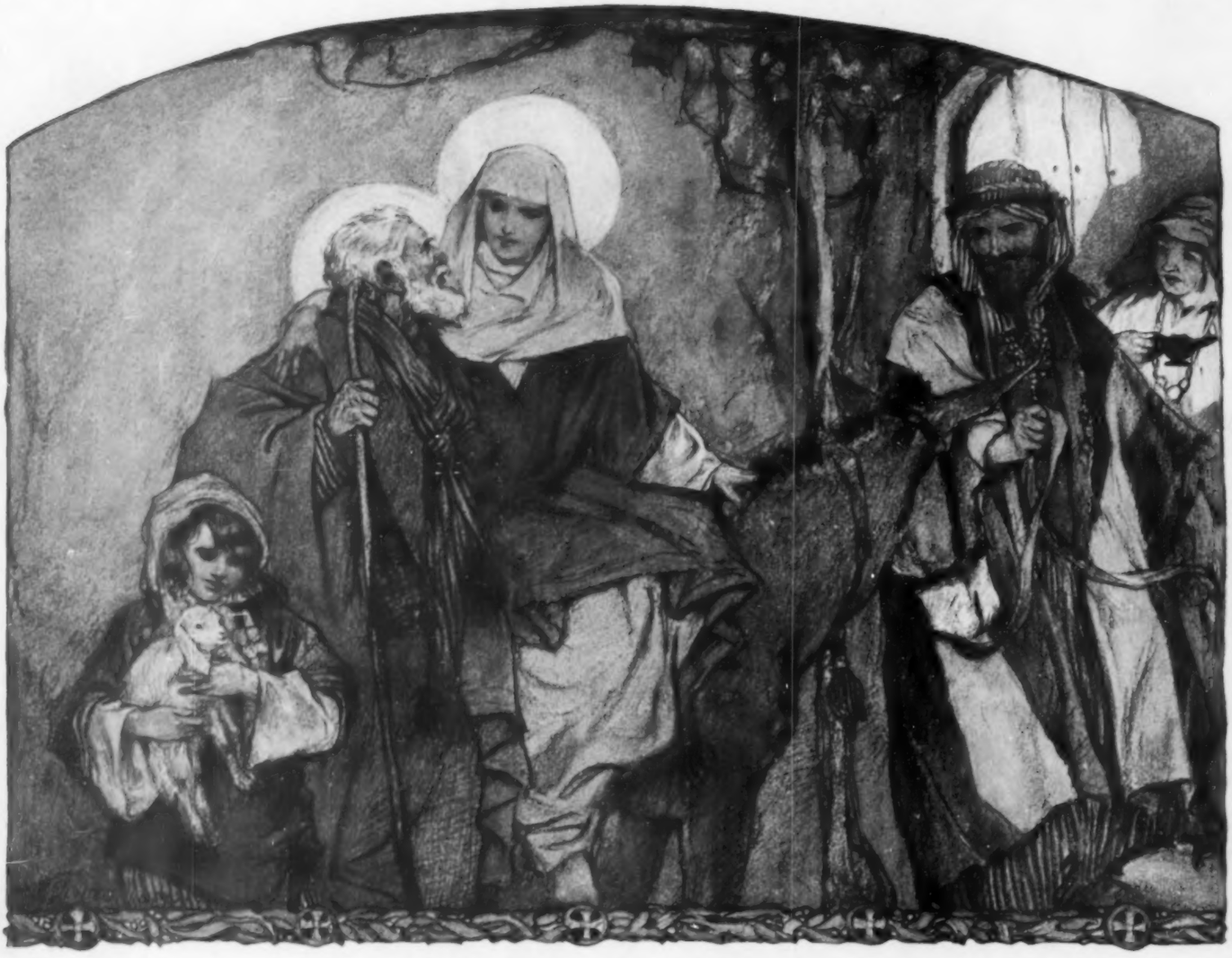


GATES AND DOORS

A Ballad of Christmas Eve

JOYCE KILMER
Decorations by John Scott Williams

THERE was a gentle hostler
(And blessed be his name!)
He opened up the stable
The night Our Lady came.
Our Lady and Saint Joseph,
He gave them food and bed,
And Jesus Christ has given him
A glory round his head.

SO let the gate swing open
However poor the yard,
Lest weary people visit you
And find their passage barred.
Unlatch the door at midnight
And let your lantern's glow
Shine out to guide the traveler's feet
To you across the snow.

THERE was a courteous hostler
(He is in Heaven tonight!)
He held Our Lady's bridle
And helped her to alight,
He spread clean straw before her
Whereon she might lie down,
And Jesus Christ has given him
An everlasting crown.

UNLOCK the door this evening
And let the gate swing wide,
Let all who ask for shelter
Come speedily inside.
What if your yard be narrow?
What if your house be small?
There is a Guest is coming
Will glorify it all.

THERE was a joyous hostler
Who knelt on Christmas morn
Beside the radiant manger
Wherein his Lord was born.
His heart was full of laughter,
His soul was full of bliss
When Jesus, on His mother's lap,
Gave him His hand to kiss.

UNBAR your heart this evening
And keep no stranger out,
Take from your soul's great portal
The barrier of doubt.
To humble folk and weary
Give hearty welcoming,
Your breast shall be to-morrow
The cradle of a King.

John Erskine's boy stood close to the tree, his young head thrown back. Alice Sefton stared at him and a light of friendly recognition came into his face and he smiled

THE SURE, SHARP ROAD

MARY RAYMOND SHIPMAN ANDREWS
Illustrated by Ada Williamson

"FIFTY-NINTH hymn. Hymn number fifty-nine." A short pause, the rustling of leaves of many hymnals, then the organist began dreamily, indefinitely—as if one heard from two thousand years ago an echo out of skies over midnight fields—the melody. The vast congregation stood entranced. A many-toned volume swung full, one marvelous voice, into the vaulted and green-garlanded stained dimness of the great church.

"It came upon the midnight clear,
That glorious song of old,
From angels bending near the earth
To touch their harps of gold."

The choir sang it; the congregation, carried away, startled out of their gay or busy or comfortable or tired lives by the rush of the hymn, sang with them; the mass of lovely sound lifted and filled the high, vague roofs.

The organ rippled an interlude, a rhythm of bells rang through it; then from the white crowd of the choir rose a voice, a woman's voice, effortless as a bird's.

"Peace on the earth, to men good will
From Heaven's all-gracious King!
Oh, rest beside the weary way,
And hear the angels sing."

Through the huge church people stood breathless. One forgot time and place. Everywhere faces lifted, transfigured, to meet something which might be felt, which was felt to be present among them with a glory. The voice soared on; the choir took up the song, and the angelic note rose above the rest, till in an echo, a far-away strain, the hymn was done. It was as if the skies had closed on the angels.

PEOPLE sat down dazed; in many eyes were tears. Alice Sefton bit her lip as she dropped into the corner of a small pew. She had not wanted to be touched by the music; she was disconcerted to feel hot tears on her cheek. It made it worse to have her sister Bertha lean closer and slip a hand into hers. She stiffened, and Bertha's hand was withdrawn. But it had stirred thoughts and memories.

She thought how she and Bertha were alone, all in all to each other; she remembered old gloomy Christmas times which they had tried to brighten for each other; she remembered the father now dead, who had begrudged the money for what all other girls might have and do. Their mother had always been dead it seemed, and the sisters had grown up within a numbing circle of rigid and unnecessary economy. For they read, and it was embittering to read in the papers, the large sums made by Charles Sefton, and to know that Charles Sefton's daughters might have hardly enough for ordinary decencies.

Bertha, the elder, was yielding, not strong of body or character; she had been resigned early. But Alice resented the injustice, the lack of opportunities; till one day there had been a stormy scene and Alice had come off with the promise that she should learn stenography and be able to make money for herself. She had worked hard and done well and found a certain contentment in this expression of herself. Then had come the love affair, for Alice had some charm and a ruddy beauty at times of red gold hair and fresh color. But the love affair was unlucky; she had blamed her father for that, too. She remembered her father's death; the first hideous feeling of relief she had choked down; then the knowledge that for all of his hoarding and his skill at gambling in stocks, the end had been loss; the two were not to be rich even now, with youth gone. But there was a small fortune of their mother's of which they had never heard; so that they were taken care of.

They had settled down six years ago in a charming small house, and Alice had developed a gift for old furniture which made it more charming. That morning at the Christmas breakfast table there had been a

"Bertha," she said, "I have a Christmas present for you and me together," and she tossed the letter across

little scene which the younger sister remembered with a glow of satisfaction. It concerned a carved old Brittany cabinet in the city nearby, at a dark, small place downtown. The cabinet had stood there, hidden in a litter of things, for four years, and the owner cursed his fate that he had been led into buying it, for the price he must ask to sell it ruled out ordinary customers. It was a thousand and fifty dollars. For three years Alice Sefton had longed for this cabinet; for two she had had a special bank account for it, and just three days ago the last of the thousand had been deposited. The same day came a letter from Lewissohn offering to take off the odd fifty; so this morning, Christmas morning, she had written a note and drawn a check before leaving her room.

"Bertha," she said, as their trim maid brought in the grapefruit, "I have a Christmas present for you and for me together," and she tossed the letter across, smiling.

Bertha read the address and clapped her thin old maid's hands. "Oh, Alice! Goody!" she exclaimed. Bertha was incurably juvenile. "You've ordered the Lewissohn cabinet! Have you got enough money? Oh, you sweetey! Come and look at its place in the living-room," and she hopped up and was dragging her sister by the hand.

But Alice was orderly. "No; after breakfast," she reasoned. So they finished, and then, Bertha's arm about Alice's shoulder, they went into the living-room.

A fire blazed; it reflected from the carved spirals of old walnut chairs; from the lovely dark oak intricacies of a chest that had meant a year's saving; from a delightful long, narrow refectory table with bulbous carved legs; from other pieces, each the outward and visible sign of self-denial. They looked about them as two mothers at a joyous family, then moved out a chair, a small table, and left a stately space empty by the side of the dancing fire.

"It will stand there in three days," spoke Alice, and her grave face shone.

"See how lovely it will look!" Bertha caught the letter from her sister and held it against the wall and giggled youthfully.

Alice smiled. "We'll mail it on the way to church, Bertha," she said. "And we'd better get ready; it's late."

Bertha came running down at her sister's call. "I can't hook this collar," she exclaimed. "Do it, Alice."

Alice laid down the letter and went to work at the collar, and when the two had started half a block down the street she stopped short.

"I forgot Lewissohn's letter."

"Oh, don't let's go back," begged Bertha. "We're late now."

They went on, contented after their fashion with their Christmas day. Yet the repression and the bitterness of years had warped both almost beyond readjustment.

THE thought of that breakfast table, with no gifts from outside, no friends rushing in with thanks for gifts, came to Alice Sefton a little bitterly even as she remembered the carved cabinet, her dream come true. They were contented; the old furniture was a resource and a pride; but the thought, the memories of the past rose in a choking mist to her brain as she sat in the little back pew in the great church and tried to steady herself from that unsettling music. She was aware that a stranger, a tall boy he looked, was in the pulpit, and that if there had been a text he had finished it and she had not heard. He was staring at the congregation now across the cedar-garlanded pulpit in an odd way. It was as if in all that packed, waiting congregation what any one thought of him was nothing, nothing at all. Suddenly, in a clear, fresh voice, rapid and colloquial, he began.

"Of course, I don't know any more about it than any of you," he shot at them, "but I'm here to tell you what I think, and there's one thing I have either got out of, or read into Christmas, which I'm going to tell you. We all get some things, without exception, likely—peace, goodwill, soft-heartedness, desire to give others both gifts and happiness."

Alice Sefton, in her dark corner, drew a combative breath. She had no desire to give to others, except to her sister; the world owed, she thought, gifts to her; something to make up for cramped years and lost youth.

"The wish to give is common to us all," the young preacher went on, and even from where she sat she could see the rapt, burning look in his eyes. "But this other thing I mean is more. It's what I take to be the great lesson of Christmas—that each of us is expected to live life not as a weary march, not even as a high duty, but as a song." He flung the word at them again. "A song. That's what's expected of us."

Alice Sefton back in her corner smiled sarcastically. What did that child know about life?

"The beginning was that—a song; it's the spirit of Christianity. Our God asks from us mercy and loving-kindness. Sacrifice. And joy. It's not always an easy thing to offer Him joy. But if He asks it, it's possible.

"Being happy is the way forward. Soldiers march better to music. It's commonsense to set life to a song; psychologists tell us that sorrow and fear and bitterness are paralyzing. And, look now—when you come to think about it, there's nothing to be afraid of or bitter about. This little thing—life—" the young arm swept the ages back of him with a strong gesture—"it will be over in a few minutes. Anybody who's grown up is old enough to realize that. And then—we must believe it, if we believe anything—the crooked things will be straight, and the unlucky will have a chance, and the broken friendships and lost loves will be taken up again; things will be righted.

"Here we are to-day repeating the old paradox that nothing makes happiness like giving it away—like forgetting one's self. And everybody can do it. There's probably not a wretched soul on earth who can't; certainly not anybody here. I say this in earnest. Only I say more. I say that if anyone wants happiness the universe is full of it for the taking. If anyone wants to-day to know great joy, to-day he or she will take in the hand the thing that is one's greatest luxury, that one has planned for and saved for and looked forward to—and give it away. I don't say that it's not quixotic, or that it's obligatory; I only say that it's the quick, sharp road to bliss—if one wants bliss. It's the sure way to set life singing."

The tall boy stared at the congregation, and the congregation, in deep silence, stared back at him. He wheeled quickly and left the pulpit.

HALF an hour later, in the den of one Peter Lee, the tall boy, taller yet in his black clericals, flung himself at his best friend's fire and poked and dragged logs about boyishly with a savage iron trident. "I'm sick. Sick. I don't feel much like Christmas. I feel like hiding my head in a sand pile."

"What's up?" asked Peter, grinning, as he held out the cigarette box.

"Thanks. Up? It's down. I am—in the depths. I had to 'make remarks' at St. Wilfred's, and I made a fool of myself. Glad you were at the other place. *What* a fool I made of myself!"

"Don't believe it," stated Lee between puffs. "What did you say?"

"Great Scott, man, you don't think I'd rehash it, do you? For you? It was all hash and rehash to start with. You wouldn't believe a man could arise in that pulpit and hand out the bromides I did. My star thought was that we can all do something to make others a little happier. Wasn't that an epoch-making idea? Ever hear that before?"

The young lawyer's keen eyes smiled as they contemplated the fire. "Bromide—of course. It's the big beam under the floor of Christianity. But it would take a lot more than you, my son, to make me believe you put it bromidish. I've heard you 'make remarks.' The Bishop wouldn't have ordered you to St. Wilfred's if he hadn't felt pretty sure. They're critical at St. Wilfred's."

"I fooled the Bishop good and plenty this time," remarked the tall young clergyman. "I hate it, Peter. I hate to get up and lay down the law to a lot of people who know ten times what I do. I feel like a fool, and I am a fool. I try to think that—that supernaturally, or somehow, I may say one thing that will help one person. That's all that gives me the ginger to go into it. But if I helped one person this time then there's another guess coming."

"Let the fire alone, Bill. And stop kicking. You mostly slam yourself after preaching. And it's none of your business at present anyhow. You tried, and it's up to higher power than you now. Come along down to the turkey. There's the gong."

AS the crowded church had emptied into the street the two sisters, quiet maiden-ladies in quiet, well-cut clothes, had found their way into the stream and walked off, outwardly sedate, alike, commonplace physically and mentally. Yet in the soul of the younger raged a wild turmoil, and in her ears rang words which repeated themselves:

"If anyone wants to know great joy, he or she will take in the hand the greatest luxury, that one has planned for and saved for and looked forward to—and give it away."

What nonsense! Alice Sefton resented that sentence. What arrogance of youth it was in that boy to lay down a law like that! Yet the words repeated themselves. Suddenly she caught a sharp breath like a sob. She wanted to know joy. Oh, she did! She had known so little. Contentment—yes. But that wasn't enough. She had it in her to feel joy, and she had never had a chance. But this was nonsense, this boy's dictum. Why, at that, she would give away her thousand-dollar check—her Brittany cabinet! Indeed she would not. Sheer madness! "Give it away"—to whom? Some institution, some big charity he meant probably. Her soul rose in resentment, in denial. And yet the words haunted her.

With that a voice spoke; Emily Anderson, with whom they had gone to school years ago, was walking beside them. "I couldn't let you get away without wishing you 'Merry Christmas,'" she laughed at them, and her fat face was rosy and kind. "How are you? I'm coming to see you. I want to see your lovely furniture, too. Hodson's man says you have the best oak things in town."

Bertha giggled delightedly and Alice smiled gravely. "Do come and see them," she said. "Not many, but they're quite good, I think. Ah!"

A boy of fifteen or so had sprung in front of the three and halted them. "Tante Emily, mother says do you mind if we're five minutes late? She wants to stop and see somebody."

The manly little chap with his radiant face smiled at all three of them alike in overflowing friendliness to the world; it was impossible not to smile back at him.

"Whose child is that?" Alice Sefton asked eagerly, as the lad bounded away.

"John Erskine's," said kindly, careless Emily Anderson, with no memory at all that John Erskine and Alice Sefton had been engaged once. "Such a pitiful case," she went on volubly, not seeing that the name had wiped the color from the other woman's face. "Such a lovely boy, and no chance to take his right place in the world. His father's dead—five years"—Alice knew that—"and the money was lost by bad management after, and now the mother is slowly dying and the boy must be taken out of school and put to work. Isn't it too awful? Such a waste! Such a waste—that adorable child, with his inheritance! John Erskine was delightful; you knew him, didn't you? Brains and character, too—and charm. The child gets that pretty manner from his father. Nobody understood why he married that little woman; a good little woman and crazy about him, of course—who wouldn't be? But there's nothing to her—just nothing. I've always thought John may have had some real affair, you know, and did this on the rebound. Men do, don't you know. And so now here's this wonderful boy, and no chance for him!"

Emily Anderson stopped for breath.

"Isn't there—anybody—who will see to him?" Alice Sefton said slowly. One must say something. That was enough to start Mrs. Anderson again.

"Why, there seems to be just nobody. Nobody!" she emphasized. "They live out in Broadwater, and they're staying with me for Christmas, you see, so Annie Erskine has talked about it to me and it's astonishing how alone they are. I am so crazy about the boy that I'd give anything to look after him myself. But I have four of my own, and Henry says we just can't. But if I knew where to steal only one thousand dollars this minute, I'd

Alice somehow knew how to talk with him, learning from his unconscious sentences how wise a thing she had done

do it. And I'd send that darling child to a good school for three years; the Tefft School would do it for that; they make terms for special cases. And then trust Johnny to take care of himself through college! He's bright, and there's not a lazy bone in him. It would make the whole difference in a whole life. Well, here's my street, and I must rush home. We're having the children's tree at five—why won't you and Bertha come? I'd love to have you. Good-bye. I'll look for you at five."

It was like the passing of a benevolent whirlwind.

"I'LL run out to the box and mail it," said Bertha, picking up the Lewissohn letter, as they reached the hall, but Alice took it from her.

"No. Wait till to-night. It will get to him just as soon," she said. And Bertha, to whom Alice was an all-wise Providence, agreed.

For two hours of that Christmas afternoon Alice Sefton, shut in her room, fought with the beasts. There was the mastodon of selfishness whom we all know intimately. "Why should you give up what you want, what you have denied yourself to get?" inquired the mastodon. "It's quixotic; it's grotesque; it's out of drawing," added the mastodon.

And a snake of old pride and resentment writhed in beside selfishness. "John Erskine quarreled with you; he said you might grow to be a miser like your father, and you were angry and sent him away," the snake hissed. "Why should you take his responsibilities?"

And an inherited beast, a very small germ of a beast whispered insistent words about caution and thrift, and the necessity of guarding money, the danger of throwing it away.

For two hours she sat and fought with such.

To the mastodon she said, as the boy preacher had said in the cathedral, "Nothing makes joy like giving it away; the quixotic people are the blessed people."

And to the serpent of pride she whispered, "We quarreled, but I loved him—I love him now. I think he kept the thought of me in his heart always. This is his boy."

And the inchoate miserliness was answered with a straight stone from her sling. "I will not be a miser. I will not ruin my life with the curse which I have seen work its cursing."

Back and back they came, the menagerie which, assorted one way and another, one always knows; and the woman fighting them alone, as each must fight, grew stronger in the fray. At last she stood up and drew a victorious breath.

"John Erskine," she said, "you were pretty right. It is hard for me to give up money. But now, through that boy, I will prove you're wrong, my dear. I'll show that I'm not a miser. I'll never be a miser."

It was a hard fought field. But Alice Sefton came out victor, and in a tremendous hurry to get the deed done before the beasts could renew attacks, she threw on hat and coat and sped down stairs.

"Bertha, come," she called; and on the way to the Anderson's she told her plan.

Bertha was enthusiastic, as always with Alice's plans. "To tell the truth, dearie, I never did care so much for that old mountain of a cabinet," was her unexpected statement. "I just thought you were set on it—so of course"——

"But Bertha," remonstrated the other, "you ought not"—and laughed. It was useless to try to make over Bertha.

AS the door opened at the Anderson's all the house overflowed with music, sweeping through the house and out into the street. The sisters slipped into the center of it, into the drawing room, and there the children stood ringed, big-eyed, about the tree and the whole company were singing as people sing at Christmas.

John Erskine's boy stood close to the tree; he held little Bessie Anderson's hand and chanted with his young head thrown back, with all his soul. Alice Sefton stared at him, and the child met her eyes, and a light of friendly recognition came into his and he smiled, singing.

Suddenly a great thrill caught her. This might have been her boy; she was going to do something which would make him, a little, her boy. "If anyone wants, to-day, to know great joy, he or she will take in the hand the thing that one has planned for, and saved for and looked forward to—and give it away. It is the sure way to set life singing."

The words of the tall boy's sermon came back to her sharply and with a rush of feeling she knew that they were true.

When, after a while, she got Emily Anderson in a corner and told her, the look that came into the fat face was an epoch in Alice Sefton's life. No one had ever looked like that at her before. The good woman's arms were around her in a second and ready tears, not her own, were on Alice's face.

"My dear! It's too wonderful! It's too good to be true. What an angel of unselfishness you are! You're so generous and so selfless and so—but I can't say it!" And behold, there were several of the beasts whacked on the head at one swoop by Emily. "You'll never, never regret this, Alice," Emily spoke then from the depths of her soul. "You'll have a big reward. It will make you happy."

And Alice, the reserved, answered gently, "I know it, Emily. I'm happy already." And she snatched Bertha, astonished, from a conversation, and decamped to the street.

BUT Christmas was not yet over. The bell burred that evening about eight o'clock, and when the little maid opened the door a fresh voice demanded "Miss Sefton." Johnny Erskine, excited, bright-eyed, stood in the room. He was breathing fast, embarrassed, shy, smiling. He came straight to Alice. "Miss Sefton," he spoke, "Tante Emily told mother and me." The boy gasped a bit, frightened, but determined. "About—what you're going to do for me. Gosh!" exploded the boy. "And mother said—I might come and say —thank you. I—I thank you—a lot," the boy suddenly bent down from his slim height and put an arm around Alice's shoulder, protectingly, and kissed her. "I'll—try to do everything you'd—like, so you won't be—ashamed of me. It's awfully good of you," the boy said, and straightened up and stood looking horribly embarrassed.

With that Alice, stirred, radiant, somehow knew how to talk to him, and in five minutes the three were chattering together, and Alice was learning at every instant from his unconscious sentences how wise a thing she had done, and how much needed, and how fine and strong a little soul was this that she was helping to its own.

Late that evening in her room she drew aside the curtains and pushed up the sash and let in the sweet, frosty Christmas night. A new moon shone through the lacework of the trees and the shadows of the lacework lay intricate on moonlit snow. Stars burned in a deep sky.

"It came upon the midnight clear,
That glorious song of old,"

she whispered, and knew that the tall boy had spoken true and that the "sure, sharp road" had brought her to happiness.

