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Vol. XIII

JUNE, 1908

House & Garden



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THE CAPE JASMINE

THE gardenia or cape jasmine (*Gardenia florida*) is a waxy white flower that rose and fell in popular favor with the camellia, but unlike the camellia it has exquisite fragrance, and can be cut with long stems, so that it has become the favorite boutonniere at the tables of the rich.

In the South hedges are made of the cape jasmine, which grows to six feet high and blooms from May till September. It is hardy even to Virginia.

As a conservatory plant young, full budded specimens can be forced into bloom in January and February. As cut flowers gardenias are in great demand in exclusive circles and bring rich prices in winter. As a boutonniere this flower is without a rival.

The most magnificent tree of the subtropical regions of the world is *Magnolia grandiflora*. Each twig of this tall, stately evergreen tree lifts above the polished, leathery leaves one single, creamy white, wax petalled, fragrant blossom, which is at least six or eight inches across, while there is a cultivated variety with blossoms fourteen inches across when fully opened. Another beauty of the tree is the under side of its leaf, which is coated with a felt of rusty brown hairs.

This tree can be successfully grown as far north as Long Island if sheltered from winter winds, but it is there only a shrub and the trunks must be wrapped with straw. It is not happy north of Washington, D. C.

Speaking broadly, the broad leaved evergreens are costly and slow growing. All of them must be planted in the spring, never in the fall. As a class they require shelter from winter winds and winter sunshine. The members of the heath family (rhododendrons, azaleas, laurel, fetterbush) are lime haters, and in a limestone country the soil should be dug out to a depth of three or four feet and replaced by soil free from lime. All the broad leaved evergreens are best mulched both summer and winter. Cover the ground with litter to protect the surface roots from thawing and heaving in winter and to keep them cool and moist in summer.

These plants want a deep, rich, well drained soil, moist but never stagnant. Mix well rotted manure with leaf mould or peaty soil and you have an ideal loam

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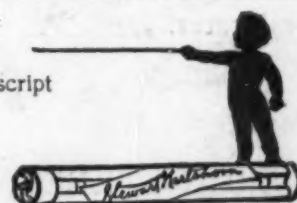
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THE STRAND MAGAZINE

Summary of Contents for June, 1908.

The Wonderful New Color Photography

An intensely interesting account of the new process of photographing in Colors, discovered by Monsieur Lumiere of Paris, illustrated by five specimens of his work reproduced in colors, including the photograph of a lady taken from life by this process, reproducing all the delicate shades of tint of hair, eyes, complexion and dress. It is a wonderful achievement.

Summer Fiction Number

Being the first of our Summer Numbers the June Strand will be exceptionally strong in Fiction. There is a good instalment of

"Salthaven," by W. W. Jacobs

Mr. E. P. BELL, a new author, is introduced who at once takes front rank as a short story writer. His story is called "Zory's Race." W. HAMILTON OSBORN is splendid in "Inside Information," a story having stock market affiliations. "The Chop House," by DOROTHY DEAKIN, and the "Last Hope," by JOSEPH KEATING, will be enjoyed by the reader. There is also a very entertaining bunch of Dog stories.

The Articles include a second instalment of

Reminiscences and Reflections of Sir John Hare

the Actor. Written with a force and style that compels the interest of the reader in every line.

My African Journey. III.—The Highlands of East Africa. By the Rt. Hon. Winston Spencer Churchill, M. P.

We have also some talk of the champions who compete at the forthcoming Olympic games. Also an article telling how artists "compose" their pictures. And an item for nature lovers that deals with "Catkins."

The House of Arden. Puzzles From Games. Curiosities, Etc., Etc.

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for them. If your soil is stiff or limy dig it out and make a bed two and a half feet deep on a shaded northern slope, with an under layer of gravel to insure drainage; then fill in with the made soil that is to feed the plants. Carloads of rhododendrons and laurel are brought from the mountains and planted in woodlands on estates in the Northeastern States. In trained hands the percentage of loss is very slight.

In winter protect the foliage from sun and wind, both of which rob the broad leaves of moisture at a time when the roots are unable to make good the loss. It is a good plan to stand boughs of conifers among the clumps of rhododendrons, which give partial shade and act as a wind break. Bank the roots with leaves and hold them down with evergreen branches.

Use the low shrubs like fetterbush for bordering beds of the tall kinds, like rhododendrons. Their foliage will conceal the spindling bare branches of the taller shrubs and bring the mound of green down to the sod whatever the time of year.

It is worth a pilgrimage to the South just to see its broad leaved evergreens, and a very impressive time to make the trip is in the dead of a Northern winter, when other glorious members of this group which we can never hope to grow in the North burst upon the delighted vision of the visitor. — *New York Herald*.

WOOD PRESERVING IN SWITZERLAND

A SIMPLE, effective and cheap way of preserving wood from decay is practised in Switzerland in the preparation of posts for the telegraph service. A square tank, having a capacity of some two hundred gallons, is supported at a height of twenty feet or twenty-five feet above the ground by means of a light skeleton tower built of wood. A pipe drops from the bottom of the tank to within thirty inches of the ground, where it is connected with a cluster of flexible branches, each ending with a cap having an orifice in the center. Each cap is clamped on to the larger end of a pole in such a manner that no liquid can escape from the pipe except by passing into the wood.

The poles are arranged parallel with one another, sloping downwards, and troughs run under both ends to

(Continued on page 4.)



Horses

The woman's horse, the children's pony, the coach-horse, the trotter, the donkey, the farm-horse, etc., will all have their place in the excellent series of articles on "Which Horse?" soon to appear in **HOUSE AND GARDEN**. These articles will stir up many an inquiry on harness, wagons, sulkies, road-carts, farm-wagons, saddles, etc.

Frequent reference will be made to the various needs for barn, stable and manger. Building plans for up-to-date stables, barns and out-buildings will be features, along with handsomely finished photos of wide-awake animals, as well as pictures of children, women and the horse-lovers generally.



Dairy

Many a proud owner of blooded stock is a regular subscriber to **HOUSE AND GARDEN**. We're going to make him a closer friend—make him feel more brotherly, give him some vital points on blooded milkers; and get him to correspond with us; let him criticize, etc.

Here we shall stir up new investors in dairy stock. They will need all the new and old specialties in dairy lines; Stanchions, apparatus of various kinds, books, separators, aerators, etc., etc., Photos of handsome animals, stock farms, their owners, etc., will add interest and pleasure to each article.

We shall stimulate demand by conscientious and judicious advice along all dairy lines that will benefit subscribers and advertisers.



Poultry

Hens are worth more than our gold mines. Did you know that?

Fresh eggs for the suburban and farm breakfast, as well as for the rest of mankind, make us all brothers.

The pedigreed hen is "coming to her own." Pure-bred stock will be an attraction in this new department of **HOUSE AND GARDEN**. How to own sanitary poultry houses, what sort of fixtures to select, how to keep down lice, how to spray and disinfect poultry quarters, will be discussed correctly by well-informed workers who have made success on their own account. How to caponize, feed chicks, prevent disease; to get eggs, pick and market table poultry—all will be discussed.

Bees

Flowers, Fruit, Poultry, Honey, make an attractive combination—profitable, too.

This department will enlarge on the value of honey as a food; the simplicity, ease, and fascination in bee culture; the value of bees as pollenizing agents, etc. It will give directions for amateurs, how to start to supply comb honey for the table. It will recommend bee outfits: hives, books, breeds of bees, etc. This department will certainly prove a money-maker for manufacturers of apiarian supplies. Photos of model apiaries, prominent beekeepers, etc., will increase the interest of each article.

Dogs

Here is a department every one is interested in, whether the owner of a handsome collie, English bull, or a dog of "low degree." Photos of various breeds and cross-strains from the continent and in America will be features of this kennel department.

Well-informed fanciers will contribute practical articles on "How to know and purchase a good dog." They will explain their various natures and value, as watch-dogs, sheep-dogs, coach-dogs, etc.

Photos are on hand of certain types which will illustrate these talks. The *advertisers* who appear in **HOUSE AND GARDEN** are certain to get reasonable returns.



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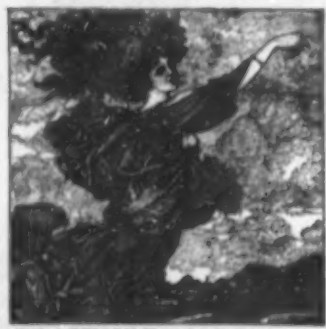
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—*Birmingham News*.

catch drippings. When all is ready a solution of sulphate of copper, which has been prepared in the tank, is allowed to descend the pipe. The pressure produced by the fall is sufficient to drive the solution, gradually of course, right through the poles from end to end. When the operation is ended, and the posts dried, the whole of the fibre of the wood remains permeated with the preserving chemical.—*London Work*.

WINDOW GARDENS AND OTHER BITS OF GREEN

THE common white petunia makes a really charming plant to use in a shady window. It is one of the most easily cultured plants.

Lime will drive insects out of pots when everything else has failed. Be sure to use fresh lime.

Do not let the plants in the window garden become one-sided by being drawn toward the light. Turn them about at least once a week that all sides of them may have an equal chance at the sunshine.

It is a good plan to arrange the smaller ones in front near the glass, and the larger ones at the sides and rear. This enables all of them to get the benefit of the light, as they would not if the larger ones were given places near the glass, with the smaller ones tucked into the shady places between.

Be sure that plants in hanging pots and baskets get all the water they need. Because they are near the ceiling, where the temperature is much higher than at the window sill, they will dry out much more rapidly than ordinary plants. They are also exposed on all sides, and this accelerates evaporation.

Rubber plants constantly require nourishment, and a simple fashion of filling this want is occasionally to pour a tablespoonful of castor oil into a little gully dug close around the stalk. Cover the oil with a light layer of earth and you will find that the plant soon greedily absorbs the unpleasant medicine.

The most inexpensive plants for a window garden are hardy perennial shrubs, dwarf trees, or vines. It is,

of course, more costly to plant a succession of flowers, such as tulip or hyacinth bulbs in the spring, and geraniums for the balance of the season. At the same time the fresh beauty of the latter repays the outlay of time and money.

The small white worms that sometimes infest the surface soil of pot plants may be destroyed by applying a mixture of wood soot and sulphur in equal proportions as a dressing and working it into the soil.—*New York Herald*.

PALMS

THE use of palms for outdoor decorative effects during the summer has wrought the ruin of many a nice and valuable specimen. The practice, at all times a risky proceeding, very closely resembles reckless sacrifice. The gratifying results of many years of skilful labor and careful watching have often thus been thrown to the winds of one short season. It is an error to think that cultivated palms, home grown and reared under artificial conditions, must still be set down as natives of torrid zones, children from the sun-scorched and wind-swept coast stretches of tropical climes. There I have seen them, stumbled over their roots for days and, sorry to say it, failed to be gushingly impressed with their imposing grandeur. I beheld them with the eyes of the Northern gardener, compared these hoboes in their rags and tatters, with those proud aristocrats in our conservatories and became well satisfied that a free and help-thyself existence greatly impairs the dignified bearing of any one of the many members of this royal family.

Why palms are so often employed in outdoor plant arrangements, especially on private places—mostly against the will of the gardener in charge—is easily explained by their great effectiveness either as single specimens or parts of a compact group. In such a case, a set of damaged and weather-beaten plants, if such there are, will do service for several seasons. It is hard to thus kill a palm outright, which would open a welcome way of ridding the place of some of the most unsightly of the lot. Instead they remain, for the greater part of the year a disgrace to the palm house. Such a state of affairs with no suggestion of hope for anything in the way of justified disposal of the unsightly

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stock, should never be tolerated on any commercial place. The damage done to faultlessly grown, perfect palms of the medium and larger sizes in the decoration of halls, churches and houses for the various festive occasions coming our way, is slight and usually well paid for, and cannot be compared with the great loss sustained by their use in all summer lawn adornments. To lend out palms for the purpose at a small recompense is unwise; to induce customers to buy them outright looks more like real business.

At this season palms do their best growing and the cultivator's chief aim now must be to prevent this growth from becoming too soft and flabby, which under a too densely shaded glass and with an overplus of stagnant humidity in the house is only too likely to occur. Abundant ventilation day and night is therefore now in order. A fumigating now and then with any one of the different nicotine preparations will do no harm and is the safest means of keeping down most insects of the minute species; while forceful syringing prevents others from gaining a firm foothold. Badly infested plants should be given a thorough cleaning and be set by themselves. A scale ridden plant of any kind, laid on its side over an ant hill, is the cleanest thing on earth when taken up a few hours after.

If there is anything else that ants are good for I do not know it, but I know of several things good for ants; slug shot, arsenical mixtures, heavily charged manure water, water all alone in oft-repeated drenchings, all will make life a burden to ants and either kill them or drive them away.

Palms of advanced age and size, being excessively root-bound, should now be repotted, if this operation, owing to pressure of work, had to be postponed earlier in the season. There should be no excuse for crowding these into closely packed quarters now, while vegetation is most active. A spreading and thinning out will expose moss-clad, mucky nooks and recesses to the wholesome free play of light and air. Young stock requires spacing, repotting, sorting into different grades and sizes and resetting at frequent intervals right along until early fall, when a brief let up in the work from then until about February marks the end of one and the beginning of another season.—*Florists' Exchange*.



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M. RECLUS'S GREAT GLOBE

ACCORDING to Professor Elisée Reclus's recent paper, read before the Royal Geographical Society, he is still bent on the production of a great globe. Cartography, Professor Reclus says, has done fairly well, but the globe as we have made it amounts to little or nothing. Make a globe six or twelve feet in circumference, and then the loftiest peak of the Himalayas is only represented by one twenty-fifth of an inch in height—a mere nothing, hardly perceptible. As to other fairly tall elevations, they would not be indicated at all. Pseudo relief-maps, Reclus says, are, for the major part, silly exaggerations, magnifying what are the actual elevations. When a globe is constructed large enough to show at least one-millionth part of the earth in real proportions then we may try to represent heights and depths as well as the planimetric dimensions. Even then highlands of 3,000 feet would barely appear, but when we made summits of 10,000 or 12,000 feet these would be distinctly visible. A huge globe on the scale of 1 to 100,000 is what M. Reclus wants. A skilled Swiss cartographer and relief-maker proposes making such a relief of Switzerland, and it is possible that it will be shown at the coming Paris Exhibition. What the distinguished geographer wishes to bring about is a co-operative plan for the construction of such a globe, each country to produce its own section, keeping to the proportions of the Swiss one. Then at some time in the future all the parts are to be joined in one harmonious whole. Of course, there will be many gaps. Looking over the reports of the Geographical Society relative to this gigantic globe, the exact size, in fact, of it is not mentioned. Mr. Alfred Russel Wallace long ago proposed a hollow globe, but, as it would have to be seen from the inside, we think details would escape observers. How insignificant would be the Eiffel Tower alongside of this huge ball, if it is ever to be constructed! and a Ferris Wheel would be but as a child's hoop. Geography and cartography have notably improved since Dean Swift's time, when he wrote:—

"Geographers in Afric maps
With savage pictures fill their gaps
And o'er inhabitable downs
Place elephants for want of towns."

—*American Architect.*



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HEMLOCK HEDGES

ONE visiting the older estates in the midst of us will hardly fail to find thereon a hemlock spruce hedge or the remains of one. It and the Norway spruce and *Arbor-vitæ* were the evergreens a hedge was chosen from. There is to-day no better evergreen for a hedge than the hemlock. Always beautiful, it is especially so in early summer when its lovely pendant shoots of green foliage are displaying their lengthening growths. As a hedge or as a single tree, there is absolutely no evergreen that equals it in beauty.

Many gardeners prune it twice a year, but unless desired of an exceedingly level outline, once a season is sufficient. This should be done when the new growth is nearly completed for the season. The little made later will really thicken the hedge. Many plant with the idea that the hedge can always be kept at the same height, say four feet; but this is not possible. Both height and width must advance a little, or the hedge would die. So prune as one will, a hedge will become very large in time. There are some hemlock hedges in this vicinity over fifty years old. There is life in them yet, but pruning has been so severe of late years, trying to keep back extension, that the vitality of the plants is low. Such old hedges should be taken out, fresh soil put in and young plants set.

When hemlocks can be had with balls of soil attached to the roots, not one should fail. And even without the ball, there need be but little loss in transplanting, if care be exercised that not a root be allowed to dry. It is the drying of the root that causes the loss of so many evergreens. Spring, or very early fall, is the best time to plant.—*Florists' Exchange.*

INVENTION OF THE TELESCOPE

ONE day nearly three hundred years ago, a poor optician was working in his shop in the town of Middelburg, in the Netherlands, his children helping him or amusing themselves with the tools and objects lying about, when suddenly his little girl exclaimed: "Oh papa, see how near the steeple comes!" Anxious to learn the cause of the child's amazement, he turned towards her, and saw that she was looking through two lenses, one held close to her eye, the

other at arm's length; and calling her to his side, he noticed that the eye lens was plano-concave, while the other was plano-convex. Taking the two glasses, he repeated his daughter's experiment, and soon discovered that she had chanced to hold the lenses at the proper focus, thus producing the wonderful effect that she observed. His quick wit saw in this a wonderful discovery, and he at once set about making use of his new knowledge of lenses. Ere long he had fashioned a tube of pasteboard, in which he set the glasses at their proper focus, and so the telescope was invented.—*Chambers' Journal*.

FLORAL HELPS

THE easiest way to make a kerosene emulsion is to dissolve a good tobacco soap, a bar to two quarts of boiling water, then stir in one teaspoonful of kerosene. Use this occasionally to sprinkle the flowers with.

For worms on petunias apply a weak solution of hellebore.

Throw away bulbs which have been forced. They are lacking in vitality and seldom give a good crop of flowers the second season.

Here is a very good method of making liquid manure fertilizer. Take a small sack like the one salt comes in, put the manure in dry, tie it up and put it in a can or bucket and pour boiling water over it. Let it set until it looks as strong as tea, and then water the flowers with it. One should remember however, not to apply a fertilizer of any kind until the plants show signs of growth.

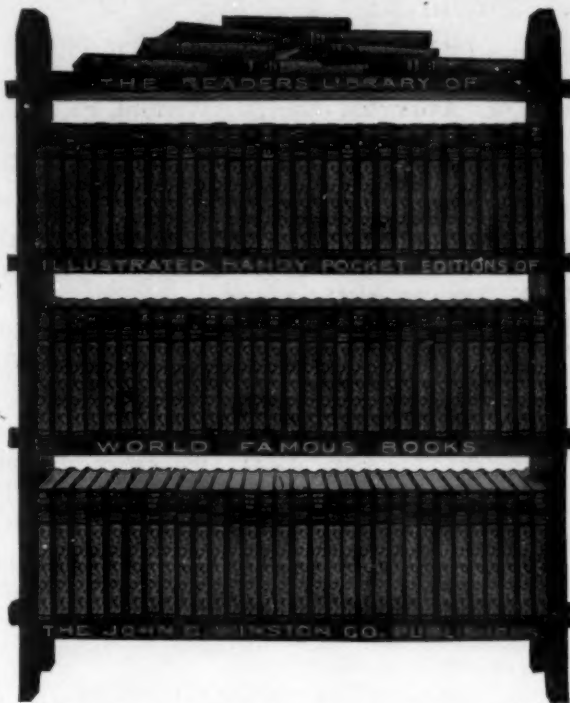
Begonias are well worth cultivating. They are in some respects among our most beautiful flowers—picturesque, free-blooming, and not difficult to raise if only care is bestowed.

It seems to be the general opinion that young geranium plants will bloom best and give the greatest satisfaction. The fact is that old plants in a healthy condition, are far preferable to young plants for winter blooming. It takes at least a year to make a geranium into a fine plant, and on this account it will be readily understood that it is impossible to get much returns florally while it is under training.

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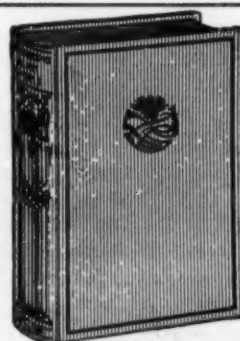
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NEW YORK'S IMPROVED TENEMENTS

The July number will contain the first of two articles on "New York's Improved Tenements" by John W. Russell. The article will describe general tenement house conditions in New York City shortly before the Tenement House Act of 1901, and will be illustrated by views of a tenement house block at that time, as well as of models of a block of the old "dumb bell" or "double decker" type of tenement and of the improved type brought into existence by the new law. The effect of the latter since January 1, 1902, has been most beneficial and far-reaching. The recent Exhibit of Congestion of Population, which was held in New York, illustrated tenement conditions in that city in a striking way, and the article emphasizes the points thereby suggested. The strict enforcement of the law of 1901 is also discussed especially with regard to tenements built under the former law, and a summary of results is given.

JAPANESE GARDENS IN AMERICA

The construction of typical Japanese gardens in the form of "condensed landscapes," is a comparatively new feature in American gardening. While splendidly developed types have appeared on various California estates, the gardens of the East have reached still greater perfection. Mrs. Phebe Westcott Humphreys has given the subject of Japanese gardening careful study; being well acquainted with the symbolisms of the art of Japanese gardening, and having visited and photographed characteristic types both in the East and the West, she is considered an authority on the subject. She will describe in a series of articles the American gardens that have most nearly approached Japanese perfection, beginning with one of the first to be introduced in the East—the Homer garden of Lansdowne, Pa. From this series many valuable lessons may be con ned for applying the principles of Japanese gardens to American conditions; and the working plans of the Oriental craftsmen will be fully portrayed.

"THE HOUSE OF THE SEVEN CHIMNEYS"

The interesting account of that unique home "The House of the Seven Chimneys" by C. H. Claudy will be continued in the July issue. Additional pictures will be published showing further details both inside and out. There are few houses which can approach this one in uniqueness of design or in the multitude and variety of the quaint and curious ideas incorporated in its building. After reading the second part of this fascinating account, our readers will feel that the house is one with which they have been acquainted for years.

