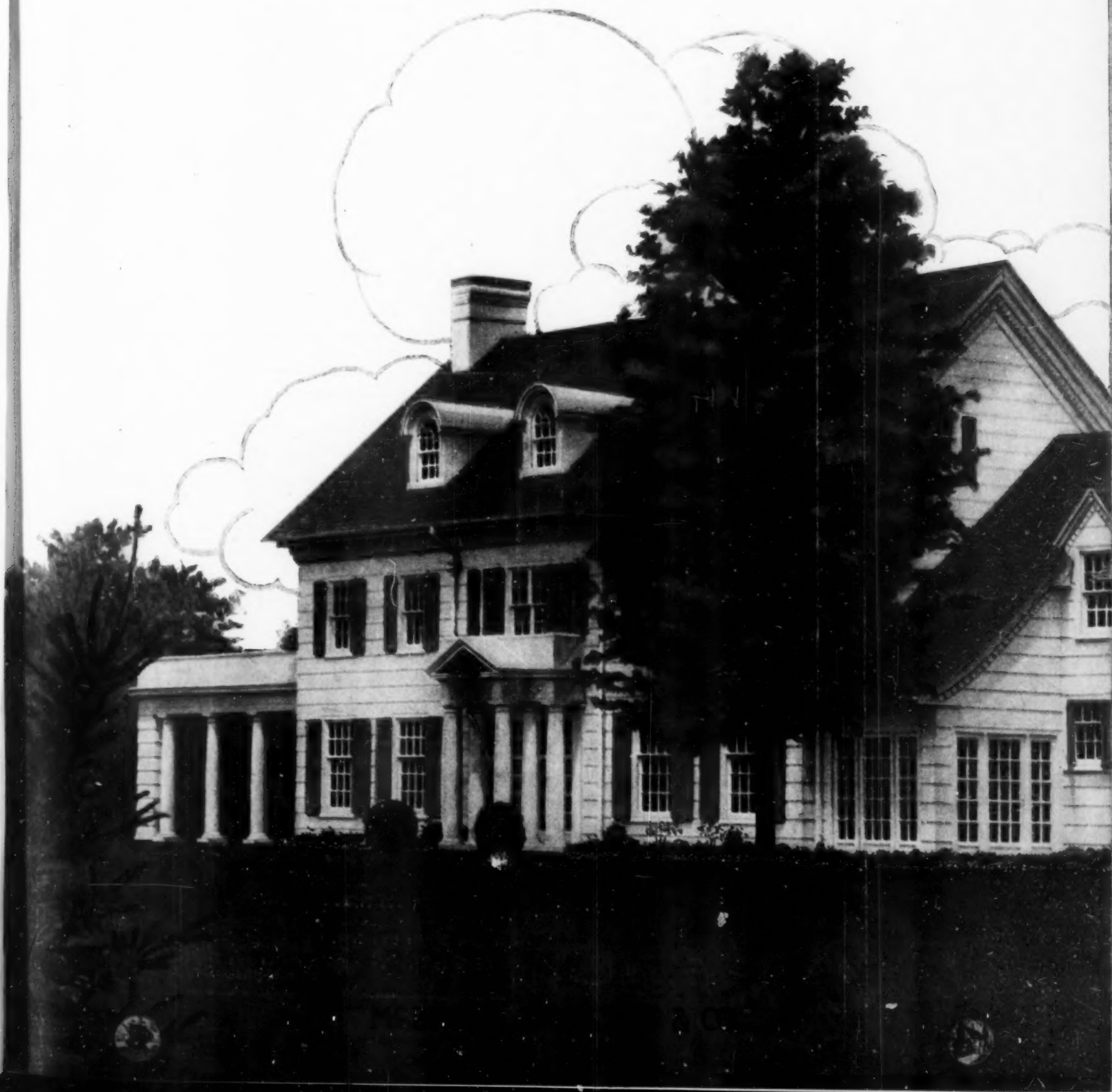


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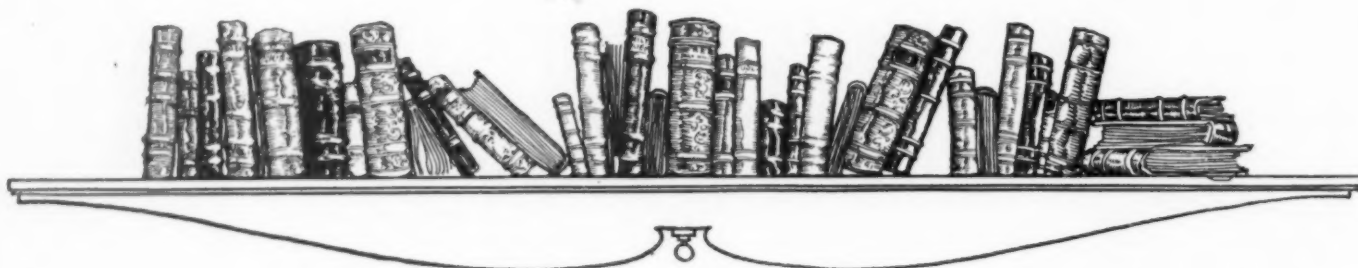
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FROM THE PUBLISHER'S DESK

Do You Want To Pay More For Your Magazines?

LAST year about this time, you may remember, there was a great cry from Washington that the postal deficit had become alarmingly great. Mr. Hitchcock, the Postmaster-General, blamed the second-class mail matter department for most of this, and urged the raising of the rate. The great body of magazine readers objected strenuously, for the additional burden must necessarily fall upon them — in any business the delivery charges fall eventually upon the consumer. So the Postmaster-General began to look a bit further into the matter. As a result of his first year's "looking," he saved about eleven millions of that deficit, bringing it down to about six millions for the past year. And that without tampering with the existing postal rates on magazines! Eleven million dollars — about ten cents for every man, woman and child in the Union. If the deficit could be more than cut in two by merely "looking into the matter," it could be wiped out completely by an intelligent systematizing of the post office business without making the magazines bear the burden.

Mr. Hitchcock comes forward again with a new scheme of raising the price of delivering magazines. He says: Let us charge a higher rate of postage on the *advertising pages* of the magazines [letting the newspapers continue at the old flat rate of one cent a pound, advertising and all] but let us retain the existing rate on the *text pages*.