At a small, dark place downtown, the cabinet had stood there, hidden in a litter of things, for four or five years

A PAGE OF THE LATEST SMALL BRONZES FOR THE HOME

Photographs by Courtesy of the Gorham Company

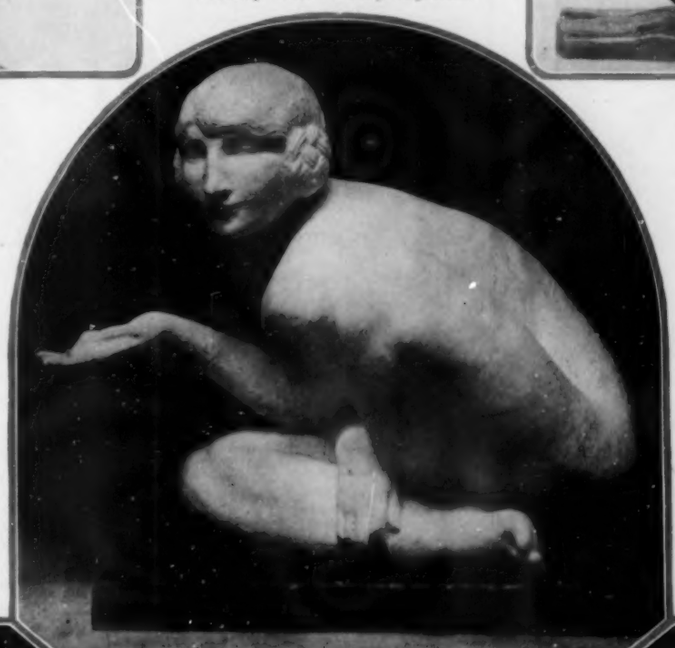
The "Boy and Girl" candlesticks by Annette St. Gaudens, are typical in their expression of childish enthusiasm

"Youth," by A. Ramon, a talented protege of Mrs. G. V. Whitney, is a larger type of decorative bronze

The "Polar Bear," by Anna Vaughn Hyatt, a forceful study from life with the ponderous yet stealthy tread vividly depicted

"The Dancing Girl" of Katherine Beecher Stetson's is a delicately modeled figure of a slender girl gracefully posed

These candlesticks are seen in green bronze, 16" high, and are distinctive subjects for use in the library or living-room

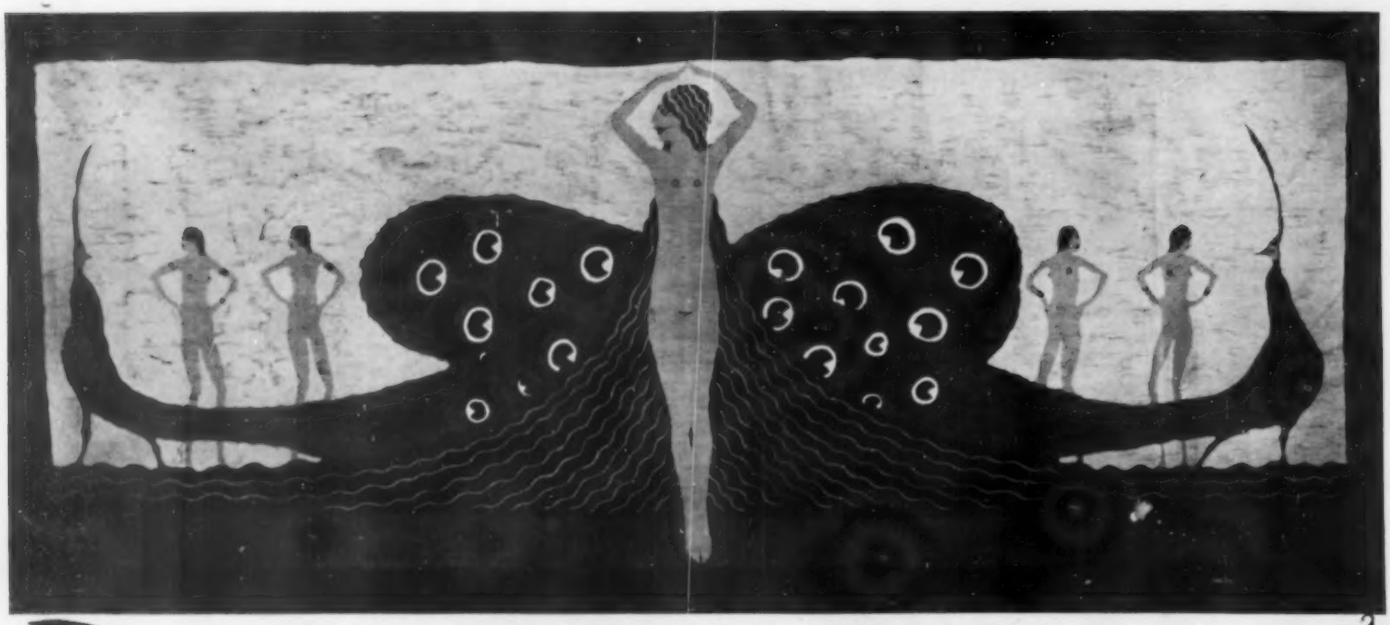


"Carnival," by Lucy Carrier Richards, formerly of Boston, suggests the very embodiment of the carnival spirit—full of rhythm and coquetry and is a most entertaining and decorative piece. This bronze is about 18" high

"The Bacchante" of Cecil Howard shows a lithe, sinuous female figure in the nude, a graceful composition cast in green bronze, 23" high, and full of the new spirit that has won such favor in the work of this young sculptor

"The Cigarette," by Cecil Howard, is an unusual composition in the nude expressing a feeling of the classic with a modern touch characteristic of this sculptor's work. This subject is also modeled in marble

"Summer," by Eugenie F. Shonnard, another small bronze, 5½" high, represents a study from life of a child on the beach



"Vanity" is a beautifully balanced panel. The foreground figure is deep flesh, the peacocks blues and greens, the four smaller figures yellow against a salmon sky

BATIK HANGINGS

BY C. BERTRAM HARTMAN

PERHAPS more than at any other time we are living in the day of the individual, when individual expression is welcomed and encouraged, unfettered and unhampered.

This movement toward freedom of thought and its fearless expression has been given a general name—"Modern" Art, but already the term has been so abused and misused that we have almost ceased to realize what it stands for. It has been called a Viennese movement, a German movement, a French movement—yet it is each of these, and all of them, combined with still more; for the underlying feeling throbs throughout the world, and we must recognize it as a world movement, though naturally varying in degrees and forms of expression.

To a great number of persons Art has always meant just pictures, paintings on canvas; and this feeling has existed partly because those artists whose names have come down to us since artists have been known, used that as *the* medium of expression. However, we find to-day, the world over, our big men and women artists using other materials and methods for their mediums of expression, and putting their best selves into it with such earnestness as they have bestowed heretofore only in their pictures.

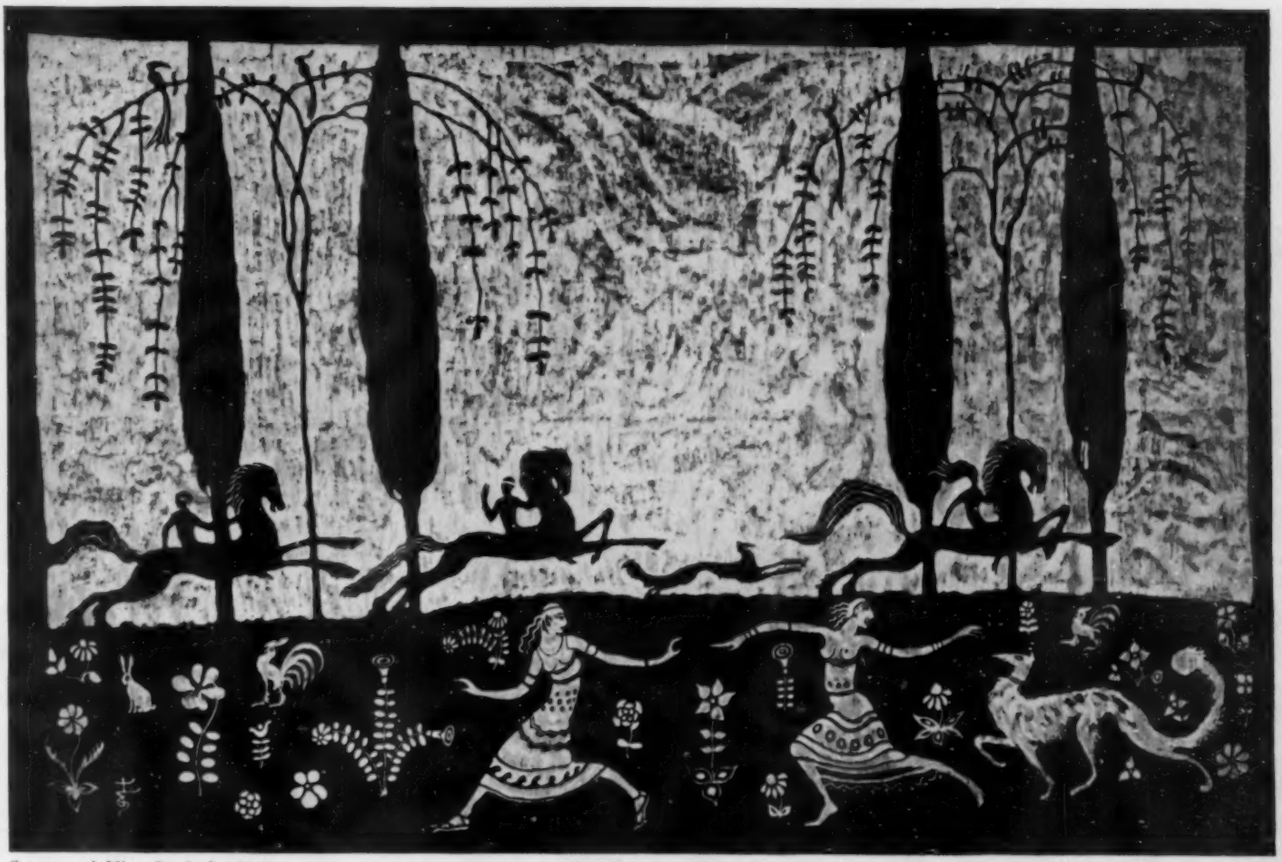
The methods and materials themselves are most assuredly not new—the newness lies not in the physical rendering of the art or craft, but in the spirit which is back of it; in the recognition of the artist that he can express himself just as truly, and in as wholly dignified a manner, through another medium, as he could with his paints and canvas.

Batik, a method of dyeing materials, is new to a great many people, yet batik has been for the last several hundred years, and still continues to be, the customary way of dyeing employed by the natives of Java. The designs are obtained by a process of dipping in dye again and again, as many times as the complexity of the pattern requires, with the aid of wax to cover the parts not wished to be dyed. The Javanese natives have acquired proficiency and skill in the execution of the work, applying it mostly to very coarse materials for costumes or dresses, but their designs, though for the most part interesting, and often intricate, are very crude.

Shown here are three examples of batik, designed and executed by C. Bertram Hartman. He is no native of Java, yet he has combined the skill of the native workman with his own inimitable expressions of humor and seriousness, dreams and realities; and in so doing, is opening our eyes to the almost unlimited possibilities of this interesting work. We must all of us feel with Mr. Hartman that these panels are in every way as dignified as paintings—just as beautiful, and just as durable.

For interior decorations of almost every kind where a textile can be used, batik is appropriate and offers endless advantages over stencilling and block-printing; any color effects can be gotten, and while with a stencil or a block-print it is always evident that the design is something put on the textile, with batik the design becomes a part of the material itself.

The panels reproduced here are for wall decorations, and well they might beautify any wall. From the effects of these we can imagine with delight batik applied to rich portières for instance, on thin silk curtains, or in fact on any kind of drapery, and in designs and coloring to fit in any kind of a room. With the help of batik we may cover our cushions with delicate soft hued creations, or make of them stunning rainbows of colorings, and for lighting purposes we may have most unusual lamp shades, the effect of which could be obtained in no other way. Batik also will come to be used more and more for women's wearing apparel, for instance on gowns or cloaks,



Courtesy of Miss Sarah Copeland

"The Fantasia of Rhythm and Movement" is entirely in black and white, the "crackle" of the sky being especially designed to lend a feeling of distance

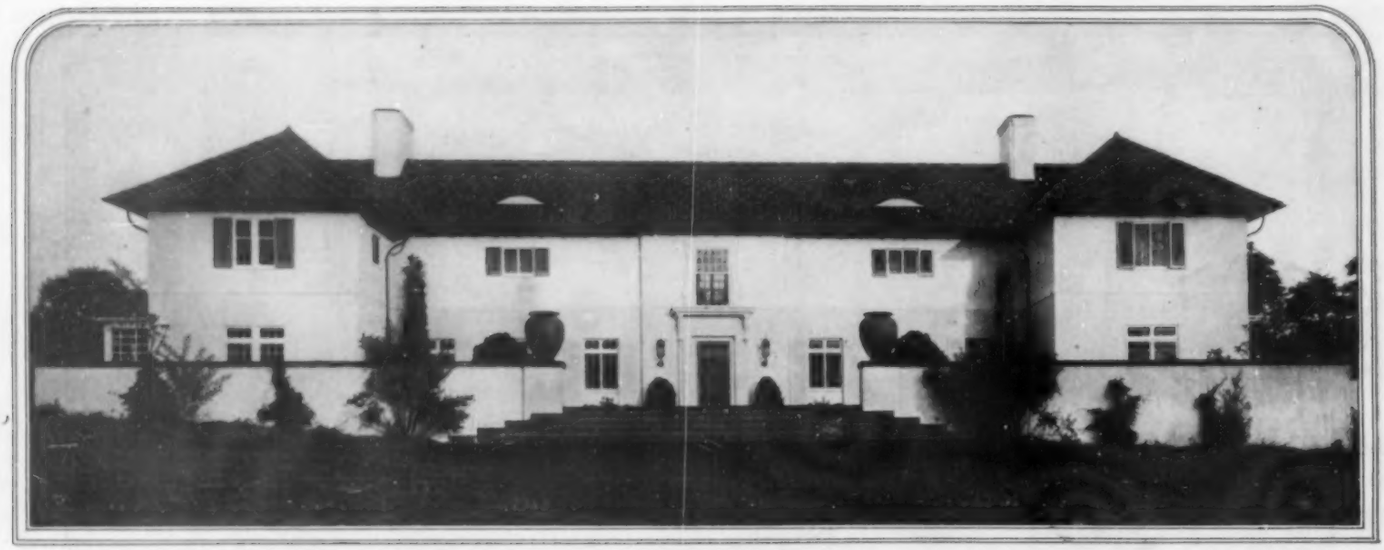
and the beauty of it is that no design can be exactly duplicated, each piece is individual, though of course like a painting, it could be copied. Indeed, one of the most fascinating parts to the batik maker himself, is that he can never know exactly what his results will be till the process is entirely finished, and the wax removed from the material.

"Crackle," as it is called, is caused by the breaking of the dye through cracks in the wax while the material is being dipped, and in so doing causing a mellowness of tone, and giving, one might almost say, the beautiful all-over effect of marble. The crackle effect is particularly well illustrated in the sky of "The Fantasia of Rhythm and Movement."

These panels of Mr. Hartman's are infinitely more beautiful than the reproductions can begin to suggest; of necessity the texture of the silk is missing, and the warmth of color tones, which are really exquisite, must be imagined. The first panel shown is called "Vanity;" here the story tells itself with utter simplicity, and the design is beautifully balanced, both in line and color. The figure in the foreground is of

(*Continued on page* 54)

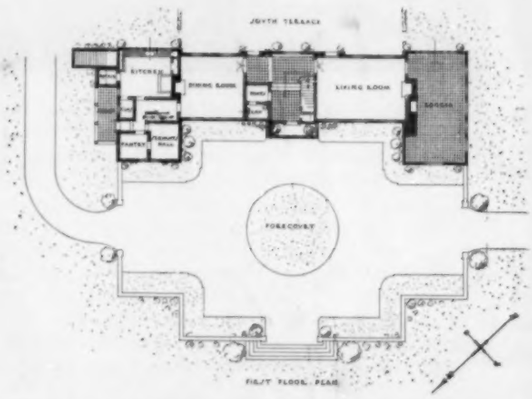
In the "Flamingo Fantasy" the birds are vermilion with yellow and black beaks, central figure black, loin cloth and headdress a warm yellow



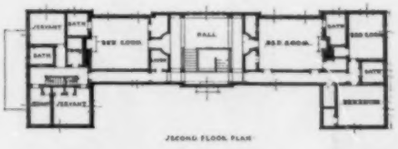
Although in general style the house follows Italian lines, it is frankly an American adaptation and built to suit the conditions of a warm climate

The house is built of hollow tile and finished in a warm stucco, offset by blue-green blinds and a tile roof of brownish red

One enters a center staircase hall paved with white and green marble, with white woodwork and grey walls



For the double purpose of getting cross-draughts and of obtaining both the southern exposure and the north view, the first floor is but one room deep



The second floor contains four master's bedrooms and baths and four servants' bedrooms and baths, the service part being confined to the left wing

THE RESIDENCE OF MRS. ERNEST ALLIS, AT CHEROKEE PARK, LOUISVILLE, KENTUCKY

Lewis Colt Albro, architect

On the right, balancing the service wing, is the loggia, the floor of which is laid in red tiles with a white bond. French windows open on the terrace

All master bedrooms are panelled and all face south, as does this owner's room. Indirect heating is used, radiators having enclosures to match the finish of the rooms

YOUR OWN ORCHARD

Sufficient Fruit for Home Consumption Can Be Grown on the Smallest Lot—Plan the Orchard Now to Plant Next Month—Directions for Planting, Pruning and Spraying

F. F. ROCKWELL

There seems to be a misapprehension to the effect that you cannot have fruit without an orchard, and you cannot have an orchard without a great deal of ground; and that, therefore, the pleasures and rewards of fruit growing are not for the suburban place, but are restricted to the small farm. As a matter of fact, enough apples, pears, peaches, plums and cherries can be grown to supply the average family with these various fruits during their respective seasons on a very few trees. A normal yield will give the following amount of fruits per tree: Apples, 2-10 bu.; dwarf apples, 1½-2 bu.; peaches, ½-5; pears, 1-5; plums, ½-2; cherries, ½-2 bu. The yields for the first few years after they begin bearing will be nearer the lower figures.

If you can spare one-tenth of an acre (60′ x 75′) for an orchard, here are the facts in a nutshell

Variety.	Allow Diameter.	Expect Good Fruit.	Normal Yield Per Tree.
8 dwarf pears.	10′-12′	2-3 years.	1-5 bushels.
3 peaches	10′-15′	3-5 "	½-5 "
3 pears.	20′	3-5 "	1-5 "
2 cherries	15′-25′	3-4 "	½-2 "
3 plums.	8′-10′	3-5 "	½-2 "

Fruit for preserving and apples for winter can usually be bought at a reasonable price by taking advantage of a full market; but the table supply should be had from one's own trees. With fruit, even more than with vegetables, high table quality and good shipping quality are seldom found in the same variety; and the grower must give the shipping quality first consideraton. Secondly, because your home-grown fruit can ripen on the tree, and as its peculiar flavor and aroma is developed after it is full grown, during the last few days when it is getting ready to come off at a touch, you cannot expect to find the same quality in fruit picked half green so that it will "stand up" in shipping and in sale. Moreover, unless you buy fruit that has been individually wrapped and handled, you cannot get it free from bruises and bad spots.

Plan Now to Plant Later

It may seem out of place at first sight to talk about juicy peaches and sugary plums in December; but if you want these and the other things mentioned during the coming season, now is the time to decide where and what you may want to plant in the way of new trees and to take care of those you already have.

In the northern states, spring is usually the best time for planting fruit trees provided they are planted early enough. The only possible way of planting them at the very first possible opportunity is to prepare places for them now before the ground freezes hard. This combines the advantages of both fall and spring planting, as you save the time which usually can ill be spared—and generally is not spared from the rush season of early spring; and gives the winter's action on soil and fertilizers which gets them into a condition that assures rapid growth.

Do not, however, make the mistake, as many amateurs do, of thinking that you can put any tree anywhere, give it any kind of attention—and get good fruit. All of the things I have mentioned can be successfully grown in the northern states, provided suitable varieties are selected. If you expect to grow *fruit*, you may as well realize at the outset that you have to make that a definite objective point, and that each individual tree will have to be carefully looked after several times during the year for the various operations of pruning, spraying, fertilizing, etc.

Drainage and Position

For successful results, all fruit trees require thorough drainage. In all positions, except those in a hollow, where the water level in the soil cannot be lowered by opening up the sub-soil, the method of preparing the ground for the trees described below will generally prove effective without resorting to the expense of tile draining; but thorough drainage at whatever trouble must precede the possibility of good fruit.

Air drainage is almost as important as soil drainage, especially with peaches and varieties of the other fruits which may lose their crops as the result of late spring frosts. Cold air, being heavier than light, flows down into any natural hollow or "pocket," with the result that in such places there will often be a killing frost, while similar vegetation only slightly elevated above the "dead line" will escape without injury. On the other hand a too-sheltered position, such as the south side of an embankment or a tight wall, or of a building, often is just as dangerous, by starting the tree into premature activity in the spring, when the buds break before they should and get nipped. As a general rule apples, American plums, the hardier variety of pears, and sour cherries may be given the most exposed places; peaches, foreign plums, sweet cherries and grapes, the sunny and sheltered ones.

If you decide to have fruit at all, put in enough varieties so that it will be worth your while to look after them carefully. Dwarf apple trees may be set as close as 8′, but 10′ or 12′ will be better unless you expect to keep them well pruned. Standard trees vary considerably in the room they require, according to variety, but the smaller and medium-

Unproductive limbs, decay from neglected cuts or wounds and "black knot" can usually be found in the old trees that have had no attention

sized sorts may be set 18′ or so, which will give them sufficient room for many years to come, although eventually every other one would have to be cut out. A good plan is to alternate standard apples with dwarf apples or peaches, putting them about 15′ apart. The latter are shorter lived, and may be cut when the standard apples require all the room. For the very small place dwarf apples may sometimes be used altogether, as they are much more easily cared for in pruning, picking, etc., and give a bigger range of varieties in the same space, but they require the highest cultivation, and the saving in space is only apparent, as one standard tree will yield as much as three or four dwarfs. The latter come into bearing much sooner, however; and that is a point of great importance with most home fruit growers. In figuring out how many peach trees you will plant, allow 12′ to 15′ in diameter for each. Standard pears require a minimum of 20′, but these also may be had on dwarf stock, and planted as close as 10′—and there will be a few fruits the first or second season after planting! Cherries require 15′ to 25′; and begin to fruit the third or fourth year. Plums also give the planter quick returns: 8′ to 10′ for the dwarf stock and 12′ to 18′ for the standard will be enough to allow where but a few trees are being set out.

For the orchard of one-half acre (215′ x 100′) this selection will prove sufficient

Variety.	Allow Diameter.	Expect Good Fruit.	Normal Yield Per Tree.
12 standard apples.	18′	7-10 years.	2-10 bushels.
15 dwarf apples.	10′-12′	3-5 "	1½-2 "
12 peaches.	12′-15′	3-5 "	½-5 "
6 cherries.	15′-25′	3-4 "	½-2 "
6 standard pears.	20′	3-5 "	1-5 "
6 dwarf pears.	10′	2-3 "	1-5 "
6 plums.	8′-10′	3-5 "	½-2 "
2 quinces.		3-5 "	

As to the proportion of the different kinds of fruits to select, that is, of course, largely a matter of family taste; but the following would answer for an average basis; to be added to or subtracted from according to the "hankerin'" there may be for any one thing in preference to another. For a small garden—say one-tenth of an acre (approximately 60′ x 75′) 8 dwarf apples, 3 peaches, 3 pears, 2 cherries, 3 plums would fill the bill. Where more space may be available, say half an acre (215′ x 100′) the following assortment: 15 standard apples, 15 dwarfs, 12 peaches, 6 standard pears, 6 dwarfs, 6 plums, 6 cherries, 2 quinces.

Plotting the Orchard

With this data as a basis, go over your ground *now*, and figure up how many fruit trees you should have. Where each is to go, place a stout garden label, or a small stake, whittled flat at the top to make a writing space. It is not necessary to bother about varieties now; time enough for that next month when you get the new catalogs.

The next step is to get each of these spots ready for the tree that is to go into it. If they are to be planted in the from of a regular orchard, the whole piece should be sub-blasted, and if it is in sod, plowed. If the trees are to be scattered about, it may be necessary to prepare the individual holes, but this is never as thorough, because within a few years after planting the entire space will be occupied by the rapidly developing roots, and the more thoroughly pulverized and aerated the soil is, the more rapid and robust the growth of the orchard. Blasting is not an expensive proposition, considering that its effects will last for many years. In very light soil, or soil with a shady or gravelly subsoil, it may not be desirable; but under most conditions it will be found to pay well. A quarter to a half a stick in each hole, or at intervals of 10′ to 25′ each way over the piece, will pulverize the subsoil and accelerate the drainage as no plowing or spading could do. In what is called "hard-pan" soil, this is particularly desirable, because it permits the roots to grow well down, instead of spreading near the surface, where feeding room is restricted, and injury from drought is liable. The cost will average but a few cents per tree.