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CONTRASTS IN NAPLES

ONE of the strangest contrasts in Naples is to walk from the royal palace, with its fine marble staircase, up the new Corso R  d'Italia, and to climb into the steep streets around the Church of San Soverino e Sosio. These streets are the dwelling-place of the dyers, and one steps from regal magnificence into a crowd of semi-naked people, who are busily dipping great hanks of cotton or wool into seething caldrons. As elsewhere the work is carried on in the street, and little streams of water—red, yellow, brown and black—pour over the rough stones, and gather in multi-colored pools, while on low benches against the walls women are washing clothes, standing in the dirty, soapy water that splashes over from their tubs. The passers-by walk heedlessly through the dye and soapsuds, while the children find pleasant occupation in throwing mud of every variety of color at anybody who chances to be wearing light colored garments. It is a veritable feast of color from the merely spectacular point-of-view, but a visit to these streets leaves a bodily as well as a mental impression. Very often in the depths of these sordid alleys one comes across a forgotten old palace, built when carriages were unknown, its great court of honor crowded with booths, its vast halls filled with a heterogeneous collection of men, women and children, fowls, goats, sheep and occasionally a donkey, all living together in the happiest proximity. The massive old walls are hidden beneath centuries of dirt; the woodwork has, for the most part, disappeared, the rooms that once knew the revels of Angevin nobles now shelter the haphazard existence of *lazzaroni*.—*The Ludgate*.

Kalreuteria paniculata, a Japanese tree, deserves to be better known than it is. Its compound leaves are pretty all summer, but its immense panicles of yellow flowers, which come in midsummer, give it its chief value.

Crepe myrtle, *Lagerstr mia Indica*, can be increased by soft wood cuttings made and placed in the greenhouse in summer, as well as by hard wood cuttings set out in early spring. In the South, where the plants seed freely, they are easily raised from cuttings.—*Florists' Exchange*.



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THE STUDIO FIREPLACE—"THE HOUSE OF THE SEVEN CHIMNEYS"

House and Garden

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"The House of the Seven Chimneys"

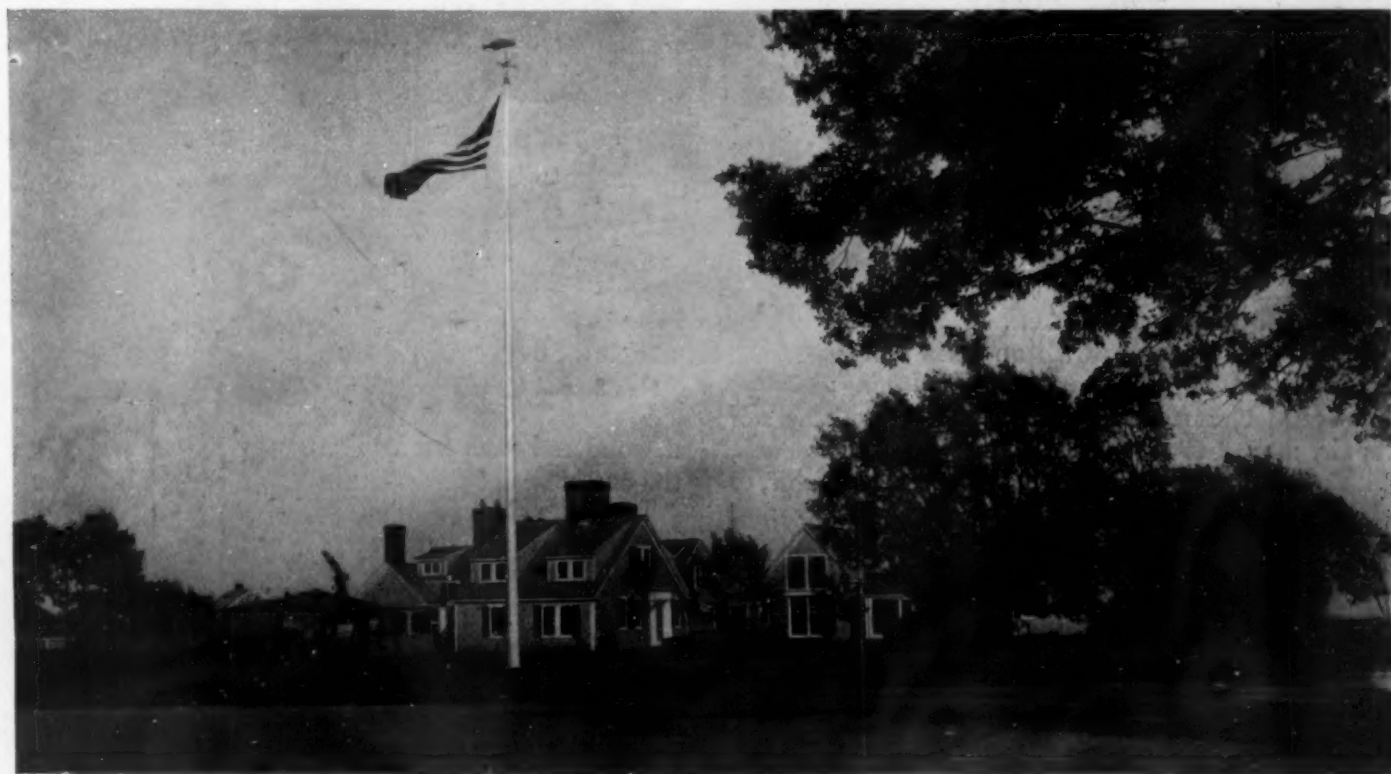
By C. H. CLAUDY

PART I

OVERLOOKING Bass River, an arm of Nantucket Sound, and located in the beautiful village of South Yarmouth, Massachusetts, stands "The House of the Seven Chimneys," perhaps the most individual country home in America. It is the summer residence of Charles Henry Davis, mine owner and engineer. It is constructed—built is not the word—of three houses and a barn, and possesses some features which make it entirely unique among houses which are homes first and monuments to the expenditure of money and brains afterwards. For "The House of the Seven Chimneys" is first and foremost a home. While the visitor cannot help but be impressed with the cleverness which has utilized every bit of space for a purpose, and provided heating arrangements and plumbing facilities which are

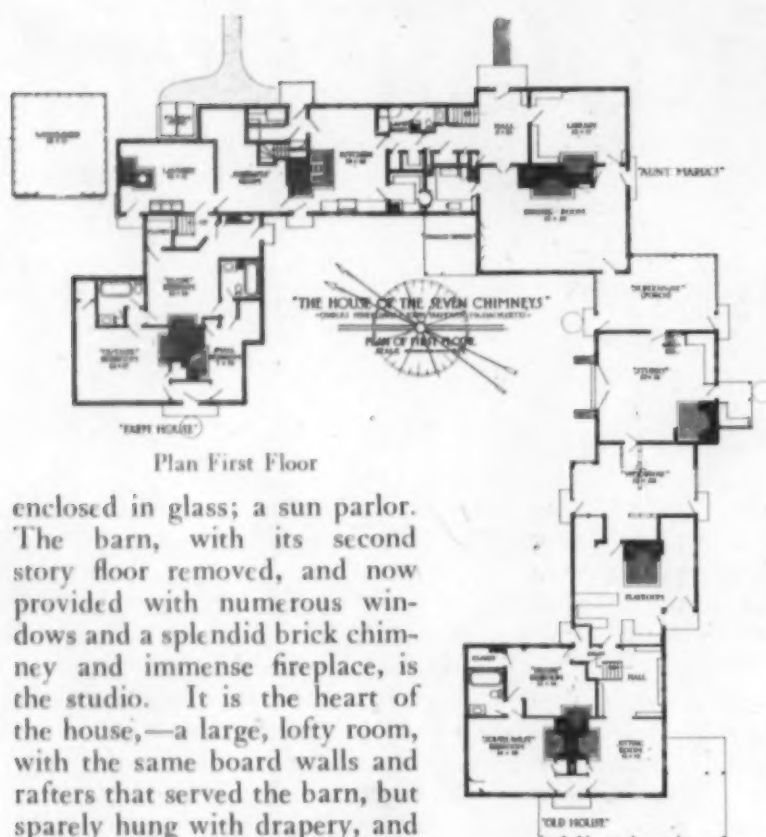
both modern and models, what stands out most clearly as a memory is that the money and effort spent have produced a place to live in, and enjoy the living, not a palace which is all for show and splendor and not at all for comfort and peace.

To what is known as "The Old House," a typical Cape Cod structure, was connected the barn, both at present occupying the same positions they did when built, some seventy years ago. The connection, now known as the wood room, or well-way, was once occupied by the well supplying the "Old House" when it was a home in itself. Such a connection is, in Cape parlance, a "porch," and what is generally understood to be a "porch" is here a piazza. Thus, what was the stable to the barn is now a "piazza," or as Mr. Davis calls it, the screenway,



THE APPROACH TO THE HOUSE FROM RIVER STREET

House and Garden



Plan First Floor

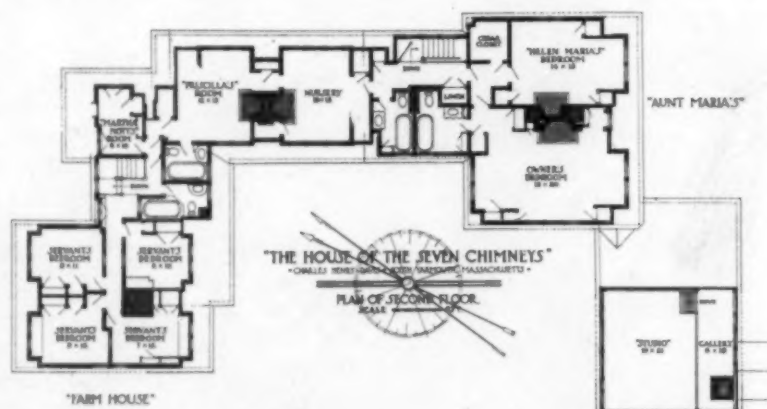
enclosed in glass; a sun parlor. The barn, with its second story floor removed, and now provided with numerous windows and a splendid brick chimney and immense fireplace, is the studio. It is the heart of the house,—a large, lofty room, with the same board walls and rafters that served the barn, but sparsely hung with drapery, and with picture on picture on the walls by this and that famous artist. The room is furnished simply but comfortably with divans, a desk, a chest, some old furniture and rugs, and with the same uneven, hilly floor it always had. True, a new floor underneath supports the old and makes it firm, but to the eye and to the foot the old barn is still the barn, although a barn metamorphosed.

To these two structures was moved first the "Aunt Maria" house, so named from Mrs. Henry Matthews, who under that pet diminutive was known from end to end of Cape Cod, and who owned and lived in it. This house was moved four hundred feet at a cost of sixty dollars! Then the farmhouse was moved nearly to the Aunt Maria house and connected thereto with an entirely new structure. Here, then, was the beginning; three old-fashioned Cape houses, in various stages of repair, moved together and connected each to each, with a barn to complicate matters. And from this, to some it would seem unpromising material, the owner, architect and builder has evolved a structure which is the wonderment and admiration of all who have the privilege of going through it, or, better still, of stopping in it.

It is a summer residence, but that does not mean that it is not to be used except in summer. The heating arrangements are both novel and ample and in any weather, at any time of the year, the entire house is entirely comfortable. Seven enormous

solid brick chimneys—the source of the name of the house—rise from the foundations, supporting fifteen open fireplaces and the kitchen and laundry stoves, all with separate ash dumps to the cellar. Three furnaces, one for each house, supply moderately heated air in large volume, a scheme at once sanitary and safe from a possible fire standpoint. Two of the furnaces are of the largest house pattern, the third, for the Aunt Maria house, of the first church size. The brick chimneys, each with a double flue lining, broken joints,—a round clay pipe, an air space, a square clay pipe, cemented, and then eight inches of solid brick,—go right down to the furnaces, doing away with the usual connecting pipe of iron, which may rust out and thus cause a fire. The pipes from the furnaces, carrying hot air, are all covered with asbestos cement, on wire netting with an inch air space between conserving heat and preventing fire, and these pipes go each but a short distance to hot air flues of solid brick, in the face or top of which the hot air registers are set on slate. There being nothing which can be burned, in any way connecting to the heating arrangements, a fire from such a cause is a physical impossibility.

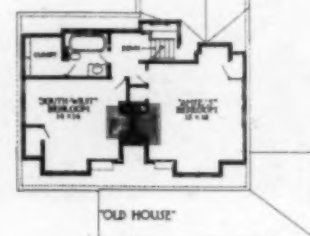
But fire protection does not stop here. South Yarmouth has no fire department and a fire, if it occurred when a wind was blowing, might wipe



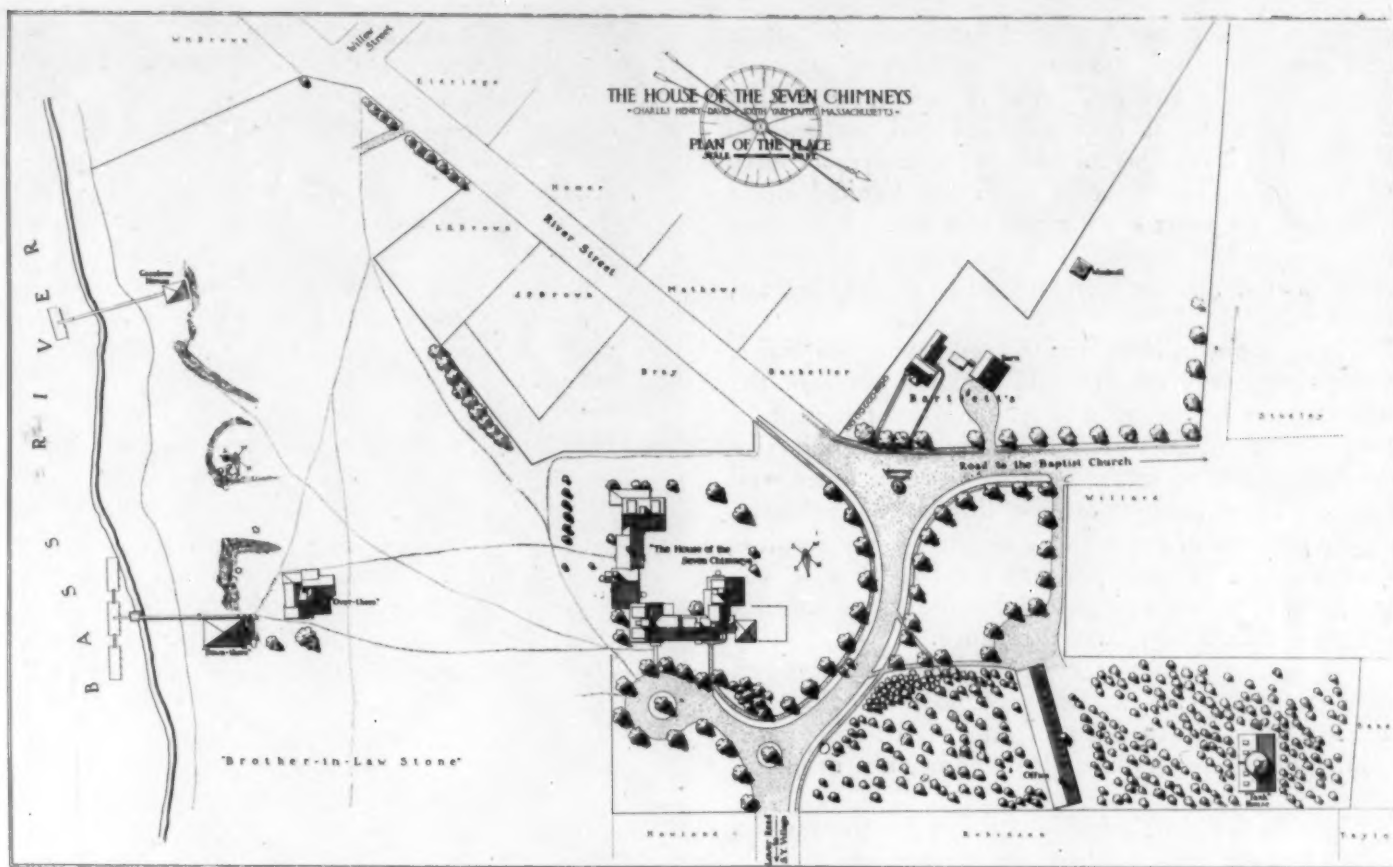
Plan Second Floor

a wooden home from the earth.

In "The House of the Seven Chimneys" the effort is made to produce a house which won't catch fire in the first place, rather than one which won't burn if it catches. Every wall at top and bottom and every floor at the



"The House of the Seven Chimneys"



PLAN OF THE PLACE

junction with a wall, is filled with a mixture of broken bricks and mortar flowed with liquid cement. Every wall and every floor, ordinarily a flue for the spread of fire, is here a fire trap, stopping the spread of any possible blaze as effectually as if each room were an iron safe. Every lamp in the house is protected above with a brass shield; low ceilings and flaring lamps can do no fire damage here. The oil for the lamps is kept in a copper tank surrounded with slate facings and with a slate oil sink. This sink drains directly to the main sewage line, so that kerosene can be run in the pipe to cut out a grease-caused stop-up without trouble. Mr. Davis once experienced a fire from an oil rag on the end of a broom. So here he has a fire-proof, cement

broom-closet with asbestos door. It is a case of the "burned child."

The house itself, as a whole, is built on the northeast, southwest diagonal; it gets the force of the prevailing winds at the kitchen end in winter, thus tending to warm the house, and in the summer, the prevailing winds from the other end, thus keeping smells from the kitchen from open windows, and



THE ENTRANCE HALL

getting the cool breezes from the water when and where they are wanted. With the possible exception of the cellar windows, every one of the one hundred and ninety-one windows in the house gets sun at least three hours every day in all the year, and most of them for half the day; there are no dark rooms in the house. And the windows are

House and Garden

grouped, not separated, at once furnishing the rooms and providing the maximum amount of uninterrupted sunlight and air. And if you suppose that three large furnaces take a deal of coal, you will be surprised to learn that they are in themselves a source of economy. The fires in them are banked night and day, no matter what the weather. "Remember," says Mr. Davis, "a large volume of moderately heated air, not a small volume of very hot air, is the principle."

There is not in the entire house, saving the stairs, any passage way which could by any stretch of the imagination be called a flue. Eighty per cent of fires come from flues of one sort or another, defective or unintended, as in the case of an open inner wall space. There being nothing of this sort in the house, eighty per cent of the fire risk is gone. The result is that one-fifth of one per cent for five years is the extraordinary low rate asked by the fire insurance companies for a very large insurance.

The sewage and water pipes all run up through cement lined brick shafts, accessible at all times. These shafts run to the roof and are there bricked over. They are shafts only in name, not in effect, where fire is concerned.

Eight bath-rooms provide comfort for the family, guests and servants. Three are private, one for Mr. Davis' room, one for the nursery and the nurses'



THE NORTHEAST SIDE OF THE STUDIO



THE SOUTHWEST SIDE OF THE STUDIO

room, and one for the servants; the remaining five are arranged with reference to the rooms as in a hotel, so that one or two rooms can be thrown *en suite* with the bath. The plumbing is the heaviest modern hotel plumbing which could be bought, almost noiseless and to wear forever. All the tubs and lavatories are of porcelain or marble, and every bath-room, from brick, felt lined walls is absolutely sound proof. The hot water comes from a central boiler by a two pipe system, and at any instant and on the instant, hot water can be drawn from any or all the faucets in the house. The water supply, from two wells with wind-driven pumps, one aided by a gasoline auxiliary when the wind is not sufficient, give a supply so ample, and through piping so conceived that all the faucets in the house, in all the tubs and all the lavatories can be opened at once and a plentiful supply of water will run at all times. The plumbing, of course, is all open. But not content with the ideas of the master plumbers who made it, Mr. Davis has provided improvements. For instance, the heavy cylinder traps have their openings, cap closed, facing down and out, instead of up. The bath-room plumbing provides a drip pan in every room, with a constantly open stop-cock opening into the room below. "If something leaks," Mr. Davis will tell you, "it will spoil something, the floor, or a rug or whatever the stop-cock drips upon, but I find it out! It doesn't go on and on and produce sewer gas and

"The House of the Seven Chimneys"



THE STUDIO WITH A CORNER OF THE FIREPLACE

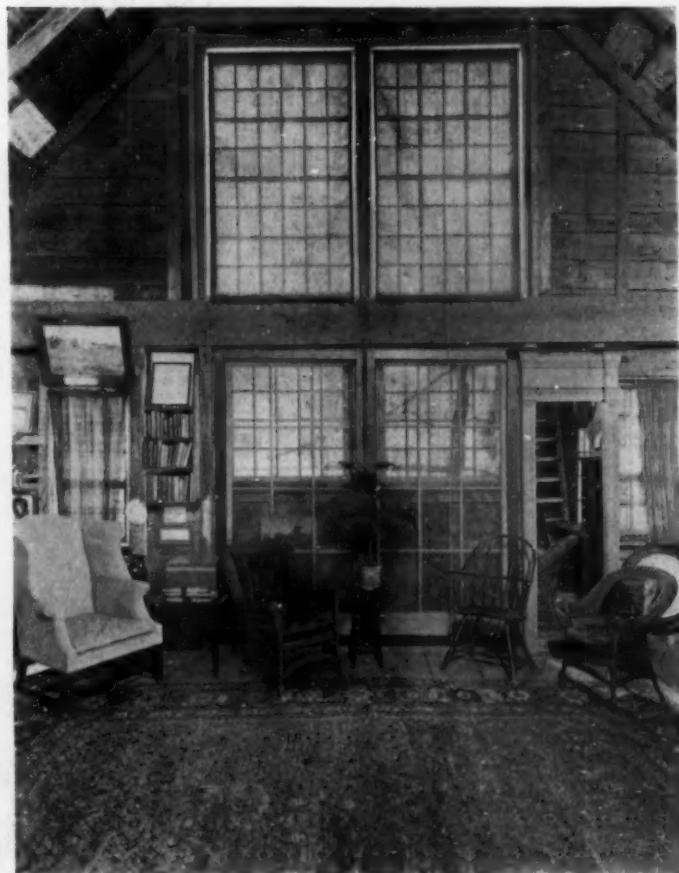
unhealthy conditions; it is bound to be noticed as soon as it occurs." Well, if one can afford a new floor or a new rug if the old one is spoiled in discovering a leak, who wouldn't have such an arrangement of automatic detection?