Was there ever such a thoroughly ridiculous proposition put forth by a business man? It is as if your grocer came to you and said, "Now I can no longer afford to send home your groceries at the price you are paying me for the various items; I'll not charge you for carrying them home, though; there will merely be a charge of twenty-five cents for the basket each time." According to the Postmaster-General's scheme, a copy of each issue of each magazine would have to be taken to the local postmaster before the date of publication and there cut apart, advertising pages on one scale, text pages on another, to determine the price of mailing. Can you imagine a more effective stick to thrust in the revolving wheels of the publishing and post-office business?

When a business man finds that his business, although large in volume, is showing a deficit, what is his first move? Does he immediately raise his prices, thereby scaring off a large part of his trade? Or does he look to his cost of production, to his contracts with supply houses, to his transportation cost?

Now Mr. Hitchcock knows very little indeed about his *costs* — he says so himself. Any Congressman can frank a piano or a white elephant through the mails — and does, but Mr. Hitchcock doesn't know just how much that costs the Government. He can, however, see with half an eye that an effectual method of wiping out that deficit is to raise his prices, which, in the absence of all competition, would have to be paid.

How many thousands of copies of the Congressional Record are distributed to people who drop them regularly, without removing the wrappers, into the waste-basket? How many tons of seeds are received by the constituents of Congressmen — seeds that in many cases are useless to the recipient and do not advance in any way the agricultural prosperity of the country? Why shouldn't these articles be taxed for postage instead of making the publisher — the *magazine* publisher — pay the cost? If a man really wants the Congressional Record, let him pay the postage — it might amount to twenty-five cents a year. If there is any reason why the Congressman should be able to oblige his friends with flower seeds, let him dig down into his pocket for the cent or two necessary to send them.

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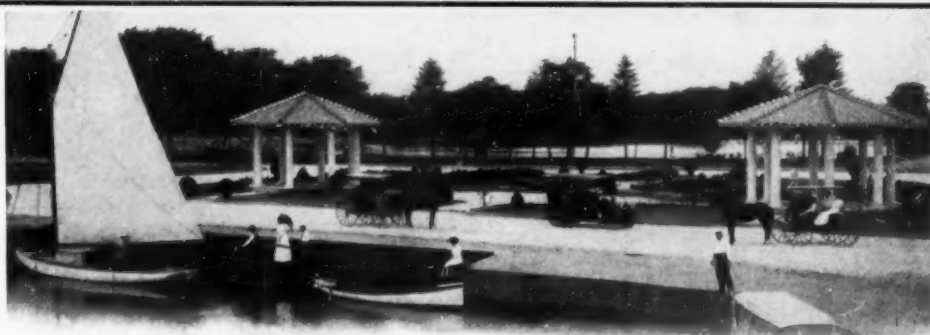
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There is illustrated in colors a Handsome Carriage Wrap and as a special feature a full page portrait beautifully colored of Miss Frances Starr, the well known actress. The cover of this number printed in four colors, showing a handsome reception gown and surrounded with a beautiful gold border completes the artistic presentment of fashions for the Spring wardrobe.

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The Hunt for the Antique

Russian brass and copper ware, used as decoration, have become familiar of late years. Long necked brass jugs, of no practical use, and two-handled loving cups, are seen on mantelpieces almost as frequently as are casts of the famous Barye lion. Antique tea trays, tea kettles and other useful articles are less often seen. As bought in the ordinary shop, this foreign metal work is limited in variety and expensive. If, however, the explorer of curious nooks ventures into a swarming East Side district of New York, inhabited chiefly by Russians and Poles, a dark, narrow street is discovered, lined with tiny basement shops devoted to the sale of copper, brass and pewter. Prices are about one-half below the ordinary uptown prices, and there is a bewildering variety of glittering wares from which to choose. Below the shops are dark cellars where new pieces are turned out by Russian craftsmen, and much of the ware is lacquered or polished by machinery until old and new are nearly alike. In one or two of the shops pieces are to be found as they came from immigrant homes or from the Custom House store of confiscated articles. Covered with verdigris and discolored through neglect, they look unpromising enough. But if care is taken to select by weight and to make sure that no holes or cracks mar the metal, interesting pieces with who knows what dramatic history may be picked up at small cost by those who prefer the genuine, old surface of the metal to a newly manufactured one.

The cleaning of the brass thus acquired is, of course, not easy. A brisk rubbing with salt and vinegar removes most of the verdigris and deposit. A brass cleaner must be used to finish the polishing, a process rewarded by the discovery of the old hand-wrought surface. It is noticeable in buying trays that the unrestored ones are usually without handles. In the polished tray the handles are frequently modern additions, cast, and of poor design.

If one is fortunate enough to find an old copper tea kettle, small and of graceful shape, untouched by the restorer, it can be made ready for use at afternoon teas with little trouble, as washing with hot soapsuds cleans the surface without impairing the beautiful shadowy bloom acquired by years of service. It should also be boiled for at least twenty minutes in a kettleful of water to destroy probable germs.

A recent find in the metal work street was toys of brass. Prancing horses, kneeling camels, and elephants cast in two pieces, are covered with hieroglyphics. Rings in their noses permit them to be dragged around by the infant that possesses them, and the horse has a rat-like tail that can be switched in delightful fashion.

To the few who wish to buy at moderate cost not merely decorations, but useful

articles for the home that are also beautiful, these metal work shops are a source of supply and an interesting hunting ground.
L. A. S.

Care of the Cocker Spaniel

As I have been interested in the answers you have given correspondents in your columns, I take the liberty of asking you these questions about a cocker spaniel. He is four years old, and until a few weeks ago has been rather fat. Now he is much thinner—has much exercise and seems to stand it very well. But his hair is not in good condition. It is dull and not curly. And he has great discomfort from fleas. He is fed twice in twenty-four hours—a little meat and a little potato and green vegetables—and several times a week, a bone. Except for his hair and the itching, he seems very fit. Is there any average weight he should have? Do you think the feeding too much or too little? Please tell me what to do to improve his hair and rid him of the fleas.