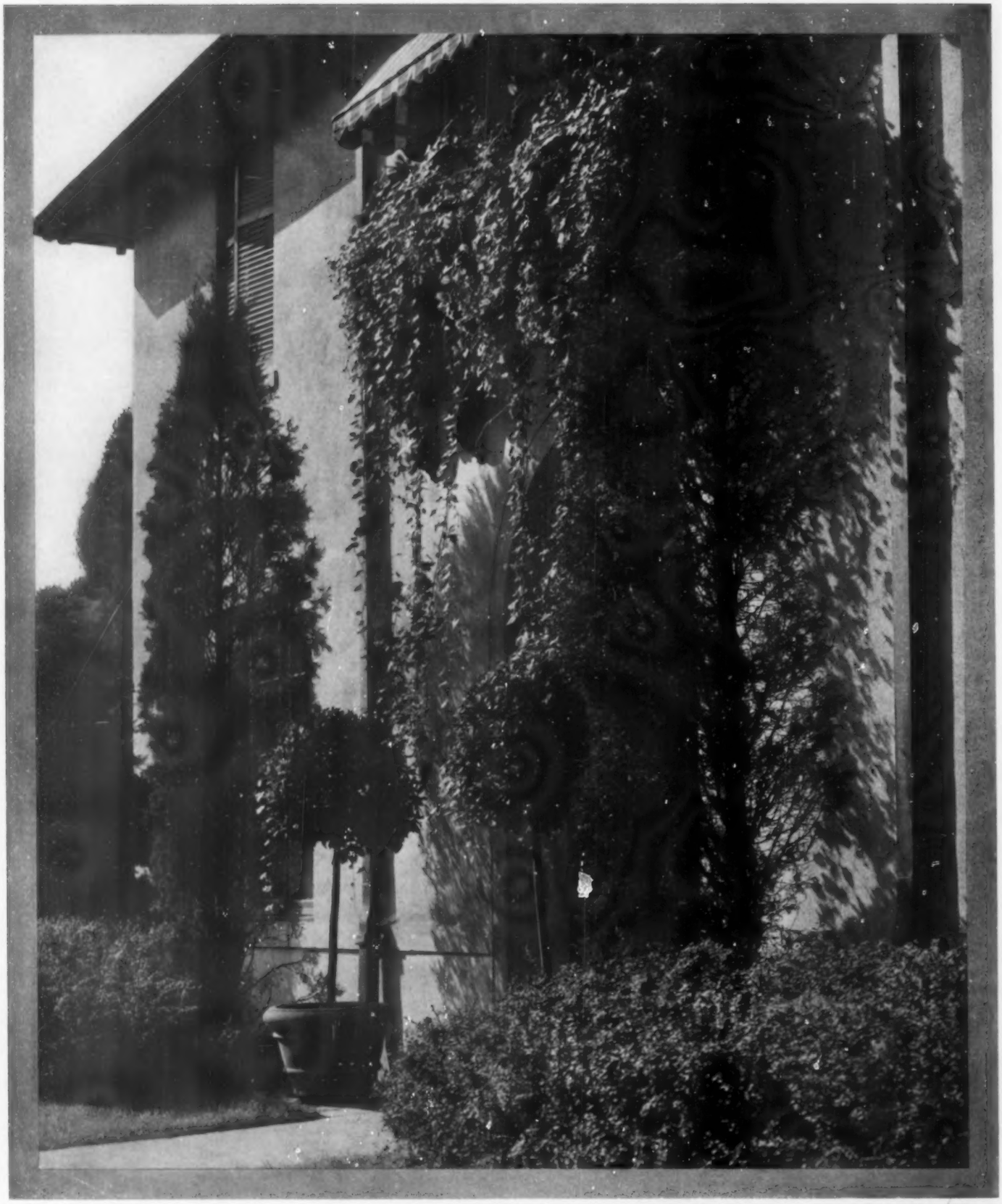
Staking Out and Fertilizing

In addition to this, each place where a stake marks the position for a tree should be spaded up, and a forkful or two of manure and a couple of handfuls of coarse bone well mixed with the soil. Bone can be bought by the single bag, of 100 pounds, for $1.50 to $2, and its use will increase the value of your first crop by a good deal more than that amount. If available, acid phosphate and muriate of potash, costing respectively about $1 and $2 to $3 per 100 lbs., may be used in addition with great advantage; but by all means, get the bone at least; the other things may be added later, during the second or third season's growth.

Fruit trees set out last season, or the one before, should receive careful attention now. If they were properly cut back at the time, the first stage in the development of the individual tree will have been reached now. Even in commercial orchards the "low head" has come to be accepted as profitable. For the home orchard it is even more important, as a step-ladder, a low-pressure hand-spraying outfit, and a small hand-pruning saw are usually the only orchard outfit available to the private fruit grower. With trees properly cared for during their first few years, they will be all he needs. The essentials to keep in mind in forming the heads of your young trees are few, but important. Select the small lateral branches which are to form the frame of the tree at different points on the trunk; if they branch from the same place, forming a crotch, a split trunk is likely to be the result of your first really heavy crop of fruit. Trim and head in these and the smaller side branches from them, so that they will be a swell spread, symmetrical, and open at the center. On the small place, with single trees especially near the permanent vegetable garden, it may be better to have the head formed at a height of 5′ or 6′ so that there will be head room and light beneath it. One can do almost anything in the way of training or shaping a tree during the first few years; but always try to keep in mind what you want in the mature tree. Apples will require the most

(*Continued on page* 56)

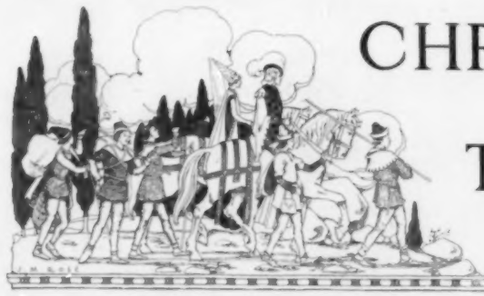
A healthy stump is more valuable than a diseased tree, but old trees must be doctored carefully. These pictures show an old tree before and after pruning



Photograph by R. B. Whitman

Dana & Murphy, architects

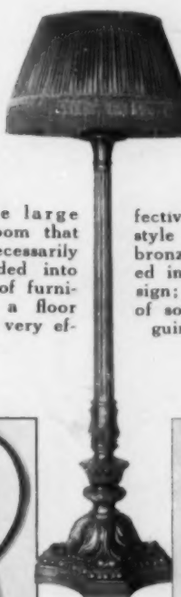
The entrance planting about the doorway of the residence of William E. Seely, Esq., at Bridgeport, Connecticut, is an ideal arrangement for both winter and summer



CHRISTMAS GIFTS *for* THE HOME

The address of shops where articles shown on these pages can be procured, will be furnished on application. Purchases can be made through the House & Garden Shopping Service

A chair in good style, such as this Louis Quinze wing chair, is always a desirable adjunct to the living-room



For the large living-room that must necessarily be divided into groups of furniture, a floor lamp is very effective. This style is made in bronze, decorated in grape design; the shade of soft silk: gilt guimpe. $70

"The kind of chair you sink into and keep on sinking." It can be upholstered to match or contrast with the hangings

In brass, finished like copper, this little watering-pot is designed to be a house rather than a garden implement and to be used on the house plants. $4

Wrought iron and brass are combined in this old-fashioned trivet, one of the many fireside revivals of this year. An ebony handle saves blistered fingers

For the current books one is reading, nothing affords a more convenient location than these wooden book-rocks. With their Latin inscriptions they are not unlike old volumes. $10

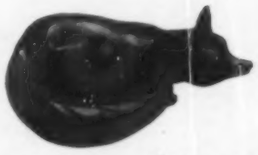
To those who know good furniture, the name of Sheraton conjures up pleasing visions, and to be given a chair of Sheraton lines such as this is indeed to realize a vision

To define this chair one might call it Sheraton-Adamesque. In any event, it is staunch, comfortable, and its carvings and rattan panels make it effectively decorative

No corner seat or couch is complete without one of these little cedar pillows, redolent of the forest evergreens. The cover is in soft dark tans and greens

Nine Gifts Any Housewife Would

Interesting china adds zest, and nothing could be more interesting than such a set of pitchers and mugs. Although designed for cider, any housewife could find a dozen uses for it. The pitcher comes at $5; the set at $8



Austria is responsible for this wooden "foxie" tamed and pressed into humble domestic service as a napkin ring. It adds interest. $3.50

Dinner announced in any other way tastes just as good, but falling on the musical ear the sound of this three-toned tocsin is most pleasing. $9

Colonial lines characterize this electric copper coffee percolator. All parts are made of heavy sheet copper with the cord permanently attached to the heater and the handles of ebonized wood. $18.50; copper tray, $1.50

Interesting Objects To Find in

For the woman who makes her own coffee, and perhaps lives alone, here is an excellent little individual percolator made in four parts, nickel-plated and glass. You can drink your coffee from a glass *a la Russe*. 75c

Rather fearsome to contemplate by the over-young or superstitious, this pussy is really as mild as the Black Kitten that Alice always blamed for her falling through the Looking-glass. Sphinx-like, she keeps the door open. $6

If one has ever had strawberries and Devonshire cream on an English lawn, she has seen the like of this little jar. However, it is made by the ingenious French to hold jam or cream cheese. In different sizes, 10c and 15c

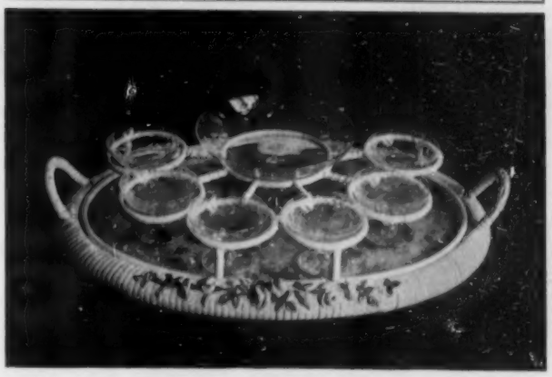
Appreciate in Her Dining-Room

A gift that is neither hackneyed nor expensive and is both useful and sentimental is a pair of these scarlet Renaissance candles for the table

Wooden flower vases lined with zinc will prove both unusual and useful for the dining-room. This shape is especially serviceable on a small table

Slender lines mark this cordial set of thin Bohemian glass. Tiny blue circles edged with gold form the dainty decoration on glasses and decanter. $16

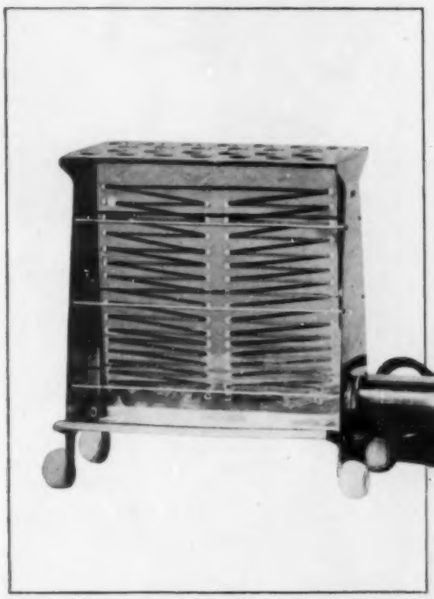
The chafing dish is an invaluable institution, and from an inspection of this one is convinced of the excellent qualities of the electric attachment. $13



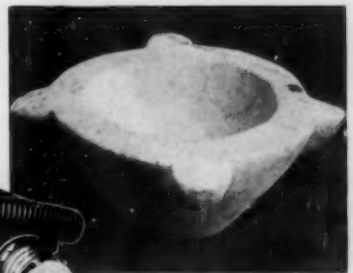
Nuts are indispensable at the dinner table, and the hostess is often puzzled how to serve them daintily. The tray is white willow. $11.50

the Breakfast Room on Christmas Morning

Part of the electric service that is replacing inferior methods at our breakfast tables is represented in the radient toaster. The friend you give this to will soon find it invaluable. $2.25



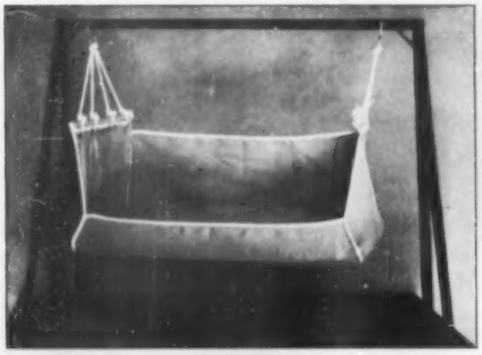
The Japanese taught us the beauty of the solitary flower. The kneeling water nymph in this dainty green bowl has place in her hand for one stem—say a jonquil or a single narcissus. $4.50



Though designed for the strictly utilitarian work of crushing peas and beans, this little Italian mortar is the very thing for your indoor ivy. Some of the mortars come in blue and white marble. $1.25

The pot-type percolator is the most popular for the small family. It is convenient to handle and has all the formality of the old-fashioned coffee pot. It comes in either copper or nickel. $5

Young Enough for Dolls or Old Enough for School—



If she has a leaning toward domesticity, these doll cases for her needles and thimbles will prove a delight. All come with Christmas rhymes on decorated cards. 50c

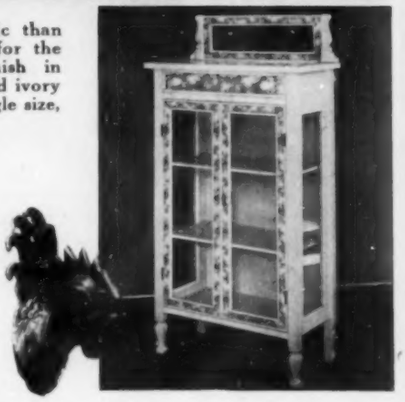
One of the many diminutive copies of life-size comforts, this doll hammock satisfies the mothering instinct in the small girl. Khaki cloth and green iron, 18". $1

This white enamel dresser with cretonne inserts should suit the young lady's tastes. $12

She will feel very important with a knocker on her door, and either of these two, the swan or the break o' day rooster, should please her. Green bronze, $1.75

Safer and more hygienic than wood is this steel bed for the small girl. Enamel finish in French grey, white or old ivory with cane panels. In single size, $31

With the dresser goes a bookcase of the same decoration. It is light and serviceable. $14



For the Most Important Members in the House—

A year from now he'll be investigating where the noise comes from. In the meantime the pink and white pierrots will dance merrily to a tinkling little tune when you grind the handle. $4.50

Ninepins translated for the baby into clowns will amuse him by the hour. Moreover, he can begin his education by learning how to put them back. $4

Something to play with for every day in the week and five for Sundays! Dolls, cats, dogs—some of rubber that squeak and some of stuffed velvet that are nice to pull apart. $7.50

The electric milk warmer heats the baby's bottle in four minutes. No running down to the kitchen, no burnt milk, no broken bottles. The bottle is inserted in the heater and warmed by steam. $6

Such a heater as this will be appreciated in the nursery on cold winter mornings. It's just the thing to dress and undress the baby by, as the bulbs instantly give a warm glow. $4.75

These Gifts Can Go in Her Own Little Room

After she has put her toys away in the settle, she can sit on it comfortably and meditate on her virtue. $1.50. The pier glass, $4

For an older girl, the separate writing table and chair are suitable. Desk $10. Chair $4

A variety of sewing things comes in this box with the card of instructions for the little girl. $1.00

Hang this manx cat knocker low enough for her to reach. $1

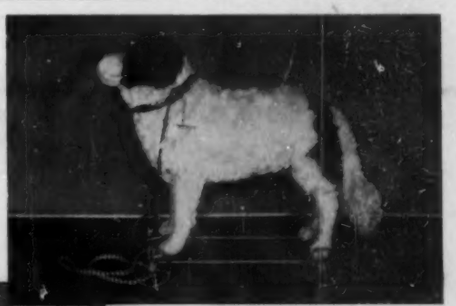
A dolly sewing machine would be a joy forever. It clamps tightly on the table and works by hand. When she is old enough to have homework she will find use for this study chair. $9

In her room, filled with sewing materials, stands a wee doll ready to be fitted with a trousseau. $5.50

The Tiny Kings and Queens of the Nursery

It's a bear! It's a bear—tamed, saddled, bridled and completely domesticated to the uses of the baby. Brown silky plush. $23.50

At once a toy, a pet and a companion, this great St. Bernard should be welcome in any nursery. White and brown plush. $16.50



Instead of riding in swan boats in the park, the baby may ride in a swan rocker in his own nursery. (Semblance of high waves can be produced by rocking violently!) And he can't tip over. White enamel. $6.50

The little tyrant just beginning to walk will travel endless miles in this machine—and perhaps you'll find him half asleep in it. No, the shelf wasn't meant to sleep on; that's for the mush bowl and one or two choice toys

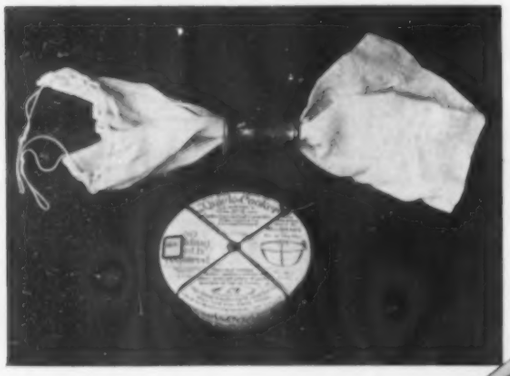
For the Bedroom Comes a Varying

This is the latest style of having books at one's "bedde's hedde." These book rocks are of a lighter note than those destined for the library table. They are of Italian make decorated with carved fruits colored and gilded. $12

There is not a scrap of ornamentation on this mahogany sewing stand. Its beauty lies in good, simple lines and rich, natural color. The top lifts up, disclosing a sliding compartment for sewing materials. $12.50

A princely gift for milady's boudoir: a Chinese lacquer bureau and mirror. The bureau stands 30″ high and 40″ wide; the mirror is 22″ by 34″. Such a set requires a perfect setting to show it to advantage

Kitchen Gifts, Though Homely, Are Always



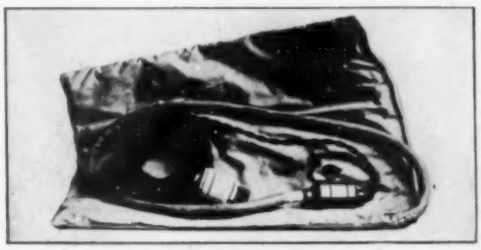
There is a moot question as old as Plymouth Rock as to whether jelly should be squeezed or not. However, the delicious stuff must be strained, and this bag is made for that exact purpose. 75c. Below it is a pudding cooker that comes in three sizes, 60c, 75c and $1

For the Christmas dinner or any other festive occasion where jelly must be in attractive form, these copper moulds are in pleasing patterns. A bunch of grapes for fruit jelly; a heart for blanc mange; the fish mould for any fish or meat jelly. Grapes, $2; fish, $2.25; heart, $2.25

Crisp, cold and dry is the lettuce that is kept in this clever little bag. Of loosely woven canvas, run with lettuce-green tapes, the bag may be placed directly on the ice and all moisture shaken out on removing. With the bag comes picture card and verse. 10c.

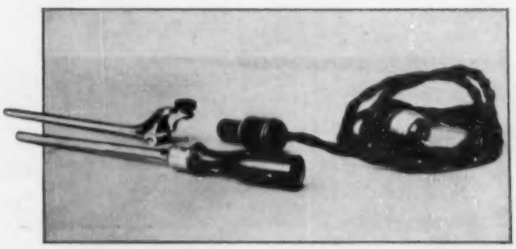
For serving fish or escalloped dishes of any kind, this French fireproof brown earthenware is excellent. It can be placed in an oven without fear of breaking and will give the table added interest by its unusual shape and color. In individual size up, 25c to $1

Array of Pleasing Gift Suggestions



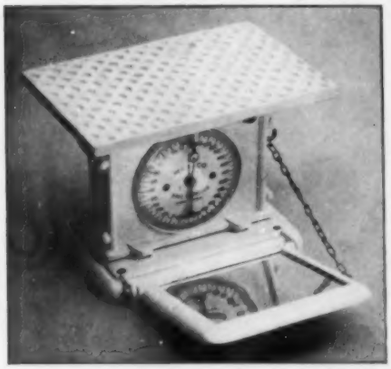
For the outdoor sleeper or the cold air devotee this electric bed warmer—not a thing of beauty, but certainly a joy forever. $6.50

With its rose pottery base, Dolly Varden shade, gun metal fixtures, this lamp might well be described as "good enough to eat." $11.50



On an old-fashioned bureau in an old-fashioned room this quaint little mirror would fit in admirably. It is of oak and stands 5½" x 8"

An electric curling iron for the dressing-table does away with inconvenient methods of gas and alcohol. It heats quickly. $3

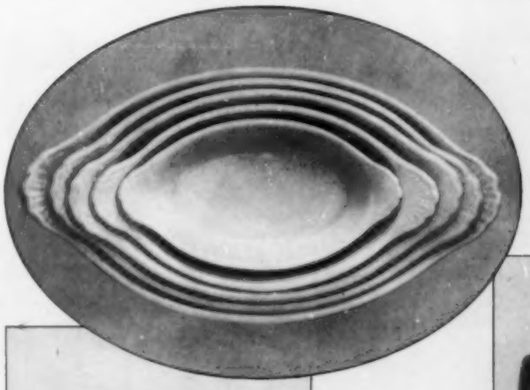


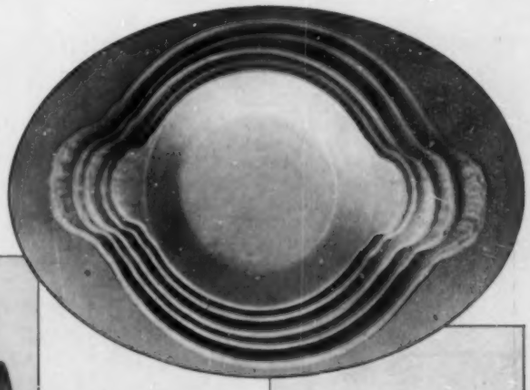
No dressing room is complete without a bath scale. This is finished in white enamel and sells for $8.50

To keep out dust from the glass and to keep the bureau top dry comes this cover and base for the tumbler.

Acceptable—Some of These Are Quite Unusual

These French casseroles come in nests or in dozens of a size. In fireproof porcelain brown, lined with white, they are quaint little dishes in which to serve any hot baked or scalloped viands. As shown in a nest of five increasing sizes, they are: oval nest $1.45; round nest $1





For those who believe in home made products being the best and who enjoy taking the trouble to make them this beef-tea boiler will be found decidedly useful. $2.25

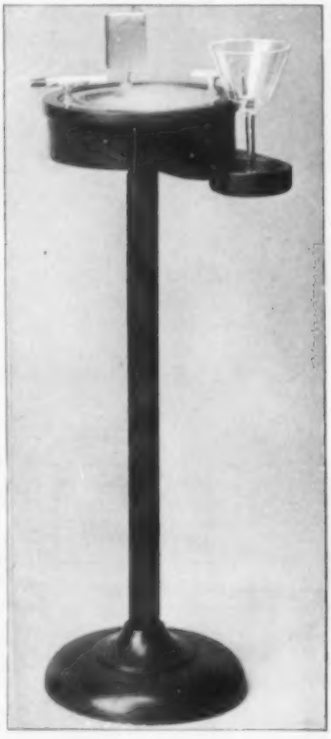
The Hugenot design marmite is unusual in shape and of not an unattractive color, being shaded from cream to dark brown. One to twenty portions. 20c to $3.50

Almost the favorite cooking vessel of the French, the marmite is the receptacle of those tasty soups for which the French cook is so justly famous

For the Man in the House

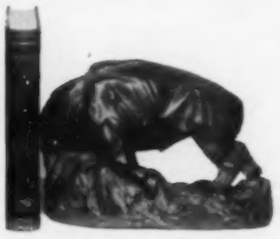
Book rocks of sturdy design are the kind for a man's room. These of the bear $10

Jumbo from Germany (they do seem to make everything) is trained to hold matches. He's amusing. $1.50



An innovation in smoking stands is this in mahogany with an extra shelf for cocktail or highball glass. The fittings are silver plate and glass. $8.75. An ideal man's gift; if he would really use it!