Then, again, Mr. Davis has introduced a new element into house building; it may not become popular with builders, but it worked in his case. He paid his plumber a stated sum to do the work, and footed the bills for supplies himself. The plumber had nothing to gain and nothing to lose in ordering material, he turned his purchasing profits over to Mr. Davis. And he was tied up with an iron-clad guarantee that he would keep his work in repair for two years free of charge, no matter whose the fault if anything went wrong. "You can bet he isn't coming five miles and spending half a day fixing a leaky trap if good work at the start could prevent," laughs Mr. Davis, "and so far I haven't had any trouble."

South Yarmouth has no sewage system, as have larger towns. The waste from "The House of the Seven Chimneys" goes to three closed cesspools, and from there overflows into four open ones,—“open” meaning open-work stone, from which the waste water leeches into the sandy soil. Why so many? Because of two things; first, it is much better to have too ample a sewage system than one not large enough, and,

second, Mr. Davis' house is so arranged that any part of it can be shut up and cut off from the rest. Mr. Davis, his wife and children, servants and two or three guests could not possibly spread themselves through thirty-six rooms, use eight bath-rooms, look out of one hundred and ninety-one windows, or enter and leave through seventeen doors! So when the family is small, the old house and the farmhouse, or one of them, is cut off. The water is shut off, the heating is stopped, the doors are locked and Aunt Maria's house alone holds the inmates. When more guests come, another furnace is started up, water is turned on, and two houses become as one, and the same again with the other house when still more friends arrive. "No use having a big house and no guests" the owner will say, "but no one wants guests all the time. So I increase or decrease the size of my living quarters to suit the needs of the family under my roof."

Guests at "The House of the Seven Chimneys" are comfortable. In every guest's room is a large fireplace, and a register to keep the air comfortable. As explained, a bath-room can be thrown with each of every pair of rooms. In every guest room is a red cedar closet, in natural wood finish, and a set of cedar drawers built in. The amount of red cedar used completely cleaned out Boston at the time. There are seventy-two closets in the whole house, Mr. Davis' room having



THE STUDIO

House and Garden

eleven, ranging in size from a tiny one, for a bottle—of medicine—to a young room with a window in it, for clothes. Every spare inch of room is a closet or a set of shelves or a built-in chest of drawers. Under every eave, wherever a dormer window cuts off head room, there is a closet. How the owner and his wife remember which of the seventy-two they put any particular thing away in, must remain a mystery to one whose conception of the height of luxury is a whole closet all to himself, but doubtless the feminine readers of this will protest that such a problem is far easier of solution than that of getting the seventy-two closets in the first place.

And this brings me to the way the thing was done. Mr. Davis had plans, of course, distinct plans, both in his head and on paper, but no finished, finally settled blue prints were handed to a builder with instructions to "go ahead." Mr. Davis was "on the job" a great deal himself, and when he saw a place for a closet, there a closet was put. When some architectural feature of one of the old houses stood in the way of the completion of his plans, out it

came. A stairway where no stairway was wanted? "Brick it up and put in a chimney, or a hot air pipe (brick of course)." A door where no door should be in the new scheme? There no door was, a wall taking its place. A roof with too steep a slant, and a house not wide enough? A new roof, with less slant extending further, and built right over the old one, solved the difficulty. A hard problem in connecting house and barn without moving either? Not at all. "Just enclose it all in glass, and make a sun parlor" and the thing was done—the present

"screenway" is the result. Studio floor not firm enough? "Don't touch it,—just put a new floor underneath." Not room enough in this bathroom for a tub? "Build an addition to the bathroom, into the hall, and put tub in that." This room not large enough for a bed? "Widen the house enough here for a single bed, and we will put a single man guest in it, for luck." This method was followed throughout the entire period of construction and the result has proven a success.

(To be Continued.)



THE KITCHEN END OF THE HOUSE



THE STUDIO BY FIRELIGHT

Discarded Favorites Reinstated

By EBEN E. REXFORD

THOSE of us who have a fondness for old plants are always glad when discarded favorites find their way back into public favor, as they are sure to, sooner or later, for genuine merit wins its way in the long run.

One of the old-time greenhouse favorites, *Daphne odora*, is now much sought after, but is hard to find. Finding little sale for it some years ago, because newer candidates for favor had crowded it into the background, florists ceased to propagate it, as formerly and the limited stock has been drawn on by those who remain faithful to old friends, until now few dealers can supply it. But here and there we find a few plants of it, and these are being bought up at good prices.

The *Daphne* has the merits of being attractive all the year round. Out of bloom, its rich, thick glossy foliage makes a plant of it extremely ornamental. In bloom it is exquisitely lovely, with its thick-petalled flowers, produced in clusters, showing with charming effect against the dark foliage. Few flowers have a more delightful fragrance. It generally blooms in spring and its flowers last for a long time. It is of shrubby, compact habit of growth, if pinched back when small and made to take on a bushy form. It does best in a soil of loam and sand, into which considerable vegetable matter has been thoroughly worked. It should be given good drainage. It requires only a moderate amount of water at its roots, but delights in frequent showering of its foliage. While most successfully grown in the greenhouse, it is quite well adapted to culture in the living-room, if the red spider is kept from injuring it, as he can be by the liberal use of water on its foliage. Old plants, three and four feet high, and well branched, are extremely ornamental when in full bloom, and those who see such specimens will be eager to own one. It does best in partial shade, and a comparatively low temperature.

The *Bouvardia* is another old-time favorite which ought to be found in every collection, but which, of late years, has almost dropped out of notice. There is some reason for this neglect, I admit, for few plants are more susceptible to injury from the mealy-bug. The aphid will attack a *Pelargonium* in preference to any other plant, and the mealy-bug has quite as decided a liking for the *Bouvardia*. But I have found it quite an easy matter to keep this pest under control by the use of the home-made insecticide I so frequently and so confidently recommend for general use—ivory soap, melted, and mixed with water, and applied in the form of a spray. If it is used once a week, throughout the season, few mealy-

bugs will be found on your plants—never enough to do any damage.

The *Bouvardia* is not a showy flower, because it lacks size and brilliance of color, but it is a very beautiful one. Its blossoms are shaped very much like those of the lilac, being tubular, and having four petal-like divisions at the tip. They are borne in clusters of ten to twenty, at the extremity of the branches. The season of bloom is from January to March, under ordinary culture. The plant does best in a soil of rich loam. It is not much given to branching. As a general thing, it sends up several stalks from a sort of crown, and these stalks, by judicious pruning, can be made to throw out a few side branches, but one must depend on a quantity of shoots sent up directly from the roots, for flowers, rather than on the results of pruning. Therefore cut away none of these shoots as they appear, thinking to throw the strength of the plant into the production of many branches from one stalk.

There are four colors represented in the *Bouvardia* family—white, rose, scarlet and pale yellow. The pure white and the rose varieties are grown much more extensively than the scarlet and yellow ones, though the latter are really fine, in all respects, and a large collection of plants ought to include them. There are double and single forms, in the white and pink varieties. Which form is loveliest it would be hard to say, for both are extremely beautiful. For choice cut flower work, we have few better plants. I would be glad to have my flower-loving readers procure a specimen of either the pink or white variety, and grow it on for winter use, for I know they would be delighted with it. A cluster of *Bouvardia* makes a most charming corsage decoration, and is equally as desirable for buttonhole use.

How do you treat your callas during summer? Some keep them growing the year round, but complain that they get very few flowers from them. Others put them out in the garden, where they grow well, but when they are lifted in the fall, the plants get a setback from which they do not recover until late in the season. The fact is, the calla is one of those plants which will live on, indefinitely, under almost any treatment you see fit to give it, but living is one thing, and blooming quite another. My plan of growing it is this: In June or July, I take the pots out-of-doors and turn them down on their side, under a tree. There I leave them until about the middle of September, giving them no attention whatever. Of course the old foliage dies off, because the soil becomes dry, but this does not matter. The root is taking a rest. That is the main thing to be



DAPHNE

considered at this time. In the fall, I shake the roots out of the dry, hard soil, and repot them in a fresh compost of muck, loam, and sand, made rich with considerable old cow-manure. At potting-time I water them well, and set them away in some sheltered place to make feeding-roots, and get a start. As soon as leaves appear, they are taken to the house and water applied in more liberal quantities. I do not believe, however, in planting them in water-tight crocks or jars, as many do, nor do I advocate the use of hot water on them. If their roots stand in stagnant water they are likely to become diseased, and hot applications force a rapid and unhealthy development which is sadly lacking in stamina. A slower, more substantial growth is what gives fine flowers. If plants are kept growing the year round, they throw all their energies into the production of leaves, and these will be inferior in all respects to those of the plants which have been given a good, long resting-spell. Indeed, my plants, grown after the plan outlined above, have such strong, luxuriant foliage—often three to four feet tall—that visitors ask if I have not a new and improved variety. These plants generally begin to bloom in January,

and from that time on, they are seldom without flowers, often as many as three or four to a plant, at one time. That depends, however, on the number of crowns the roots have. If you remove all offsets, as they form, you keep your plant pruned down to one crown, and cannot expect but one blossom at a time. I allow small plants to form about the old root, because I like the effect of a good deal of foliage, of different sizes. The illustration which accompanies this article shows how the calla is grown in California, in summer. The treatment I have advised above results in plants very similar in appearance to these, in winter—strong, sturdy, with a large quantity of foliage, and twice as many flowers as I have ever secured from plants grown in any other way. After buds appear, I use a liquid fertilizer at least once a week. This gives unusually large bloom, and keeps the plants vigorous throughout the season.

The Eucharis is one of the plants that we admire, when we see it growing at a greenhouse, or find a specimen of it in the bouquet a friend sends us, "on special occasions," but we seldom attempt to grow it for ourselves, even if we own a greenhouse. The reason for this, is: that we have been told by some one who has "experimented" with it in amateurish fashion, that it is "a hard plant to grow; you can't do anything with it, so don't try. I've tried it, and I know."

Like most plants, it is rather hard to grow unless you understand its peculiarities. But, these understood, and proper care given, it is not hard to grow. It is a plant that requires considerable heat—and this most all living-rooms furnish—and a moist atmosphere, which is not usually found in our dwellings. But by frequent showering, the evaporation of water on stoves and radiators, and the use of sphagnum moss or sand among the pots, kept saturated with water, we can secure



A CALLA
BORDER

Discarded Favorites Reinstated

the necessary humidity. The soil that suits this plant best is one of strong loam, made friable with coarse sand, and well enriched with old, rotten cow manure. See that drainage is good and use a good deal of water while the plant is growing. Do not separate the plants, but allow them to grow on together until you have a mass that entirely fills the pot or tub. The red spider will do great harm if not kept down by frequent showering. Be sure that moisture gets to the lower side of the foliage, where this pest lurks. The flowers of the *Eucharis* are as fragrant as they are beautiful. They are borne in clusters of three to five, on stalks thrown well above the foliage. Few flowers are of a purer white, or a daintier

case. The essentials of a really good plant-room are, plenty of light, warmth enough to keep out frost, and an ability to keep the atmosphere moist. Such a room can be built for a small amount of money, and in it you can grow just as fine plants as the millionaire grows in his house that cost thousands of dollars. I know this, because my first plant-room was simply an enclosed veranda, with a glass roof. I have never seen finer plants than I grew there. I had sash made to fit the spaces between the posts. I had the old shingle roof removed, and one of glass substituted. Ample provision was made for ventilation, both at the sides, and overhead. Glass doors were hung between it and the living-room, and this



EUCHARIS AMAZONICA

texture. Their peculiar form is faithfully shown in the illustration.

Those who grow flowers in the living-room have to fight against many difficulties, and these difficulties are not always overcome. How often have I heard flower-loving people say: "Sometime I mean to have a place expressly for plants. Not a big greenhouse, for I haven't time to care for a great number of plants, but a room where a few of the best can be grown as I'd like to grow them."

Most of these persons labor under the impression that a "place expressly for plants" will cost so much that they cannot afford it. They know that most greenhouses are expensive structures, and from this they argue that almost any kind of a plant-room must be beyond their reach. But such is not the

enabled me to keep the atmosphere in it at any desired degree of moisture. I could shower my plants whenever they needed it without inconveniencing anybody, or doing harm to curtains or carpet. The plants were no more delighted with it than I was. Red spider was a thing unknown, and the aphids had no more terrors for me, for a little tobacco smoke put an end to his mischief. I do not believe anyone ever got more pleasure out of a great conservatory than I got out of that eight-by-twelve room. I heated it in winter by an oil-stove, on which I kept a pail of water to give off moisture to counteract the dryness which such a stove imparts to the atmosphere. On very cold nights, when I feared the stove lacked power to keep out frost, the doors between the plant-room and the living-room were

opened, thus letting in enough extra warmth to make sure of safety for my pets. Here I grew many plants which I had failed with in the window garden, because it was impossible to make conditions favorable there. I had flowers throughout the entire season,—all that I wanted for myself, and many to give away to friends who were so unfortunate as to be without a plant-room. I think I pitied everybody who did not have one, so much did I enjoy the possession of this “place expressly for plants.” I felt that they were losing the best part of life. Since then, I have owned two large houses, where everything was as convenient as it was possible to make it, but they gave me less pleasure, I think, than that little plant-room did, and I know I grew no better plants in them. Therefore—if you love flowers, and want to grow them to better advantage than is possible in the living-room, fit yourself out with a little plant-room this summer, and go in for improvement all along the line. The expense will be less than you think. Give the work over to some good carpenter, and tell him that you insist on one thing, and that is—that not a crack or crevice shall be left for the admission of cold. If you enclose a veranda, be sure to have a wall built under it, to prevent cold coming up through its floor. A southern exposure is best, but an eastern one is good. A glass roof is not absolutely necessary, but it lets in so much sunshine that I would always advise it. Be sure to have a portion of the side-sash so arranged that it can be opened for the admission of air in mild weather, and have a ventilator in the roof, to let out heat, when there is too much of it, on sunny days, even in mid-winter.

One of our prettiest annuals is *Nicotiana*. This plant belongs to the tobacco family, and some may object to it on that account, but a season's experience with it will remove whatever prejudice exists. Its leaves may have an objectionable odor if handled, but let alone, they give off no odor whatever. Its flowers are delightfully fragrant, especially after night-fall. They are shaped like some varieties of lilies, and are so freely produced that a bed of the plant is always a cen-

ter of attraction in the garden, or on the lawn. We have two varieties, one a creamy white, the other, a soft carmine. This latter sort is not extensively grown, as yet, being of comparatively recent introduction, but it is one of the coming plants. In combination with the white variety, it will prove wonderfully effective. The white *Nicotiana* makes an excellent house-plant for winter. Take up as small a plant as you can find, in September; cut away most of its top. In a short time it will throw up new branches, and by the holidays it will begin to bloom, and from that time on to May it will give you flowers by the score, and it will make the living-room as fragrant as a garden.

Be sure that your dahlias are fastened to stout stakes. If they are growing as rapidly as they ought to their stalks will be brittle, and a sudden storm of wind or rain may do a great deal of damage among them. Use strips of cloth, in tying them, rather than string, as the latter is likely to cut into the wood. Give the plants all the suds from washing-day, you cannot grow fine dahlias without plenty of moisture at their roots.

And do not neglect to stake your chrysanthemums, whether in pots or the garden bed. They have such brittle stalks that a sudden jar often breaks them, especially after they have formed a good-sized head, and are top-heavy. Be constantly on the watch for the black beetle. This voracious pest is likely to make a sudden appearance, do his deadly work, and take his departure before you suspect mischief. Therefore, look your plants over daily, and as soon as a beetle is seen, prepare a strong infusion of sulpho-tobacco soap, and apply it liberally, taking care to see that it gets to the underside of the foliage. Repeat the operation next day, and keep it up as long as a beetle

is to be seen. Often this pest attacks the annual aster. If you find him on this plant, give the treatment advised above. And give it promptly. I have known plants to be so damaged, in a few hours' time, that they were practically ruined. You cannot afford to procrastinate when you have this enemy to fight.



NICOTIANA



Restoration House, Rochester

Houses With a History

ENGLISH MANOR-HOUSES OF THE EARLY RENAISSANCE

By B. C. FLOURNOY

"THE greatest advantages men have by riches are, to give, to build, to plant and make pleasant scenes." So wrote Sir William Temple, the cultured diplomatist, philosopher and garden lover of the time of the last Stuart kings and William III. And from the number of delightful old country houses set amid pleasant scenes to be found in England to-day, we may infer that many other Englishmen, long before Sir William's time, held in part at least, the same opinion as to the advantages of wealth.

Macaulay gives a very unflattering picture indeed of the old English country squire, but in his endeavor to make out his case against those who cried up "the good old times" he must have been drawn into exaggeration or was totally unappreciative of the artistic merits of the old country seats. Is it possible that men so ignorant and crude could have built houses bearing evidence of such good taste, so full of grace and charm and surrounded by such rare

blendings of art and nature as are displayed so often in garden and park? And it is not, as a rule, in the greatest mansions, the vast piles erected by the great nobles of the court that we find such artistic qualities, but most often in the smaller manor-houses of the baronets and squires. Certainly many highly cultured people of Macaulay's time and our own could learn a great deal from them of the art of making beautiful homes.

Most of the houses shown in our illustrations date from the great Elizabethan building epoch, when the untold wealth of the monasteries, which had been distributed among the aristocracy, the plunder of gold laden Spanish galleons and the unprecedented prosperity in trade gave such an impulse to the erection of fine houses that the England of that period has been described as "one great stonemason's yard." The great noblemen and gentlemen of the court were filled with the desire for extravagant display and built such clumsy piles as Wollaton



BROUGHTON HALL, MARKET DRAYTON

and Burghley House, importing Flemish and German artisans to load them with bastard Italian Renaissance detail. Nothing could be worse than some of these vast structures, with their distorted gables, their chaotic proportions, and their crazy interpretation of classic orders. But what may be called the typical Elizabethan mansion, whose builder's means or good taste would not permit of such a profusion of these architectural luxuries, is unequalled in its combination of stateliness with homelikeness, in its expression of the manner of life of the class for which it was built. And in the humbler manors and farmhouses the latter idea is even more perfectly expressed, for houses were affected by the new fashions in architecture generally in proportion to their size.

Timber was the material most generally used, except in the great stone districts, before and during the early part of Elizabeth's reign. William Harrison, an old chronicler of that time, says that most of the houses were of timber, though stone and brick were beginning to be used by the great nobles, the latter, however, being very expensive. Harrison's

statement was probably based on observation in his own neighborhood, as in some parts of England stone had been generally used long before his time. In the thickly wooded districts, what is sometimes called the "black and white" style was brought to its perfection. Heavy timbers were used and the framing made very strong and stout, so that houses of this kind have in many cases lasted better than those of stone or brick. The spaces between the timbers were filled with a sort of basketwork of osiers and plastered thickly within and without, flush with the framing. With these white surfaces contrasting with the fanciful patterns of the dark woodwork, the effect of these houses was very quaint and picturesque, as is seen in the fine example of Carden Hall, Cheshire. Where wood was not so plentiful the timbers were smaller and more widely spaced and the plaster surfaces larger. It was this type of house which so astonished the Spanish Ambassadors in Mary's reign when they compared these abodes of Englishmen with their profuse diet. "These English," they said, "have their houses made of sticks and dirt, but they fare commonly so well as the king."

English Manor-Houses of the Early Renaissance

Half timber houses were often plastered entirely over as is seen in a quaint old house at Market Drayton called Broughton Hall. Plastered houses are to be found quite often in country towns and this type of construction continued to be used well into the eighteenth century long after the "black and white" style had died out. Many of the oldest and best preserved houses in Oxford are of this type, a testimony to the protecting value of the plaster.

There is no more attractive example of the plastered house than old Avebury Manor in Wiltshire. The irregular roof line, the gables, the white barred windows and the contrast of the white walls, with the rich green of the vines and surrounding trees combine to make a picture of rare beauty. The low wing on the right is of timber construction, and is evidently the older part of the house. The higher part on the left is of stone, covered with a thin coat of plaster to make it conform with the other. This treatment of masonry or brick walls may not be altogether right, but in some old houses it certainly produces a very pleasing effect.

This is the case in Waimel Hall, another west-country manor-house, but it is not its stuccoed walls that are responsible for its distinctive charm. The solid rectangular mass of the house, with the great



WAIMEL HALL

chimney stacks at the ends, the dignified simplicity of the three gabled front and the proportion and spacing of the mullioned windows are its greatest architectural merits. The little Renaissance gateway, giving entrance to the forecourt, is a charming feature of the surroundings. The high, vine-capped walls which shut the house in, give it an air of melancholy seclusion which is intensified by the gnarled old trees that stand guard around. Seen in the late autumn, when yellow leaves are slowly falling across the dark green of the ivy, the

old house seems to be brooding on its past, on the generations that have lived and died within its walls. As it is customary to think that the typical old English house owes its picturesqueness mostly to its being low and rambling in form, it is worth while to notice that Waimel Hall, which is as purely English as possible, is almost four stories high.