M. L. K.

Try a vermifuge on your dog, as worm trouble may be expected.

A good remedy for fleas is not difficult to find, and your dealer should have one that is effective. Use this regularly and see that it is not merely superficially shaken on. After application of flea powder carefully wash the skin with soap and warm water. If the coat be in poor condition, rub in cod liver oil, after which your dog should be wrapped in cotton cloth. Groom him every day, and after washing, the hair should be rubbed vigorously with the hands for an hour. This will give the coat the desired gloss.

A Cocker's coat should be abundant, soft and silky, straight or wavy, but *not* curled.

Give a light breakfast of milk and beaten eggs (nutritious and fattening) and a heavy meal of well-cooked meat, bread, oatmeal, vegetables, etc., at night—meals to be at regular hours each day. Vary the diet daily—table scraps are always relished. Don't fear to give enough meat.

Cockers need regular exercise and plenty of it.

The weight of a Cocker should be between 18 and 28 pounds.

Don't Overfeed Your Dog

The great trouble with the ordinary house-dog is that he is over-fed. One good meal a day, in the early evening, is best for an adult dog (feed young puppies often), preceded in the morning by a light meal. A fat dog is a monstrosity, neither useful nor ornamental. Most dogs begin to show the wear and tear of life, the oncoming of old age, at about the eighth year. They then take it easy to the end, which may be some three or four or more years later.

A Livelihood in Poultry

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J. A.

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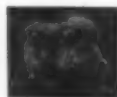
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and prices higher, yet there are scattered over the land the wrecks of small fortunes that were invested in the chicken business, and the lugubrious faces of the luckless investors bear eloquent testimony to the folly of putting one's money into the business to learn the business.

On the other hand, there are flourishing poultry plants from which the owners are making comfortable fortunes, but invariably these owners had learned to know hens before expanding.

If you are new to the business and have three hundred dollars to invest in it, put it in the safest place you know of and go to work under some man who is making it pay. Or, set to work with a dozen hens of your own and try to make them pay you a profit. At the end of the year you will have your money and the knowledge wherewith to make the best use of it.

These remarks are not meant to discourage you. It costs a trifle over one-quarter of a cent each day to provide a hen with laying food, and less than fifty cents to raise her to the laying age. Fresh eggs bring high prices of late years and, therefore, according to the theory of all and the practice of the successful few, poultry raising is a profitable means of livelihood. But some hens lay two hundred and fifty eggs a year, others fifty, and still others none at all. Then invested capital can go by way of weak, debilitated stock, unsanitary conditions, disease, etc. These are the hindrances that one must study to eliminate before he can realize a profit and these can be studied under some one else as well as at your own risk.

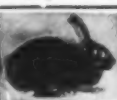
When you have acquired the knowledge, there are two ways of starting: One is to buy year-old hens and cockerels, realize what you can from eggs, select the best layers as breeders and hatch your stock from their eggs. This method requires more capital than the succeeding method and is best adapted to fall. The other is to start with eggs and incubators in the spring. This necessitates brooding the young chicks.

With a capital of three hundred dollars you can expend fifty dollars for a house, fifty dollars for two incubators, each of two-hundred-egg capacity, and seventeen dollars for one brooder of four-hundred-chick capacity. (A four-hundred-egg incubator is cheaper to heat than two smaller ones, but if anything goes amiss the whole hatch is jeopardized.) Forty dollars more for eggs, leaves a balance to be expended for feed and later incidentals.

By starting the incubators about March 10th, you will have a hatching about March 31st, and if you start them again about April 2d, by April 23d there should be a satisfactory total of young chicks as a beginning.

If from this you have, say, six hundred chicks, about half will be cockerels which should be sold as broilers at six weeks, netting you over fifty dollars. Of your three hundred pullets you would have an excellent laying stock.

Now as to housing; the object is to get



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warmth, light and sufficient room at a minimum of expense. If you dispense with a foundation and support the building on posts as so many poultry men do, you must have a double floor interlined with tarred or asphalt roofing paper. This should also line the back and sides and cover the roof, making a very warm house. Plenty of sunlight is essential and you need not pass it through glass. Instead, use muslin-covered frames at the windows, admitting pure air through the night and opened wide during the day. Your house will serve you as a brooder house during the first spring and for adult fowls next year. A house ten feet wide and fifty feet long will house three hundred laying hens. At first I would advise building a house ten feet wide, fifteen feet long and five and one-half feet high, with single-pitched roof and facing toward the south. In the fall, thirty-five feet more of building can be added to accommodate the fowls if all goes well. In summer, with proper pens, so much house room is unnecessary, but it is necessary for laying hens in winter when cold, snow-covered ground would curtail laying. Allow the birds free range of the interior.

Discriminate in your choice of stock. One naturally turns to thoroughbreds. Thoroughbred stock is right when not in-bred or bred out of all profitable characteristics.

If an egg plant is your aim, Leghorns will serve you well, but Wyandottes, Plymouth Rocks or other medium-weight birds will enable you to dispose of your surplus cockerels at a larger profit. If you learn to select the layers you can work them up to a high degree of egg production. A number of poultrymen are making good with Rhode Island Reds.

Green food, nitrogenous food, grit, shell, charcoal and fresh water must be regularly supplied the fowls. Confined fowls must have clean litter always, and absolute cleanliness must prevail in every other detail.

M. ROBERTS CONOVER.

Two Hints for Chicks

A good kind of coop is one which permits the chicks to run at large in good weather, while the hen is restrained in the small wire run attached. The little chicks do no harm to flower or vegetable garden, but really are of great benefit, by consuming prodigious quantities of insect life of every description.

The food of the chicks raised with a hen is exceedingly simple. Many of the brands of commercial chick foods are entirely satisfactory. A most excellent food can be mixed at home, by taking equal parts of oatmeal, hominy grits and cracked wheat. Chick-size grit, oyster shell and charcoal, as well as water, should be in reach. After the chicks are part grown, say a pound in weight, any grain ration, with table scraps, and plenty of green stuff, with liberty, will make them grow wonderfully.