Some men never grow up—and for them come, again from Kulturville, the candlestick lad that never grew up. 75c



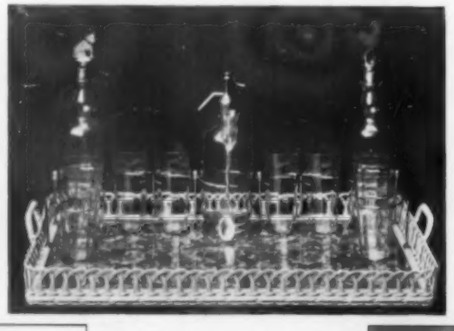
There's the strength and straining fitting for a man's room in this book rock of the bull. $10

Such a combination as this gaily decorated ash tray and match safe is always handy and sure to be appreciated

Suggestive of late hours spent with a good book and cigar, this owl tray comes in bronze. $3

A head of Dante in dark bronze, 8 in. high and 10 in. wide, would be suitable on a cabinet or bookcase

Golden brown morocco is the leather case of this portfolio, with a Florentine design on each cover. $12

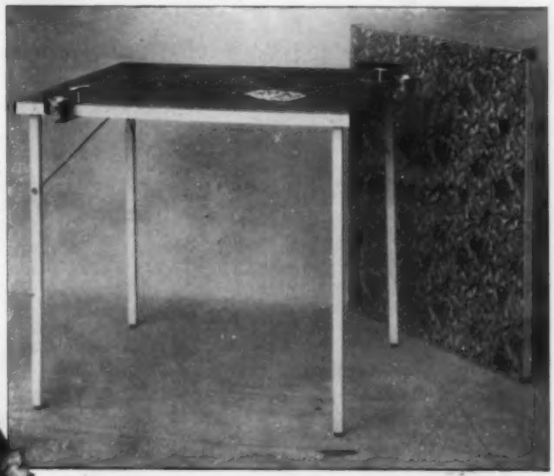


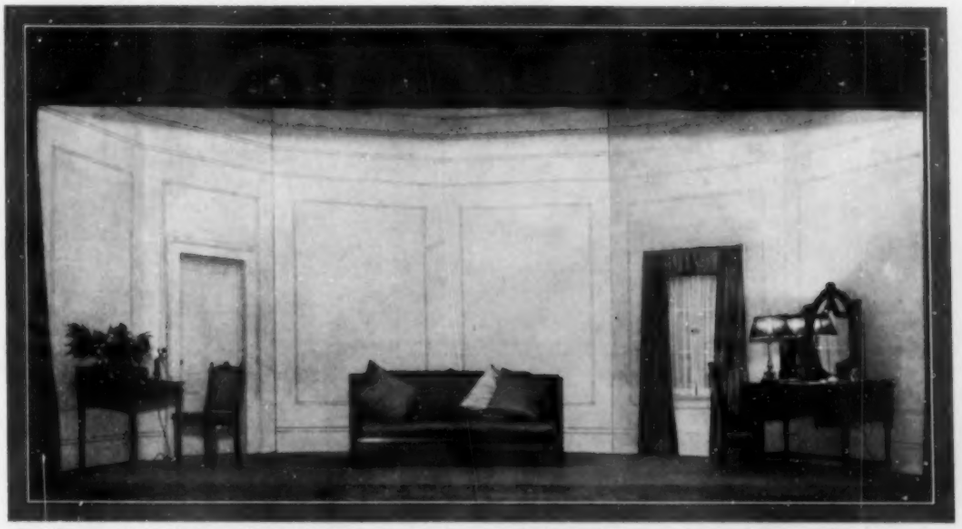
Sshl This Carolean stand fitted with lock and key and too heavy for the heftiest burglar to move is in reality an ideal cellarette. Oak 43 in. high

A card table that can be put away and that isn't unattractive when on view is always an acceptable gift. Cretonne covers the top, the woodwork white or dark green. $4.50.

Eight glasses, two decanters and syphon comprise this very simple but sufficient highball set. The tray is white willow with bottom of cretonne under glass. $36

For the man with the Oriental penchant comes this camel paper weight of bronze. $4.50





In "Saviors," at the Bandbox Theatre, the setting was full of color: curtains, cushions and pillows being vivid green, save one pillow of lavender, walls and floors grey and the lamp shade bright orange

STAGE SETTINGS FROM A DECORATOR'S STANDPOINT

A Medium in Which Character Personality Must Be Expressed—Limitations and Possibilities—Creating Reality by Real Furnishings

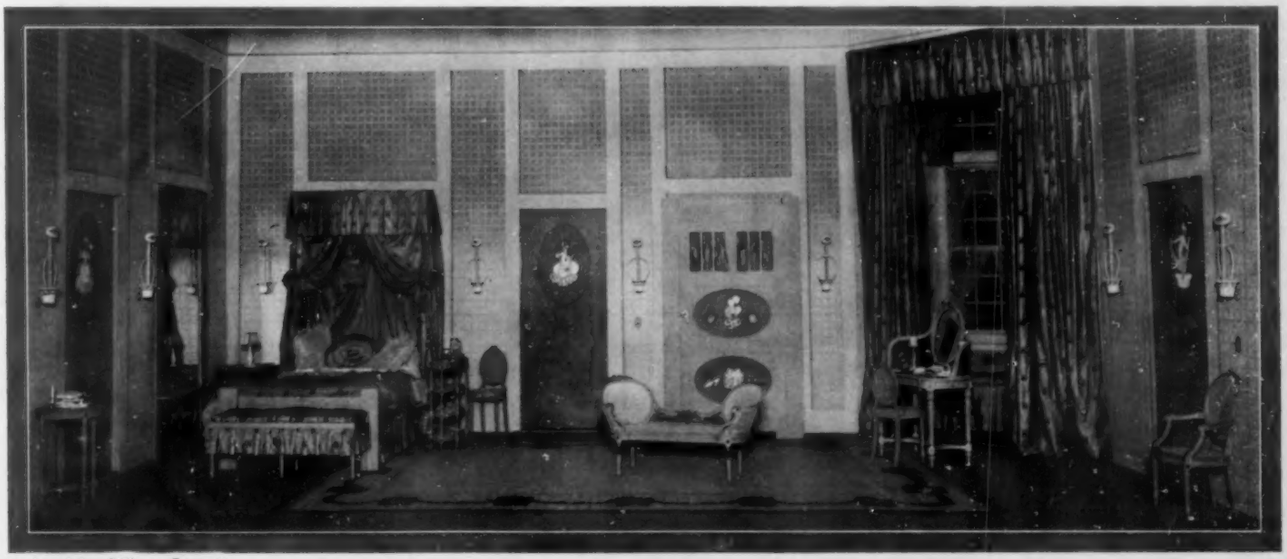
B. RUSSELL HERTS

With views of settings designed by the author

AN oft-recurring regret of the interior decorator who attempts to beautify and render finely habitable the residences or apartments of his friends is that he cannot curb the structural atrocities foisted upon them by unthinking architects. Do what he will with color and with line, he must accept as *a priori* propositions the misplaced beams, the badly designed woodwork, the ill-arranged lighting fixtures and poorly proportioned rooms with which he is provided. Certainly this is the case with the newly constructed house or with the average apartment, and it is only when a client permits architect and decorator to work together, from the drawing of the plans to the placing of the last porcelain vase, or when the architect himself possesses the rare qualities of knowledge, experience, originality and a deep decorative sense, that a first-rate result is achieved.

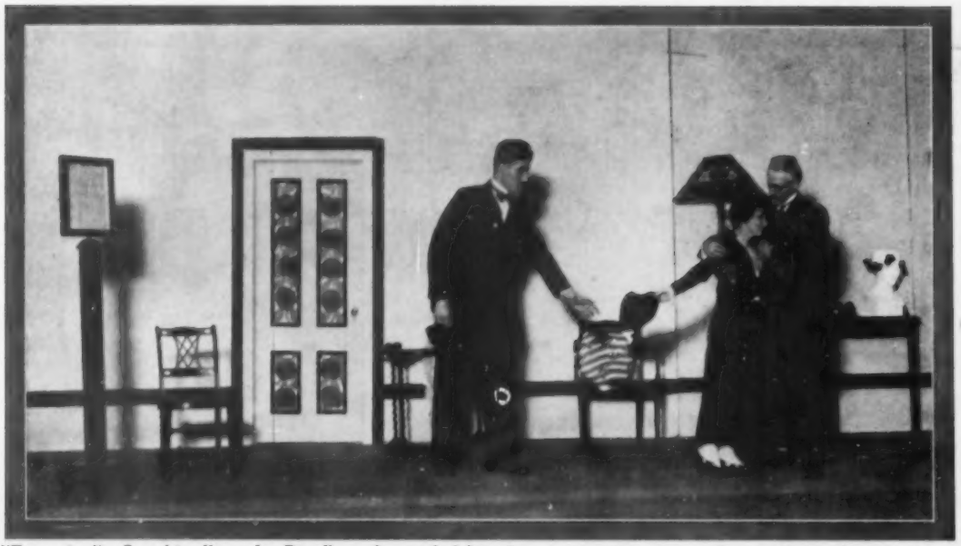
All this is obviated in the designing of interiors for the stage; and so they prove a delightful diversion to the man customarily devoted to the ordinary types of decoration. On the stage, the designer at last becomes a builder, and in his flights of structural imagining, he may soar the empyrean without that inevitable restraint which is provided ordinarily by the exigencies of human occupation. The stage is a thing of thin boards, paint and canvas, but it may suggest all the permanence of a Gothic cathedral, the magnificence of a 16th Century palace, the grace of an Adam drawing-room, or the verve and unrestraint of those modern manifestations which Germans assure us are in very fact a style.

Architecturally our choice is almost limitless. We are given certain directions by the dramatist, but even these need not be slavishly followed. In general, we may place our doors and windows where we will, our ceilings at any height we please, our halls and staircases wherever we want them, and



Designed by O'Kane Conwell

The bedroom scene of "A Pair of Silk Stockings" gave the decorator an excellent opportunity for color effects in greenish blue and pink



"Eugenically Speaking" at the Bandbox demanded but few properties, a queerly constructed mirror, two chairs, two tables and a lamp. The color notes were in the lampshade, door and frieze

we may narrow, widen or deepen our stage in any way that may appear desirable.

The Character and the Setting

One inescapable duty we have, and one alone: that we portray in our designs the characters created by the playwright, just as the caste must portray them in the acting. To do this adequately we may now and then be compelled to outrage our sense as decorators, but that is occasionally quite as regrettably necessary in our dealings with individuals, for then, too, we must take their characters into consideration. Indeed, a "thing of beauty" in the abstract is not inevitably "a joy forever" to a person of bad taste. And alas, there are millions of such humans, in plays and out of them. The decorator's success depends, unfortunately, quite as much on his being a psychologist as on his being an artist, for there are still folk who, like M. Jourdain in Moliere's play, come to masters merely in order to be told that their own ideas are the best ones possible.

But this is somewhat in the nature of a confession and apart from stage decoration, the discussion of which must be resumed.

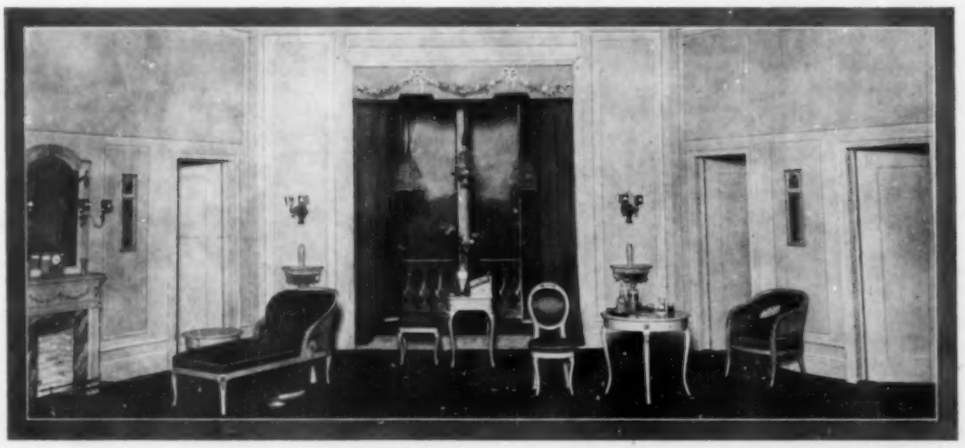
"Husband and Wife"

In order to view sympathetically the illustrations shown in these pages, one must know something of the effect which the dramatists and producers were aiming to create; and these effects were, of course, largely heightened by the colors employed, which cannot even be suggested in a black and white reproduction. In one case, however, I have given both a print of the original sketch in color for Mr. Kenyon's play "Husband and Wife," and also a photograph of the setting as it was finally arranged at the Forty-eighth Street Theatre, under the vigilant eye of Mr. Arthur Hopkins. The family whose residence in Los Angeles is represented were, according to the dramatist, living considerably above their means; they were people of social standing and taste, but without originality—just the people to call in a decorator to "do" their entrance hallway and give him *carte blanche!* So, of course, he proceeds to provide them with a Caenstone mantel and a beamed and decorated ceiling, carved walnut doors like those in the Villa Madama at Florence, an expensive tapestry and old painting, together with the more or less novel black carpet, tasseled sofa, telephone cover and fancy pillows. The period is that interesting transition in Italy from the Gothic to the Renaissance, when furniture of both types was being used, and into this such modern touches were introduced as the painted paper shade on the table lamp, the cerise lacquered bench and mirror in the hall and the table covers of damask and satin in combination. Vivid color was provided by the sofas and bench in cerise velvet and the chairs in blue. You see, the result is a rather stiff, formal room in which the husband and wife could quarrel with propriety.

But in the ordinary play, such a setting would have been impossible, for everything in it is actually what it is supposed to be. The mantel took five men an hour to put up, the beams are really wood, the doors are as heavy, if not as lead, at least as two-inch pine could make them. It was possible to use such unusual pieces in this play because the set remained throughout its three acts, and, indeed, throughout its entire production, no one daring to lay a finger upon anything. Thus there was in this an additional uncited requirement; to have a scene of which an average audience would not tire after seeing three curtains rise upon it.

"The New York Idea"

An altogether different ideal of stage setting was imposed upon me by my reading of "The New York Idea," in which Miss Grace George and her delightful company are at present appearing at the Playhouse. This is a play which depends upon the admirable adequacy of its comedic creation, more than upon its plot, its situations, or its characters, although, of course, there is a marvelous bit of uproariousness at the end of the third act which would rush any audience into roars of laughter. The contrast between Mrs. Karslake and her ex-husband and between both of them and her intended husband and between the latter and his ex-wife, is responsible for much of the cleverness of the play, and, as the first act takes place in the home of the man she is going to marry, the second act in that of his ex-wife, and the fourth act in that of



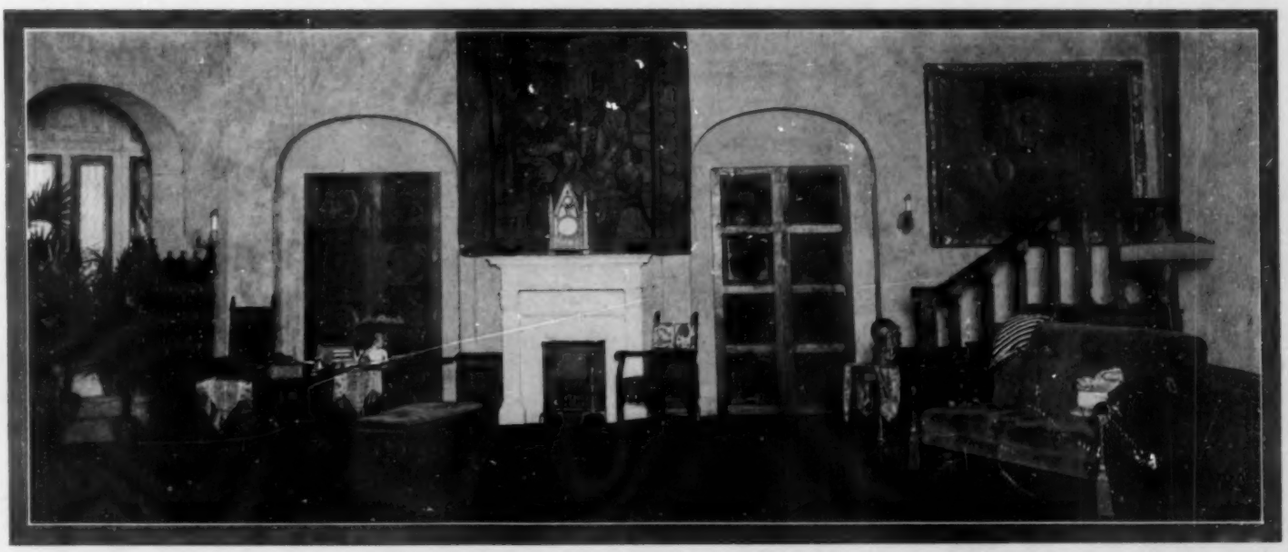
Act Two of "The New York Idea" is an ideal setting of a boudoir. The walls are pink; mouldings light blue; curtain and upholstering fabric gold and violet stripe; rug, a flat gold and furniture cream striped with blue and incrusted with flowers and leaves which are painted in bright colors. The lighting fixtures are baskets of flowers and the shades dancing figures in black and white

The nature of "Husband and Wife" called for a room of the type generally aspired to by people who are living considerably the other side of their means. This was the rough sketch

her ex-husband, the designer of the settings has an unusual opportunity for contrasts, which it would be nothing less than criminal to neglect.

Act One is indicated by the author as taking place in the home of a very conventional family in Washington Square—not of course, the Square of the Washington Square Players, but apparently the north side of that section, where quaint Colonial brick houses in good condition still are in evidence. The illustration of the set for that act shows a room very simply panelled in soft green with a delicate Adam cornice at the top and a reproduction of an old Adam Colonial mantel on one side. Upon this stands a simple mahogany clock and a pair of candle-sticks, and above these there is an old family portrait. In front of the fireplace are two old Chippendale Ottomans covered in an old green, black and gold Chinese damask, and against the back wall there is a Chinese green lacquered cabinet with a Chinese figure on its top, and on either side of the doorway, a console with mirror, and a green lacquered corner cabinet. All these small pieces of furniture are upholstered in the damask, while the portières, hung back with old gold cords and tassels, are of green velvet to match the wing armchair. The rug is also a soft green, for at the time that this room was supposedly furnished, the variety of colors which are used by us to-day had not come into vogue, and the chief liberty taken was to make the green a little more modified in tone than it would probably have been in the actual room. The round tea-table and the console table are modified reproductions of the two beautiful pieces of Chippendale's work, recently acquired by the Metropolitan Museum.

In Act Two the great opportunity was afforded for a complete contrast to the other sets, for this takes place in the boudoir of an artificial divorcee, fronting on Central Park, with the tree tops showing in the distance. Unfortunately, the reproduction does not permit us to show color, for the walls of this act were done in pink, the effect of wood mouldings in light blue, while the fabric used in the curtains and furniture was a gold and violet stripe. The rug is a flat gold, and the furniture is cream striped in sky blue and incrusted



The setting created from the above sketch shows the spread of money—Caenstone mantel, carved walnut door, expensive tapestry and painting, black carpet and other modern innovations

with flowers and leaves, which are painted in bright colors. The mantel is faced with the effect of gold-colored marble, and on its shelf there is a painted clock decorated with garlands, and two gold Ruskin vases. The lighting fixtures are baskets of flowers, and the shades dancing figures in black and white. The two garlanded wall console brackets, flanking the window, have each a light blue Ruskin vase, and the sashes of the window, which appear open in the photograph, were treated with gold Japanese silk gauze, while the over curtains were of violet and gold damask, and the valances of cream taffeta fringed with violet and decorated with garlands. The three bird cages are hung on tasseled cords and decorated with tassels below. In the center one, carrying out the suggestion of the act, we had placed a couple of real love birds, who remained pleasantly passive until the end of the dress rehearsal of the act, when a wild and noisy scene takes place on the stage, at which these two feathered creatures became inspired and quite drowned the voices of the cast, so that they had to be removed before the opening night, thus depriving us of the only note of green in the foreground, except the leaves of the roses in the black and white vase on the desk.

For the wedding scene in Act Three, the set of Act One is repeated with the exception that the portières are drawn back, showing a violet and gold altar in the hallway, flanked by two violet and gold floor candlesticks with their stems covered with velvet. An interesting factor in this set is that the author particularly states that there are no gas or electric outlets to be seen, so that the room would either have been lit by oil lamps or by candles. The latter means of illumination was chosen, and the effect of real candlesticks was given to the wall brackets which were provided, but which do not appear in the photograph.

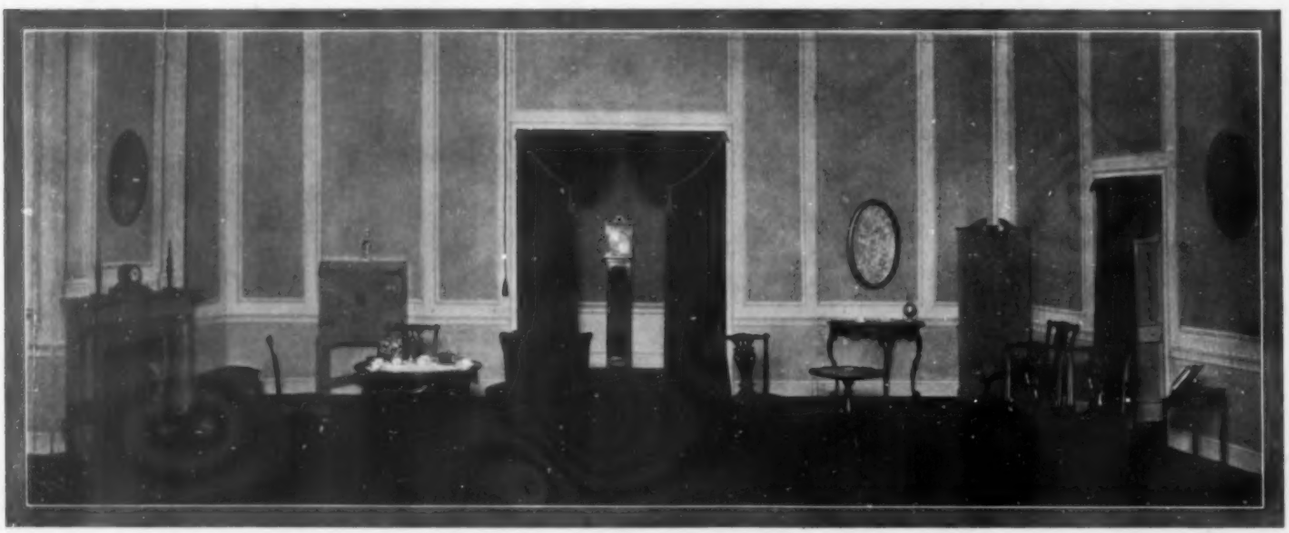
In Act Four, the expression of a comfortable man's room was attempted by means of blue chintz curtains and valances with rose flowers upon them, cream-colored net, two blue velvet chairs and one chintz wing chair, a tan carpet, a blue and tan striped wall paper effect, a long oak table, an English fire seat and a small Jacobean table and side chair. The sporting prints, above the bookcase, were later hung upon the walls of the room, and the portrait of Miss George over the mantel, is one of the properties essential to the play.

The Bandbox Theater

If one passes from these fairly elaborate settings to the work of the Washington Square Players, at the Bandbox Theater, one enters, in a sense, into an entirely different type of activity, for the decorative ideal is not the same. Aside from the fact that the stage of the Bandbox is smaller than that of the average playhouse, and that the players could not have afforded the expensive productions shown above, there is a signal difference in the theory behind the contrast which exists; for the Washington Square Players are readers and followers of Reinhardt, Gordon Craig and the rest of the Europeans, who have influenced several American productions very strongly. It does not seem to me that the conventional American theater can, or should, at present turn away from the realistic reproduction of stage settings, but it is very proper indeed that a special organization, like the Washington Square Players, should do so. So we have the effect of extreme simplicity in all their interiors, the attractiveness of which depends more on simple color effects and upon a conscious avoidance of any attempt to produce actual rooms.

In Mr. Goodman's play, "Eugenically Speaking," last year, there was absolutely nothing on the stage except the few things shown in this photograph: a queerly constructed mirror on a standard, which is one of the necessary properties, an armchair, a side chair in black, a kidney-shaped table and console table and a lamp. The color notes are provided by the pillow and lamp shade, the door and the frieze, which were given a design suggesting apples and leaves. This play was a sprightly comedy, and the setting, with its vivid colorings, suggested that.

In the more serious drama, "Saviors," spots of equally bright color were provided, but in a more dignified fashion, there being curtains and a cushion and pillows on the day bed of vivid green, while one of the extra pillows was of lavender, and the lamp shade and perfume burner on the dressing-table, of bright orange. The walls and floors were grey. Little furnished as this room seems to be, it was really quite sufficient for the necessities of the play.