Another house of unusual height, but a very different one from the preceding, is Fountains Hall in Yorkshire. This is a Jacobean house, built of the silver gray stone taken from the grand old abbey, the ruins of which stand a little way farther down the beautiful valley. The forecourt, with its ruined walls and gateway, is laid out with stone-flagged walks, bordered by high



AVEBURY MANOR, WILTSHIRE



COLDHAM HALL, SUFFOLK

hedges of box. The house fronts south and is sheltered from the chill winter winds by the steep hillside at its back. The situation accounts for the unusual height of the front, which, with its crenellated parapets, curved gables and many mullioned windows, still filled with the old leaded glass lights, is of an unreal, almost fairy-like beauty. The tendency of the larger Elizabethan and Jacobean houses was toward an excess of windows. Lord Bacon said of them that there was no comfortable place to be found in them either "in summer by reason of the heat, or in winter by reason of the cold." But admitting this to be true, it cannot be denied that some of them are very charming to look upon. St. John's House, Warwick, is one of the finest examples of stone houses of this type. The perfectly symmetrical façade is evidently the work of

a careful designer, who kept within the lines of old tradition in building. The curved gables at the ends accentuate the importance of the fine bay windows under them. The stone balustrades which crown the latter and the square entrance porch are of excellent design, well-worked out and though they are distinctly of the Renaissance they are in perfect keeping with the rest of the house.

One of the many expedients to get money out of their subjects resorted to by Charles II. and his brother James, was the notorious window tax and so heavily did this fall upon the owners of some Elizabethan houses that the poorer ones were driven to the necessity of walling up some of the windows which their ancestors had provided with such prodigality. An instance of

this is seen in the Manor Farm, Beanacre, where traces of blocked up windows may be seen in the left wing and on the sides of the porch.

This is one of the many substantial old stone manor-houses to be found in the west of England, which were built by rich sheep raisers and cloth manufacturers when that section of the country



MOYLES COURT, RINGWOOD

English Manor-Houses of the Early Renaissance



FOUNTAINS HALL, YORKSHIRE

was at the high tide of prosperity. These houses are remarkable for the way in which they preserved the Gothic building traditions quite late into the Renaissance period. This is evidenced in the Beanacre house by the simple gable treatment and the label mouldings over the windows beside which the treatment of the entrance door seems rather out of place. The form of composition of this house, consisting of advancing wings at the ends with a projecting porch in the center, is one that is frequently seen in mansions of Elizabeth's time and was once thought to have been originated as a compliment to the great queen. But it has been proved conclusively that houses were built on this E shaped plan long before Elizabeth came to the throne and

that it developed naturally from the traditional arrangement of kitchen offices and servants' quarters at one end and the family apartments at the other of the great hall, which served as a general living and dining-room.

Coldham Hall is quite a contrast to the humbler manor-house just discussed and illustrates the great effectiveness of the E shaped plan when applied to

larger mansions. The air of noble dignity possessed by this fine brick house is increased by the broad sweep of level lawn in front and the groups of giant trees at each side. While the front is so well balanced as to satisfy the eye completely, it will be noticed that there is no attempt whatever at exact symmetry. There is still less attempt



ST. JOHN'S HOUSE, WARWICK

House and Garden



MANOR FARM, BEANACRE

at symmetry in the front of Restoration House, Rochester, which is celebrated as the "Satis House" of Dickens's *Great Expectations*. The peculiar charm of this old house is mainly due to its irregularity and its quaint windows with their white painted wooden frames and mullions which contrast so pleasantly with the crumbling brickwork and the luxuriant draperies of ivy.

A fine example of the Carolean manor-house is seen in Moyles Court. Here again we have a delightful combination of vine-grown, red brick walls and white wooden window frames. The width of the latter as well as the size of the brick quoins and the chimneys serve to emphasize the sturdy character of the house. Its high pitched, hipped roof and dormers are very effective. There is none of the cold and dull formality of the later Renaissance about it and it represents a type of English domestic architecture most worthy of study and capable of development. Altogether it is so charming that one does not feel inclined to criticise it for being set so low on the ground without a visible base of any kind. This is a failing common to most old English houses and in some of the simpler, more picturesque kind it contributes much to their attractiveness. A house that is set low on the ground certainly has an appearance of more intimate relationship with its surroundings than when a considerable flight of steps has to be climbed to reach the ground floor. It is better, however, on the

score of hygiene, if of nothing else, to have the floor at least a step or two above the level of the ground and it is probable that these old houses were built so; their present condition being due to several centuries of gradual settling or the accumulation of soil about them as in the ruins of ancient cities.

Very different are these old houses from some of our modern suburban abominations which seem to have no closer relation to their surroundings than would a Pullman car or a newly painted piece of machinery.

The effect of age on the latter cannot be said to be improving. But the old English houses were built solidly of good rough materials that belong out of doors, so that while vines have clothed their walls and the green lawns about them have grown smoother and thicker, the passing of the centuries has served to tone them down and bring them into closer harmony with nature. With their garden walls and hedges, they almost seem to have grown in their places as did the great trees which stand near-by. There is nothing of the uneasy look of the parvenu about them. They have an air of calm and dignified repose; the spirit of ancient peace seems to rest upon them and all their surroundings.



CARDEN HALL, CHESHIRE—GARDEN FRONT

The Small House Which is Good

A CEMENT BLOCK HOUSE

HOMER KIESSLING, *Architect*

BY reason of its location as well as the greater cost of wooden construction, the house depicted herewith is designed to be built of cement blocks with the exterior walls plastered with a cement coat. In this form of construction all wood framing, which is a large item, is dispensed with.

A stucco house costs a little more than a shingled or clapboard house, but this house of cement blocks is much under all in cost and also approaches fireproof construction.

This house is designed to be built on a hillside and faces due northwest, by which means the most important rooms face the south. The roof shingles are stained red, and green blinds are used at the windows.

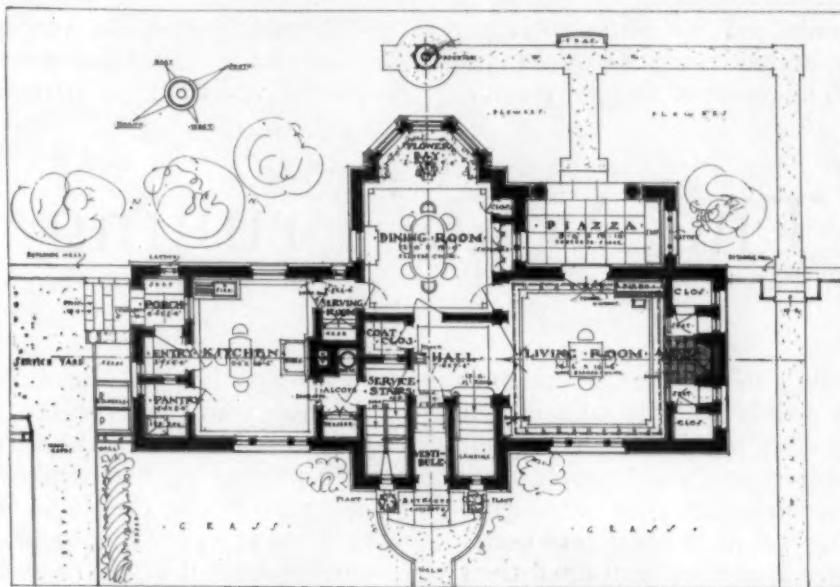
The interior treatment of

the first floor is very simple. The hall which is central to all the rooms is finished in white wood stained a deep brown, while the plaster ceiling is tinted green.

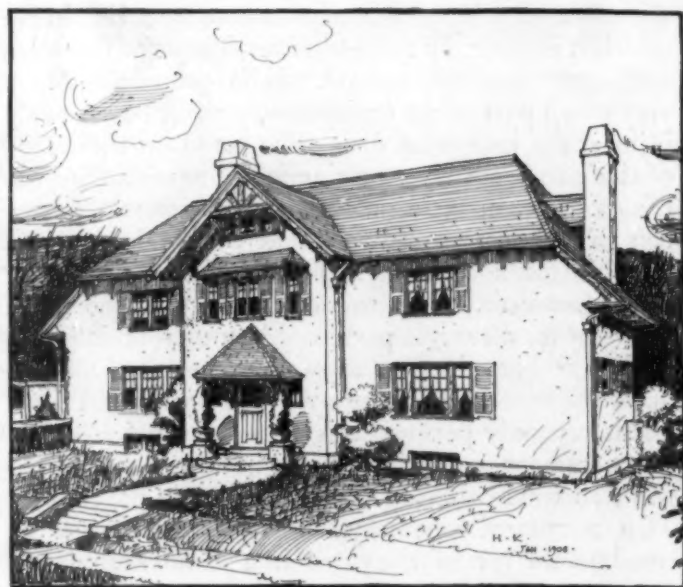
A large and inviting living-room opens up well from the hall. The inglenook breathes an air of hospitality and for entertaining the living-room could not be surpassed. The finish of this room is white wood stained chestnut brown, with plastered walls tinted green.

The ceiling is plastered between the wood beams which are stained same as other wood finish in room.

The dining-room has a southeast exposure and contains a delightful flower bay, which has a glass roof and a built-in sideboard with glazed doors and cupboards below. The wood finish



First Floor Plan



Front Perspective



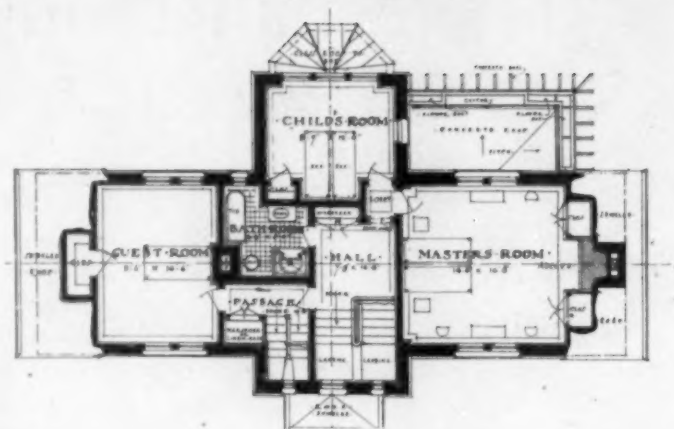
Garden Perspective

House and Garden

is of whitewood, painted cream white, with a simple cove blending into a warm yellow ceiling. A generous serving-room is off the dining-room and thence to a large and airy kitchen where all woodwork is stained brown with a blue tinted ceiling. The kitchen contains a pantry in which are many shelves and an ice box, a dresser and sink. An entry and rear porch lead to the service yard.

An ample piazza with concrete floor off living-room looks into a quaint old-fashioned garden.

The second floor has its chambers well located, airy and of comfortable size, all woodwork is stained a deep brown and walls and ceilings tinted cream white. In the attic is a servant's room and storeroom. In the basement is a laundry, a toilet, coal bins, storeroom and preserve closet. Floor throughout the cellar is of concrete. The house covers an area of about twelve hundred square feet, is two and a half stories above grade and its cost \$5160, not including the fee of the architect, which was five per cent on that amount. The rooms of this house while



Second Floor Plan

not large are well proportioned and well planned for the purposes for which they are to be used. Ample closet room is provided, a very luxurious bath-room, fireplaces of generous dimensions, while the finish of wood and walls is most attractive and harmonious.

The Art of Pruning

By C. L. MELLER

IT is often heartrending to observe the manner in which so many people disfigure and impair their trees and doubly aggravating is the air of self-complacency with which such people view their finished barbarity. How sure they are of commendation when nothing would fit their case better than a sound thrashing. Had they restrained their ardor it would have been better for the tree and their appreciation of a tree. Sawing cordwood and pruning are two distinct operations between which the average man does not appear able to discriminate. To such, wood is wood whether it is green and sappy or dead and dry. They know nothing of the structure of a tree, yet take it upon themselves to correct faults of which they cannot possibly know the cause nor is their knowledge of how to proceed anything more than a vague and foggy generality. A dogged belief seems to possess some people that a vigorous cutting back of its branches will stimulate the growth of a tree. The trees are numerous that have been rendered permanently unsightly because the man with the saw lacked all knowledge of their nature or needs and could not appreciate the difference between lumbering and pruning.

Pruning is an art that must be learned by practice and study. These are a few fundamental principles, a thorough knowledge of which is positively essential to a rational exercise of this art. If you meddle with a thing of life, then it is of vital importance that you

know at least where the seat of life is, so that you do no harm where your endeavor is to do good. Few, when they saw a limb realize the necessity of the wound healing properly, yet hereon rests the success of the greater part of the pruning. There is a right and many a wrong way of cutting off a branch. To clearly comprehend this it will be necessary to have at least a somewhat definite idea of the structure of the tree.

The vital part of a tree resides in what is known as the cambium layer directly underneath the bark, which is in function somewhat analogous to the veins and arteries of an animal. It is proportionally a very small part of the entire tree, yet if it be seriously injured the tree must die. The wood on the inside of this cambium layer or ring is not necessary to the life of the tree, acting merely as a support. A tree can live almost entirely without it, which makes it possible for a completely hollow tree to leave out year after year. It is this cambium that shows up green when a twig is peeled. An inherent function of the cambium layer is to heal each wound inflicted upon the tree by growing over it a bark-like callus, but it can only perform this beneficent office where the necessary conditions have not been interfered with, as where the sap can flow directly past a cut.

In a normally healthy tree the cambium layer envelops the rest of the wood in a manner similar to that in which a glove encases the hand and it is therefore impossible to cut into any part of the tree without

The Art of Pruning

injuring it. The individual cells of this layer have the power to reproduce themselves. Where the cambium is cut into, provided the cut is made so that the sap can readily flow by it on its way upwards, the cells are incited into increased activity and by means of the rapid multiplication of the cells at this point the wound is soon protected with a callous covering. A stub remaining after a branch has been cut off tends to die back to the branch or trunk from which it grew and the opening thus left by the decaying stub gives access to all manner of insect and fungous diseases that are ever on the alert for just such opportunities. Along the cambium layer of a stub no sap can flow and consequently its cut end cannot be healed over. The life of the tree pulsates, as it were, with the sap, which must in a manner complete a circuit from the roots to the outermost buds and back again. Where a twig, or branch, is cut off the circuit is broken in that direction and the sap must now flow along the line that originally supplied this side channel, which is along the limb that bore the branch removed. This then explains why it is imperative that each limb be cut off as near to the limb from which it originally grew as may be possible.

To comprehend a little better the philosophy of pruning we shall have to consider a tree in what to many of us may be a new light. We shall regard it not as an individual, but as a colony of individual buds struggling in fierce competition with one another. As all draw their nourishment from the same source, manifestly an overabundance of buds will be a great drain upon the vitality of the roots that must supply the food yet have no power to limit the number of buds. As long as the roots supply the necessary pressure buds will develop irrespective of whether those buds grow into a branch or not. Pruning then, is simply man's correcting of Nature to serve his own ultimate ends. It is in its final analysis merely a reduction of the number of buds and a consequent amelioration of the fierceness of the struggle, so that the remaining buds may the better serve man's purpose, which in a fruit tree is the production of both quality and quantity of fruits, while in a shade tree

it is the possession of a sound leafy crown. Let it be understood that all buds are potential branches.

All late flowering shrubs are best pruned in March as they form their flower buds in the spring. Pruning the early flowering shrubs at this season will sacrifice flowers, for these shrubs have formed their flower buds the preceding summer, though where a bush has been neglected it will often prove advantageous to sacrifice quantity for quality of bloom. The early flowering shrubs, of which the lilac is the most common example, should be pruned immediately after blooming. Bear in mind that a bush appears at its best when its foliage is borne well down to the ground.

Each species of shade tree has its own peculiar symmetry. Nature has designed for each a more or less definite outline to which the individual trees aspire and all man's efforts to the contrary will result in the grotesque, if not in utter failure. A linden will never grow like a maple nor an elm assume the habit of a chestnut. Only dead limbs and such as interfere too much with each other should be removed. No limb should be cut off if the tree's symmetry be impaired thereby. Study each tree well before you attack it with a saw and then have a good reason for every cut you make.

With fruit trees this is no such matter. They are the result of man's arts and in their development

Nature must ever be guided by man. The object here is to remove all excessive wood, leaving just enough to induce the tree to concentrate its energies on the production of fruit, which is best achieved by striving for an open top so that the sun may get at the fruit from all sides. After having made each cut as near to the branch from which the limb has been removed as may be, as smooth as possible and at such an angle that water cannot accumulate thereon, an even coating of white lead is the best protection that can be afforded the fresh wound.

[The accompanying picture illustrates well both how a tree should and should not be pruned. The wounds have been made close enough to the trunk and are healing over nicely, but the tree is headed too high and the branches do not spread sufficiently.



A COMBINATION OF GOOD AND BAD PRUNING

Walls and Their Coatings

By CLAUDIA Q. MURPHY

WE have long been prone to associate sanitary conditions for our walls with distinctly cold and unattractive effects. Happily, however, a better and truer realization of what sanitation stands for, has come about. It is no longer necessary to endanger health to obtain decorative treatment for our walls, for commercial science produces materials from which beautiful effects can be secured with full sanitary protection, for treated with such material, a wall may be beautiful, harmonious and artistic, and better than all, thoroughly sanitary.

Sanitary as applied to walls defined in plain English, means merely a surface that is clean and cleanable. It must also be a wall through which ventilation is possible and finally, it should be a color that is suitable. These four things constitute the sanitary wall.

Taking up this matter of cleanliness, it is not logical to suppose that a clean wall can be secured by the use of unclean materials. The material from which the wash or medium of color for the finish of walls is made, must itself be absolutely clean. If it is made from a rock basis, finely ground and of natural cement, then it is clean provided the coloring material is also clean. A wall is cleanable when it is possible to rub it down with a dry brush, cleaning it thoroughly and removing all spider nests, cobwebs and dust without removing the color. Then, too, the cleanable and therefore desirable wall, must be of a material that does not require additional labor to prepare it for recoating. It is always ready for a fresh coat at any time, and in any place.

In the past too little attention has been given the subject of ventilation; latterly, however, there is an improvement and great consideration has been given the matter of the wall surface as a means of filtering air from one apartment to another. A partition is not an air-tight impervious wall, it never should be.

The ordinary plaster has perhaps forty per cent of void, open spaces in it, through which the air circulates freely, passing through the apertures from one room to another. When doors and windows are closed, the oxygen of a room would soon be exhausted and the air dead and inert were the room air tight, so this circulation of air from one room to another is not only necessary, but it is essential to the comfort and health of the occupant of the room.

A wall coating should be used that does not close up these little cell-like openings in the plaster. That they are easily closed, is a fact which is unfortunately too true. In many modes of wall treatment, the use of correct tinting material, or in other words the

application of a sanitary wall finish, makes better ventilation possible in adjoining apartments by continuing the air cells.

The matter of color in regard to sanitation is always apropos. That colors affect the health and have remedial action upon the human system are generally accepted truths.

A recent magazine article states that the continued living in rooms covered with bright reds produces discordant effects upon the nerves and induces all forms of nervous diseases.

No class of people pay more attention to the matter of color on the walls than hospital superintendents, and the best hospitals to-day insist upon the buff-colored wall, as being most agreeable to the eye, reflecting the largest percentage of light and producing the most soothing effect upon the occupants.

The soft greens, light tans, dainty blues, exercise similar and desirable effects, but in less pronounced degree. The tinted wall furnishes a good setting and background for pictures and decorative bric-a-brac and accords well with figured curtains and floor coverings. The heavy, deadly colors are now largely relegated to the times that included the inartistic, old-fashioned, heavy lambrequins and portières. The result is better housekeeping, more attractive homes and happier occupants.

Another feature that it is desirable to include in any serious study of that which makes for sanitary walls, is the matter of the glazed, shiny surface seen when gloss paint is used or faience employed in the decorative scheme of walls in living-rooms.

Mr. Thomas Colcutt, President of the Royal Institute of British Architects, says in a recent address: "My own experience in a certain room lined with faience has been that of discomfort and irritation. Being, as you will allow, something of an expert when domestic architecture is concerned, I was able to trace the cause of my discomfort to the glaze of the faience."

The dull mat effects are softer and supply a much more desirable background for furnishings.

There are few houses built to-day in which the wisdom of tinting the walls of the interior for the first year at least, is not obvious. It frequently occurs that when this is done as a temporary makeshift that the occupants of the house are so satisfied with the soft flat tones that this treatment insures, that they retain them in preference to applying any other decoration. There are rich colors procurable in sanitary wall finish as well as delicate tones and by the judicious harmonizing of the various shades and colors, most pleasing effects result.

Window Boxes

By HELEN LUKENS GAUT

Photographs by the Author

FILLED with gay blossoms and trailing vines, window boxes enliven the melancholy of ugly buildings, as intelligence makes bright and beautiful a homely face. If one has no ground space for a garden, which is often the case in large cities where flats and skyscrapers elbow and jostle, crowd and frown, he need not sit down and weep, for he can fasten a few gardens to the side of his house, and though he can not sit in them, he can sit by them and let them hold his nerves and unrest.

The humblest tumbledown shack can be made attractive with a single window box. This was especially exemplified during the early days in Los Angeles, when Mexicans often combined the practical and artistic by planting pumpkin seeds on their window ledges, and it was not infrequent to see an old adobe charmingly draped with great leaved vines, from which, like copper bells in green belfries, hung huge golden pumpkins. Garden peas, grape vines and tomatoes were also popular for house decoration, and sometimes, by these same provident people, grain was planted on the sod roofs. Until hay-makers began harvesting on the housetops, these mid-air fields were refreshing bits of nature to the tired slums.

Among odd, as well as practical window boxes, may be classed the kitchen window box which is adaptable for cramped tenements, especially for the apartments of a working bachelor girl, who may not be financially able to rent more than one room. It is neither artistic nor beautiful, appears more like a wart or a mole on a smooth face, but it is a

useful and comfortable contrivance. It holds all steam, odors and grease of cooking within itself, thus permitting the living-room to remain clean and sweet, and able to look one pleasantly in the eye. In construction it is simple and inexpensive. First, have a shelf, supported by strong brackets built outside your window, the length corresponding with that of the sill, with which it should be level. The box should be made of galvanized iron and should be wide enough to hold a gas plate and small oven—about eighteen inches wide—while the other proportions should correspond with those of the lower window sash, against which it should fit snugly. On either side near the bottom, place wire covered ventilators with iron caps, that can be kept open or closed.