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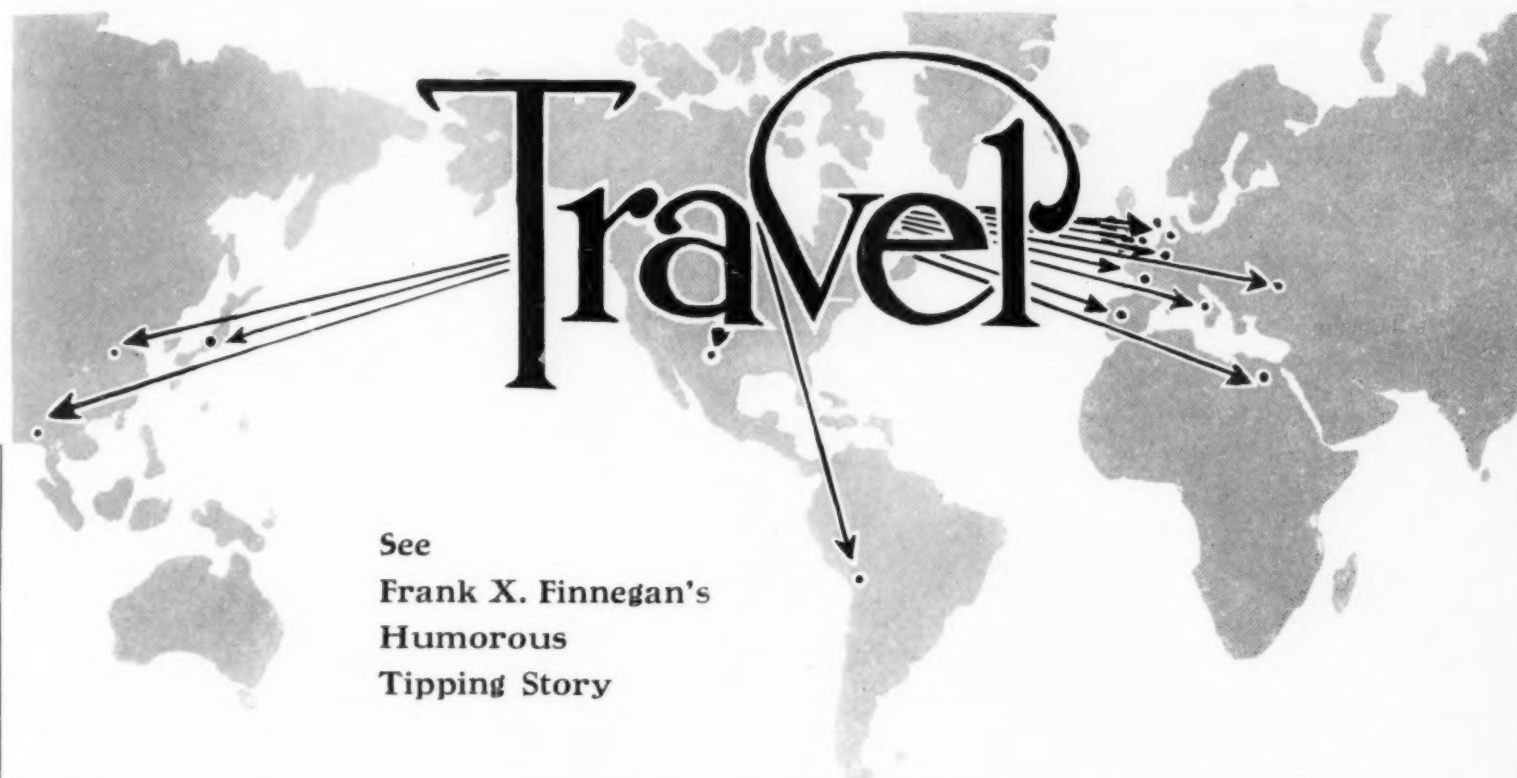
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Here in detail are a few of the charming glimpses of the world which you shall have in February:

FROM RANGOON TO MANDALAY. By S. R. VINTON

This article is written by a man, an American, who spent his early life amid the scenes he describes. It is a narrative of one who is not only thoroughly familiar with Burma, but who has the power of recording his knowledge with facility, directness and strong interest. The manners and customs of this remarkable part of the world as well as the physical qualities of the country, are set down with the greatest fascination.

HELIGOLAND. By DR. PERRY WORDEN

Tells some intimate details regarding this island in the Baltic Sea, which belongs to Great Britain and of which possession was obtained by the Germans. The recent edict to the effect that in the future tourists would not be allowed further inland than the seashore, has turned the eyes of the world toward this place and makes this article of timely note.

OVER THE ANDES IN A HANDCAR

Here is a story teeming with active interest, as well as bringing before the reader the wonders of some of the greatest mountains of the world and their conquest by man. The novelty of this article, aside from its adventurous and descriptive features, will make it a very striking part of the magazine, especially on account of its unusual photographs.

THE LATTER DAYS OF POMPEII

A subject of this sort naturally depends on the insight of the author into the intimate side of the places, which is another way of saying that it depends on his knowledge of the people and the history. Mr. Henry James Forman is the author of a number of books on travel and he shows in this article the same keen sympathy with the subject as in his larger books. He makes Pompeii live again in this stirring narrative.

CHEESE DAY AT ALKMAAR. By BLAIR JAEKEL

Tells of the humorous possibilities in the quaint little Dutch town of Alkmaar and its cheese industry. Like all the rest of the articles in the February number of TRAVEL, this is very adequately illustrated with photographs made by the author.

BUDAPEST ON THE "BLUE DANUBE." By SCHUYLER M. MEYER

Here is a splendid article on a beautiful city—Budapest. Comparatively few people have such an idea as to the beauty of this city of Austria-Hungary or of its interesting people. Its picturesque position on the Danube and its more scenic and architectural beauties, as well as its population, are shown in an entirely satisfying and entertaining manner.

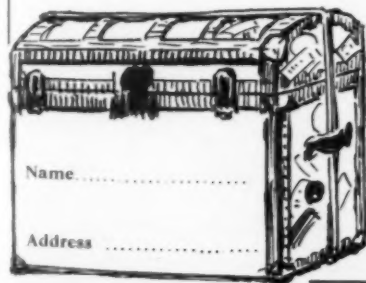
TIPPING AS A FINE ART

Everybody, whether he travels or not, who has been a victim of the tipping system, will find this humorous, yet informative, story of the "Open Hand Society" to his liking. The author, Frank X. Finnegan, writes from a full heart—he has had to distribute largesse to waiters and other servants all over Europe, and what he has to say on the subject will sound a chord of sympathy in every reader. And, incidentally, it will get a laugh.