A drawing-room of the sort found in old Washington Square houses was called for in "The New York Idea." Seemly and conventional with just enough of a modern touch to carry out the modern spirit of the play, it made an excellent background for Miss Grace George

THE DECORATIVE VALUE OF MIRRORS

AGNES FOSTER

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DECORATORS would be lost without mirrors to aid and abet their schemes—to make a room larger, broader, more spacious, more luxurious. For not only do mirrors serve their utilitarian purpose of reflecting an image, but they help architecturally. Now, more than ever before, do they play their part in a well-considered interior.

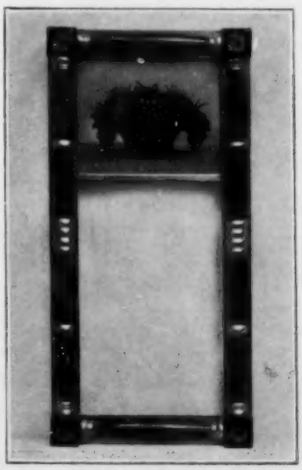
We have only to remember some of the salons in the French chateaux to realize how much spaciousness is given them by their many mirrors—salons whose floor plans are not of great dimensions — yet seemingly we stands in huge, vast rooms, resplendent with reflections on every side.

The craze for mirrors has, in a way, returned. Drawing and dining-rooms on whose walls once hung portraits and pictures of more or less mediocre interest now have several mirrors. And if we are of an investigating mind, we may learn that the pictures themselves have been removed, mirrors replacing them in their frames. It is well. How many of us have really hideous oil landscapes or portraits, for which we've neither taste nor sentiment, but whose frames are either well toned and well gilded, or else of a good piece of mahogany. Substitute mirrors, and you have at once accomplished two objects, eliminated something ugly and refurbished with something decorative. Old mirrors are used largely over a chest of drawers or dressing-table. An old gilt oval frame may be hung lengthwise over an old mahogany bureau, and we have a most attractive ensemble, adding a pair of candlesticks to "tie" the bureau with the mirror.

In the same way, over a simple chest of drawers painted grey may be hung a grey mirror frame decorated in whatever color is used in the room,—say old rose with stripings of a deeper grey; or else a grey mirror of French design suitably carved. This may be the means of giving first the requisite touch of the French spirit. Mirrors with frames of simple moulding, painted dull black with a narrow striping of brilliant green in the grooves and hung by a green cord and tassel would add quite an air of modern Vienna to a Futuristically inclined boudoir! For the room with peasant furniture, mirrors with a cut-out frame are most suitable. The decoration is crude and simple, but well colored.

Chinese lacquered mirrors require a refined background. 16½" x 26½"

Over a dining-room mantel or in the living-room a triple mirror is especially suitable. 22½" x 59". $25



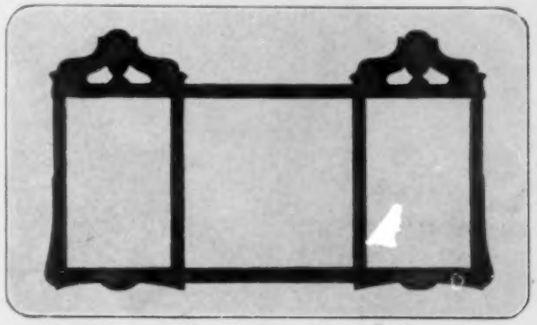
In a wall grouping, gilded or carved mirrors should be made the attraction. $10

Old-fashioned frames with the painted decoration on the mirror itself have always played quite a part in our Colonial interiors and they have a very strong decorative value in a period room of early mahogany. Generally the real old mirrors have a smoky glass which to those who make a fetish of the antique is an added allurement.

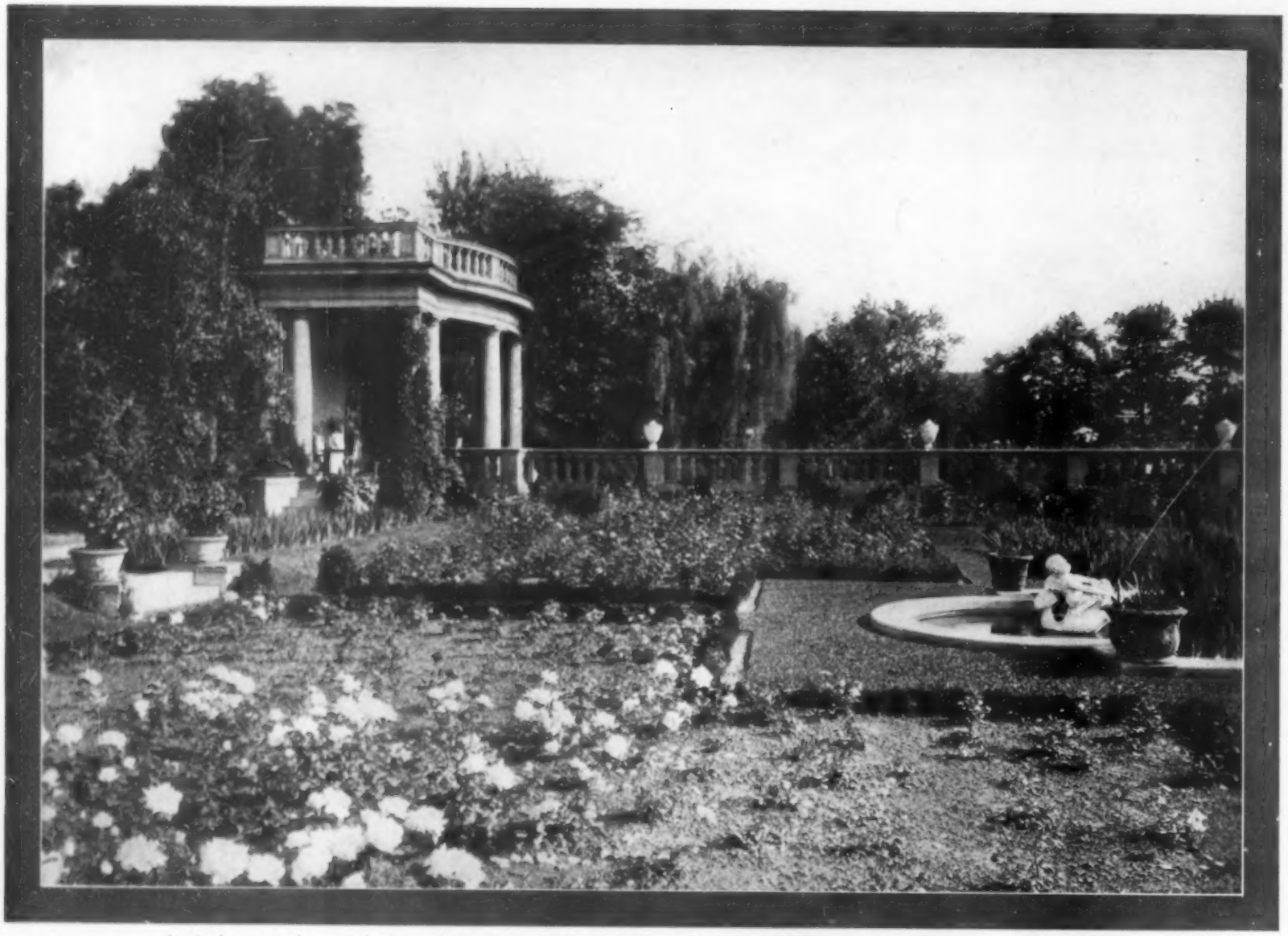
Mirrors of the Chinese lacquired type require a very refined background. They are apt to be used too promiscuously, in interiors totally unsuited to them. Exquisite in themselves, both in feeling and decoration, they add to a room a refining touch—and be the lacquer black and gold or red and gold—a subtle note of color.

The old-fashioned glass is best hung in a bedroom or a room furnished with Colonial mahogany. 15" x 12½". $12

The question so often arises whether a mirror should be used over a dining-room mantel or sideboard. Over a sideboard it is not advisible, as hanging low it is apt to reflect the diners, and this is always unpleasant, especially if the room is so small that the mirrors are near the table. Over a mantel in some dining-rooms a mirror may be used with excellent effect. If possible, the mirror should be part of the mantel itself, built into the woodwork. A triple mirror goes well over the mantel. In an oak or dark dining-room, a mirror does not suit so well, unless it is in one of those beautiful, heavily carved Italian gilt or polychrome frames. In a light toned dining-room with white paint, however, a mirror is most acceptable.



Frames of peasant shapes can be painted and decorated to suit the furniture of the room. $18



A view across the rose beds to the tea house. Its classic dignity is in harmony with the formality of the garden

THE FORMAL GARDEN THAT WAS AN ORCHARD

The City Property of William M. Ritter, Esq., in Columbus, Ohio, Where Flat Ground Was Regraded Into an Interesting Garden Development. Charles N. Lowrie, Landscape Architect

ELSA REHMANN

A FORMAL garden is at its best when it is placed in close connection with the house. This, however, is not always possible in furnishing garden surroundings for old houses. The garden was once not considered an intimate part of the house as it is at the present time. When it is not possible to step into the formal garden directly from the living-room, then the path connecting house and garden ought to be as secluded as possible. In this property the connection is formed by a curving path, which is hidden from the lawn by shrubbery.

This curving path connects with two other paths, which are at right angles to one another. The shorter east and west path has a tea house at its eastern end. At the end of the longer north and south path, through an avenue of small flowering crabs and flower borders, is seen the pergola.

This long path divides the property into two equal parts. On the west side is the service portion; the road to the garage, the hedge-bounded vegetable gardens and laundry yard, and the orchard. On the east side is the social part: the formal garden, the tennis court, the play lawn with its fruit trees, the tea house and the curving path, which runs along the extreme eastern side of the property and curves along the back. It is a shady informal path, which connects tea house and pergola and then, with another curve, which disguises entirely its intention, it turns into the court in front of the garage.

An interesting feature of the interior of the tea house is its brick and marble pavement

It is an essential of good garden planning that the service part is cut off and entirely hidden from the garden, but that there is easy access between them. In fact, it is essential to have easy communication between all the various parts of the grounds, and there is an added charm if in the leisurely inspection of the grounds there need be no retracing of steps.

Straight paths, bordered by hedges, by rows of trees or flower borders, make long vistas; curving paths that are tree and shrubbery-bounded give little surprises at each turning; lawns and flower gardens are doubly interesting if framed in with tall trees.

This plot, like so many in our cities, especially in the Middle West, is very flat. Even a slight change in ground level, made conscious through a succession of steps, will

relieve the monotony of this flatness. The main central path has three changes of level. At its very start is a drop of 2', and at the end of the garden there is another drop of a foot or two.

The choice of a position for the garden was somewhat limited, as it was advisable to keep the existing orchard and the old trees around the house. The garden was, therefore, put in the only available open space on the property.

The box-bordered rose beds, in the center of the garden, are surrounded by four narrow perennial borders, which lengthen out the blooming season and give variation of color. The low flat roses help to emphasize the sunken garden effect, and the perennials give height to the borders and are a transition between the roses and the tall trees behind.

All the main paths are of gravel, but those in the formal garden are of grass. Such changes in material are some of the niceties that help to make attractive gardens.

The seats, vases, statues and all the personal touches in the garden are the result of much foreign travel and a love of sculpture. It is hard to arrange many different objects so that they will fit together. Here, the simple broad design of the garden, the simplicity of the pool, though excellent in shape and material, and the frame of the trees make a quiet setting for all the art treasures.

The tea house is also built in a dignified Renaissance style, which harmonizes excellently with the classic details.

This pleasing vista down the long path terminates at the pergola. The walk is flanked by informal shrubbery and perennial flower beds

All the ornamentation has been reserved for this formal garden, as it is the center of attraction. The rest of the grounds are kept quite simple.

There are, however, many interesting details of planting; there is a continuous succession of bloom, much contrast of foliage texture and bright winter color of twigs and branches. On the curving path in the early spring the Judas tree (*Cercis canadenis*) contrasts vividly with the hemlocks; in May and June there is the yellow of *Caragana* and *Laburnum;* later, *Aralia spinosa* and *Robinia hispida* are blooming; in August Clethra flowers near Austrian pines. The dogwoods *Cornus stolonifera* and its variety *flaviramea* show their vivid red and green stems in winter time.

The orchard trees give quite a wonderful effect when their blossoms are contrasted against the evergreens. These fruit trees were part of an old orchard, and show how beautifully such existing material can be woven into the design. The other existing trees, near the house, did their share in giving an almost immediate finished appearance to the garden.

These varied features are due to an effort to provide many small intimate spots instead of trying to give any large landscape effects through informal planting. In a property where there are no outside attractions, no natural elements, no views of mountains to give changes to the scene, the divisions themselves provide much interest and a series of charming pictures.

The pergola is set in the midst of high shrubbery that helps to make it a real retreat and quiet lounging place

TOY DOGS OF ROYALTY

Being a Glimpse at Pekinese, Spaniels and Chihuahuas and Other such Tiny Pets as were Given to Those Whom the King Desireth to Honor

WILLIAM SHAYNES
Author of "Practical Dog Keeping," etc.

Photographs by H. F. Furness

A GIFT fit for a king must be a very fine Christmas present, but a king's gift, something a king has thought worthy to give, seems even better. Because a dog is the very personification of the cardinal virtues of friendship — understanding, love, good faith—he is a peculiarly appropriate present to a friend, and dogs have very often been the gift of kings. Ever since the days of Ulysses, King of Ithaca, hounds have figured as royal gifts; terriers have attained this distinction more rarely, though King James IV of Scotland sent some "earth dogges fra' Argile" to his friend and ally of France; but rare and valuable toy dogs have been, of all dogs, the favorite kingly present. In fact, two toy varieties are known as "royal breeds," and have long been intimately associated with royalty—the English toy spaniels with the Stuart family, and the Pekinese with the Manchu dynasty in China.

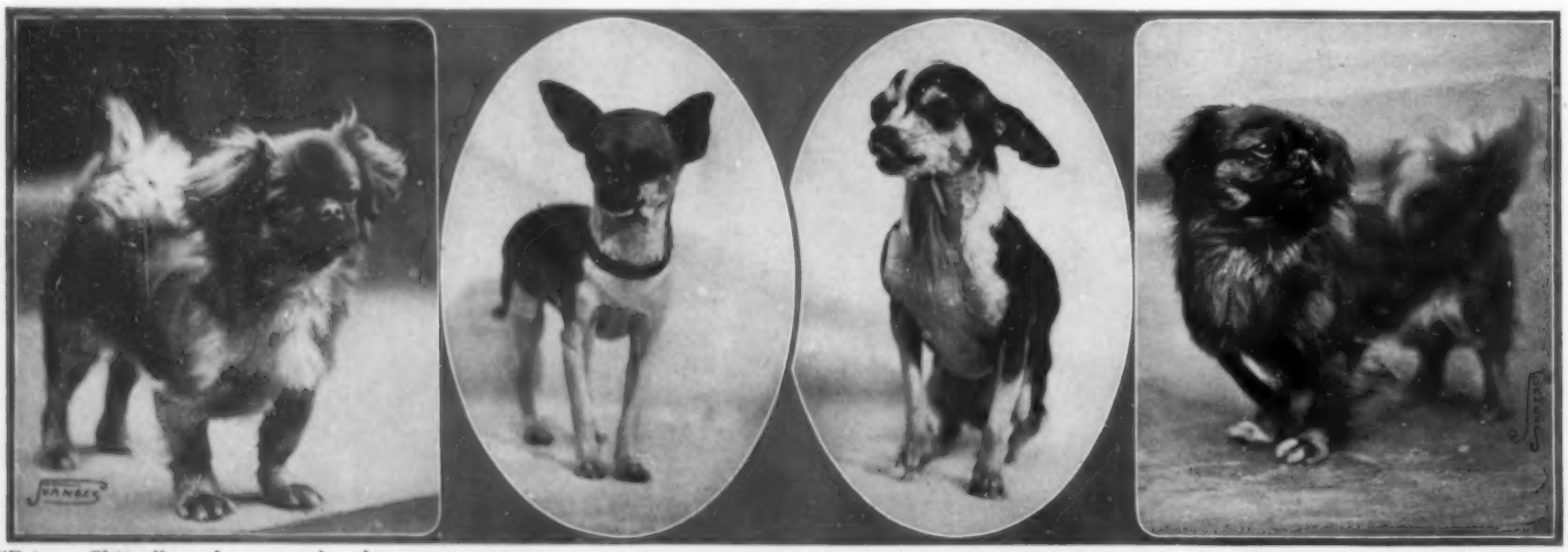
Born of aristocratic associations of long standing, the royal Pekes are eminently suitable companions for even the tiniest tot

It is a far cry from Whitehall Palace, London, to the Imperial Palace, Pekin. The home of the Stuarts faces the street boldly and jostles its neighbor's elbows, a little insolently, perhaps, but very humanly. The palace of the Manchus, surrounded by great gardens and high walls, hides itself away in the Forbidden City. Whitehall rang with the gay laughter of the wits and beauties that the "Merrie Monarch" gathered about himself, while through the long corridors of the Pekin Palace, where even the dancing girls dared not laugh aloud, grave Mandarins silently slipped. Yet in these very different palaces little toy dogs curiously alike in many ways, found their homes and became the royal favorites.

The English Toy Spaniel

Since the days of Charles Stuart, the English toy spaniel has been the pet in great mansions on Portland Square and in a hundred rambling manor houses. He has always been at home in the greatest drawing-rooms of England, and the air of Whitehall still clings to this merry little Cavalier. He suggests dainty boudoirs where milady sipped chocolate while her beaux bandied witticisms and retailed the latest choice tidbit of scandal from the Kitcat Club and the coffee houses. He calls to mind engravings by Faithorne and Virtue, delicate mezzotints by McArdell and Raphael Smith; massy plate from Sheffield; mahogany fresh from the hand of Hepplewhite and Chippendale. He is the English toy dog, and, like that clean cut thoroughbred, the English foxhound, and that saucy rascal, the fox terrier, his traditions are our traditions, his ancestors were the pets of our ancestors. So, despite the whims of Mistress Fashion—and that fickle jade pampers a new toy dog almost every time she changes her hat—the toy spaniel is perennially popular. His triumph over all fads and fancies is high tribute to him. If he were not a dog of character, with his own individuality and a pleasing disposition, he could never do it.

The toy spaniel's outstanding characteristic is his affection. He has been called "the most lovable of dogs," and he returns love with compound interest. He is not, however, a moony suitor, but a lively gallant, and, if given half a chance, proves that, for his size, he is very much of a dog.



"Prince Ching," a chestnut-colored toy owned by Mrs. G. L. Heyward

Direct from Mexico, these featherweight Chihuahuas might almost fit in milady's handbag

"Cottage Broadoak Sannie," a Chinese toy of excellent quality

Because he is little, is poor reason for depriving him of the fun of a good romp. I myself have seen a champion of champions take a tennis ball away from a fox terrier in a rough and tumble game of catch. The dog was Ch. Windfall, and I truly believe his mistress, the Honorable Mrs. Lytton, was more proud of his sporting proclivities than of all his cups and medals.

Growing Craze for Tiny Dogs

Of late years there has been a perfect craze for Lilliputians. In early Victorian days, the average weight was about fifteen pounds; by 1890, this had been lowered to twelve pounds, while to-day about nine pounds is the average of the best show specimens, and some midgets that tip the scales at only five pounds have been exhibited to our wondering eyes. Of course, smallness is a proper attribute of the *toy* spaniel, but mere smallness ought never to be won at the sacrifice of soundness. It is good to see that the pendulum is swinging back, and more and more admirers of the breed are refusing to exchange good health for diminutiveness alone.

A glance at the old prints and paintings shows that since the days of King Charles toy spaniels have changed in other ways besides size. Very notably the foreface has been shortened and the skull become more domed; the terms "noseless" and "apple skulled" have been coined for the dog fancier's vocabulary to describe these fancy points in this breed. The very short face, with the high skull, the large, soft eyes, and the long silky ears are all unmistakably attractive, but, like any fancy points, they are always in danger of being carried to ridiculous extremes. Nobody likes to see them so exaggerated that they result in a paralyzed tongue, hanging perpetually from the corner of the mouth, and in weak, watery eyes. However, excluding a few freaks and cripples, our toy spaniels are better looking than the dogs that won Charles Stuart's heart.

Colors and Classes

Toy spaniels are divided into four different varieties, but these varieties, which are based upon color, are not distinct breeds. Full brother and sister of impeccable lineage may, because of their coloring, fall into different classes, and indeed all four varieties have sometimes appeared in one litter. In the romantic names of these different varieties, the toy spaniel artfully reminds you of his historic past, and very properly have toy spaniel lovers continued to cherish these names. The blacks, with tan buttons over the eyes, tan cheeks and tan leggins, are the King Charles, and tricolors, white with black spots and tan points, are the Prince Charles, these original colors being called after the breed's first royal patron and his son. The white ones with tan markings (these should have a white blaze up the face and a tan spot "the size of a sixpence" on the crown of their heads) are called Blenheim, after the castle of another of their friends, the first Duke of Marlborough. The solid colored reds are the ruby spaniels.

His proud position the toy spaniel undoubtedly owes to the patronage of King Charles, but he was no upstart favorite picked out of the gutter. In 1576 Dr. Caius, the same who founded Caius College, Cambridge, praised toy spaniels, extolling especially their medicinal properties, a "fancy point" that alas seems to have been lost! "We find," said the learned doctor, "that these lyttle dogges are good to assauge ye sicknesse of ye stomacke, being oftentimes thereunto applied as a plaster preservative, or borne in ye bossom of ye diseased and weake person, which effect is performed by thyr moderate heate. Moreover, ye d i s e a s e and sicknesse chaungeth its place, and entereth (though it be not precisely marked) into ye dogge, which experience can testify, for these kind of dogges sometimes fall sicke and sometimes die, without any harme outwardly enforced; which is an argument that ye disease of ye gentleman or gentlewoman, or owner whatsoever, entereth into ye dogge by ye operation of heate intermingled and infected."

Originally the spaniel family came from Spain, but like his cousins, the cocker, the Clumber, the field, and the Sussex spaniels, the toy spaniel is a thoroughly English product, developed from the original Spanish stock. Almost from the first he has been the toy dog of royalty, and now, since the passing of the pug and the Yorkshire terrier, and the almost complete extinction of the toy black and tan, he remains, among all the exotic novelties in toy dogs, the only Anglo-Saxon to hold his own.

Among the foreign novelties, his latest and now most serious rival is the Pekinese spaniel, who has held a proud place in China very like his own in England.

Where the Peke Came From

The pedigree of the English toy dog can be traced back pretty clearly, but very fittingly the origin of his Celestial rival is "shrouded in mystery." Peke owners talk very glibly of their favorite "having been bred in the Forbidden City for thousands of years." They also delight to tell that the flat, square noses of the breed were developed through countless generations by forcing the puppies to chew thin strips of meat nailed to flat boards. Things certainly do not change quickly in China, and it may be the Pekinese has been the fashionable dog since before the Christian era, while the nose theory is well supported by the cruel binding of the Chinese women's feet. But the Pekinese is indeed "shrouded in mystery," and these good stories are not good history. It is not likely that the aristocratic palace dog appeared on the scene before his sturdy fellow-countryman, the chow-chow, and he probably scrambled over the Great Wall with some of the invading Tartars. The late James Watson, who was a patient and trustworthy delver into canine origins, found a carved crystal in the Metropolitan Museum, in New

(*Continued on page 60*)

Toy spaniels are classified according to color; this type (center) is a Prince Charles

"Romford Pekin Lou," a prize-winning biscuit owned by Mrs. Hugh J. Chisholm

A row of descendants from the Forbidden City, destined to be future champions

ENGLISH ENGRAVED AND INSCRIBED GLASSES

GARDNER TEALL

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THERE are few general collectors who have not, at some time, come under the spell of old glass and its enchantment. It is remarkable that objects so fragile in fabric should have survived the vicissitudes of centuries, as have specimens not only of European glass but also of the ancient glass of Phœnician, Greek and Roman manufacture as well. However, it is not with ancient glass or with European glass in general that we shall now concern ourselves, nor yet with the whole matter of English glass, fascinating and alluring though the subject may be. Instead, we shall record here a few notes concerning English engraved and inscribed glasses that may be helpful and of interest to readers of this department.