In the top have a chimney or air shaft through which steam can escape. The window between stove and living-room may be kept closed except when it is necessary to attend to cooking food, and in this way all disagreeable kitchen elements are condemned to perch on the outer ledge, seen and seeing, yet unsmelled. The box proper need not be nailed to the building, and is easily transferable from one location to another.

Of all the many window boxes in vogue, none excel in beauty and joy-giving qualities, that of the fountain window box, with its frolicking spray, grottoes, delicate water plants and gold fish. It is a thing alive, a thing that talks, that sings, that plays unending rest notes on tired heart-strings. The basin, of size to conform with that of the window against which it is to be placed, may be



AN URN FILLED WITH GERANIUMS AND FERNS



AN ELABORATE WINDOW BOX



GARDEN ARRANGEMENT OVER PORTE-COCHÈRE



AN ATTRACTIVE ARRANGEMENT OF FERNS

either of iron, strongly riveted, or of wood, with inner lining of cement. There should be placed in the center of the basin, and at irregular intervals along the edges, grottoes of stones and cement. In these should be crevasses in which water plants can find root, and where gold fish can find hiding places. There should be a drain pipe for carrying off surplus water from the basin, also a fountain apparatus. A small statue—a wood-nymph or water-sprite—adds greatly to the charm of one of these miniature lakes. Maidenhair ferns, the smaller variety of umbrella plant, asparagus fern, wandering Jew and dwarf water lilies are all adaptable and charming for the water garden. To further beautify the home, in case there is ground space, and make use of the overflow from the fountain, it is an excellent idea to have a bed of ferns and papyrus directly beneath the window box, into which the drain pipe can drop.

Window boxes may be elaborate and expensive, or simple and inexpensive. The design is of no great consequence, for trailing vines soon droop and cover all architectural features, that is if these vines are encouraged with good care and petting. Some people have a clever faculty of making plants thrive, while others have a withering influence. Plants are like children and wives; they demand affection and care all the time. Spasmodic attentions are irritants. If a plant is petted for a week and neglected for a month it begins to scowl, whereas, if given uniform treatment it laughs all the time. Mrs. Theodosia Shepherd, of Ventura, California, whose successes with flowers are considered miraculous, says that whatever she wills her flowers to do, they do. This obedience is the reward they give for her love and devotion.

Window boxes ordinarily used are made of wood and painted green, though sometimes they are painted to correspond with the house on which they are put. A box of this kind for a four foot window costs about one dollar and a half, including iron brackets, and is suitable for any place, provided vines are planted

Window Boxes



A WINDOW BOX AT WINDOW OF STAIRWAY LANDING

around the edges. Some striking designs are fashioned of bamboo. Filled with delicate lacy plants they are attractive, but they are scarcely suited to American houses. On a quaint Japanese bungalow or summer-house, they would be quite chic. Bamboo boxes are more expensive than those made of boards, because of the labor involved. They can sometimes be purchased at Japanese art stores, but by one who is clever with ideas and tools, they can be designed and planned at home.

Most elaborate are boxes made of metal with outer finishing of tiles, which are colored and arranged to represent beautiful landscapes. A box of this kind costs from one hundred to three hundred dollars, and is so elegant, it is with pity for its defilement that one fills it with soil. Such a box would be insulted if its face were veiled with vines, and would only tolerate standing plants with attenuated petticoats.

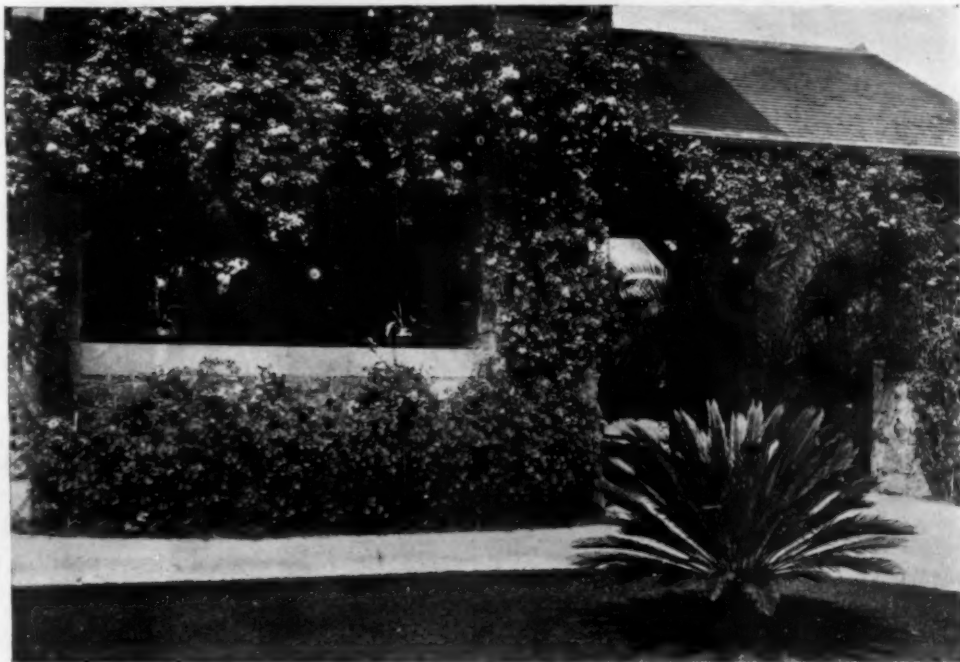
The rustic window box, constructed of rough, heavy bark is always attractive and is especially appropriate for log houses and summer bungalows. There are boxes of slats and lattice work, of elaborately wrought iron, of grille work, boxes with

railings on the top and fences on the bottom, boxes of every conceivable material, but most adaptable of all are the plain board boxes lined with galvanized iron.

To best satisfy the needs of plants, allowing abundance of room for the roots to spread, a box should be at least eight inches deep and two feet wide. A hole should be placed in one end for drainage and ventilation. The best filling for these window gardens is decomposed sod. This is used exclusively by florists who make a specialty of window boxes and hanging baskets. Ordinary earth mixed with fertilizer makes a good substitute, but best results are obtained with sod fillings.

Humus also makes a rich fertile footing for plants, but is difficult to get unless one lives near the woods.

There are fashions and fads in flowers as well as in gowns, and Nature with all her floral assistants, possesses great possibilities for mode and variation of color. No flowers are more desirable for filling window boxes than geraniums. They are jolly-hearted growers, ever smiling with bloom and profusion of rich foliage. They are faithful, substantial. You can have absolute confidence in their reliability. They even endure mistreatment



A PORCH FESTOONED WITH ROSES AND BANKED WITH GERANIUMS

with admirable patience. They will thrive in heat, and bravely withstand many a frost, and though they may look a little sick and weary sometimes, their dominant characteristic is grit. They eventually overcome all obstacles and resume their smiling individuality. They are popular with all classes, and can be found trailing their bright garments over fastidious lawns, or, with bonnets gay with blossoms, cuddling lovingly against poverty-stricken homes, which are made better because of their presence.

A row of upright geraniums should be planted in the back of a box for a banking, while drooping plants should border the edges. The Jean de Arc, a double white bloomer and an effective drooping geranium, is charming against a background of crimson blossoms. The Galilee is a double pink climber and is friendly with the red General Grant. There should be harmony in these color combinations, as well as in music. If several window boxes are placed on a house the color scheme must be without discord. Miscellaneous colors are as distressing as bad odors. One of the most pleasing sights imaginable is that of a mission style home ornamented with well-filled boxes of scarlet geraniums which correspond with crimson flower bankings that surround and conceal the foundations of the building. Ferns



SIMPLE PLAN OF USING RUSTIC HANGING BASKETS AND POTS

are always beautiful, as are innumerable other varieties of plants, but nothing is hardier or more pleasing than the unpretentious geranium.

A style of window decoration little used, though immensely effective, is that of placing three small semicircular window boxes at intervals of two feet on either side of the casing, and a large box along the lower sill. When these are all glowing and fragrant with blossoms, the most insignificant window becomes a thing of beauty. People who have ugly houses need not despair. Architectural detail or design is not essential in the creation of charming exteriors. Wonders can be wrought by tacking a few floral frills to your forbidding walls.

A mustache will make handsome a man with a hair lip, and a bewitching gauzy veil will make you ignore a woman's freckles.

In localities where winter weather is too rigorous for promoting plant life out of doors, detachable window boxes are essential, so that when frosts come, they can be carried into the houses, where with their fragrant, happy loads of bloom, they will enliven the hearts and hours of their keepers, and laugh to scorn the elements that rage outside.

Hanging baskets, flower pots and jardinières are of innumerable design and material, and their selection is a matter of fancy and pocketbook. Small wooden butter tubs painted green, do very well for porch railings. Ordinary clay flower pots can be easily decorated to represent Indian pottery, by putting on a few dashes of paint in grotesque design. These are extremely effective as well as inexpensive.



LOOKING OUT FROM A PORCH

A Stable Convertible Into a Garage

A. RAYMOND ELLIS, *Architect*

QUITE an unusual treatment has been given to this combination stable built in Hartford, Connecticut for Mr. John B. Knox. The site made the problem difficult, as the building lines of the lot limited the operations. It was finally decided to attach it to the house, forming a small courtyard inside. This plan worked very satisfactorily, as will be seen from the plans. Another point arose; the house was brick and the cost of the stable had to be kept down. A frame building attached to a wooden one might look queer. However, a gradual transition between the two materials was effected by making the porte-cochère arch of brick, carrying the balcony above in wood; this made a very picturesque and graceful effect. The exterior of the stable is painted to match the brick of the house, trimmed with a dark green, also like the house. The whole scheme is very harmonious.

The increasing popularity of the automobile made it essential to prepare for its future consideration. Since a well appointed modern car requires more attention than a pleasure carriage, its future advent is well provided for. The foundation is of concrete, divided into an unexcavated part under the carriage room and a manure pit under the stable, all well drained, vented and easily accessible. As a precaution against fire when gasoline would be used, a heating pipe encased in asbestos and boxed was brought from the house. As a temperature of sixty degrees is sufficient the tax on the boiler is not severe. The main house sewer was tapped for the sewer connection, properly trapped and vented. Gas being eliminated, electricity was used for lighting.

The drive swings in from the street and under the porte-cochère, allowing a convenient turn into the stable. The carriage room has a concrete floor,

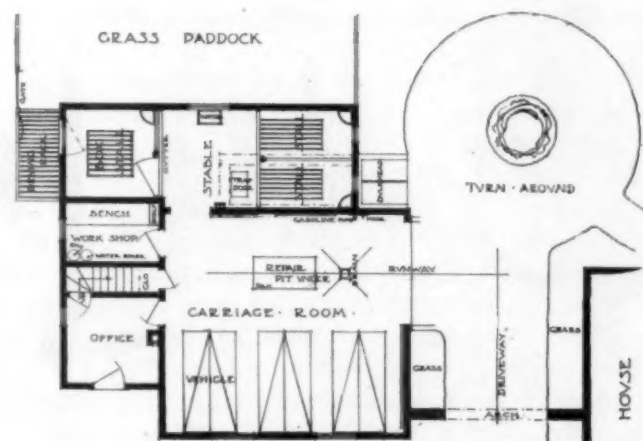
and a wainscot of concrete three feet, six inches high entirely around it. The floor is pitched to drain well, and the repair pit for the automobile is reached by a trap door covered with galvanized iron. The pit itself has three sides of concrete; one end is left out as an exit in case of fire in the machine. The ceiling and walls above the concrete wainscot are hard plaster on metal lath; this reduces the possibility of fire to a minimum in this room. This treatment also extends to the workshop. A large amount of repair work is continuous on an auto; therefore, facilities must be afforded. Oils and waste should be carefully kept in a ventilated closet in the workshop. Liveries, robes, etc., can be kept in the office.

Ventilation is necessary in a stable to preserve the highly finished bodies of vehicles and upholstery. Heat is necessary to prevent excessive dampness, causing rubber, leather and paint to deteriorate.

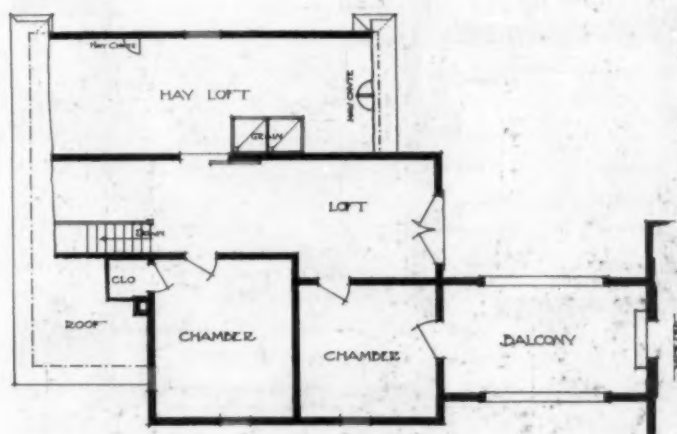
The gasoline pump, connected with a storage tank some distance away as required by the Board of Fire Underwriters, is recessed in the concrete side wall of the carriage room. Concrete floors, although generally used, absorb oil and soon look badly unless a drip pan of copper is sunk in the floor under the machine, or slate slabs used. Vitrified tile and brick are non-absorbent and can be recommended.

The stable portion is fully equipped with modern appliances and sanitary plumbing. The second floor contains two good chambers, and sufficient loft room for the storage of sleighs, grain and hay.

The stalls, located in the wing, have partitions built of heavy plank, with iron guards on top, making them light and airy. In the floor of each stall is placed a cast iron stall pan, pitched to drain toward the rear of the stall, and connected with a cast iron drain to the manure pit. This connects with the



Ground Floor Plan



Second Floor Plan

sewer, trapped and vented. The flooring over these pans consists of three by four inch maple slats, insuring dry stalls and clean bedding.

If in the future, the owner should desire to have more than one automobile, it would be an easy matter to remove the partition between the stable portion and carriage room, making it one large room. This present arrangement is found to be very satisfactory.

The economy of making provision for the ultimate uses of the stable is manifest, as the piping for gasoline pump, locating the storage tank and excavating for repair pit, were all accomplished for much less than their addition later would have entailed.



A COMBINATION STABLE AND GARAGE

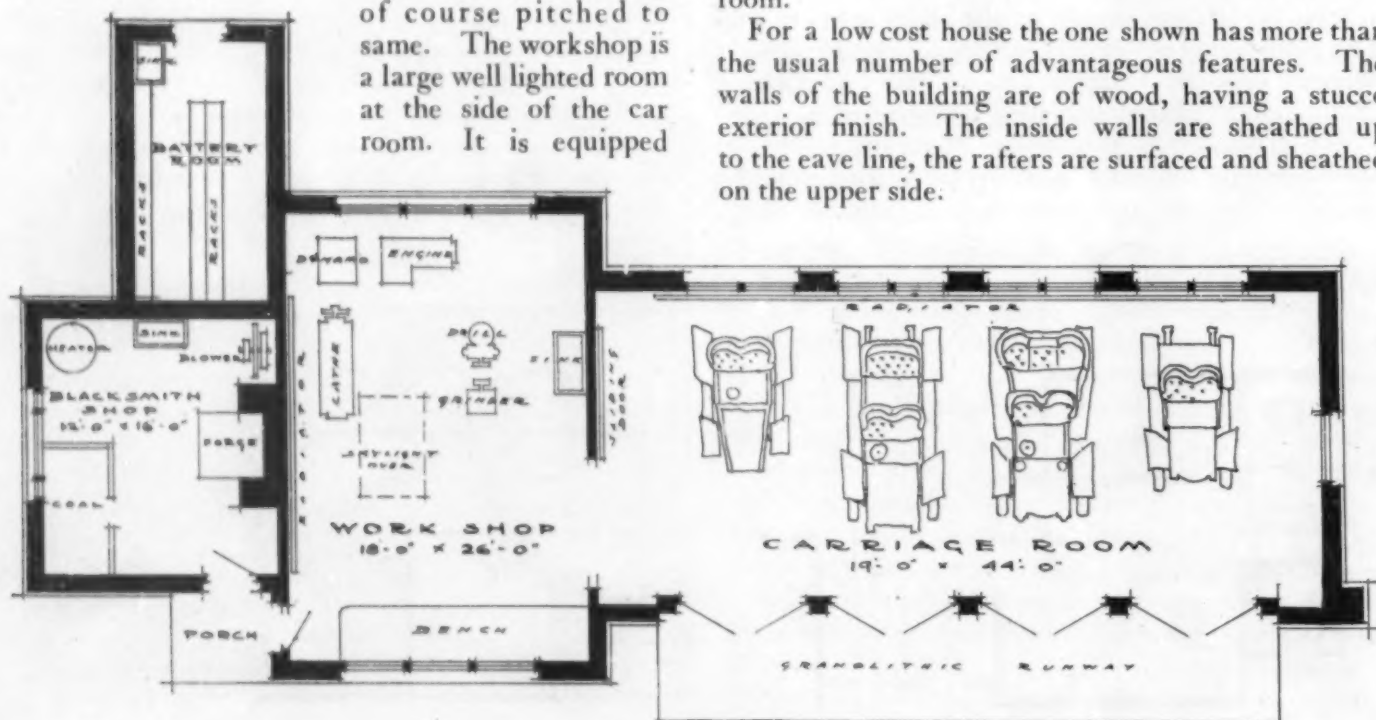
A \$5,000 Garage

DESIGNED BY ANDREWS, JAKUES & RANTOUL

THE garage shown in the plan below was built for W. D. Denegre, at Manchester, Mass. It was designed to accommodate four cars, and its arrangement is most satisfactory. Each car stands opposite its own door, and can be washed as it stands in its own position, there being drains under each car, the floor being of course pitched to same. The workshop is a large well lighted room at the side of the car room. It is equipped

with necessary lathes, drill and other tools, power being supplied from a dynamo in the building. This dynamo, which is run by a small gasoline engine, charges the storage batteries, which supply current for lighting the buildings and grounds of the country place, as well as charging the batteries for the electric runabouts. The battery room is at the rear and has no direct connection with the workshop or car room. A well arranged blacksmith shop is also a part of the building, but like the battery room has no direct connection with the workshop or car room.

For a low cost house the one shown has more than the usual number of advantageous features. The walls of the building are of wood, having a stucco exterior finish. The inside walls are sheathed up to the eave line, the rafters are surfaced and sheathed on the upper side.



Plan of a \$5,000 Garage

THE EDITOR'S TALKS AND CORRESPONDENCE



The Editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

IN response to many requests sent to the editor, we are again taking up the question of the selection of tiles, hardware, and lighting fixtures, suitable for houses of various types. A few general rules may be laid down to assist the amateur house-builder.

In a room where the woodwork is finished with a high gloss varnish, a dull tile should always be chosen and hardware and lighting fixtures should show a dull surface; if of brass, the brush brass should be selected, or wrought iron is often found effective. It may be added that when possible the woodwork of a living-room should not have a high gloss. There is a medium finish which is like rubbed wax, that over some stains is most acceptable, notably mahogany, but for many stains, particularly those of the so-called natural colors, a dead finish is to be preferred.

In selecting the color for the tile one should be largely influenced by the general color scheme which the finished room will show. If it is not possible to decide this before the tiles are selected, a safe medium is to choose ecru or some one of the soft dull shades of green, as with almost any color effect these will carry well.

Where a drop ceiling (that is, a ceiling where the ceiling tint extends to the picture rail) is used, a very good result is obtained by repeating the ceiling color in the tile. This may be deepened if the general treatment of the room requires a stronger color. Very beautiful and decorative effects may be largely assisted by the proper choice of tiles, and it may be added that rooms otherwise perfect in color may be made quite inharmonious by the use of the wrong tile.

If one is unable to visit a shop where a variety of tiles are displayed to make their selection, it is quite possible to write to the manufacturers, asking to be supplied with samples showing certain colors. This is decidedly the safest method and one which should be followed. All of the leading hardware manufacturers supply cuts and prices upon request, and will recommend you to a dealer who carries their

goods. Fortunately the over ornate from which we have suffered both in hardware and lighting fixtures is rapidly being displaced by simpler designs.

Where period furnishing is indulged in, if the architecture expresses the same characteristics as one desires to carry out in the room, it is very easy to find extremely attractive and correct hardware. For the Colonial house there are several booklets showing special designs. For interiors of this style the glass knobs are largely used and are very suitable. These are but a trifle more expensive than the metal ones and add a distinctive feature to the room in which they are employed, provided always that the design is appropriate.

Escutcheon, key plates and hinges should evidence their relation to each other, as well as to the room in which they are used.

The handle, knob and escutcheon, together with suitable knocker for front door of Colonial houses, may also be selected from cuts, if one is not convenient to a dealer carrying a well chosen assortment. The same method of procedure may be adopted in deciding upon the lighting fixtures for the house, where enough money is allowed to make these individual and characteristic. Cuts are very helpful and suggestive, although sometimes they serve only to show us what we do *not* want when we are endeavoring to make a decision upon this important point. In the home of moderate cost the allotment for fixtures is usually very small and, therefore, a larger amount of thought must be devoted to their selection. The ordinary stock fixture is very far from being a thing of beauty, and one wonders that the manufacturers do not adopt some less aggressively ugly type.

Many prefer to use silk cords to drop from the ceiling and hold the bulb and shade. The money which would otherwise be devoted to a crudely ugly fixture can be expended in the purchase of shades. These may be of spreading design and of porcelain, over which a full flounce of silk, trimmed about with a narrow bead or silk fringe, may be used,—

(Continued on page 13, Advertising Section.)

SUGGESTIONS FOR THE MONTH

FOR THE HOUSE AND GARDEN



THE HOUSE

IT is in June, as Lowell has said, that the "rare days" come—the perfect summer weather—bright and sparkling, warm and balmy, life-giving and delightful, and it is then that the outdoor world becomes seductive and the indoor world ceases to attract. The piazza takes the place not only of the living-room, but the drawing-room, and its furnishing becomes the thing of paramount importance.