ARIZONA AND NEW MEXICO

The communities of the Pueblo Indians, those compact little towns of stone and adobe, Oriental in aspect and each with a local government of its own, are not only graphically described by Charles Francis Saunders, but the life and manners of these interesting people are depicted with incisive detail and interest. TRAVEL has never had a more interesting American article than this, and the fourteen photographic illustrations which accompany it leave nothing to be desired by the reader except the actual journey there.

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A Good Utility Plant
A Livelihood in Poultry
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Care of the Cocker Spaniel

HENRY H. SAYLOR,
EDITOR

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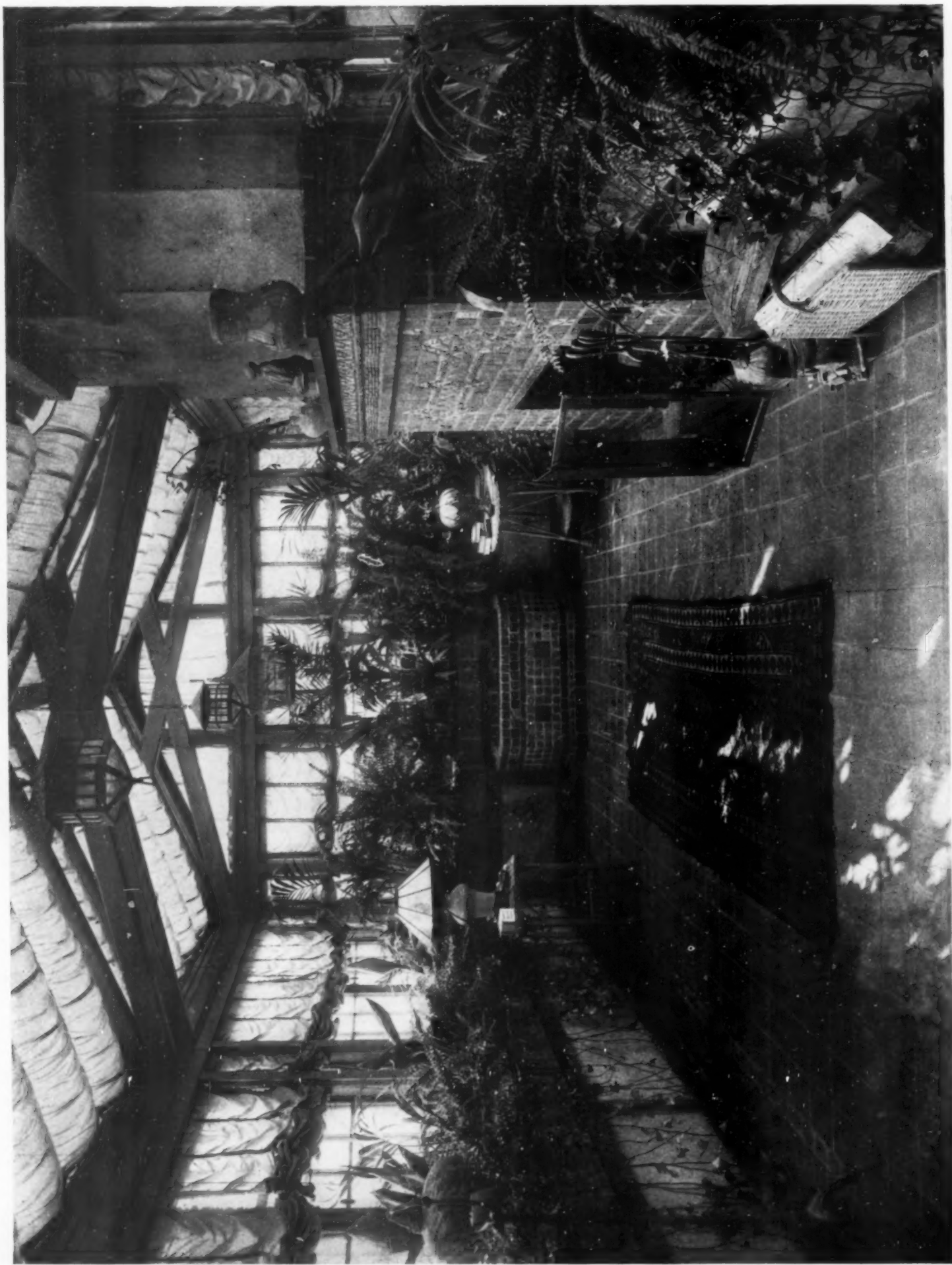
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THE SOLARIUM IN THE RESIDENCE OF MR. HENRY P. DAVISON. WALKER & GILLETTE, ARCHITECTS

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House & Garden

VOLUME XIX

February, 1911

NUMBER 2



A bank of mesembryanthemum in bloom under an orange tree, and dropping down over a retaining wall. The plants in the front row are Japanese poppies

The Small California Garden

WITH ALL THEIR WONDERFUL CLIMATIC ADVANTAGES CALIFORNIA GARDENS DO NOT "JUST GROW"—THE EXPERIENCES OF AN EASTERNER WHO WENT WEST

BY CHARLES FRANCIS SAUNDERS

Photographs by C. F. and E. H. Saunders, and Alice Hare

OUR first acquaintance with the flowers of California was during a winter's sojourn in Pasadena. We left the East ice-bound and snow-clad in December; and when, four days later, we awakened among the orange groves and palms and roses of the Land of Sunshine, we were enraptured—the advertisements were really true.