Five 18th Century Jacobite spirit glasses engraved with Stuart emblems

Glass-making in England had an early origin, derived, it would seem probable, from the Roman invaders. We know it to have flourished to some extent at Cheddingfold in the 13th Century, continuing there for several hundred years, as we glean from a reference in Thomas Charnock's "Breviary of Philosophy," published in 1557, wherein is written: "You may send to Cheddingfold to the glass-maker and desire him to blow thee a glass after thy devise." An entry in Evelyn's Diary for February 10, 1685, refers to "his Majesty's health being drunk in a flint glass of a yard long, by the Sheriff, Commander, Officers and Chiefe gentlemen."

This reminds us that flint glass was discovered and came into vogue prior to 1680, for in that year its fame had caused it to be so highly regarded elsewhere in Europe that manufactories to compete with English ones were established at Liège in that year. The early flint glass of England differed somewhat from the later product. Probably the flint glass as we know it now was not introduced before 1730, or perfected until over a century later.

Of all the English glass none is more interesting and more beautiful than that of the 18th Century, and of the various objects fashioned from it none are more attractive than the drinking-glasses of this period. Particularly is this true of the engraved and inscribed drinking-glasses which collectors now eagerly seek. Rare, indeed, these glasses have become, and fortunate is the collector who comes across a "find" of the sort. English glass of the 18th Century, though less ornamental than Venetian, was, nevertheless, more practically utilitarian.

Engraved tumbler commemorating the coronation of George IV of England. Collection of the Brooklyn Institute of Arts and Sciences

In respect to the spirit glasses and rummers, which succeeded ale-tankards of metal and of pottery, this is particularly true. No "glasse of Venice" could have withstood the table impact which the English 18th Century spirit glasses were designed to survive, a virtue which gave them the name of "firing glasses," as the setting down of them by a company surrounding the jovial board produced a noise like a miniature cannonade. Some of these "firing" glasses in the Leckie Collection, now owned by the Brooklyn Institute of Arts and Sciences (through whose courtesy the accompanying illustrations are presented), are engraved with grapevine designs, arms and inscribed. Of course such engraved and inscribed glasses are of greater interest and rarity than those which are without decoration or inscription.

From the collection of the Brooklyn Institute of Arts and Sciences

The method of classification of English drinking-glass takes into consideration the types of the feet, the types of the bowls and the types of the stems. There are the plain-footed glass, the glass with the folded foot (so called because the outer circle of the foot was folded back beneath the foot of the glass to strengthen it), the domed foot (shaped as its name suggests), and the domed and folded foot glass (a combination of dome and fold). The folded foot is a type which indicates early origin, just as those glasses which have the foot broader than the bowl indicate their origin to have been prior to the first quarter of the 19th Century.

As to the types of bowls, there are the drawn bowl (bowl and stem drawn from a single piece of glass, as in the glasses of the 17th Century); the bell-shaped bowl, the waist-formed bell bowl, the waisted bowl, the ovoid bowl, the straight-sided bowl, the straight-sided rectangular bowl, the ogee bowl, the lipped ogee bowl and the double ogee form. The first glass shown in the first illustration is an example of the straight-sided rectangular bowl and plain foot. Three of the other glasses shown in this illustration have straight-sided bowls, while the glass which stands second from the right has a bell-shaped bowl sunk in the stem. The inscribed Williamite "Orange" glass, shown as the first glass in the fourth illustration, is an unusually fine example of a glass with a bell bowl and a baluster stem. Now the waist-formed bell-shaped (waisted-bell) bowl is rarely met with—the early 18th Century marks its decline—and the waisted bowl is uncommon also. The bell-shaped bowls seem longest to have maintained favor. The Bristol Glass Works originated the ogee bowl shapes, which date from the middle of the 18th Century.

As to the types of stems, the earliest in design is that of the baluster stem (in use

as early as 1680, and popular till 1730); the plain stem (most frequently met with in glasses from 1700 to 1750); the air-twist stem (in vogue from 1725 to 1775, and perhaps later); the opaque white twist stem (1745 till the end of the century); the air and opaque white twist stem, the color twist stem and the cut stem (from about the middle of the 18th Century). The first two glasses of the three shown in the fourth illustration are examples of baluster stems. A glass with a plain stem is shown in the glass to the extreme right of the first illustration, while the first three glasses of this same plate are types of the air twist stem. The air-bubble imprisoned in the stem of the Williamite glass, shown at the right of the fourth illustration, gives to this type of glass the name of tear-glass. Almost without exception these "tears" have the point of the "tear" downward, although I have heard that a glass showing the reverse of this order is or was in the private collection of Sir James Yoxall, a noted English collector.

Two English glass rummers engraved with Nelson subjects and a smaller Jacobite Arms rummer. Collection of the Brooklyn Institute of Arts and Sciences

The air twist stems are an evolution of the "tears." The glass containing air-bubbles came to be heated and drawn out and ingeniously manipulated in such a way as to produce the effect of twisted filaments which produced such patterns within the glass as one sees in the first illustration. Before manipulation, the bubbles were produced artificially by pricking into the glass, softened by heat and covered over, in turn, with a film of molten glass.

The opaque white twist stem—the color twist stem also—was obtained after the Venetian fashion of making *millefiori* glass, as derived from the Roman glass of antiquity. The process consisted of joining thin rods of opaque white glass interspersed with rods of clear crystal glass, carefully and systematically arranged, and of pouring molten clear glass around them, after they had been heated and placed in a mold. The whole was then withdrawn and reheated and the mass drawn out and twisted in such a manner that the white glass formed filaments and the stems in consequence resembled those produced by the air twist process above referred to. Rare specimens of stems are found with delicate tints of blue and red among the filaments.

All these twist and tear stems are nowadays reproduced and occasionally fraudulently offered as genuine to the unwary. But such glass neither rings true nor is right in color, though the copyists are coming to display their skill in the matter of tint likewise, even though balked by specific gravity. A number of the cut stem glasses were coaching glasses—that is, glasses without feet, which stood inverted on the tray when brought to the coach traveller at a relay-inn. After his hasty drink the traveler would replace the glass inverted, hence there was no need for the foot, and less likelihood of a tray of such glasses, hurriedly carried, coming to grief through carelessness. With the advent of railroads and the decline of coaching such glasses were retired from service. Many of these old-time coaching glasses were engraved and inscribed, though few of them have survived and a specimen would, indeed, be a *pièce de résistance* in any collection of glass.

We see from these notes that there is less guesswork connected with the study and collecting of old glass than one, uninitiated in the rudiments of its lore, might, perhaps, suppose. Nothing is without a reason; the thing is to find that *raison-d'être*—that is the true collector's pleasure.

Of all the engraved or of the inscribed English glass none is more interesting in its historical connection than the Jacobite drinking-glasses. Their story, briefly, is this: After the flight of James II left William of Orange firmly in possession of the government, an act of Parliament, 1701, formally excluded the house of Stuart from the throne, and settled the succession (after William and his sister-in-law, Anne, should have died) upon the house of Hanover. Prince Charles James Edward, Chevalier of St. George (the son of James II), was recognized by Louis XIV of France as rightful King of England. This led William to prepare to make war on France, when death overtook him, and Anne became Queen of England. Queen Anne, thanks to Marlborough, successfully carried out William's policies, and every attempt of the Stuarts to regain the throne was frustrated. Anne died in 1714, but as early as 1710 the Cycle, a famous and factious Jacobite club, was formed, an example followed throughout England and Scotland. The Jacobites were, of course, those who sought to restore the house of Stuart, a dangerous treason from the Crown's point of view, and those Jacobites who had any desire to keep their heads on their shoulders had to proceed with care and secrecy. Nevertheless, even after the rebellion of 1715 and the famous "disappointment" of 1745, the Jacobites, when toasting the King, would hold their drinking-glasses above a bowl of water to signify that they drank to "the King over the water," the Old Pretender or, after his death, to the Young Pretender.

Three rare Williamite glasses. Collection of the Brooklyn Institute of Arts and Sciences

The bolder Jacobites had their drinking-glasses engraved with Stuart emblems — an heraldic rose and two buds were, for instance, emblematic of James II, his son and his grandson, while a star, oak-leaves and acorns, etc., were obvious in allusion. The very boldest Jacobites had glasses inscribed with mottoes—*Fiat* being the most general one, as this *"Let it be*

(*Continued on page* 56.)

COUNTING THE COST OF FARMING—II

Describing the Construction and Costs of the Barn and the Farm Cottages—Good Machinery and Good Crops

FLORA LEWIS MARBLE

The bungalows for the farm hands were situated near the main road, the first serving as a lodge. Two were built and the foundations laid for a third. Complete cost, $4,775.41

The Barn

WE wanted a cross between a city stable and a country barn. It must be warm in winter, cool in summer, light, easy to keep clean, and well ventilated. We drew the plans ourselves, and submitted them to the architect to make into working drawings.

It is situated near the farmhouse. Sloping ground made it possible, with heavy excavating at one end, to build the first floor for the horses and cows entirely above ground with one end set in the hillside. This allows the second, or carriage floor, to be reached by the drive that circles up the hill. In fact, both floors are ground floors. The third floor is the hay loft.

The building is 28′ by 50′, inside measurement. The south sun strikes the long side of the barn. The carriage doors open east, and so are sheltered from our heavy west winds.

In the arrangement of the first floor for the horses and cows no stall was set against the east wall for fear it might be cold or damp. The entrance door is by this wall on the south side. Cupboards for the work harness are built against it, and the watering trough is situated there. The three other walls of the first floor are built with large windows which make, in fact, 6′ of window to every 4′ of stone wall around the three sides. The three box stalls for the horses have each a 6′ window opening toward the south. These stalls are 10′ by 12′. The standing stalls are 5′ by 9′. The alley is 4′ wide.

The box stalls and the partitions between the standing stalls are made of 2″ maple planks, planed and matched. This wood makes a solid, clean wall up 4′ from the ground. It is headed with a solid moulding. All the wood interior is finished with oil. The hay racks are provided with a spring which holds the hay tightly between the bars and closes the rack as the horse eats it out. This scheme is said to keep the horse from eating too fast, as he has to work for his meal. It surely provides him with occupation, and tends to keep the barn free from litter. The grain boxes in each stall tip on a pivot so they can be easily cleaned out. They have bars across the top, which keep a horse from getting too much grain at once.

The cow barn is separated from the horses by a partition with two doors. It consists of one box stall, or pen, and three stanchions; the stanchions being of white metal, lined with wood. They swing on pivots to allow the cows all the freedom possible. The feed troughs are metal, easily kept clean, with partitions which prevent the cows from stealing each other's rations. The pen is built of metal rails, and provided with a swinging feed trough. There are four 6′ windows in this room. The cows live a life of luxury and ease which they well repay after their manner.

The grain room is placed on the second floor back of the carriage room over the cow barn. Grain of various kinds is kept there in bins. It comes through shoots into boxes placed on the wall between the horse and cow barn. The main alley in the horse barn extends through the cow barn. Another alley turns at the partition and goes to the grain boxes. This turns into another alley running along the north wall of the horse and cow barn by the heads of the standing stalls. The hay shoot comes down here. This allows the horses and cows to be fed without entering the stalls. As the grain boxes are situated they are within easy reach for feeding all the animals.

Running water comes from a well. It is pumped by a windmill into a tank, which is placed in the cellar of the farmhouse. This water runs by gravity into the tank against the east wall of the horse barn.

To prevent dampness in the stable floor, the earth was dug out nearly 2′ below the floor level, and the space filled with cracked stone. The alleyways are made of concrete. The horse stalls are paved with a wooden block, which has been treated with creosote. The cow barn is paved with cork brick.

A manure carrier runs behind each stall and carries the manure out to a wagon, which is kept under a shed roof, built against the west side of the barn. Here a barn yard has been leveled off and fenced in where the cows and horses may exercise in bad weather.

We did not provide a runway to take the horses from the first floor to the carriage floor. In our snowy climate horses are often hurt by slipping on these inclines.

The carriage room on the second floor is 28′ by 38′. This allows two rows of vehicles to be backed against the walls, and plenty of floor space to hitch or unhitch.

A little room opening from the carriage room is cut off from the granery for the

harness room. It is provided with various hooks for harnesses, and shelves for robes and rugs. A rail along the partition between the carriage room and the granery is used to dry wet robes and blankets.

The floors of the second and third floors are made of 4″ Southern pine flooring. Its edges are grooved, and the pieces are held together by wooden splines. This floor is supported on heavy beams spaced 10′ apart. The construction has the advantage not only of being fire resisting, because of its thickness, but of freeing the stable and carriage room floor from the cobwebby ceiling, so often found in barns. Over the carriage room floor matched flooring of hard maple was used with building paper between. The walls are finished with matched ceiling. The beams are cased. All the wood is oiled. With this construction there is not a place from ground floor to roof where a mouse can hide. It is practically vermin proof.

The roof of the barn has a slope to match the farmhouse. It has dormer windows to ventilate the hay stored in the loft. The roof is slate, with pronged metal pieces set along near the edge to break the snow slides that might otherwise do damage.

The barn has worked out so well that we feel we could not improve it were we to build it again. It is painted to match the farmhouse, and is not ugly as a spot on the landscape. It cost as follows:

Digging and mason's work on foundation	$262.54
Grading about foundation	41.50
Breaking stone for under floor	9.25
Floor blocks	95.22
Bolts for wood construction	12.62
Freight	33.45
Labor	999.45
Paint	55.93
Lumber and other material	1,680.00
Painting	75.00
Total	$3,264.96

It was a cross between a city stable and a country barn. The first floor is for the horses and cows, second for carriages and wagons and the third a hay loft. Cost complete, $3,264.96

The Farm Cottages

To carry on the farm work successfully it is necessary to employ men whom you can respect, men of honest worth and purpose. Such men can best be found among the farmers of the locality. Farmer's sons who have married and are looking for openings to establish homes for themselves, are usually firm of purpose and steady. We believe in the married man, and we want him to have a snug, comfortable home of his own. To this end we built bungalows for each family, rather than double houses or a boarding-house where unmarried men could be kept.

So far we have only found need for two bungalows. They are situated along the main road at the corner where our farm road joins it. The first one serves the purpose of a lodge at the gate. The second is situated further down the main road. As work on the farm grows more heavy this little site may take on the aspect of a street.

When we began work on the farm we resolved to build nothing hastily. After studying many plans for bungalows we decided to have the architect design one just to our need. The plans include working drawings and a complete bill of material, so that all material can be cut to length before it is drawn from town. Once on the spot it is ready to put up.

Both houses were built after the same plan, but one is painted white with green trimmings, the other is Colonial yellow with white. This, and different wall paper and finishing inside, gives each home its individuality.

The interior is most satisfactory. Convenience is combined with economy in space to give the maximum amount of service. A square front porch opens into a small entrance away from which is a closet for wraps. Then comes a large living-room with an arched way into the dining-room. Two large lights form the lower sash and small ones, the upper. A group of three large windows light the living-room. These are balanced by a cluster of four smaller ones in the dining-room. These two rooms extend across the front of the house and face west.

Off the dining-room a pantry and kitchen face east and south, opening on the back porch. Two bedrooms are entered from the living-room. Along the back wall of the living-room stairs with a pretty rail and newel post lead up to the second floor. This stairway is closed at the top with a door, so the whole house does not have to be heated in the winter.

The second floor contains two bedrooms and a square hall for a sewing-room. The space under the sloping roof back of the bedrooms is used for a storeroom. Closets open from each bedroom in the house.

The floors all over the house are of Southern pine, of a quality that can be finished and waxed. All the woodwork is good enough in quality so that it is finished on the grain and varnished. The kitchen contains many shelves and cupboards, and a kitchen cabinet built in. The walls are covered with ingrain papers in light shades of green, tan and cream.

The cellars are 9′ deep, well lighted and dry. The chimney starts at the cellar bottom, and is arranged for a furnace. So far no family has wanted one put in, thinking it too costly to run. Stove holes in the kitchen, living-room and one upper bedroom suffice for stoves enough to keep the entire house warm.

Every effort was made to have the houses warm. Heavy building paper was put under the siding. Time has shown us one mistake in the construction. We used plaster board instead of lath and plaster on the walls. It came highly recommended and was put on according to directions. Each seam was covered with heavy muslin before the paper was hung, but, in changing weather, the boards swell, puff out, and crack the paper at the seams. We have learned our lesson. No more plaster board in our building operations, even if it is set in panels with strips of moulding between, for even then the center of the panel swells out and is unsightly. We used it because it is cleaner to put on over good floors.

The water system for the cottages was a serious one to work out, but now it is in it will accommodate two or three other bungalows if the need for them arises. We established a gravity system some distance up

(*Continued on page* 54)

Both bungalows were built after the same plan, one painted white with green trimmings; the other, Colonial yellow with white

Photographs by Edwin Levick.

THE RESIDENCE OF MRS. E. A. STEVENS, AT BERNARDSVILLE, NEW JERSEY

An Old Place Remodeled From Plans and Suggestions Shown at Various Times in *House & Garden*

It was originally an old farmhouse with an adjoining wing. In restoring, the spirit and as much of the fabric as possible have been preserved

This doorway treatment which gives so much interest to the treatment of the wing was copied from a doorway shown in *House & Garden*

The main axis of the garden leads from the front door, across a sweep of lawn, to the pool shown below. Half way down it is crossed by a path beyond which is the flower garden

Beneath the farther side of the house is a ground floor porch, paved with brick and comfortably furnished for summer afternoons. Through the gate one passes to the kitchen garden in the field beyond

The path from the house passes between two giant weeping willows that overshadow the pool. Boulders edge the pool and form a rim between the water's edge and the close-cropped lawn

It is often advisable to set the house on a cat guard of wire, as was done in this case of a wren shelter

LUNCH COUNTERS FOR THE WINTER BIRDS

The Feathered Guests Every Man Can Entertain—A Good Kiddie's Christmas Gift to Its Playmates

ROBERT S. LEMMON

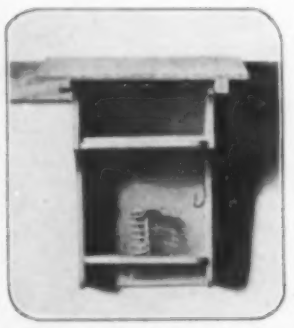
Photographs by Beecher S. Bowdish

DEEP snow and a bitter wind, though the sky is cloudlessly blue. Fence tops level with the fields, weed stalks broken and buried in the white blanket. A chickadee, fluffed against the cold, busily scouring the trees for his meager sustenance. December—and the time to feed the birds.

How to go about it? Well, there are various ways. Brush shelters in the fields and woods, where grain may be scattered on the ground and protected from fresh falls of snow; feeding shelves of various types; suet tied to the trees or contained in some of the convenient wire holders; almost any place where food is spread will attract our native birds during severe weather. For now more than at any other time they need man's help, and to those who have never sought the friendship of birds through the medium of a winter food supply, the ready response to their efforts in this direction will come as a distinct surprise.

There are few suburban places where birds cannot be induced to patronize feeding stations close to or even upon the house itself, to their own physical benefit and the delight of their hosts. Many devices have been perfected to bring about these results, a brief description of some of the best of which may be useful here as a guide to this fascinating branch of house and garden activities.

With a glass-sided weathercock food house you can watch the birds closely. $8



This feeding shelf costs only $1.50. Above is a Junco

This four-apartment Martin house, built on rustic lines, will shelter a host of birds.

Sheltered Food Houses

Prominent among the successful "stations" are the sheltered food houses designed to be set upon a pole either near a massing of shrubbery or quite isolated on the open lawn. The general construction of most of these is similar: a weatherproof roof with walls more or less glazed, open for entrance on at least one side and built about a flat shelf on which the grain or seed is scattered. Such a shelter may be 2 or 3 feet square, and if pivoted on the pole like a weathervane, with suitable wings extending from its open side, it will always face the wind and automatically keep its interior free from snow. In all of these enclosed shelters the glass of the front or sides allows one to watch its patrons to the best advantage. In this way, also, the tiny guests are well protected.

Flickers show a partiality for a house of this shape. Hang in a sheltered corner. $5

Simpler than these large houses are the feeding shelves intended to be attached to trees or to the house itself. Many designs are to be had, but few are better than an ordinary shelf made of boards, provided with a covered hopper to hold the supply of seed, and a bit of branch to which pieces of suet are tied. Such a shelf can be conveniently fastened to the outside of a window ledge, where the birds that come to it may be comfortably observed from indoors. Often the feathered visitors become so tame during severe weather that they will continue feeding unconcernedly while you watch them from but a few feet inside the window. Sunflower and hemp seed will please them very well, and are about the best standard to use for all types of feeding houses and shelves. The suet, too, attracts nearly all of our winter birds, and too much of it can hardly be put out on the trees about the house, as well as on the hooks and branches at the shelves.

Quite different in purpose from the feeding stations, and yet often attractive as an encouragement to birds to winter about the place, are those nesting boxes which can serve also as night shelters for chickadees, woodpeckers and other species which ordinarily roost in holes in the trees. Among such boxes probably the best are those which are made from sections of natural logs, hollowed out and with a suitable entrance hole at the upper end. These should be fastened to the trunk and nearly perpendicular branches of trees, preferably at a little distance from the house. Besides their usefulness on winter nights the boxes are often occupied as nesting sites in the spring by those birds which have become accustomed to using them during the cold weather. Indeed, even boxes intended merely for nesting may well be put up now, for after they have become somewhat weather-

Three houses for three kinds of birds; left to right, woodpecker house, $1.25; wren house, $1; bluebird house, $1.25. Hang them in a sheltered position

stained they will be more apt to find tenants than when they are too evidently new.

What Guests to Expect

And what birds will all these efforts attract? Well, the juncos will come—of that you may rest assured. Chickadees, too, will probably arrive some snowy day, and in a short time become so tame that one of them may be induced to perch for a moment literally in your hand. The downy woodpecker, he of the black and white striped coat and the scarlet cap on the back of his head, is apt to linger for weeks to feed on the bits of suet; and that other tree climber, the nuthatch, will be a frequent visitor. In many localities the purple finches find the feeding shelf a convenient feeding table, and the jays, an occasional song sparrow, and many another less known bird will come at intervals throughout the winter.

As a rule, tree and bush nesting birds seek thick cover; therefore the more densely foliaged our trees and the more numerous and tangled the shrubbery the more abundant will be such neighbors.

A protected ledge on the porch or under a cornice may prove an acceptable home site for phoebe or robin; a good-sized chimney flue is almost sure to shelter the log cabin of a chimney swift; barn and eave swallows in well-settled parts of the country have long since forsaken the ancestral nest sites under overhanging rocks on cliffs, the former to plaster their mud nests on the rafters in welcoming barns, the latter to line the eaves with their bottle-shaped domiciles. Some birds, such as chickadees and tit-mice, either take possession of natural cavities or the deserted nest holes of other birds, or make nest excavations for themselves in very soft, dead wood. Still others, such as the crested flycatcher, tree swallow, bluebird, house wren, nuthatch, sparrow hawk and screech owl, always seek a ready-made nest cavity.

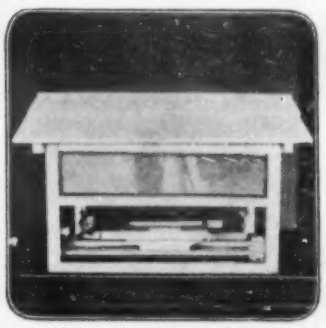
A simple covered lunch shelf can be hung outside the window. The birds will come. $1.50

Nearly any of these may be attracted to an artificial nesting cavity resembling a natural woodpecker nest hole. Bluebirds and house wrens are not at all fussy as to the architecture of their homes. Plain wood boxes 6 inches square and 10 inches deep will do very well for them. A round entrance hole should be cut near the top, and it is well to have a little perch for the birds to alight on when about to enter. There should also be a sloping roof to shed rain. House wrens are not even averse to establishing a household in an old tomato can nailed up on post or tree. Their pleasing and persistent melody and the activity they display in reducing the ranks of the insect hordes constitute a high rate of rental and make the birds desirable tenants and neighbors.

They are interesting in themselves, these cold weather birds, and the mere sight of them close by is sufficient reward for all the trouble that has been taken to bring them about. But they have another and very practical value, which no lover of the garden and its surroundings should neglect, their value as inveterate destroyers of insect pests. Attract the birds in winter as in summer, and they will repay you many times over, both as insect destroyers and as interesting companions.