There is bewildering variety to-day in porch furniture and endless opportunity given to indulge one's taste and fancy. No furniture, of course, is more attractive than that made of rattan and in durability little is as profitable, but plainer kinds involving less initial cost are to be had and will be found acceptable—the chairs and settees with plain wooden frames and split bottoms are extremely cheap, comfortable and not unattractive, when painted and cushioned. The first three things to be remembered in selecting chairs for piazza use are comfort, durability and appearance. Many which are picturesque are tortuous resting places, and some apparently well made will not outlive a single season. In purchasing rocking chairs it is well to observe whether or not they are properly balanced and do not tip unduly forward or back. And the question of paint and varnish should be cautiously investigated, for nothing is more annoying than a chair which in damp weather lays hold on one's clothing.

For solid comfort as well as convenient arrangement the rattan arm-chairs with cushions and back rests and without rockers are the best. If the house is dull in color and the piazza deep and shady, green chairs and Turkey red cushions will prove very effective. The color of the house and the location of the piazza should, however, always be taken into consideration when the covering for the cushions is selected as these accessories really make or mar the general effect. If the house is light in color and the piazza sunny, cool shades, greens and blues, will unquestionably be found most agreeable, but even here strong dull colors are better than delicate light ones.

It goes almost without saying that awnings and shades must be provided for the piazza as well as for the windows of the house, for nothing is so disquieting

as a glare of light, but again care should be taken that they should not be hung in such a manner that they cut off the free circulation of air. The split cane and matting shades appropriately placed are attractive and can be made to serve not only as a shield but as background for a picturesque outlook. Why not make use of the outdoor pictures which Nature provides and occasionally give them setting or frame?

A table is a great adjunct in the furnishing of the piazza. Let it have both an upper and a lower shelf if possible and not be too high. A bowl of flowers set upon this, with some books and the current magazines, will give the piazza an appearance of cheer and an air of real hospitality. Such little touches make the distinction between the house and the home.

A square wall pocket made of denim of an inconspicuous color, fastened at its four corners and provided with a broad upper flap, placed against the side of the house, will prove an excellent place for the newspapers which customarily are left in the seats of the chairs to frolic ruthlessly about the piazza and finally escape to the lawn and walk. They can be had in matting but are not difficult to make.

If the piazza is very roomy and the furnishings somewhat sumptuous an agreeable touch may be added by placing upon the floor a few fibre rugs, but these are decidedly to be numbered among the non-essentials.

Hammocks and swinging seats are enjoyed by many and if space affords can well be given place.

It is in June, commonly, that the city dweller takes possession of his country home, and under these conditions there is work indoors to be done as well as out. Curtains must be put up, bedrooms made ready, pantries put in order, and coat closets prepared for occupancy. Window seats in the living-room made in the form of chests to hold extra cushions, shawls and the like, will be found well worth the cost and trouble of construction.

But there are those who do not abandon the city for the seaside or the mountains—who have neither country home nor piazza. In the eyes of many they are much to be pitied, but in truth they need not be commiserated. The city house is not of necessity

Suggestions for the Month

a bad place in summer. If one knows how, it can be made quite agreeable.

Have the windows fitted with awnings, screens and cool green shades, as well as muslin curtains freshly laundered and drawn back. Hang bead and bamboo portières where curtains are needed and where the wind can rustle them. Have the floors bare, waxed and polished, with a few light rugs attractively placed. Let the furniture be covered with pretty light colored slips, and keep bowls of flowers in the living-room and on the dining table. What rational being would exchange such a house equipped with a modern, tiled bath-room, for the crowded, conventional low-priced summer hotel or seaside boarding house?

And a still more radical suggestion. If there is no porch or balcony, go up on the roof and see what that will offer in the way of midsummer comfort. Consult an architect and if it is possible convert it into an outdoor living-room. Put up an awning, lay down a rug, set some plants near-by, and with the usual porch furniture you will have a delightful retreat for hot summer evenings—a splendid place to view the sunsets and profit by the chance breeze. To be sure some provision must be made for rain, but the plan has been found feasible by many who have tried it.

THE GARDEN

GLADIOLI and other summer-flowering bulbs may be planted till the first of July. Bulbs planted now will come in bloom after those of the first plantings have faded.

This is a good time to set geranium cuttings despite the fact that most florists suggest August. Slipping now will insure early winter blooming while in August the conditions must be exactly right for rapid growth. After rooting set them in pots of rich earth and whenever a bud appears snip it off. When midsummer arrives give them plenty of good air, sunshine and water; they will grow strong and healthy. In early autumn they are ready for the window, and in early winter will bloom.

Azaleas placed out doors, the pots buried in the earth, will do well in semi-shaded places. If a light bed of ashes is placed directly under the pots, the plants will not be disturbed by worms working up into them. In times of drouth keep them well watered and you will have good buds for winter flowering.

If you desire a quick growing screen to hide any unsightly object, try the plume poppy (*Bocconia cordata*). Its utility is amplified by the fact that it will do as well in the shade as when fully exposed

to the sun. The foliage is beautiful, the leaves being light green on top with a silvery white on the underside. Flowers of the poppy are pleasing, being creamy white and come as plume-like spikes. Its usual growth is from six to eight feet and it does well in any soil.

The most important and the actual work for the month will be found in cultivating, thinning, and watering. Flowers should be cut lavishly to prevent the formation of seed-pods which stop growth. Soil kept loose and mellow by cultivation, especially with the rake, retains moisture much longer than that which is allowed to crust over after rains or wetting artificially. There is ample foundation for the observation that the best watering pot is the hoe or rake. The plants must also be fed. Manure well, using pulverized or chemical manures. Mix charcoal with the fertilizer and rake it in. This will sweeten the soil and keep away snails and injurious insects. The charcoal will give an added rich dark color to the plants, and bring out the richness of color in the blooms.

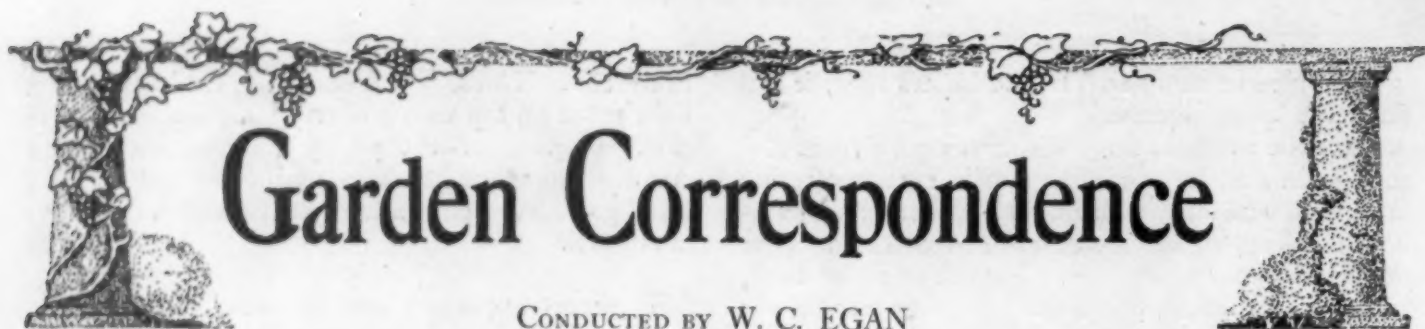
The gardener begins this month to realize on the pleasures had in anticipation. If the preliminary work has been well done, flowers can now be cut. They should be cut and with generous stems. Do not conceive the idea that you have more flowers than you can utilize or that they will look well on the plants; if there is more than is desired for the house remember your friends, the hospitals, and the charitable institutions. The cutting of the flowers is better for the shrubs and plants if viewed only from the practical side.

If the June blooming of hardy hybrid roses are cut with long stems, the usual July pruning will be much lessened. Then again a vigorous cutting of the branches, or pruning after the first blooming is over, will cause to start from the roots of the hybrid perpetual rose many strong young shoots which will bloom in the fall, having nice long stems.

For the proper development of the buds and perfect blooms attention should be given to watering rose plants. Usually during this month the rains are ample but should anything like a drouth approach, the plants should be well watered. Give some food and plenty of air to the roots. The former may be given in either pulverized or liquid manure while the latter can be supplied by stirring the ground and raking-in the manure. The fertilizer will be immediately taken up by the plants and shown in the bloom results.

Canterbury bells, *Gaillardia grandiflora*, hollyhocks, and *Pyrethrum* should now be transplanted. In doing this have some regard to the selection of

(Continued on page 16, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

HARDY HYDRANGEAS

I NOTICE that there are two kinds of hardy hydrangeas catalogued, one *Hydrangea paniculata* and one *Hydrangea paniculata* var. *grandiflora*. Which is the one most frequently seen in gardens and which is the best? O. M. P.

The one generally grown is the variety *grandiflora*, composed almost entirely of sterile flowers as is the common snowball. This makes a more showy flower on account of its size, but this increased size is its chief fault when artistic, natural effect is desired, as in heavy rains or winds the flower stems are unable to carry the weight of the heads, which lop over to the ground in an untidy manner. Staking them properly may help them to a certain extent, but each flower stalk must have an individual stake and even then they look unnatural. The type *H. paniculata* has a flower head composed of numerous, small, white star-shaped flowers, with a few sterile ones. Their weight being in proper proportion to the strength of their stems the bush is more natural and pleasing in its form than its variety *grandiflora*. Both of these bloom in the fall. Lately a new species has been introduced in *H. arborescens sterilis*, a splendid early summer bloomer of good habit, in which the flowers somewhat resemble the snowball.

THE BLACK BLISTER BEETLE

Last year my Chinese asters were entirely ruined by a black looking beetle. What can be done to prevent it the coming season? MRS. J. C. P.

The black blister beetle, as well as its striped relation, often destroys many plants and vines. They are especially fond of the *Clematis paniculata*, and kindred varieties. Often the first brood is not numerous, and, if exterminated, but little damage is done, but if unmolested they breed rapidly and danger ensues.

Immediately, at their first appearance, take a saucepan having a handle, fill half full of water and pour some kerosene in, which will float to the top. Approach the infected plant silently and look for the beetles. Hold the pan under the insect and gently strike the plant above it. The habit of the

beetle, when alarmed, is to drop to the ground, and it is an easy matter to have it drop into the oil. Early in the morning they are more sluggish, and more easily caught, and may at times be hand-picked. If too numerous for the above plan or one supplementary to it, sprinkle your plants thoroughly with a fine water spray and then give a good dusting with Dalmatian insect powder. Sometimes a thorough spraying, under a strong pressure of water, will drive them to a neighbor's garden where, if unmolested, they may remain.

A GOOD VINE FOR HOUSE DECORATION

What is a good vine to grow for summer decoration in the house—a long stranded vine preferred?

B. M. P.

Nothing can be better than the Chinese yam, *Dioscorea batatas*, the fragrance of whose blossoms has given it the common name of cinnamon vine.

The tuber is edible and an effort was made to grow it as a commercial vegetable, but its tubers grew so long and deep and were so brittle that the labor of digging was too great. Its foliage is heart-shaped, glossy, and will remain fresh and plump when cut, for several days, even without water, thus making it useful to train over doorways, mantels or in situations where it is almost impossible to place its stems in water. I usually cut it the evening before it is wanted—placing its stems in a bucket of water and laying the vine on the grass in a situation where the morning's sun will not strike it, and give the whole vine a spraying with water. While all this is not necessary for a one day decoration it certainly helps it.

Young tubers make the most useful vines for decoration, being slender and devoid of the seed-balls that later in the season appear on old plants and detract somewhat from the fresh, clean, glistening appearance the younger vines possess. Like all vines, if grown closely, they intertwine. It should be grown as the florists grow smilax, on strings held far enough apart to keep each vine separate. One way is to select an out-of-the-way, sunny place and erect a frame composed of telephone poles standing at least fifteen feet out of the ground. Run two by six scantling along the top. Plant your tubers immediately under the scantling, two feet apart in

(Continued on page 17, Advertising Section.)



EDITED BY JOHN GILMER SPEED

The purpose of this department is to give advice to those who have country or suburban places as to the purchase, keep and treatment of horses, cows, dogs, poultry, etc. Careful attention will be given each inquiry, the letter and answer being published in due time for the benefit of other readers. Where an early reply is desired if a self-addressed, stamped envelope is enclosed the answer will be sent. No charge is made for advice given.

The Breeding of Fowls

SHALL we keep chickens? Of course, to be sure, with the qualification that the place be large enough to have runs for the chickens where they can be hindered from scratching up the garden without really being confined. Chickens need to have plenty of outdoor exercise to keep them in good health. Then again they need clean food and clean water and the houses in which they roost at night and where the hens keep up their praiseworthy habit of laying should be kept as clean as possible and whitewashed several times a year. If you are not going to look after your chickens yourself, or if you have not a sober and trustworthy servant to do the needful, it will be found to be a disappointing business. Women are very skilful in handling chickens and as they are at once more sober and more conscientious than men, I think I should prefer to have one in charge of my chickens than a man. Indeed women are the great chicken breeders in the United States; and it is a vast industry. It is in this way the farm wives get their nest eggs in more sense than one.

When starting be sure to select hardy

and prolific types; be sure also to get those that breed pure to the type; then do not cross them. The most foolish thing in breeding is to cross types. In an effort to create a novelty by cross breeding more frequently than not in the progeny the virtues of both types are lost and the defects increased. In illustration of this little article I have selected the Rhode Island Reds and the Columbian Wyandottes, the pictures of both types having been supplied by Mr. P. H. Sprague, of Maywood, Illinois. The Rhode Island Reds possess many virtues and have very few defects. They are surely a very superior all around general purpose fowl. Being large, weighing five to eight and one third pounds, and having lots of breast meat they make an excellent table fowl. They are especially noted for their

activity, which is the foundation of many of their good points. It keeps them healthy, keeps them laying and allows you to force them without their getting over fat.

They are extremely handsome; are deep, rich, cherry red, with good shape and symmetry, clean yellow legs, and a proud carriage.



COCK AND HENS—RHODE ISLAND REDS
Bred by P. H. Sprague, Maywood, Illinois

As a breed for the farmer they stand without a superior. The chicks are rugged and can stand roughing it, for they inherit a hardy and vigorous constitution. They mature quickly, have a rich yellow skin and no dark pin feathers. They are always plump, and having a long keel for breast meat, they are unexcelled for broilers and roasters.

They begin laying early and keep it up the year around. They are good setters, careful mothers, and as vigorous as any cross-bred stock. The birds have that deep buff under-color so



COLUMBIAN WYANDOTTES
Bred by P. H. Sprague, Maywood, Illinois



RHODE ISLAND RED COCKEREL

Bred by P. H. Sprague, Maywood, Illinois



COLUMBIAN WYANDOTTE COCK

much sought for, neat, low combs, bay eyes, and the proper shape. Owing to their solid build they equal in weight other breeds of greater size.

The Columbian Wyandotte is one of the newest of the American breeds, and has gained favor with both the fancier and utility man. The coming of the Columbian Wyandotte has been without a boom, without noise, almost without a champion, but they have made a lasting impression.

Merit and beauty are the secrets of their popularity. They are handsome with a beautiful aristocratic color.

In Behalf of the Greyhound

By MRS. H. C. KELLEY, VICE-PRESIDENT GREYHOUND CLUB OF AMERICA

AN article in a recent magazine, "Open Court," by Woods Hutchinson, M. D., entitled "The Dog Racing Lovers and Burrowing Outfit," was so able in many respects that it must be an actual grief to the lover of the greyhound to hear him characterized in the article "as a racing machine, instead of a dog, and in spite of his beauty and speed, one of the most disappointing creatures on four legs to try and make a friend and companion of." So arraigned is the thoroughbred greyhound by Dr. Hutchinson, who adds his opinion that the three-quarter bred dog is both intelligent and devoted.

As a breeder of greyhounds

for ten years I have found the three-quarter bred dog of little value and even he rarely, if ever, deserves the scathing criticism of Dr. Hutchinson, though

he does qualify as disappointing not only as a companion but even as a "racing machine." It has been without exception that the thoroughbred dogs in England and America have won the large coursing stakes, the Waterloo Cups and are the prize winners at the Bench Shows. The breeder of greyhounds in England is as jealous of his strain and of the purity and character of them as ever a breeder of horses is. Stonehenge, writing in 1853 of greyhounds,



Mrs. Kelley and one of her Prize Winners

speaks of the crossing of the English bull dog with the greyhound, but admits while it produces courage it produces a dog of qualities not lasting, saying after two years such greyhounds are an indifferent success. I doubt if the successful breeders of greyhounds in our Western States, could be tempted to experiment.

The greyhound is a "racing machine" but he is also your friend, your companion, and your protector, if need be.

As the oldest dog known in history, the greyhound is depicted on the obelisks of Egypt, and has been the companion of royalty for centuries. He, of course, combines the beauty and grace loved by the artist and for that reason we are indebted to them for the many fine portraits often seen. How often do we read in history of "the favorite hound,"—"the beloved greyhound," etc.? It is perhaps true that the greyhound admirer is not normal in his admiration, but it can usually be traced to the impression made by some beloved dog which is diametrically opposed to the one received by Dr. Hutchinson. He charges them with cruelty, saying they frequently fly at the throat of the man who deprives them of their prey. Adding insult to injury, he describes them as willing to follow any one who feeds them.



A Group of Dogs Bred by Mrs. H. C. Kelley

Exceptions with one's four-footed friends exist, as also they do with our fellow men. Undoubtedly dogs of the character he describes exist among all breeds, but are they not victims of environment as often as are the criminals we see in our halls of justice? It is rarely the case a thoroughbred dog, of any breed, unless maltreated and starved will develop tendencies except those peculiar to their type, hence heterogeneous breeding has to be carefully done.

Familiar portraits of many beloved greyhounds come to my mind and I recall many instances of courage, always combined with their natural dignity. I recall instances of their extreme gentleness, their play with kittens, their devotion to each other, besides their love for their master. Courteous always in

their welcome, unlike the noisy terriers, their fidelity rivals that of their kinsman, the bull dog.

I well remember reading not long ago, a protest from a Colorado ranchman against calling a greyhound a *dog*, arguing that that was the lowest name applied to an undesirable member of society and being a most inappropriate title to give to the aristocrat of the canine world—the thoroughbred greyhound!



A Group of Mrs. Kelley's Tioronda Bred Greyhounds

The Conformation of the Horse

By GEORGE M. ROMMEL, B. S. A.,

Animal Husbandman, Bureau of Animal Industry, U. S. Department of Agriculture

CONFORMATION is important not only because it has a great effect on the selling price, but because a horse with good conformation will do more work and last longer than one with poor conformation. The points especially to be sought are as follows: Wide, open nostrils; medium-sized, clean-cut muzzle; clean-cut, open jaws; clean-cut head; straight face; wide forehead; large, clear, intelligent eyes; medium-sized, smartly carried ears, set close together; clean-cut throatlatch; clean-cut, well-muscled, long neck, smoothly joined to the shoulders; and sharp, smooth withers. The shoulders should be sloping, and should extend well into the back; the arm should be well muscled and well thrown back. The forearm should be wide and muscular, the knees wide and strong and strongly supported. The cannon should be flat and well developed, so that there is no falling away below the knee. The fetlocks should be wide and straight, the pastern of medium length, strong, and inclined at an angle of about forty-five degrees. The feet should be of good size, with large hoof heads, dense bone, well-developed frogs, and wide heels of good height. The back should be straight, broad, and well muscled, and the ribs well sprung. The loins should be straight, broad, well muscled, and closely coupled to the hind quarters; the croup wide and straight; the quarters fully developed; and the tail set high and smartly carried. The flanks should be full. The hocks should be clean cut, wide, strong, and straight, and the supporting cannons broad and flat. Further description of the hind limb practically corresponds to that of the fore limb.

The necessity of these points from the standpoint of durability is obvious on a moment's reflection. A wide, open nostril generally indicates good lung capacity and therefore good constitution. A wide forehead usually indicates brain capacity; a straight

face, docility; a full, clear eye, intelligence; an erectly carried ear, alertness. Roman noses frequently indicate strongheadedness and dished faces viciousness. A horse with a narrow nostril, Roman nose, small "pig" eye, narrow forehead, and badly placed lop ears is usually one to be suspected of being capable of all kinds of equine villainy. A thick throatlatch, and short thick neck indicate a horse which will probably be thick in the wind. Meaty withers and shoulders are seldom found with good

action. A straight shoulder and pastern shows a limb predisposed to ringbones, sidebones, and other diseases, and a horse with such conformation will not wear well. Good feet are necessary, as shown by the old adage, "No foot, no horse." The development of the "middle piece"—the body—is necessary for many obvious reasons. A horse with a narrow, shallow body, low back, and weak coupling is not only a weak horse with little constitution, but a poor keeper; a fully developed back, well-sprung ribs, deep body, and closely coupled loins usually indicate a strong one. The development of the floating ribs is important, especially in a brood

mare, to allow full room for the development of the digestive and reproductive organs. A full hind flank is important for the reason that a "wasp-waisted" horse is usually a poor feeder and lacks stamina.

The development of the hind quarters is necessary because the greatest amount of the animal's propelling power is developed there. Not only is muscular development necessary, but the hind legs must be well shaped to endure the great strain that is exerted when pulling a load. The hocks and the legs from these joints to the pasterns should be parallel and set rather close together. Viewing the leg from the side, the back line from the point of the hock to the ground should be perpendicular. The angles of



Photo by Harris & Ewing, Washington, D. C.

GEORGE M. ROMMEL, B. S. A.

the bones of the lower leg should form an angle at the hock with the cannon of about sixty degrees. If this angle is greater we have what is known as a straight leg, and consequently a hock predisposed to curbs. If the angle is much less a "sickle hock" results. Deflection of the hocks inward causes what are known as "cow hocks." Bad conformation in the hock joint and light development of the joint predispose to spavin, one of the most serious forms of unsoundness.