That winter proved to be unusual in its mildness—you will find, if you ever live in California, that every season is "unusual" in some particular—and there had been very early rains, so that by the first of the year the wild poppies were making a blaze of color along country roadsides, and the gardens in Pasadena were a revelation of cultivated bloom. There were geraniums of every hue, banked in some cases house-high; callas grew literally in hedges, serving as party-fences between city lots; fuchsias and heliotrope hid beneath their masses of exquisite

bloom the cottage walls against which they grew and looked in at second story windows; clambering roses smothered some houses completely, or climbed trees and hung festoons of rare color from the crowns twenty or thirty feet up in the air. So, naturally, we carried home with us the idea that everything grew in California without trouble; in fact, more than one native had epitomized the art of gardening there as simply sticking in a cutting anywhere and keeping it wet a few days. The climate would do the rest.

Since that year, we have taken up permanent residence in Southern California, and having wintered and summered for some years a small cottage garden planted by ourselves, we have acquired some views of our own. One of them is that the native notion aforesaid, has led to a certain unnecessary monotony in small California gardens—and it is the small gardens after all,

rather than the show places of the millionaires, that make the character of a place. Following out the plan of growing what is most easily grown, the average Californian has not made the best of the wonderful opportunity which the unique climate of the state sets before him. One garden is too much like another and there is room for better taste in the selection of the plants themselves.

The artist of the family struck the weak spot in California gardening the other day, when she remarked:

"Oh, I think the flowers here are perfectly beautiful, marvelous in growth and variety; but do you think the people always understand the harmony of an arrangement to bring out the beauty as it deserves? The purple bougainvillea is simply a regal bloomer, but you find it everywhere—flowering furiously on house-roofs and pergolas and chicken corrals, while cheek by jowl with it, likely as not, are orange-yellow bignonias and scarlet tecomas. And then because red geraniums and yellow California poppies can't help growing in this glorious sunshine, why let them kill each other by setting them side by side? Then again, why always make of a garden a dead level? If a man has a lumpy bit of back lot, he must needs hire a man with a plow and a scoop-shovel and grade and grade and grade, till you could play tennis on it. That is all well enough for a vegetable patch, but there is a charm in irregularity of surface which there is no need whatever to sacrifice in a flower garden."

In an individual case, we have found the plan itself of our garden spot the source of quite as much pleasure to our guests as the plants which beautify it. The lot devoted to it (90 x 60 ft.), was the side of an irregular slope, which dipped at the farthest corner some six or eight feet below the highest part, which was near the house. Instead of filling in or leveling to one common-

place grade, we made the ground into a series of wide terraces, each dropping a foot or two lower than the one preceding it, and held in place by low retaining walls of gray granite boulders

and cobbles hauled from the dry bed of a mountain wash. These are known in Southern California as arroyo stones. There were a few orange trees on the lot, and where these were above the level of the cut-down, we left ample space about them for flower beds, holding them in place with the same sort of retaining wall.

These low walls made many nooks and corners which serve to domicile special plants that have for us some personal association. In one, for instance, grows a clump of a native peustemon, raised from seed gathered at the

Grand Cañon; in another, a patch of mint from the old home "back East," makes perennial fragrance. Along the bases of the walls flower beds extend, and here and there our best rock-climber—*figus repens*—is planted, relieving the otherwise monotonous line of gray stone with a covering of green leafage.

If the plot, however, is naturally level, variety in surface may be inexpensively created by hauling in enough soil to make a low hillock or two. I have in mind such a garden in the flattest part of Pasadena, which is like a miniature bit of hill country, with a few boulders, large and small, set tastefully on and about two irregular mounds of soil where low growing shrubs and herbaceous perennials sink their roots beneath the moisture-conserving stones, and require a minimum of care.

Still another plan to break up a dead level, a plan especially desirable in a land of outdoor living, is the arbor or small pergola. Ten dollars will amply cover the cost of putting in a structure of this sort made of rough timber. The floor space should be laid with common brick or flat stones, and perennial vines planted for covering. Clim-



Foxgloves grow wild in the California woods to a size and stateliness that make Easterners envious



A Reve d'Or rose in the second year after planting for a porch screen

ing roses, one of the many tecomas, honeysuckle, wisteria and grape are the most desirable covers. Part evergreen and part deciduous vines insure a good screen in summer, when it is most needed, and a partial one in winter, when the sunshine filtering through will be appreciated. Such an arbor will add beyond words to your garden, not merely in beauty, but in practical value as a place for outdoor meals and relaxation. Simple benches and a table may be made of redwood obtained from the nearest lumber yard and stained. Redwood is a good weather-resister.

As to the plants themselves, our experience is that practically everything that grows in the Eastern garden may be grown here, besides much else, though the radically different climatic conditions on the Pacific Coast—especially the long rainless season from early spring till late autumn—necessitate, in many cases, different treatment. This means the devotion of nearly the whole of one's time to the garden, or the maintenance of a gardener. For those whose circumstances do not permit either of these alternatives, the problem is the practical one of finding out what plants will produce the best continuity of effect the year 'round, with the least outlay of time and money. For ourselves, we have accordingly simplified our floral scheme little by little, until it is represented by the following list. These are flowers that enjoy this climate as much as we do, and behave accordingly; are practically free from disease and insect pests; and, excepting the first three, are by no means conventionally commonplace in California. Of course the list might be extended, but I am writing of personal experience:

1. A few roses, planted in a sunny bed by themselves. To have fall bloom, water must be withheld during July and August, and this is not practicable if they share the bed with other plants.

2. Geraniums. They are constant bloomers at all seasons and in our garden the pink ivy geraniums have a special old stump to clamber over. For winter effects it is safest to group them where the shade of a non-deciduous tree or of the house, keeps them in shadow in the early morning, but permits sun upon them later in the day. This prevents frost damage in cold

spells of weather, which are by no means infrequent here.

Nasturtiums—also year-'round bloomers. Our winter beds of them are at the west side of the house, protected by generous eaves, and on the north side of an orange tree. This protection is needed to keep the plants from being nipped on frosty nights. With us, though the tenderest plants on this list, they weathered the exceptionally cold winter of 1909-10, when the mercury several times was as low as 28° at night.

4. Gaillardias. We give them a bed to themselves, in full sunlight, and they bloom perennially.

5. Sweet alyssum. We use this for bordering some of the beds, for which purpose the Little Gem is best. Seedlings come up in odd corners all over the garden and, summer or winter, this charming little flower is never out of bloom or its perfume absent from the garden.