The weathercock house turns with the wind. $5

A frequent visitor to the lunch counter will be the blue jay, who becomes quite tame



Set a sheltered food house of this type on a pole. $8

The paneling of the entrance hall has been burned with ammonia and oiled, giving it an almost natural finish. The ceiling is white and the floor black and white marble

In the glimpse of the doorway one catches the English country house spirit, which is evident throughout, as witness the casement windows of the living-room and its paneled walls

The house rambles, just as an English house rambles. The white stucco of the walls is relieved by the green and grey slate roof and the interesting fenestration

All the windows are metal casement with leaded panes—the grouping of the bow window being especially effective in this respect

The bedrooms are treated simply, as in the daughter's room where the prevailing tone in furnishing and finish is a light French grey

Openness characterizes the plan of the first floor living quarters

The shape of the plan has given added interest to the room arrangement on the second floor

THE HOUSE OF CHARLES BONYNGE, ESQ., AT SOUTH ORANGE, NEW JERSEY

Davis, McGrath & Kiessling architects

GARDEN SUGGESTIONS & QUERIES

CONDUCTED BY F. F. ROCKWELL

The Editor will be glad to answer subscribers' questions pertaining to individual problems connected with the gardens and the grounds.

With inquiries send self-addressed stamped envelope.

Winter Work in the Greenhouse

WORK in the greenhouse, or the conservatory, will be in full swing now. During this month the gardener under glass has to combat at once the shortest days of the year, low temperature and often dull weather. The result is that much artificial heat has to be used, with its consequent danger to the health of plants unless every precaution is taken to safeguard them. In the greenhouse, tobacco dust strewn between plants in the bench or about the surface of pots, and tobacco dust or nicotine-paper fumigation every week or so, will generally prevent most of the insects likely to do damage from getting a start. In the house and the living-room conservatory, where these methods may be objectionable, a thorough spraying with aphine or some other nicotine preparation, immediately upon the first sign of trouble, will keep them under control. The likelihood of damage from either diseases or insects is in inverse ratio to the general health and vitality of the plants; therefore, watering and especially ventilation should be regularly attended to. During midwinter it is easy to over water; let the soil begin to get quite dry on the surface before using hose or watering-can. Ventilating, on the other hand, when it is not required to lower the temperature of the greenhouse or room, is apt to be neglected. Try to make it a rule to give some air every day, even if it runs the temperature down a little temporarily.

Succession Planting

Succession plantings should be kept up, as growth, though rather slow now, will become more rapid again after the turn of the year. Plant lettuce, radishes, beans, cauliflower, and, if there is space, beets and carrots; the radishes every week, lettuce and beans every fortnight, and one planting of each of the others. Rapid Red and Rapid Forcing are good varieties of radish. Hothouse, Belmont, Big Boston and May King are all good varieties of lettuce of the head type for forcing; it is easier to succeed with Grand Rapids, however, and as it grows under glass it is as tender and brittle as the best head lettuce. Chantenay, Nantes and French Forcing of the carrots, and Electric and Early Model beets, are good forcing varieties. Snowball cauliflower, which is offered under a dozen different names, is unsurpassed for indoor work. Any of the early dwarf beans may be grown inside, but the wax sorts are preferable.

During the latter part of this month, tomatoes, cucumbers and melons should be started. The object is to have the plants strong and well developed to transplant to space left vacant by the earlier things, as soon as the latter are through. All of these require a higher temperature than the vegetables mentioned above. It is easy to give this as the days become longer and brighter, when they are transplanted; but in starting them it is well to have a warm corner or a small inside frame where they may be given extra heat—a night temperature of 60° being about right. Tomatoes may be sown in a small flat or a seed pan, but as the others are difficult to transplant, it is better to sow several seeds in a medium-sized pot filled with very light, rich compost, and then thin to a single plant and repot as they grow. The tomatoes should be pricked off into small pots as soon as large enough, and transferred to fours and again to sixes as they develop. Give the growing plants of all these things plenty of room; they are especially subject to attack by the pernicious white fly, and high temperature and crowding increase this danger. Bonny Best makes a good forcing tomato, but Comet, in my own experience, has always set a much higher percentage of fruits. The latter is of the "cluster" type, the individual fruits being small but perfectly formed, smooth as a peach, and ripening uniformly to a dark rich red, ideal for salads. Only the forcing types of cucumbers and melons should be used. Of the former, the English sorts, Rollinson's Telegraph, Rockford's Market, Lockie's Perfection, etc., have the advantage of not requiring to be fertilized by bees or hand pollination in order to produce a crop. A packet of ten seeds costs a quarter, but as eight or ten vines will be ample for the average home greenhouse, this is no very serious objection. Of the American varieties, Davis Perfect has done the best for me. Blenheim Orange and Windsor are among the best of the forcing melons.

The Bedding Plants

Another greenhouse task for this month is to go over the stock plants of the various tender bedding flowers, such as geraniums, heliotrope, salvias, begonias, etc. Most of them, after the severe pruning back given when they were brought in, will be showing color again by this time, and the best should be selected, repotted if they need it, or "fed" in the old pots, and given plenty of light and moisture to produce vigorous growth for next month's supply of cuttings. The nearer they can be kept to the glass, the less likely is the new growth to be "drawn," and the better will be the plants obtained from them.

It is a good plan also to go over the tender bulbs, stored under benches or elsewhere, and be sure that they are keeping all right. A few bad bulbs in a pile will spoil many others; and often in the hurry of geting them in, roots that are cut or bruised, or otherwise not sound, are not noticed. If any are beginning to sprout prematurely, remove them to a drier or a cooler place.

The early forcing bulbs, hyacinths, narcissi, etc., should be in full swing now. A few of the earliest may be beginning to show color, and these can be hurried along a little with extra heat and copious watering. But a rather slow, cool growth during the earlier stages of development, will give better flowers in the end. The large late varieties of tulips, the double sorts, and the trumpet and polyanthus narcissi, do much better with a longer period for root development before being brought into heat. Be sure to keep bulbs just brought in, out of the full light at first. Put them under a bench or in a northern exposure, with moderate temperature and watering; otherwise the flowers will open irregularly and with practically no stems.

Send to your flower-loving friend a box of bulbs this Christmas. He will have flowers in his room for Easter

Forcing Vegetable Roots

Just before the ground freezes hard, roots of asparagus, rhubarb and sea-kale should be taken up and stored where they may be accessible, but preferably where they will freeze. Or roots may be bought for the purpose at a reasonable price from your seedsman. Later bring them into moderate heat. Very old manure or compost, which will remain moist, should be used under the roots which are "set out" just deep enough to cover them and hold them in position. Rhubarb and asparagus may be given full light, but it is generally much more convenient to put them under a bench, and if they are preferred blanched, may be kept dark. The sea-kale requires blanching and must be grown dark, or the individual plants covered, large flower pots answering the purpose. Whitloof chicory or French endive, which has become so popular as a winter salad during the last few years, is produced by planting the roots in a deep trench and covering with light soil or old compost about 8" deep. This keeps the leaves together and blanched as they grow. Under a bench, with the hot water pipes over head, makes a good position for them.

Winter Window Boxes

Too frequently, after the flowers and vines have been removed for the winter months from the outside window boxes, the latter are left bare and desolate until the following spring. Why not make them beautiful for the winter? There are a number of hardy plants which may be used for this purpose in all but the most severe climates. Bay trees, in many places, are available for this work, as the window boxes are naturally placed in a sheltered position. These cost from $3 up for good specimens, according to size. Other evergreens suitable for window box planting, in small sizes, are as follows: Douglas fir, dark green; White spruce, greyish green; Norway spruce, dark green; Austrian pine, dark green; Mugho pine, deep green; Scotch pine, bluish green; White pine, lustrous dark green; Norway pine, shining green. These, ranging in height from 6" to 24", cost from 50 cents to $1 each. Six or a dozen, assorted and gracefully arranged, will make a good display in a window box of considerable size. Ordered from your nurseryman, they will come carefully packed and ready to put in place with little trouble. Evergreens and boxwoods in tubs, costing from $5 to $15 or more a pair, according to size and variety, are equally attractive for porch and veranda decoration.

THE DECORATION OF A BILLIARD ROOM

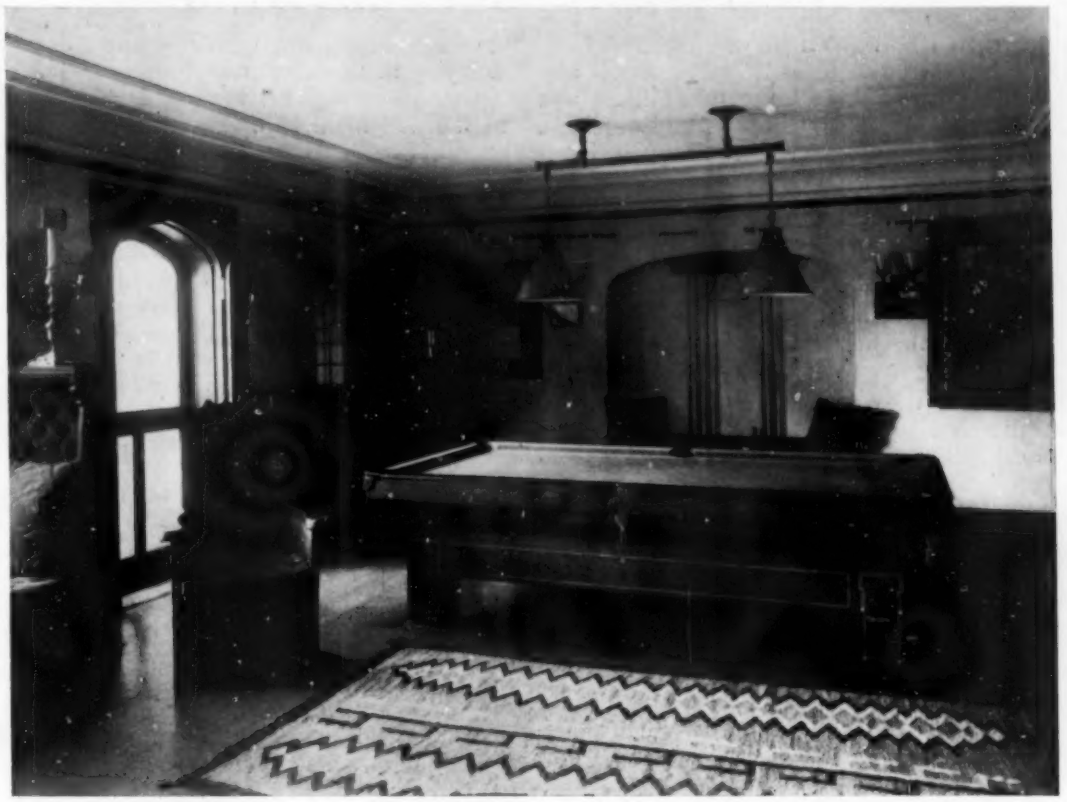
Centennial Crudity That Still Exists—The Facts of Furnishing—New Schemes for Tables and Cue Racks—The Stein as a Mark of Masculinity

ABBOT McCLURE and HAROLD DONALDSON EBERLEIN

CONSIDERED from a furnishing point of view, very few billiard rooms are either a success or even part way agreeable to contemplate. The majority of them are scarcely better than necessary concessions to the convenience of the male members of the household and their friends, and little or no attempt is made or, at least, understandingly made, to render them really inviting or interesting.

All this is altogether wrong and altogether unnecessary, and it is only because most of us are laboring under a conventional obsession that billiard rooms must be of virtually one type, a type that seems to have been determined by the idea that a billiard table is necessarily of unalterable pattern in its substructure. That most billiard rooms are inherently disappointing, as expressions of furnishing, is sufficient indication that the treatment of the billiard room presents a problem worth solving.

The first step towards reaching a solution is to fix clearly in mind what are the essential requirements in equipping the room, and the next, to determine how much latitude and flexibility of interpretation these requirements will admit of. The billiard room is essentially a man's room, but merely because it is a man's room, there is no reason under the sun why it should be decorated with a heterogeneous collection of beer steins and mugs—chiefly of questionable design—and other articles of a certain type of bric-a-brac which some feeble and misguided conception has seen fit to settle upon as appropriate emblems of masculinity. Nor is there any reason why the whole scheme usually deemed fitting should be clumsy, heavy and uninteresting. No sane person wishes a billiard room to look like a boudoir or a drawing room, but because it must needs possess a distinctive character of another sort does not preclude the possibility of giving acceptable or varied treatment.



At Krisheim, the St. Martin's residence of Dr. H. S. Woodward, is a billiard room that combines all of the necessary fixtures and all the requisite comforts—plenty of room, a good table, seats for guests and no distractions

Types of Tables

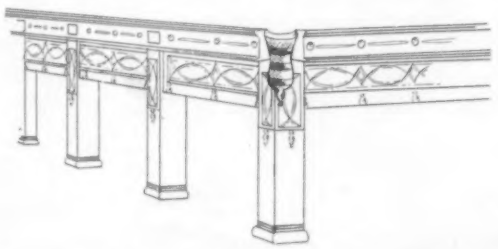
The first and most important feature in the billiard room is, naturally, the billiard table. Next come the lights, the counters, the rack for cues and, if possible, raised seats for the onlookers. While, from the very nature of the case, these items must all be arranged in substantially the same way in every instance, there is, nevertheless, some opportunity for creating variety and interest. Beginning with the billiard table itself, a whole calendar of possibilities unfolds before the visualizing eye. The top must be the same in every instance and the supports must be sufficient to uphold great weight and ensure absolute steadiness. There the limitation ends.

We have so long been accustomed to accept the billiard table in all its commercial ugliness and vulgarity of line that our perception of possibilities in this particular direction has become atrophied. The ugly, elephantine proportions of the usual billiard table supports, the vulgar contour of the mouldings and the banal color and finish of the wood accord well with the appalling interior of a house carried out in the elaborate architectural horrors of the Centennial period, but who, now, would willingly live in such a house? Why, then, should the billiard table underframing and legs be retained as an unalterable relic of that unhappy day, and why should the billiard room of an otherwise well furnished and tastefully appointed house be reminiscent of the amusement parlor of a third-rate country hotel or the pool room of a Western frontier tavern? The billiard table arose into prominence and popularity at an epoch in our mobiliary history when taste in furniture, if it could be called taste at all, was execrable and when the sense of discrimination between good and bad was dulled. The vulgar substructure of the average billiard table has remained as a well-preserved reminder to us of that era of smug barbarism.

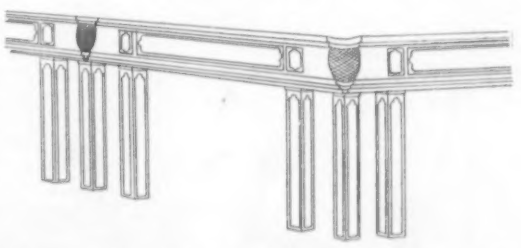
The nature and structural considerations of a billiard table necessarily impose certain conditions on the maker, but when these are complied with, the demands of decent design and good taste ought to be heeded quite as much as in the making of any other piece of furniture. Why should it not also be amenable to the laws of good taste? The legs of a billiard table must be many and robust to support the weight imposed upon them, the body somewhat ponderous and the edge sufficiently projecting. But all these requirements can be satisfactorily met, and the well-designed billiard table be quite as practical as the common monstrosity.

Some slight improvement in the designing of billiard tables, it is true, has been manifested from time to time, but there is still a long way to go in that direction before we reach a really creditable point of progress. Occasionally one meets with a billiard table designed upon the lines of Mission

(*Continued on page* 52)



Period affinities could well enter into the construction of a billiard table as in this adapted Georgian sketch



A group of well-designed legs is as practical as the single bulbous foundation and far more decorative

THE PURSUIT OF COLLECTING

"BLESSED is the man who has a hobby!" declared Lord Brougham; and of all the hobbies it is doubtful if any are more blessed than those of the collector of antiques and curios, old prints, coins and medals, rare books and bindings, and the like. "God never did make a more calm, quiet, innocent recreation," said good old Isaac Walton of angling. But that is true, too, of collecting, which, figuratively speaking, is in itself a species of the art of angling, of dipping into the quiet pools of unfrequented places, there to angle for quaint curios and interesting mementoes of bygone days, conscious that though the bait may be small, the catch may be large! Besides, there is the fun of the fishing!

In "Le Jardin d'Epicure," Anatole France has written: "People laugh at collectors, who perhaps do lay themselves open to raillery, but that is also the case with all of us when in love with anything at all. We ought rather to envy collectors, for they brighten their days with a long and peaceable joy. Perhaps what they do a little resembles the task of the children who spade up heaps of sand at the edge of the sea, laboring in vain, for all they have built will soon be overthrown, and that, no doubt, is true of collections of books and pictures also. But we need not blame the collectors for it; the fault lies in the vicissitudes of existence and the brevity of life. The sea carries off the heaps of sand, and auctioneers disperse the collections; and yet there are no better pleasures than the building of heaps of sand at ten years old, of collections at sixty. Nothing of all we erect will remain, in the end; and a love for collecting is no more vain and useless than other passions are." France might well have added Sir James Yoxall's observation, that "good for health of mind and body it is to walk and wander in by-ways of town and country, searching out things beautiful and old and rare with which to adorn one's home." Indeed, collecting has aspects other than the one of discovery, of acquisition, of entertainment, or of furnishing a pastime,—it has its utilitarian one as well.

THERE is an undeniable and an oftentimes indefinable charm about a home in which well-chosen antiques and curios form part of the decorative scheme and become part of its furnishing and adornment. Many collectors have become such through an increasing interest in old furniture, rare china, early silver, and other classes of antiques and curios, inspired, in the beginning, by the acquisition of some object of the sort, personal contact with which has served as an example of the pleasures which collecting holds in store for one. The true collector is not merely "a gatherer-of-things," indifferent to the guidance of a discriminating taste. Instead, when he finds an object at hand, he considers it from many points of view—its historical value, its significance in the development of the arts, its anecdotal interest, its worth as a work of art and its workmanship.

The intuitive sense will carry the amateur a long way, but his connoisseurship will depend upon his knowledge. Those persons who are absolutely indifferent to the whys and wherefores of things, uninterested in any effort to discover the "story" of an object, bored by its history or unappreciative of its beauty, are hardly likely to become collectors, though accident and the chances of fortune may throw interesting things into their possession. Neither are they ever likely to become as Thackeray, who, in "Roundabout Papers," said of a certain antique and curio shop: "I never can pass without delaying at the windows—indeed, if I were going to be hung, I would beg the cart to stop, and let me have one look more at the delightful *omnium gatherum*."

NOW it often happens that we find a collector-in-embryo (one with a desire to start a collection, but fancies it is an undertaking that requires very special qualifications), asking: "How could I hope to become a collector when I know so little about the subject I think I would be interested in? Then I fear *good* things cost too much, and that real bargains have long ago vanished from the mart." To such an one the reply can truthfully be made that it is by no means difficult for the beginner to acquire definite and valuable knowledge on any subject in the collector's field that may chance to interest him.

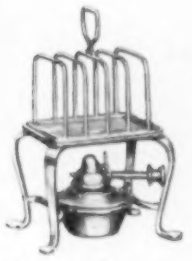
The way one learns to collect (and that means the way one learns about the things worth collecting) is by *collecting*. Contact with the objects themselves is necessary to connoisseurship, just as it is one of the pleasures. The collector learns more about Oriental porcelains, old English china, Dresden figurines, French enamels, Russian brass, Italian laces or Bohemian glass by having a few representative pieces of them which he carefully studies than he could learn (so far as helpful knowledge fitting him to judge is concerned) than he could learn from volumes on the subject. While this contact with actual objects is necessary to developing a connoisseurship—one may have this contact visually in museums or have access to private collections (the shops, too, will teach one much)—all the accessible writing on the subject should be consulted, as comparative study increases the interest and confirms or corrects one's personal deductions and opinions.

SUPREMELY fine examples of old furniture, china, silverware, bronzes, miniatures, and the like, have never, except in case of accident, been "picked up for a song." The collector must remember that the pastime of collecting is not one of recent development. Indeed, the ancients were collectors of the rare, curious and beautiful, the Medici were renowned for gathering in their places *objets de virtu*, and few collectors of note of to-day could outvie the enthusiasm of Horace Walpole, who turned Strawberry Hill into a veritable museum. All this goes to show how keenly sought for have been all *objets d'art* of unusual importance. Naturally, when rare occasion brings them to the mart they command high prices. However, it is not for one to despair because he cannot collect museum pieces, to cry for those things which have little to do with the pleasure of collecting beyond the interest their contemplation affords. That the by-paths which the collector may tread are literally bristling with bargains is true. Certainly the small collector need not become discouraged. For instance, the writer continually finds within the boundaries of New York City alone numerous objects that any collector of limited means could have acquired with rejoicing heart. One day it was a yellow Wedgwood mustard-pot for two dollars, another day a genuine Paduan medal for fifty cents, then a Persian lacquer mirror-frame for a dollar, and a Japanese sword-guard by Shigataro, signed, for half as much! It adds to the interest of collecting that while the collector soon learns where to look for things, he constantly meets with them also where least expected.

Scissors, set of three in violet leather case, $6. Others from $1.50 to $8.

Silver Plated Kettle and Stand, alcohol burner, $27.

Owl Door Porter, of brass, 8½ lbs., 9½ in. high, $7.50. Others, $4 to $12.50.



Toast Crisper, silver plated, alcohol burner, $8. Others $7.50 to $10.50.

Silex Coffee Percolator, of glass, 3 sizes, for 4, 7 and 18 after-dinner cups, $4, $5, $7.

Carving Set, Silver mounted Boar Ivory. 5 pieces with case, $35. Three pieces with case, $25. Other sets of 3 and 5 pieces, with and without case, $4.50 up.

Nut Bowl with Hammer. Polished maple, $3.50. Mahogany, $4. Ebony, $5.

Cape Cod Fire Lighter, with Torch and Tray. Hammered brass or hammered copper, $8. Wrought iron, $6. Plain polished brass, $3.50. With tray, $4.

Children's Tray of white enameled metal with decorations in colors, $2.00. In plain colors, $1.50. Two shapes, for square or round tables.

"Little Boy Blue"

"The Three Bears" "Little Red Riding Hood" "Babes in the Woods"

Bread and Milk Set, 4 pieces, $2.00. With Oatmeal Saucer, $2.50. Many children's designs, four of which are shown.

Child's Hot Water Oatmeal Saucer, Mother Goose designs, $2.25. Nickel plated cover, $0.88.

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The Decoration of the Billiard Room

(*Continued from page* 49)

furniture with dull finished wood and straight, square legs, sturdy enough to support the weight they have to bear. This is a vast improvement upon the banal type already alluded to, but it is only a beginning. The design of the billiard table is a subject of proper concern to both the cabinet maker and the architect, the latter, perhaps, more particularly because he is in a position to exercise greater influence than the former, whose pursuits are widely separated from the specialized business of the billiard table maker.

The lighting fixtures, of course, must be so arranged that a strong light falls directly on the table and does not shine in the eyes of the players and the stringing of counters on a wire above the table is so obviously practical that no criticism could be made. But there ends the line of unchangeable billiard room appointment. All else is free to individual initiative in the planning of treatment and the first thing that suggests itself is the manner of dealing with the walls. There seems at one time to have been a popular prejudice—it still exists to some extent—that the walls of a billiard room should be dark and consequently a great many billiard rooms where dark walls were not inherently suitable were made dark and gloomy. If the rest of the house is finished in dark panelling and it suits the billiard room, use it but do not put it in merely because a mistaken or imaginary convention bids you do so. In many a case, light panelled or painted walls are far preferable. The light color, however, should be of such hue as not to weary or distract the eye. Various tones of grey are often advisable for woodwork and walls.

Whatever the color of the walls, whether they are panelled in dark wood or painted grey or some other light hue, keep them free of obstructions and distractions in the shape of pictures and bric-a-brac. If a picture is hung on a wall, it is presumably meant to be looked at and ought to be worth looking at. But in a billiard room, the table, the balls and the plays of the players ought to be the center of attraction and a good picture is misplaced, while a poor one is an impertinence. As for rows of steins and kindred embellishments, they are almost as bad, though not quite so unsanitary, as the "cosy" Turkish corners that used to infest houses not so many years since. Pictures and other adornments sometimes distract the eye and disturb the shot of the player and it is, therefore, better to keep them elsewhere.

The rack for the cues is not usually a sightly or pleasant object and is much better concealed within a cabinet or cupboard placed at such a height that it is easy to remove and replace the cues. Besides this and the table, there ought to be little other furniture in the room and nothing to impede the players in their movement—or to interfere with their freedom in handling their cues. Chairs and small tables ought to be avoided. If the room is large enough, it is much better to build settles or benches about the walls, raised a step or two above the floor so that onlookers may see the better.

Do not clutter the billiard room with things that do not belong there and do not try to use it for other purposes. The writers know of one large and expensive house, recently built in one of our Eastern states, where an attempt has been made to combine a library and billiard room, of course, with disastrous results. The bookshelves are too close to the players, interfere with their movements and distract the eye. While the books themselves are not given a position becoming their dignity. This was an extreme case, but it serves to show to what lengths of impropriety and thoughtlessness some people will go in the decorative treatment of their billiard rooms.