This, in a general way, covers the points to be looked for in conformation and the reasons for them. Next, we should look for quality. This is shown in the cleanness of the head, neck, and bones of the leg, by the clean-cut appearance of the tendons, the softness and fineness of the hair, and the texture of the skin. Quality is an index of the breeding of a horse and of his stamina and durability.

THE EDITOR'S TALKS

(Continued from page 211.)

the silk to be chosen to accentuate some color in the room, preferably dull yellows or pastel shades of rose or green.

There is nothing more objectionable in the living-rooms of the house than a glare of electric light. The ordinary stock central fixture is usually lighted from a switchboard; all lights turn to the ceiling and an unpleasant glare results, whereas shaded drop lights in various parts of the room, with a single electric lamp for reading, serve well to light the room. There are, however, certain manufacturers who are making a specialty of getting something unusual at moderate cost in this line.

The lighting of the dining-room is usually covered in moderate priced houses by a single fixture. This is either a spreading shade, holding a cluster of bulbs and hanging by chains from the ceiling, or a combination fixture with a globe, the electric light in the center and single arms on four sides for the gas jets. Such fixtures as this latter are especially to be avoided. Side lights are at present much favored in the dining-room, particularly where candles are habitually used upon the table. The bracket side lights to be found in stock may be set at proper intervals about the room, and serve to light it attractively, particularly

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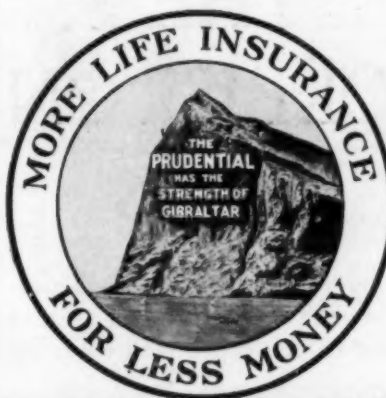
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- "Agents of other Companies are up against the hock. Our 15 Payment Life for less than others 20 Payment Life tells the story." —H. H. Roth, Philadelphia, Pa.
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- "The Policy sells—and it satisfies." —James Perry, New York City.
- "Prudential's great size, tremendous business, absolute safety and New Policy make competition a thing of the past." —H. B. Nelles, Los Angeles, Cal.
- "My business for first quarter of 1908 was 50% better than same period 1907." —J. M. Skinner, Atlanta, Ga.
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ON PAGE 22 THIS ISSUE

where attention is given to the shades. If sconce effects can be used, and are suitable to the style of the room, they are found very decorative. The bulb may be sought in the shape of a candle and when well frosted the light is attractively diffused. Small candle screens may be attached to the bulbs, and in their color and form add materially to the beauty of the room.

CORRESPONDENCE

ENAMEL FOR WALLS

My house has been added to since it was originally built and part of the walls in my kitchen are plastered; on two sides of the room, however, the walls are of tongued and grooved boards. I would like to know what I can use to cover these surfaces and give them an appearance which is at least similar. I want also to use a material which will cleanse readily and will not be dark in color.

Answer: I have asked several firms manufacturing enamels, to send you sample cards or panels. Some of these are made only in the white. One comes in a variety of pale tints which are very attractive. The surface supplied by the application of this, is like porcelain, is absolutely permanent and does not crack or spot. This may be used on your ceiling, plaster walls and the wood partitions.

SELECTION OF MANTELS

I have had much difficulty in securing mantels ready to set up in designs which are pleasing to me. Many of the brick mantels show the arched opening which in rooms where the architectural detail of the woodwork is on square lines, is to my mind very ugly. I will appreciate it if you will suggest to me where I can obtain mantels which are artistic in design.

Answer: We feel with you that it is a mistake frequently made by the builders of mantels to introduce the arch. A stock mantel should be simple in design and absolutely unobtrusive, and in this way it may be fitted agreeably into a variety of rooms. We take pleasure in asking a number of manufacturers

to send you their catalogues. If this department can be of further service in helping you in selection, we would be glad to hear from you.

FRONT DOORS FOR CRAFTSMAN HOUSE

I have been told that it is possible to purchase doors ready made suitable for a house in which the craftsman idea is followed in its architecture. I am living in Dakota. I am so far removed from the center of things that I am unable to get any information from my architect, who is also the contractor, as to where these can be purchased. I do not like the designs he has submitted to me. I would appreciate it if you will send me the addresses of firms from whom I can purchase these doors.

Answer: We take much pleasure in sending you the requested information and would add that under the circumstances, you are very wise in deciding to purchase your front door ready to hang. These doors are well made and those of craftsman design are particularly effective. We shall be glad to hear further as to the success you may have.

WALL-PAPER SAMPLES

Wyoming Boulevard and an Interested Reader have asked if they can be furnished with samples of wall-paper through this department.

Answer: We are particularly anxious to impress on our readers, that the service of this department includes the supplying of samples whenever requested. Much care is taken to select only such papers as seem appropriate to the rooms the writer describes. The above inquiries were not accompanied by self-addressed envelopes, therefore we are unable to send them samples before hearing further.

CURTAINING CASEMENT WINDOWS

I am about to move into a bungalow where all the windows are casement, having small diamond panes. These windows swing in. How can I curtain them effectively?

Answer: Set a small brass rod on the upper frame of each sash of the



No matter what time of day or night you want clean, hot water without having to start the kitchen range it is always "on tap" if you have a Ruud Water Heater. *The only start it needs is the turning of any hot water faucet in the house.* No matches to strike, no extra heat, no dirt, no trouble, no kitchen boiler to worry with, no inconvenience of any kind. The

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The Bissell Sweeper is the every-day necessity and convenience of the home. It reaches the dust under couches, beds, and other places where it is awkward and distressing to use a corn broom, making an easy task of what is ordinarily a hardship. The superiority of the

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Sweeper is recognized throughout the world, and over nine million homes can testify to its efficiency and labor-saving qualities. It performs its work so easily, quietly and thoroughly as to win the everlasting approval of the user. It has robbed sweeping day of its terror, making the work a pleasant pastime instead of a disagreeable drudgery.

Bear in mind its great economy in dollars and cents, as it will last longer than fifty corn brooms.

Buy of your dealer now, send us the purchase slip *within one week*, and we will send you **FREE** a good quality Morocco leather card case with no printing on it.

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window. Run on this your curtain material by a casing at the top. The finished curtain should extend only to the middle of the frame of the lower edge of the glass. Another way is to set a rod at the top and bottom, running the curtain by a casing on each and drawing it tautly.

LIGHTING PLANTS FOR THE COUNTRY HOME

Would you be kind enough to supply me with information in regard to the best electric or gas plant I can use at my country home? I would greatly appreciate the favor of any addresses you may forward to me.

Answer: We have sent you names of manufacturers of reliable lighting plants for the country home both of acetylene gas generators and private electrical plants. You may depend upon the reliability of any of these firms.

SUGGESTIONS FOR THE MONTH

(Continued from page 213.)

THE GARDEN

location to get the best bloom color effect as well giving consideration to the general habits of the plants.

Petunias are ever beautiful and bloom all season. If the flowers are kept picked their bloom is almost limitless and then they are admirable for window boxes, hanging baskets or for beds.

The lawn should be kept in excellent growing condition thereby insuring a green velvety surface. If it was properly fertilized in the early spring this result can be readily attained by frequent use of the mower, the elimination of weeds, and ample watering. When it is necessary to use the hose do not imagine that a mere sprinkling will suffice; apply enough water to thoroughly wet the roots of the grass.

Keep a watch on the rose bushes for the appearance of rose bugs, caterpillars, and other insects which molest the plants. About the only reliable remedy for the rose bug and the caterpillar is picking them off by hand. Other insects appearing they can usually

Battling the Elements

FIRST the sun and then the rain with their destructive forces soon start decay—unless you've got the right paint-protection.

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be exterminated by applications of hellebore or washing the plants in a solution of tobacco water. Insects must be kept off the plants in order to get roses approaching perfection.

The dahlia is one of the royal flowers of autumn, and it is well to make several plantings of them. Supposing that a first planting was made about the middle of May, a second and third should be made at intervals of a month each.

By this process, a succession of blooms can be had from about the middle of July until frost. In September many beautiful and perfect flowers can be had. The plant is easily rooted from cuttings; from a single tuber started early in the spring a number of good plants can be secured for later blooming.

If the tops of hardy phlox clusters are now pinched out, instead of the large flower clusters early, smaller and more graceful ones can be had later, and after the blooms of the undisturbed plants have disappeared. This is the best method of securing a succession of these flowers.

GARDEN CORRESPONDENCE

(Continued from page 214.)

the row. Run a strong wrapping twine from each tuber to the scantling. The string may be fastened at the base to a forked stick driven into the ground. I use an old gas pipe, laying it on the ground along the line of tubers. When the vine is wanted cut it off, string and all, at the base and again at the top, just above the tip. By cutting the string after the vine is down, a few feet below the top and removing it, no evidence of the remaining string is seen.

THE EUONYMUS

I enclose a small branch of a beautifully colored shrub from one of our parks. What is it? K. T.

It is the *Euonymus alatus*, a native of China and Japan growing about eight feet, and spreading in form. The corky ridges or wings along the bark suggested the specific name, *alatus*. Unfortunately it is subjected to a mysterious

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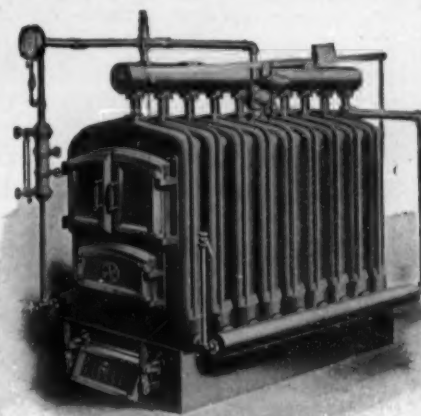
used after bathing, keeps the skin smooth and healthy, prevents Prickly Heat, Chafing and Sunburn, insuring the much coveted "browning" without burning. After shaving it is delightful.

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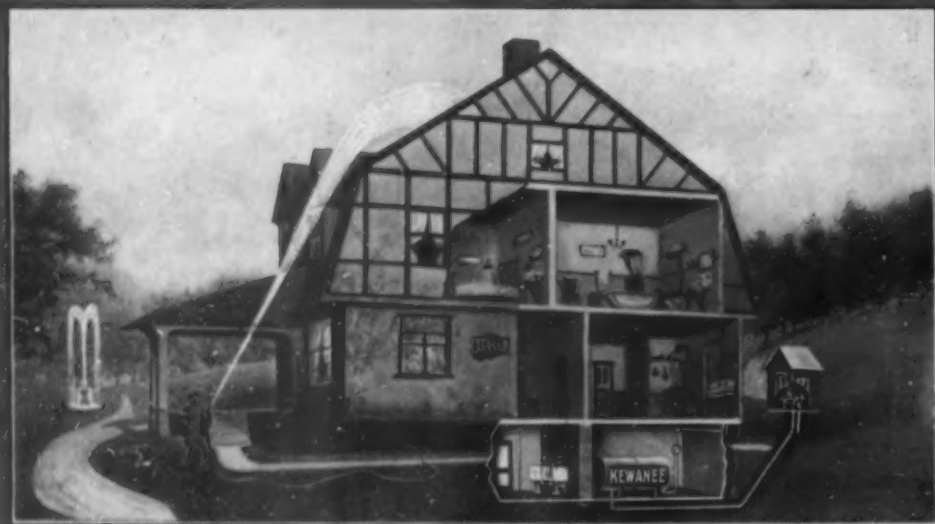
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disease known as the "Japanese die-back." Without any apparent cause, one or more entire branches, often half the shrub, and sometimes the entire plant, die back.

PERENNIALS AND ANNUALS

I have a strip of ground, running north and south, 150 feet long by six feet wide, with a fence on its west border. I would like to establish an old English flower garden on it of perennials and annuals, and would be very much obliged if you could give me some advice in regard to what I could put in to make it beautiful.

P. C. L.

Your exposure is entirely an eastern one, and if unshaded by trees or buildings you have quite a list of plants to choose from. Plant in bold masses, using one kind of a plant for each mass. Plant, as a rule, the taller ones at the back but allow them to come out here and there well towards the front so as to form bays, in which plant the lower growing forms. Any good catalogue will give you the heights. All of the following should be hardy with you, unless the drainage is poor. Among the perennials use *Achillea*, "The Pearl," *Aconitum Napellus*, *N. autumnale*, *Amsonia salicifolia*, Japanese anemone, *Anthemis tinctoria*, columbines, *Aster Novæ-Angliæ*, *A. Novi-Belgii*, campanulas, *Boltonias*, *Centaurea macrocephala*, delphiniums, *Dictamnus fraxinella*, *Echinacea purpurea*, Funkias, *Gaillardias*, *Helianthus sparsifolia*, *H. multiflorus plenus*, *Hemerocallis flava*, hibiscus, crimson eye, *Iberis sempervirens*, *Iris Germanica*, *I. cristata*, *I. pallida Dalmatica*, *I. pumila*, *I. Siberica alba* and *I. Orientalis*, *Lychnis chalconica fl. pl.*, *L. Flos-cuculi*, *L. Haageana*, *L. viscaria*, *Monarda didyma*, peonies, phlox, platycodons, *Veronica longifolia var. subsellis*. Get a good catalogue and look up the above and choose from them. For annuals try petunia, rosey morn, Howard's star petunia, and for white, snowball, also any of the annual asters, *Chrysanthemum carinatum*, or *C. coronarium*, calliopsis, golden ray, *Gypsophilla elegans*, *Helianthus*, Orion, *Jacoea elegans*, marigold, king of the garden, *Nicotinias*, *Rudbeckia triloba*, in fact most annuals will do fairly well with a full morning's sun.

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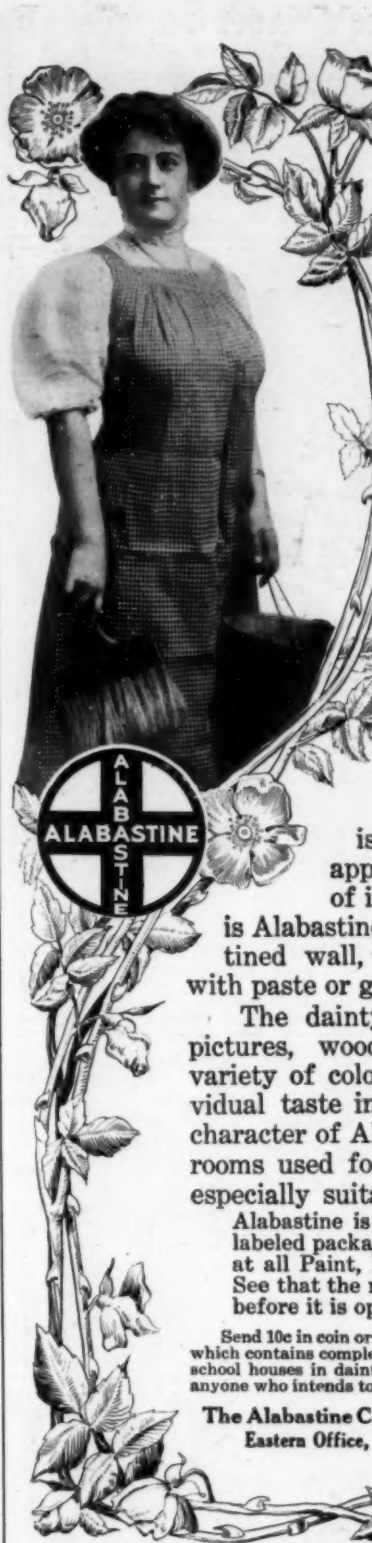
BEGINNING OF HOUSE-NUMBERING

IN the London and Paris of a century ago ciphered houses did not exist. The coat-of-arms, the house-name, or the sign-board were the only indications to guide our ancestors' wandering feet by day or dark. "Watchman, what of the night, and where the deuce am I?" must often have been the cry of these bewildered minds. Berlin began to number houses in 1795. Starting from the Brandenburg Gate, the Prussian ediles counted straight on to infinity, neither beginning afresh with fresh streets, nor numbering the houses by odds and evens. Vienna adopted the latter reform in 1803, and Paris followed in 1805. The ciphered house came 100 years ago; the ciphered citizen is surely coming. Already a postal society is being formed in Vienna to suppress all names and addresses, and to deliver letters by a system of private marks and identity tickets. Our familiar addresses will look 100 years hence like the beginning of an algebraical problem, and our personality will be reduced—like the Government majority—to a mere expression of naughts and crosses.—*The Churchman.*

INSECTICIDES FOR SUCKING INSECTS

BULLETIN 118, of the Purdue, Ind., University Station, gives the following formulas for the best insecticides and directions for preparing them:

First—Kerosene Emulsion: This is a well-known remedy for soft bodied insects. To prepare it, dissolve one pound hard laundry soap in one gallon of water. If the water is hard, add a little sal soda to soften it. Put two gallons of kerosene in a warm place, so that it will heat without danger to about room temperature or a little warmer. When the soap is dissolved, add the kerosene and agitate violently for five or ten minutes. This agitation is best accomplished with a small force pump with which the mixture may be churned into itself, thus ensuring a thorough emulsion. A good emulsion should be thick and creamy and of uniform consistency. No free kerosene should separate out on standing. The mixture may be diluted and used at once, or the stock solution may be kept for some time. When cold it curdles like sour milk and should be diluted with three or four times its volume of hot water, before



Cool—Light— Airy Rooms

Your home will be more comfortable, more sanitary, more pleasing and more artistic when the walls are decorated with Alabastine.

You practically seal up the walls of the room when you decorate with wall-paper (put on with paste) or with kalsomine (which is stuck to the walls with animal glue). Both paste and glue decay and afford breeding places for disease germs and insects. Alabastine does neither.

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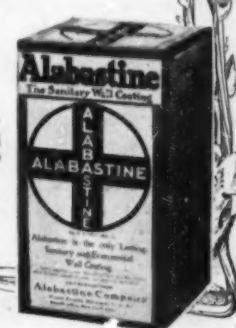
is made from a pure, antiseptic rock and when applied to the wall, hardens and becomes a part of it, the same as plaster. Plaster is porous. So is Alabastine. Air permeates freely through the Alabastined wall, while it cannot penetrate the wall covered with paste or glue.

The dainty Alabastine tints harmonize perfectly with pictures, woodwork and furnishings, and the immense variety of color combinations enable you to show your individual taste in the decoration of your home. The sanitary character of Alabastine makes it the ideal wall decoration for rooms used for public gatherings. The soft tints make it especially suitable for church auditoriums and school rooms.

Alabastine is sold in carefully sealed and properly labeled packages at 50c for white and 55c for tints, at all Paint, Drug, Hardware and General Stores. See that the name "Alabastine" is on each package before it is opened, either by yourself or workmen.

Send 10c in coin or U. S. stamps for the book "Dainty Wall Decorations," which contains complete plans in color for decorating homes, churches and school houses in dainty Alabastine tints. This book is worth far more to anyone who intends to decorate.

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Eastern Office, Dept. V, 105 Water Street, New York City.



SOMETHING NEW

With the article "Housing the Automobile" HOUSE AND GARDEN is taking up a feature of interest to the suburban and country housekeeper. The suggestions made in the article are eminently practical, the garages illustrated being the most inexpensive of their kind.—*New York Commercial, April 4, 1908.*

The John C. Winston Co.,

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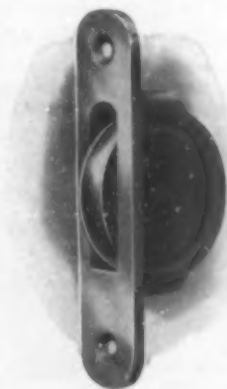
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Detail of Fountain by C. J. Barnhorn, Sculptor.

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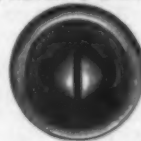
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The best columns for porches, pergolas or interior use.

diluting with cold water to spraying strength. The strength to use depends upon the plant to be sprayed. Use one gallon of the stock solution to from ten to twenty gallons of water.

A superior kerosene emulsion may be made by using whale-oil soap in place of the common laundry soap, since the whale-oil soap has some special insecticidal properties of its own.

Second—Whale-oil Soap: This is an excellent spray for plant-lice and is very easily prepared needing only to be dissolved. It may be applied in summer or winter. When used in winter at the strength for a dormant spray, it should be applied while hot, as it tends to jelly when cold. Used very strong while the trees are dormant, it is a good spray for the San José scale. For this purpose it should be put on late in winter, as there is less danger at that time of its injuring fruit buds, than early in the season.

For a summer spray, dissolve one pound of whale-oil soap in five gallons of water.

For use in winter when the trees are dormant, dissolve two pounds of whale-oil soap in one gallon of water.

Third—Tobacco: A decoction of tobacco made by steeping the stems is useful against plant lice. Dilute the decoction till the color of strong tea and apply as a spray. Tobacco dust worked into the ground around the tree is useful for woolly aphis.

Fourth—Pyrethrum or insect powder: This material is made from the powdered flowers of a plant. It is expensive and loses strength very rapidly on exposure to the air. It should be purchased only in tight packages. It may be used as a spray at the rate of one ounce to two gallons of water, or may be dusted on the infested plant. It kills by contact.

Fifth—Lime Sulphur Wash: One universal application of this spray would be of inestimable value to the horticulture of Indiana. It is the best and cheapest remedy for San José scale. It is caustic in its action, and must be used when the trees are dormant, after the leaves are off in the fall, or before the buds open in the spring. The formula is:

Fifteen pounds flowers of sulphur.

Twenty pounds stone lime.

Fifty gallons of water.

By using at first a small quantity of water, mix fifteen pounds flowers of sulphur into a thin paste. Slake twenty

pounds of good clean stone lime in from five to ten gallons of hot water. If the lime is quick so that it boils violently in slaking, add the sulphur while the boiling is going on, so as to take advantage of this heat to help cook the mixture. If the lime is slow and does not slake readily, give it plenty of time and add water very slowly, so that it will not "drown" and refuse to slake entirely. In dealing with this slow-slaking lime add the sulphur after it is thoroughly slaked.