6. Verbenas. They grow like weeds, are always more or less in bloom, and are good drought-resisters.

7. Mignonette. We keep a bed of this going in the shadow of a tree, which affords it partial shade in summer and frost-protection in winter.

8. Foxgloves. We have a few of these plants growing in odd corners and beneath trees, for the sake of their stately effect when blooming. They appear to be perennial with us; at any rate, the plants live until so overgrown as to make it desirable to replace them with seedlings.

9. Salpiglossis, or Painted Tongue. Blooms from spring till Christmas and re-sows itself; but for best results it is advisable to sow freshly each year. The plants grow from five to seven feet tall and the bloom is a great show all summer and fall.

10. Violets. The staple bloom of winter. To do well they must be kept out of direct sunshine. Our best results are from a bed on the north side of the house and from one under the shade of an orange tree. The latter situation is most to their liking as they get morning sunshine and are shaded entirely from the hot rays of midday. The "Princess" variety is deliciously fragrant, and

when the beds are well fertilized and the plants thinned out each summer, the flowers will be long-stemmed and as large as small pansies, the blossoms appearing from December until April.

(Continued on page 120)



The square of turf before the porch-steps, is *Lippia repens*, a Sicilian plant that will live for months without water



April in a Southern California garden, with stock, foxgloves and sweet alyssum in bloom



In gardens where space permits, there is usually a corner given up to cacti, these curious children of the desert



Why is it that, almost without exception, the rooms that are carried out consistently in a distinct style are in large houses? It is just as easy to furnish a room in the home of moderate size with the same consistency

What the Period Styles Really Are

SUGGESTIONS FOR THE USE OF THE PERIOD STYLES IN MODERN HOMES SO THAT THE RESULT WILL BE CONSISTENT AND HARMONIOUS RATHER THAN MERE AFFECTATION

BY LUCY ABBOT THROOP

[Modern usage of furniture and fittings for the interiors of American homes would seem to indicate that we have but two available and distinct styles—"Colonial" and Craftsman or so-called "Mission." For a long time the historic period styles were so ignominiously and tastelessly employed as to bring about a revulsion of feeling and their almost complete abandonment. There are signs that the pendulum is swinging back again now, and that a really sincere appreciation of the best that has been done in the past will reveal new possibilities for beauty in the homes of to-day. This is the final article of Miss Throop's series, the preceding subjects being as follows: October, 1910—France, Through the Time of Louis XIV; November—France, From the Regency Through the Empire; December—England, Through the Reign of Queen Anne; January, 1911—England, the Georgian Period.—EDITOR.]

"THIS is my Louis XVI drawing-room," said a lady in proudly displaying her house.

"What makes you think so?" asked her well informed friend.

To guard against the possibility of such biting humor one must be ever on the alert in furnishing a period room. It is not a bow-knot and a rococo curve or two that will turn a modern room, fresh from the builder's hands, into a Louis XV drawing-room.

To make the decoration of a room truly successful one must begin with the architect, for he knows the correct proportions of the different styles and appreciates their importance. He

will plan the rooms so that they may complete his work when decorated and form a beautiful and convincing whole. This will give the restfulness and beauty that absolute appropriateness always lends. Someone has aptly said that "Proportion is the good-breeding of architecture," and it is a duty that one owes to one's self and one's architect, not to ruin his good work by unsuitable decoration. It is also a duty one owes to the decorator to have the background correct for what you wish him to do. If one has to take a house that others have planned, one may have to give up some cherished ideas and choose a style more suitable under the circumstances. For instance, the rooms

of the great French periods were high, and often the modern house has very low ceilings, that would not allow space for the cornice, over-doors and correctly proportioned paneling, that are marked features of those times. The delicate beauty of Adam furniture would be lost in the greatness of a Renaissance salon. One must feel strongly this sense of the fitness of things to escape the pitfalls of period furnishing. Most amazing things are done with perfect complacency, but, although the French and English kings who gave their names to the various periods were far from models of virtue, they certainly deserved no such cruel punishment as to have some of the modern rooms, such as we have all seen, called after them.

The best decorators refuse to mix styles in one room and they thus save people from many mistakes, but a decorator without a thorough understanding of the subject, often leads one to disaster. A case in point is an apartment where a small Louis XV room opens on a narrow hall of nondescript modern style, with a wide archway opening into a Mission dining-room. As one sits in the midst of pink brocade and gilding and looks across to the dining-room, fitted out in all the heavy paraphernalia of Mission furniture, one's head fairly reels. No contrast could be more marked or more unsuitable, and yet this is by no means an uncommon case.

If one intends to adopt a style in decorating one's house, there should be a uniformity of treatment in all connecting rooms, and there must be harmony in the furniture and architecture and ornament, as well as harmony in the color scheme. The foundation must be right before the decoration is added. The proportion of doors and windows, for instance, is very important, with the decorated over-door reaching to the ceiling. The over-doors and mantels were architectural features of the rooms, and it was not until wall papers came into common use, in the early part of the 19th century, that these decorative features slowly died out. Paneling is appropriate for nearly all styles, but should be the correct type for the style chosen. The paneling of a Tudor room is quite different from a Louis XVI room. In the course of a long period like that of Louis XV the paneling slowly changed its character and the rococo style was followed by the more dignified one that later became the style of Louis XVI.