Counting the Cost of Farming

(*Continued from page* 41)

the side of the hill behind the cottages where several springs are situated. One of these springs had been used for years to water stock in the pasture and had never been known to go dry. The others were dug out and walled up, and all were carried in pipes into one reservoir built of field stone and cement. It is 9′ x 12′ x 7′ deep, covered with a tightly-built spring house with windows for ventilation. It holds about 100 barrels of water. An overflow pipe from the top of this tank prevents a flood. An inch pipe carries the water from the reservoir to the faucets in the kitchen sinks of the bungalows. Waste water is carried to a cesspool built below the cottages. This cesspool is dug down to a sand bottom and stoned up with a heavy wall. It is 8′ x 8′ x 10′, or large enough to accommodate several more bungalows. The water system was rather expensive, but it is there to stay.

Below is itemized this expense and that of building one bungalow:

Water works complete (large enough for several houses):	
Opening springs	$20.84
Labor on reservoir:	
Material and masons' time.	227.14
Work on ditches	134.52
Sewer pipe	20.60
Cesspool	32.27
	$435.37

Cost of plans used for both bungalows, $65.60.

Cost of erecting one bungalow foundation	$193.13
Labor and material for house	1,744.09
Grading and filling about building	200.00
Cost of one bungalow	$2,137.22
Entire expenditure:	
Cost of both bungalows	$4,274.44
Water system	435.37
Architect's drawings	65.60
Complete expense	$4,775.41

Farm Equipment

A man at general farming on a small place where he does his own work, as nine-tenths of our farmers do, gets as return for his efforts about what a day laborer would receive. If his wife and children work hard too, they may keep out of debt and lay by a little. It is a life with too much to do in the summer and not enough in the winter, but it is an independent life. This man seldom has new tools or new ideas.

The man who hires his labor and tries to make both ends meet has to go about it on quite a different scale. If he is going to compete in the market with other large growers he must spend a few years getting his soil in condition for bumper crops, and he must work it with the best machinery on the market. Only with

(*Continued on page* 54)

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Counting the Cost of Farming

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the latest improvements for working and harvesting a crop can he send it to the market as cheaply as his competitors.

Trying to get the best methods, we investigated the disk plow. In writing to the makers of the machine we stated that our land is stony and hilly, but they said their plow would work perfectly under our conditions. On came the plow with a demonstrator. Our men and the neighbors were skeptical, but the demonstrator said he never failed with that machine on any land, so he started. The furrow he made was not deep or true because the machine glided over stones. Part of the time he had to plow up-hill because the plow is not reversible. The climax of his discomfort was reached when one of the levers flew from his hand, knocked him down and cut his head open. He was taken to the house and cared for. The next morning a crestfallen and dilapidated salesman was shown a side-hill plow, and he went away saying that the man who sent him here never saw a hill. We decided from this experience to have new machines always sent on approval with a demonstrator.

For apple culture we need only a plow, subsoil plow, cultivator and spray. The question of spray machines is a perplexing one. For the small orchards and our garden we have a one-man pump. This can be dragged about by a steady horse and, with a long hose, one man can cover the 429 trees of the first orchard thoroughly in a day. This air pump needs to be pumped up only about every quarter of an hour for the little trees for which we do not need a pressure of over thirty pounds. The machine holds 22 gallons and cost $26.95.

For the large orchards we tried a barrel spray, which was rigged up in a wooden platform fitting into the bottom of a democrat wagon. The outfit cost, complete, $17.09. It was clumsy and most unsatisfactory for work on a hillside, as the wagon was always ready to upset.

After this we purchased a combined apple and potato spray at a cost of $85.00. It has wheels that can be adjusted to run between any intercrop in the orchard. It is low-geared and will not upset. When used as an apple spray, the potato spray mixture is removed. It takes a driver who also pumps, and two men, but with its two long hose attachments it covers apple trees rapidly. As a potato spray it is a one-man machine.

For the potatoes we have a planter which plows a furrow, drops fertilizer, puts in the seed and covers it. This machine works well anywhere on the place and cost $88. The cultivator keeps the ground loose and free from weeds. It cost $30. The digger plows the plants out of the soil, separates the tops from the potatoes and leaves them in piles. This cost $98.50. The first year that we planted the large orchard was one of severe drought, but if we had not owned up-to-date machines to work and harvest the crop it would not have been dug, because hand work would have been too expensive. Good machinery always pays.

On machines for the orchards and intercrops we spent the first year the following amounts:

Side-hill plow	$10.00
Subsoil plow	15.00
One wheelbarrow	1.55
Small tools, picks, shovels and repairs	60.76
Small spray pump	26.95
One-horse cultivator	4.75
Combined spray machine	98.50
Barrel spray	17.09
Potato planter	88.00
Cultivator	30.00
Digger	79.88
	$432.48

The next investment was a good team of French Percherons. These horses are quiet, steady and ready to pull. With the necessary harness and a farm wagon they cost $800. Then we were ready to begin business.

We find that $1,000 a year will pay the teamster and keep the team, which amount includes horseshoeing and repairs on harness.

Batik Hangings

(*Continued from page* 15)

a deep flesh color, and the undulating lines which suggest so wonderfully her wealth of hair are of the same color; behind, on either side, are peacocks in intense blues and greens, the light spots proudly displayed on their feathers being white, and still further back the four smaller yellow figures stand out from a background of a peculiar salmon shade delicately crackled; the border which repeats the background color of the center figure's hair is of a dark rich blue. The combination of colors is full of charm, and the composition entrancingly simple.

The large panel called "The Fantasia of Rhythm and Movement" is entirely in black and white. Here the expanse of sky is a crackled effect of black on white, lending a feeling of distance and space indescribable. The panel throbs with youth and springtime, buoyancy and joy. One gazes untiringly, for the depth of meaning and the beauty of the artist's vision must strike a chord of response in every heart. It is a thing to be lived with.

For a climax of richness of coloring we turn to the "Flamingo Fantasy," which is a profusion of intensely brilliant color and graceful movement. The birds are vermilion with yellow and black beaks, and the clear-cut central figure is black, like the border, the loin-cloth and headdress making spots of warm yellow; the four figures in the back are grey-black with yellow headgear; they walk on a ground of an interesting brown-grey shade and are silhouetted against a red sky, of a deeper tone than the flamingos. This of all the panels needs must be seen in its original glow of crimson sunset colorings to get even an inkling of its luxuriance of warmth and color.

G. G. Aschermann.

Your Own Orchard

(*Continued from page* 19)

attention in the matter of pruning; peaches, cherries and pears, after the "head" is once started, only sufficient cutting back and thinning to keep them symmetrical and free of crossed branches.

In looking after the older trees, especially if there are some which have been neglected for a number of years, more stringent methods will have to be employed. Wherever disease may have set in, either in the form of decay, from formerly neglected cuts or wounds, or "black-knot," which is almost sure to appear on neglected cherries and plums, the saw and the pruning knife will have to be used unsparingly. A healthy stump is more valuable than a diseased tree. Decay holes should be cleaned out to sound wood, no matter how big a cavity may be the result. Then fill with concrete, after having given a thorough coat of lead or creosote paint. Special tree paint can be bought. Old trees are often benefited by a thorough scraping, removing the old loose bark that makes a harboring place for insects and disease spores of various kinds. With a tree scraper, which is a triangular blade attached to a handle, one can go over the trunks and larger branches of a number of trees in a half-afternoon's work. They cost but 50c or so.

One common mistake in the general care of fruit trees is to let a tuft sod grow close up about them. The best results are obtained where the entire space between the trees can be plowed or spaded up every year or two. If this cannot be done, at least keep a generous-sized circle clear about the base of each. If your trees are choked in this way, give them what relief you can at once. The sod removed may be either replaced upside down, or stacked in a pile to rot into excellent compost for next year's frames or garden. In the latter case, place them in alternate layers, the grassy sides together. If your trees have been long neglected, a winter mulch of manure, applied now, to soak and wash down into the ground, will give excellent results. It may be coarse and fresh, such as you could not find use for elsewhere. Fertilizers or more concentrated manures should not be used until spring.

Winter Spraying

The sooner you can get at winter spraying, after the trees have become dormant, the better. Spray thoroughly. San José scale, which is the chief enemy aimed at in winter spraying, is capable of multiplying with such rapidity that if but a few "colonies" escape, by the end of another season there may be as many of them as ever. Thorough spraying in turn depends on conscientious work and a good machine. A hand-power, compressed air sprayer, with attachments for doing the different kinds of work, will cost from $7.50 to $12. Nothing but an "all brass" machine should be purchased. Galvanized iron is not suited for this kind of work, and gives out with a few seasons' use.

For the few trees in the home orchard it is generally advisable to buy ready mixed spray materials, that need only to be diluted with water to be ready for use. The home mixing of spray materials is a very mussy job at best, and in handling very small quantities there is more waste and danger of inaccurate proportions of the various ingredients than when the thing is done on a large scale. A number of the commercial sprays now obtainable are thoroughly reliable, and very convenient to handle.

For winter spraying, either a lime-sulphur or an oil spray is used. The various brands differ in strength and other particulars, and in using any of them, *follow directions with the utmost care.* In comparing prices, do not be guided by the cost per gallon, but by the quantity of spraying material of a standard strength which that gallon will make when diluted. It is an excellent plan to drop a line to your experiment station and get the results of their experiments with commercial sprays. You will then have something definite and authentic to go by in making your choice.

English Engraved and Inscribed Glasses

(*Continued from page* 39)

Done" was the motto of the Cycle Club, ancestor of Jacobite activity. The more timid Jacobites contented themselves with symbols or inscriptions engraved upon the *under side* of the foot of the glass. In the first illustration you will see in the first glass a specimen of the *Fiat* Jacobite drinking-glass (two oak-leaves engraved on the foot). The second glass is engraved with the heraldic rose upon the bowl and the star upon the foot. The large central glass—its owner must have been the very boldest Jacobite of all!—is inscribed *Audentior Ibo* and also bears the portrait of the Young Pretender, whose death in 1788 did not, strangely enough, put an end to Jacobite activities. Indeed the "Stuart fascination" is one of History's great mysteries. On the foot of the fourth glass in this first illustration the reader will see engraved the feathers of the crest of the Prince of Wales, the Rose and two buds of the Stuarts are on the bowl. The rose of the bowl of the fifth glass is not heraldic, but the Stuart Rose is engraved upon the foot.

It is truly remarkable that any of these Jacobite glasses should have survived, for many of them must, in the course of their parlous time, have had to meet with destruction to escape serving as tell-tales when sudden and unexpected raids upon Jacobite "strongholds" were made by the officers of the Crown. Some of these engraved and inscribed Jacobite glasses were probably decorated upon the continent, but most of them are of English workmanship in engraving as well as in manufacture. Probably many of the Jacobite glasses were made at the glass-works of Newcastle-on-Tyne, proximity to the border of Scotland making such a location convenient on occasion. I think but few should be attributed to the Bristol glass-workers. Probably the largest number of Jacobite glasses were made shortly before the "Forty-five."

As the Jacobites had specially engraved and inscribed glasses, so, too, did the partisans of King William. These were to be found in Ireland as well, where a number of them—some are extant—were engraved with anti-Jacobite toasts. But then it was not likely that the Irish could forget James II. In the third illustration the

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English Engraved and Inscribed Glasses

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reader will see three exceedingly fine examples of Williamite glasses, the third of which has a tear stem. Authorities are not agreed as to which were first put forth, Williamite or Jacobite glasses, but I incline to think precedence in chronological order should be given to the engraved and inscribed Williamite ones. There were, of course, fewer Williamite glasses than Jacobite glasses, just as later there were fewer Hanoverian glasses, as these parties were in the ascendant, and public loyalty considered itself beyond the necessity of symbolizing its fealty in other than the simple toast.

The second illustration pictures a late Hanoverian engraved and inscribed glass, one made to commemorate the coronation of George IV. Finally we come to the three glasses shown in the fourth illustration. The center one is an especially rare Arms rummer, engraved and inscribed, probably Jacobite. The glasses at each side of it are rummers engraved with Nelson subjects, commemorating England's naval hero. These, of course, are early 19th Century, as Nelson lived till 1805.

Answers to Inquiries

A. H. L.—In reply to your inquiry regarding the embroidered infant's robe, we would say that as a museum piece it should have some historical connection as well as unusual workmanship. Babies' robes of early date and fine workmanship are not uncommon.

L. C.—Simon Willard, of a distinguished family of Massachusetts clock-makers, was the foremost American clock-maker in the late 18th and early 19th Century. While he made all kinds of clocks, such as steeple, church, hall and long-case clocks, his name is generally associated with designs for clock cases, patented by him in 1802. These original Willard "banjo-clocks" are much in demand to-day. Willard died in Roxbury, Massachusetts, in 1848.

L. L. P.—The Hawaiian 1851 stamps (Missionaries), 2 and 5 cents and two varieties of 13-cent stamps are rare, also the Hawaiian 5-cent 1853 and 1859-65 series, but as these have been counterfeited it would be necessary for us to see the stamps before determining their value.

E. V. V.—"The Works of William Hogarth," published in London by Jones & Company, 1833, and consisting of 109 engravings with comments and anecdotes, is complete in two volumes. As it is often met with, $3 would be a fair price for the two volumes at public sale. The painting you describe of that period and size and a copy of a Correggio would possibly be worth about $200 in an old frame and in good condition.

M. E. T.—The books that you include in your list are not uncommon nor of great value, and would probably bring the following prices at public sale: "The Works of that Famous Chirurgeon, Ambrose Parey, 1678," $3; "The Gardener's Dictionary, by Phillip Miller, F. R. S., Etc," London, 1759, $1; "A Brief and Plan of the Whole Book of the Revelation, Etc.," London, 1696, $1; "The Economy of Human Life," translated from an Indian manuscript, Philadelphia, 1787, $1; "Every Man His Own Lawyer," New York, 1748, $2; "Pastorals, Epistles, Odes and Other Original Poems," London, 1745, $1; "The Spectator," 8 volumes, London, 1747, $2; "The New and Complete Book of Martyrs," by Rev. Mr. John Fox, 2 volumes, New York, 1794, $1.

A. J. V. S.—In regard to your colored prints, "Faith and Hope," we would explain that prints of sentimental subjects have not the value of figure or historical subjects, and in this instance would be worth about $1 each. A higher valuation might be influenced by the state of the print.

The Collector's Mart

Offered: Very old Sheffield vegetable dish (covered), with taper underneath. Only one found in a lifetime. Also pair gorgeous Sheffield fruit baskets—very large platter cover—oblong cake basket, four matched candlesticks with snuffer and tray, all in genuine old Sheffield and in unusual designs; several very quaint shaving or dressing cabinets collected in old South Carolina homes; a pair of Chippendale oak chairs brought over from England, very old; also pair of Gothic hall chairs in walnut, splendid type; another pair carved walnut parlor or bedroom chairs, and a pair of mahogany fiddle-back chairs; several good old chests of drawers in cherry, walnut and mahogany, with original brass handles, wooden knob; also some quaint candle stands, and tilt-top tea-tables. 12212

Offered: Two old prints, colored, English hunting scenes — "The Chase," "The Death," by R. Pollard, London, England, 1806. 12214

Offered: A fine old Chinese porcelain for sale. 12213

Offered: A genuine antique Chippendale sideboard, mahogany, veneered, inlaid with box, having brass handles with beehives on them and the motto, "Nothing without Labor," all in fine condition. Also, a grandfather clock, mahogany, veneered, inlaid with box, moonface and works, a door with brass tips on top of clock, a genuine antique, and good timekeeper. Also a large fine print of "Apollo and the Muses," Royal Academy, Paris, and a marine oil painting by "Richards." 12210

Offered: Two bronze lamps, one is 30" tall, with original chimney and engraved globe and crystals, the other is 22" tall, with original engraved globe and old crystals, fitted for electricity. Two antique Jackfield cups and saucers. Pair Sheffield candlesticks, round base, solid silver mounts. 12209

Toy Dogs of Royalty

(*Continued from page 37*)

York, representing a Pekinese with two puppies. Authorities date this piece with the Ming dynasty, 1368-1644, which, to one uninitiated in such matters, seems liberal enough. This was the oldest carving or painting Watson found, and, so far as I know, is the earliest date that can be confidently connected with the breed. The pet dogs of Henri III in the painting attributed to Jacopo de Empoli may be Pekinese, and then again they may not, and there is no proof of that other good story that Charles II received a pair of Pekes from some Jesuit Missionaries.

The Peke's Mystery

Whatever strange details in the Pekinese' mysterious life in the Forbidden City are hidden from us, certainly their official introduction to the bustling western world was romantic enough to please the most imaginative Peke owner. In August, 1860, General Gordon at the head of his English and French Crimean veterans appeared before Pekin. The royal family fled, carrying with them, as one of their most precious possessions, the "sleeve dogs." The Emperor's aged aunt, however, was unable to escape, and she took refuge, outside of the city, in the Summer Palace. Upon the approach of the troops she committed suicide, and in her apartments, huddling behind the silk draperies, were five Pekinese. General, then Lieutenant, Dunne secured one of these, a pretty fawn and white. He very properly christened her Looty, and upon his return to England presented her to Queen Victoria. Admiral John Hay got two, a pair of biscuit-colored ones, while the remaining two, bright chestnuts with black masks, were brought back by Sir George Fitzroy, who gave them to the late Duchess of Richmond. From this last pair have sprung the famous Goodwood strain.

His So-Journ to America

From time to time other Pekes have come out of China. About 1898 Mrs. Guyer of Philadelphia received several from a kinsman living in Pekin. These were the first to be seen in the United States. Dr. Mary Cotton of New York, one of our earliest Peke exhibitors, first showed a charming little black, called Chaon Ching We, a present from the Dowager Empress. A number have found their way to England, but the supply has never been large. Mrs. Douglas Murray's Ah Cum and Mr. George Brown's Sirrah, both founders of important English strains, were direct from the Dowager Empress' kennels. In China it is—or was before the Republic—a capital crime for anyone except the royal family and the mandarins to own a Pekinese, but some of these precious dogs have been smuggled out of the Forbidden City and sold. Since the breed has become so very popular in England and America it is suspected that some illicit source of supply has been opened up, for it is commonly remarked that later importations have not had the quality of the dogs known authentically to have come from the Imperial Palace.

The typical Peke fairly teems with quality, and there is no dog to which the adjective "quaint" can be so aptly applied. His Chinese name, Shih-Tzu-Kom, little lion dog, fits him well, for his splendid mane and his large head make this little mite ludicrously like the king of beasts. Very distinctive, too, are his stout and bowed front legs and his perfectly flat skull. An unfortunate inclination to Anglicize the type was fortunately nipped in the bud, and the Chinese ideal of the flat skull, high-placed ears and deep, square foreface, together with the short legs and comparatively long body, has been preserved. The Peke's coat is not so silky as the toy spaniel's, in fact, the mane is quite coarse, while the feathering along the legs and the plume of the tail is very light and fluffy. Chestnuts and biscuits, both of which should have black masks, are the most popular colors, but brindles and solid-colored blacks, and blacks and whites are all perfectly orthodox shades. In China all these colors, and white, also, are esteemed, "so that," the Empress herself is quoted as saying, "there may be dogs appropriate for every costume in the Imperial wardrobe and for every ceremony and function."

Old-World Mannerisms

The Peke's quaintness extends beyond his looks to his disposition and his habits. Having, so it seems, inherited some notion of the punctilious etiquette of the East, he is the very pattern of all a little house dog should be. He is clean in his habits, very obedient, clever and remarkably affectionate. Cathay being on the opposite side of the globe may account for the Peke's very undog-like trick of washing his face with his paws, and having been bred and reared among a people who express affection by rubbing noses, it seems very proper that he should not lick, but rub his face against the hand that feeds him.

Should you make a Christmas present of one of these little dogs, you will do a very kind thing if you will write on the back of your card of greetings which you tie to his collar, "Sweets are very bad for me, and I like very much to be brushed." It is the saddest kind of mistaken kindness to give any dog candy, and but two meals a day—one of them a very light lunch—should be the rule.

Care of Toy Dogs

A veterinarian has confessed that when he receives a fashionable patient he puts the pampered mite in a runway with a bit of old shoe and an onion. When the patient chews the tough leather word is sent to his mistress that "Your dog is improving," and when he tackles the onion she is notified that a cure has been effected. Ninety per cent of toy dog ills come from overfeeding. Nor is too much bathing good. A bath once a month is enough, but a good brushing with a long-bristled, stiff brush should be given at least once a week. Upon these two simple rules depend the health and the happiness of the little house dog.

(*Copyright by Underwood & Underwood*)

A group of prize winning Dalmatians at the annual dog show at Bayshore, Long Island

The Dog on the Street

The average dog as one meets him on the streets of village, town or city, is more or less completely a nuisance. He lacks the training to conduct himself decorously when off the leash, and when on it he takes delight in weaving his tether about the feet of such pedestrians as may pass his way. But do not blame the dog—the fault is not wholly his, and, besides, dogs will be dogs.

What is the remedy for this proclivity most dogs possess for running in and out of yards abutting on the street, chasing sundry cats and generally bothering people other than their owners? One way, of course, is to leave the beast at home, but that may be passed by as unworthy of present consideration. Another and better plan is to teach him to "heel," and here is the easiest way of doing it:

Provide a collar, a short leash and a light switch about three feet long. A lash dog whip will not answer well—the proper thing is a light one of whalebone, or the tip of a slender branch. Take the dog away from people and other distracting objects, slip on the collar and attach the leash. Then take the latter in the left hand, grasping it short so that when the hand is held at your back the dog will be forced to stand close to your heels. Pick up the switch in the right hand, and you are ready to begin the lesson.

Walk slowly away in a straight line, forcing the dog to follow close behind. Repeat the order "Heel!" every two or three steps. If the dog hangs back, never mind—just drag him along. If he tries to get ahead or turn to one side, stop him with the tip of the switch, playing about his muzzle. He will soon learn that the most comfortable thing to do is to follow at your heels, and it will not take many lessons before he realizes the significance of the order which you keep repeating.

After the dog follows satisfactorily when walking in a straight line, lead him in a circle, stop, advance, go through all the manoeuvres incidental to an everyday walk. As the work progresses, slack up on the leash, finally entirely discarding it and the switch as the dog becomes proficient in his task.

The final step is to teach the meaning of the order "come to heel!" which command should bring him in from a distance. This may be done by using a long cord leash, allowing the dog to run off to its full length, and then pulling him in to the proper place while you give the new command. To release him from "heel" simply wave one hand forward and order "go on." He will learn this readily enough, but never let him leave position until told to do so.

The practical value of the above accomplishments is obvious. With the dog at heel he is under control without the nuisance of a leash; other dogs will not be as apt to bother him as if he were farther from you; you know where he is and do not have to worry about the danger of passing motor cars, etc. And, finally, there is the general public, particularly such portions of it as inhabit the region through which your and the dog's way leads. The public has its rights, and for the sake of all concerned they should be duly considered. The dog properly at heel is a dog under control, and as such he can be no more annoying than were he a fuzzy white pup with glass eyes and four wheels in place of feet.

R. S. Lemmon.

Winter Egg Production

The secret of egg production at this season lies in keeping the hens eating from daylight until dark. The days are short and much less time is spent off the roost than on it. If the floor is covered with a deep litter in which grain is scattered, the birds will be obliged to scratch and the exercise will keep them hungry. Oats or wheat in the morning and corn at night will prove satisfactory rations, provided a hopper of dry mash is kept before the fowls at all times and supplemented by an abundance of green food, like mangels, cabbages, alfalfa, beet pulp or sprouted oats. In some sections of the country alfalfa hay can be obtained cheaply and is highly desirable to use as a litter, for a large amount of it can be eaten.

If the poultry house is somewhat dark it will pay to whitewash the walls, for then the hens will remain off the roosts longer and will pack a few more kernels of corn into their crops. If any of the hens are found to be going to roost unusually early and staying on the perches after daylight has come in the morning, it is safe to assume that they are loafers. On general principles, a laying hen is a busy hen and wastes no time in idle dreaming.

It is wise to keep the laying hens confined closely to their houses as long as cold weather lasts, but the breeding stock may be allowed to run outside when there is no snow on the ground. It is a poor plan to keep the windows closed; the more fresh air the birds can get the better, provided, of course, that it does not come through holes in the roofs or cracks in the walls. Muslin curtains may be dropped over the windows when very cold nights come or when hard winds are blowing, but they may not be needed for weeks at a time. Some years ago Prof. Graham kept a flock of hens all winter long in a common tent at the Connecticut Agricultural College, and they seemed as contented as fowls in the heated house, while they laid a very satisfactory number of eggs.

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