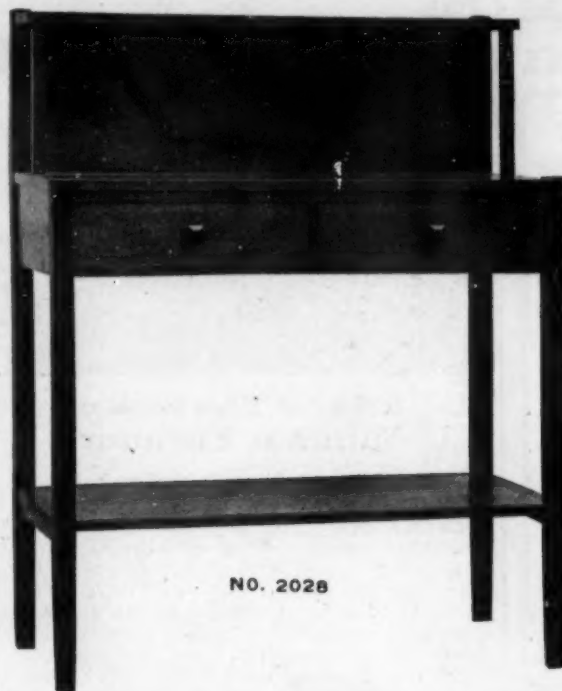
After adding the sulphur dilute to about twenty-five gallons and boil for forty-five minutes. Then dilute to fifty gallons and apply while hot. The lime sulphur wash should not be allowed to stand over night before using, especially in the concentrated solution. It will not lose all value, but it is not so good as when fresh. The wash should be strained as it goes into the spray tank. —*Home and Farm.*

HARDY PERENNIALS

WELL arranged and trimly kept borders of hardy herbaceous perennials soon grow into a source of much pleasure and considerable profit to anyone who has made the raising and selling of plants his occupation. Such a collection, being a part of the stock in trade, should be well chosen and should chiefly consist of such varieties as are truly hardy, sure to do well and well known and liked by all classes of people. There are any number of kinds that will in every particular come up to these requirements.

This is the beginning of the season when the hardy border looks its brightest. Keeping the bed free of weeds, staking, tying, labeling and watering is work to be attended to at this time. Little in the way of shifting or replanting, or of propagating by division or cuttings can now be attempted. But seeds of various kinds may be sown at this time of the year. It is this one of the many ways in which to provide good stock for next year's sales, a way open to such retail florists whose lack of sufficient garden space forbids the maintenance of a hardy herbaceous border. The seeds of nearly all varieties, that may thus be raised to any advantage, germinate readily and quickly grow into sturdy little plants. All of them trans-

(Continued on page 23.)



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(A Suggestion)

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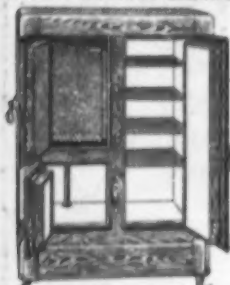
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This style 22 x 31 x 46.
Polished Oak, Round Corners,
Quarter sawed Panels.
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Delivered as below.

YOUR ICE BILLS CUT IN HALF

There are 9 walls to preserve the ice (see cut below). Price is less than tile or glass lining and the refrigerator is better. For sale by the best dealers or shipped direct from the factory. 30 days trial. Freight prepaid as far as the Mississippi and Ohio Rivers. Beware of imitations made of white paint.

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Greatest Relief Decoration
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This light, durable material lends itself to so many graceful designs that it is preferred to heavy wooden pieces. The soft green shade which is a part of the fiber itself and which it retains as long as the furniture is used, harmonizes with any color scheme, and always gives the impression of refinement and elegance. It is so easily moved that it takes most of the labor out of sweeping, dusting and house-cleaning.

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plant easily when still small. A frame or a nicely prepared bit of ground will do finely for a seed bed; or the seeds may be started in trays or boxes. An early pricking off is advisable and soon after that a planting into cold frames or the open border, with sufficient space between plants, to obviate future crowding. If that is done in good season, so as to afford sufficient time for re-establishment before winter sets in, the stock will be all the better for it in the spring.

Another way, and one now largely practiced by large and small growers, is to grow the seedlings, as also much of the young stock in this department obtained by division and from cuttings and intended to meet the demand in early spring, in pots altogether, giving them a shift from time to time and placing them in cold frames during the summer. Some kinds stay in these frames until disposed of in the spring; others are taken to warmer quarters and grown slowly along all of them, being of salable size in the early part of spring. There is no difficulty whatever in disposing of stock of this kind, firmly rooted and nicely started as it is when it comes out of the pots. It is a line of business not likely to be overdone in the near future.—*Florists' Exchange.*

ABSURDITIES IN STAGE SETTINGS

PROF. HERKOMER, R.A., recently delivered an address at the Institute of British Architects on "Scenic Art." Criticising the modern theatre, he said some new form of auditorium, with an entirely different arrangement of the seats, was badly needed, and this, he thought, could be done without too much space being taken up. The aim should be to provide seats from which the full work of actor and scenic artist could be seen by the spectators. Some people thought scenic art was antagonistic to the drama, but he held a different opinion. The real secret of that art lay in illusion. The make-up of the background should be as carefully attended to as was the make-up of the actor; yet the audience, which howled down the slightest inconsistencies in the actor's portrait, took no notice of the inconsistencies in the scene. At present it was thought proper to have pieces of sky hanging in strips, like clothes on a

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House & Garden

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line, and to have pieces of the firmament coming together at an angle in the corner of the stage. It was strange that tradition stuck to the stage more than to any other form of art.

Still, he would not destroy tradition in that direction. The present system for footlights was bad in every way, and very inartistic. There was a strange commotion when candles had to give way to lamps, for the actors, who were not always such swells as they are to-day, regarded the stumps of the candles as their perquisites. The proscenium in all theatres was much too high, and, for many scenes, far too wide. He proposed a contracting proscenium, which would adapt itself to the particular scene which was being portrayed. He claimed for scenic art a position not inferior to any form of pictorial art, and in this connection condemned the inconsistency of flashing a "moonbeam" upon an actor at all points of the stage. He had known a case in which two actors of equal prominence were on the stage at the same time, and each had a "moonbeam."—*London Standard*.

DID PIUS IX. SELL THE PICTURES?

CONSIDERABLE stir has been made in the Italian newspapers by telegrams from Germany saying that in the catalogue of a sale of pictures at the Castle of Tharandt, near Dresden, are "a great number of valuable pictures taken from the Vatican collections which Pius IX. sold to Count von Suminski when the Italian troops were on the point of entering Rome." It seems that the picture-gallery of the Castle of Tharandt contains about four hundred works, among which are pictures by Bartolommeo, Raphael, Correggio, Guido Reni, Salvator Rosa, Titian, Sebastiano del Piombo, and Leonardo da Vinci. It would be interesting to know if Pius IX. really sold these pictures, which did not belong to him, but were then the property of the Holy See, and would today be Italian national property.—*London Post*.

SUPERSTITION IN BUILDING

OUT on the Saratoga road, about six miles west from San José, workmen are sawing and hammering in the work of constructing another turret on the Winchester mansion, which is beautifully situated on a pretty farm of 100



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Look behind your pictures where the paper is fresh. Even good wall paper fades so rapidly that pictures once hung cannot be changed.

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acres, mainly set in fruit. The structure is the home of Mrs. Winchester, widow of the inventor of the Winchester rifle. "Ten years ago," says a writer in the *San Francisco Examiner*, "the handsome residence was apparently ready for occupation, but improvements and additions are constantly being made, for the reason, it is said, that the owner of the house believes that when it is entirely completed she will die. This superstition has resulted in the construction of a mass of domes, turrets, cupolas and towers, covering territory enough for a castle. Although no part of the structure is over two stories high, the house is large enough to shelter an army. The house stands in the midst of a large and extremely beautiful lawn. Fountains throw their spray over figures that seem almost human. Beautiful flowers grow everywhere; roses, lilies, trees, vines, pampas grass and rare plants of every description help to make a magnificent setting for the buildings, which resemble an old German castle with its surrounding strongholds. There are many buildings beside the house, and they, too, show the effects of the owner's odd belief. Summer-houses and conservatories are made with the most picturesque of pinnacles, and there are many unexpected niches where groups of statuary are hidden. Even the barns and granaries are built in L's and T's, which suggest that they were made in parts and are ready at any time to have the work continued. The first view of the house fills one with surprise. You mechanically rub your eyes to assure yourself that the number of turrets is not an illusion, they are so fantastic and dreamlike. But nearer approach reveals others and others, and still others. How it is possible to build on an already apparently finished house and preserve its artistic appearance through so many changes is a query that nobody can answer, but the fact remains that it has been done. From every point of view new towers appear, and one has to make a circuit of the building to see all of them, for every addition, of the many that have been made, has one or more separate roofs, and every roof is elongated into a tower or rounded into a dome. Not every one erected is sure to remain, though. The main cupola was pulled down and rebuilt sixteen times before it pleased the taste of the owner and was allowed to stay. As fast

as new rooms are finished—and they are all made with the very latest and most modern of accessories—they are furnished with the utmost elegance and closed, to be used hardly at all. Mrs. Winchester and her niece live alone in the great residence, and its doors are closed to all but a favored few. The tap, tap, tap of the carpenters' hammers never disturbs them in their cosy and luxurious quarters, which are as far removed from the sound as if it were somebody else's house that is being built. Mrs. Winchester in appearance is attractive and scarcely beyond the prime of life. In business she is shrewd, and socially very exclusive."

VARIATIONS IN JUNIPERS

OUR common red cedar, *Juniperus Virginiana*, grows practically over all of our country. But its character changes according to the climate it meets with, and this is why there are some dozen or more Junipers under different names, all of which are but variations of *Virginiana*. It is right that they should bear different names, for those who know the red cedar of Pennsylvania, and then see its representative in New Mexico, would hardly credit that climate had caused them to appear so widely dissimilar. These remarks are suggested by having seen lately the seeds of *Juniperus Virginiana* from Utah.

These berries are almost of the size of small marbles, and there is no wonder it passes under the name of *Juniperus Utabense*. In Wisconsin there is a juniper which nurserymen sell as sabina, but it is not sabina but a dwarf form of the common juniper, *Juniperus communis*, and goes under the name of *Juniperus prostrata*. Sabina has foliage more like that of the red cedar, and one would fancy it a variety of the latter were it not that it is counted as a distinct species and from Europe.—*Florists' Exchange*.

THE HISPANIC SOCIETY'S LIBRARY

THE Hispanic Society's Library and Museum were opened to the public a few weeks ago. This society, organized and endowed by Mr. Archer M. Huntington, a lifelong student of Spanish art, literature, and history, has a limited membership of one hundred,



THE THREE of GIANT HOMES "Standard" Porcelain Enameled Plumbing Fixtures

Three of the largest factories of their kind in the world and the entire time and services of thousands of skilled men working night and day are required to supply the ever-growing demand for "Standard" Porcelain Enameled Ware—the standard sanitary equipment for the modern American home.

"Standard" Porcelain Enameled Plumbing Fixtures have been known and sold for over 30 years. Year by year they have gained in popular favor. Year by year the demand for them has increased. By sheer force of superiority—by the splendid sanitation it provides, by its superior beauty, by the years of perfect service it insures—"Standard" Ware has won universal recognition as the most desirable sanitary equipment in the world.

Genuine "Standard" Porcelain Enameled Ware is the one sanitary ware which makes and keeps your home healthful, modern and beautiful. Equip with "Standard" Fixtures and your sanitary problem is solved for good.

CAUTION—Every genuine "Standard" fixture bears the "Standard" Green and Gold Guarantee Label. Look for this label on every fixture you purchase, as none are genuine without it. The "Standard" label gives a protection you cannot afford to be without.

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A Butler's Pantry Door

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

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—an illustrated 70-page booklet *FREE*. Home-study courses and books: food, cookery, diet, health, sanitation, house planning, management, children, nursing, dressmaking, etc. For home-makers, mothers, teachers and for well-paid positions
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Treasure or Dowry
CHEST

Made of Genuine Southern Red Cedar—bound with heavy copper bands and studded with copper nails. Beautiful dull natural finish. We also make many other styles and sizes of Cedar Chests—moth-proof, fragrant and artistic.
Freight prepaid from factory to home. If not refund money and pay return freight if unsatisfactory.
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WILL OUTLAST THE BUILDING



NO
REPAIRS

NO
PAINT

A Life Time Without Repairs

Asbestos "Century" Shingles will Outlive the Building
without either Paint or Repairs

Exposed to the action of the atmosphere and elements for a short period, the hydration and subsequent crystallization which takes place, converts Asbestos "Century" Shingles into absolutely impermeable roof coverings, which, as such, defy all changes of climates, and thus become greatly superior to other forms of roofing.

Asbestos "Century" Shingles are 5 cents per square foot at Ambler, Pa.

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FACTORS:

THE KEASBEY & MATTISON CO., AMBLER, PA.

and each member must be a specialist in some department of research allied to the general purposes of the society. The library contains nearly 50,000 volumes in various languages and relating chiefly to Spanish history and literature; while the museum is stocked with curiosities illustrating the arts and crafts of the Spaniards. Here are to be seen gold coins of the Moorish kings and specimens of Hispano-Mauresque lustreware in finer and more abundant display than can be found elsewhere, except in a few European museums. The "Revue Hispanique," a quarterly valuable to students of Spanish subjects, is published in Paris by the Hispanic Society. The work of this organization not only promotes the cause of culture, but tends to knit closer the ties connecting us with the republics toward the South.—*The Dial*.

"Art and Service in Wrought Iron" is the title of an attractive illustrated catalogue issued by the Anchor Post Iron Works, New York. It contains illustrations and descriptions of gates, railings, fences, enclosures for game, poultry, dog kennels and paddocks which the company have erected.

Next to the house itself the gateway is usually the most prominent feature of a country place. It gives the first impression to a visitor or guest, and should be in good taste and well made for this reason if for no other.

Any one contemplating the erecting of gateways or fences will do well to secure a copy of this catalogue.

THE GREAT ROADS OF PERU

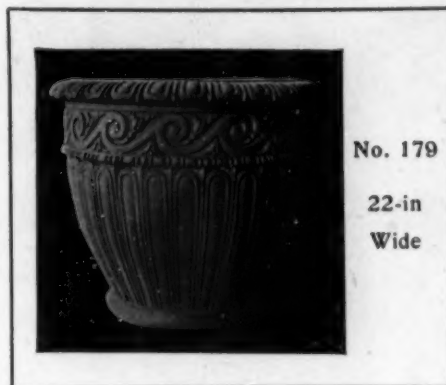
PERHAPS the earliest road on record is that mentioned by Herodotus as having been constructed by Cheops, the Egyptian King, in order that stones might be dragged along it for his pyramid. In the opinion of the Greek traveller the work of making the road was as great as that of building the pyramid, for it took ten years to construct, and it was composed of polished stones with figures carved on them. But this does not compare in magnitude with the highways constructed by the Peruvians, while mediaeval Europe was still in a state of semi-barbarous disorganization. The two principal roads in Peru ran from Quito in the north, to

Cuzco, the capital, the one along the sandy and level strip of coast, the other along the plateau of the Andes, a region of unparalleled engineering difficulty. The length of the second has been estimated at from 1,500 to 2,000 miles. It crossed sierras buried in snow; bridged ravines with walls of solid masonry; mounted and descended precipices by staircases hewn in the solid rock; and ran in interminable galleries along the sides of intractable mountains. When rivers had to be crossed, bridges were made with ropes of stout, pliant osier, twisted to the thickness of a man's body, and stretched over the stream sometimes for a distance of two hundred feet. These cables swung side by side, and fastened with planks so as to form a footway, were drawn through holes in enormous buttresses of stone specially constructed on each bank, and were secured firmly at each end to heavy beams of timber. A railing of similar osier material gave the passenger confidence as he crossed the oscillating bridge, that sank dangerously in the middle and mounted rapidly at the sides. The great highway was twenty feet wide, and was built with flags of freestone covered with bituminous cement. It was measured out by posts set up at every league; caravansaries and magazines were stationed at convenient distances for the Peruvian soldiers on their military expeditions; and a regular postal service had been organized by which highly trained runners, relieved every five miles, could convey messages a distance of two hundred miles in twenty-four hours. The roads were kept in beautiful order, the inhabitants of a district being responsible for that portion of the highway which traversed their land. At the same time it should be remembered that there was no wheel traffic to cut up the level surface of the hard pavement. There is considerable irony in the fact that it was not till the Spaniards forcibly introduced their so-called civilization into Peru that the famous roads began to fall into disrepair. —*London Standard*.

Red Jacket gooseberry is the result of efforts to improve our native sorts. Given a partially shaded position and a moist soil, it thrives and bears prodigious crops of fruit, which ripen with us in the last days of July. —*Florists' Exchange*.

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Italian Pots, Flower Boxes, Vases,
Sun-Dials, Statuary, etc.



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that can be
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scrubbed vigorously, even with anti-
septic solutions and dilute acids, without
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115 N. Fourth St., Philadelphia

VITREOUS CHINAWARE FOR THE HOME BATH-ROOM



PLATE 986-K

THE bath-room for your home should receive the most careful attention of any room in the house. Absolute sanitation is the aim of civilized people, and the sanitation of your home bath-room is your first consideration. Without sanitary fixtures this object cannot be reached, no matter how good the workmen may be who instal the bathtub, washstand or closet bowl and flush tank.

For reasons of cleanliness and durability solid white vitreous chinaware is firmly established as the nearest possible perfection in bath-room sanitary equipment. For many reasons vitreous china closets and closet flushing tanks, as above illustrated, demand your serious consideration. Being made of a solid white vitreous chinaware, they are impervious to the action of water or acids, having no seams there is no danger of warping, and the surface being a clear hard glaze baked into the body of the ware as an integral part, paint and varnish troubles are eliminated. No metal lining is needed, therefore the dangers of corrosion are not to be feared, and the cost of vitreous china fixtures does not exceed that of a closet with the usual metal-lined wooden tank.

Of the hardness of rock, simplicity of operation, ease of cleansing and beauty of design, vitreous china closets and closet flushing tanks are acknowledged the ideal fixtures for the home bath-room.

We are the largest manufacturers in the world of these fixtures, and will gladly send further information if you will write us.

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VOGUE

A scientific preparation that effectively destroys all odor arising from perspiration. It does not retard the flow of perspiration—to do so would be injurious—but it removes the odor instantly. *Vogue* is itself odorless and will not interfere with the most delicate perfumes. It is delightfully refreshing—prevents chafing and may be used freely on any part of the body.

Price 25 cents a Jar

If your druggist doesn't have *Vogue*, write us. Generous sample by mail, postpaid, 10c.

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313 Carson Street Pittsburgh, Pa.



Colonial Massage Cream

Colonial Massage Cream rounds out thin cheeks, scrawny necks, arms and shoulders. It cleanses the pores of all impurities, feeds and nourishes the skin, thus assuring perfect development. With its use anyone can enjoy a clear, smooth skin and a healthy, natural complexion. Price 50c. If your druggist doesn't have it, write us. Large 2½ oz. jar by mail, postpaid, for 25 cents.

IRON CITY CHEMICAL COMPANY
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Crème Tacoma



A Clear, Beautiful Complexion for Every User of
Crème Tacoma
and no bad after effects.

Crème Tacoma is a natural skin food and beautifier. It goes right into the pores—requires no massaging—it nourishes the skin and stimulates natural and healthy circulation—prevents or heals chapping, chafing and sunburn and allays all irritation.

It smooths out wrinkles and crow's feet—and makes dry parched skin soft and velvety.

Every woman who cares about her complexion—and all women should care—ought to have *Crème Tacoma* constantly on her dressing table.

Crème Tacoma contains no grease and will not promote the growth of hair on the face.

For sale by all druggists. Price 50c. a jar. If your druggist can't supply you, send us his name and 10c. and we will mail you postpaid a generous trial jar. Do this to-day for your complexion's sake.

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(Do not fail to answer in this space whether your dealer does or does not sell *Crème Tacoma*—"Yes" or "No.")

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A REMARKABLE CLOCK

JAPAN possesses a remarkable timepiece. It is contained in a frame three feet wide and five feet long, representing a noonday landscape of great beauty. In the foreground, plum and cherry trees and rich plants appear in full bloom; in the rear is seen a hill, gradual in ascent, from which apparently flows a cascade, admirably imitated in crystal.

From this point, says London *Iron*, a thread-like stream meanders, encircling rocks and islands in its windings, and finally losing itself in a far off stretch of woodland. In a miniature sky a golden sun turns on a silver wire, striking the hours on silver gongs as it passes. Each hour is marked on the frame by a creeping tortoise, which serves the place of a hand. A bird of exquisite plumage warbles at the close of each hour, and as the song ceases, a mouse sallies forth from a neighboring grotto, and scampering over the hill to the garden, is soon lost to view.—*Boston Herald*.

MONUMENT TO CATHERINE DE PAIX

A MONUMENT has been unveiled at Péronne, France, to the memory of the Jeanne d'Arc of Picardy, Marie Fouré, otherwise known as Catherine de Paix.

Péronne-la-Pucelle, as the little town is now called, was besieged in 1536 by the imperial troops under the Count of Nassau, who fired no less than 1,800 projectiles into it daily. Its defenders were commanded by Marshal de Fleuranges, Comte de Dampmartin, and a Neapolitan general, Francesco Chiaramonte, and the women appear to have acted with special bravery. On August 25, 1536, a general assault was made on the town by the besieging troops and one of them, an ensign, was about to plant his banner in triumph on the wall when Marie Fouré performed the great act of bravery which has immortalized her name.

She went up to the ensign in a friendly way and said that if he would hand over the flag to her she could fix it for him better than he could himself. The ensign handed it to her at once, offering her the pole end, whereupon she gave him a push with it, and overthrew him into the ditch after cracking his head.—*N. Y. Tribune*.

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House & Garden

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