Both the architect and decorator must know what the rooms are to contain, as it is not fair to either to sud-



A modern reception-room with Louis XVI furniture. The walls are light gray, the wood-work white, in the Adam style, showing the possibility of reconciling these periods

denly have something bought that is quite regardless of the carefully thought out plan of decoration. It may put the whole scheme out of key and spoil it. A lady whose dining-room was beautifully furnished in Sheraton furniture one day saw two



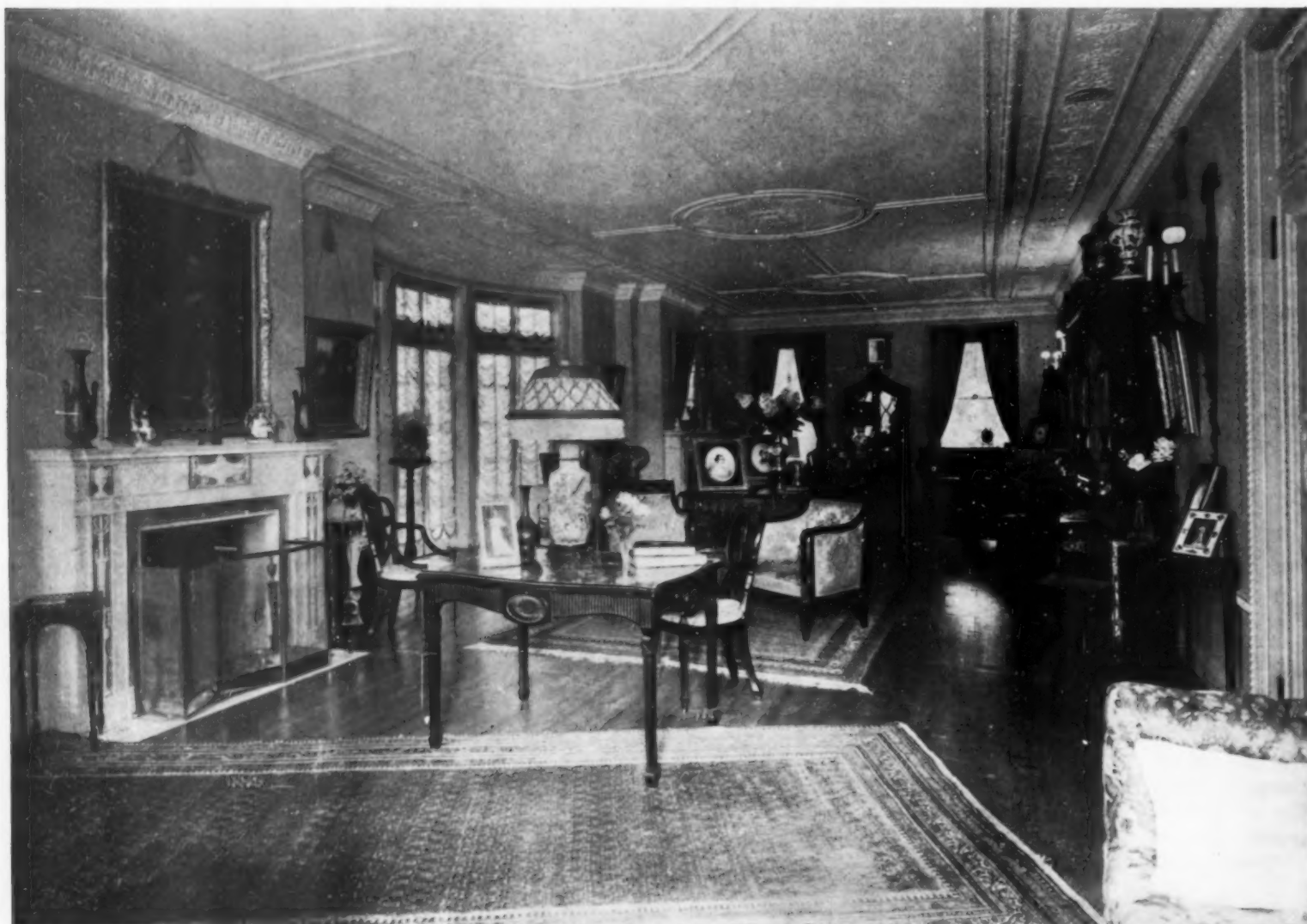
It is only in the large mansion that the elaborate type of interior decoration bearing the name of Louis XV seems appropriate

Louis XV console tables that she instantly bought to add to it. The shopman luckily had more sense of the fitness of things than a mere desire to sell his wares, and was so appalled when he saw the room that he absolutely refused to have them placed in it. She saw the point, and learned a valuable lesson.

There is no doubt that in many houses are wonderful collections of furniture, tapestries and treasures of many kinds, that are placed without regard to the absolute harmony of period, although the general feeling of French or Italian or English is kept. They are usually great houses where the sense of space keeps one from feeling discrepancies that would be too marked in a smaller one, and the interest and beauty of the rare

priate for those who have houses to correspond, but one can choose the simpler side and have beautiful and charming rooms that are perfectly suited to the average home. For instance, if one does not wish elaborate gilded Louis XVI furniture, upholstered in brocade, one can choose beautiful cane furniture of the time and have it either in the natural French walnut or enameled a soft gray or white to match the woodwork, with cushion of cretonne or silk in an appropriate design. Period furnishing does not necessarily mean a greater outlay than the nondescript and miscellaneous method so often seen.

I am taking it for granted that reproductions are to be chosen, as originals are not only very rare but also almost prohibitive



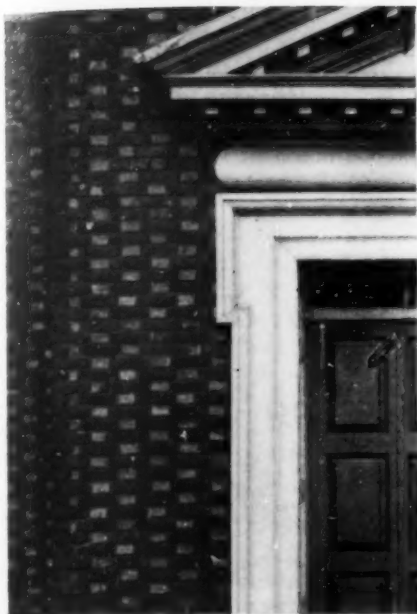
The refinement of proportions and delicacy of detail in this modern Adam room, appeals far more strongly to American taste than does the gilded rococo work that characterizes much of the French period furnishing

originals against the old tapestries have an atmosphere all their own that no modern reproduction can have. There are few of us, however, who can live in this semi-museum kind of house, and so one would better stick to the highway of good usage, or there is danger of making the house look like an antique shop.

To carry out a style perfectly, all the small details should be attended to—the door-locks, the framework of the doors and windows, the carving. All these must be taken into account if one wishes success. It is better not to attempt a style throughout if it is to be a makeshift affair and show the effects of inadequate knowledge. The elaborate side of any style carried out to the last detail is really only possible and also only appro-

in price. Good reproductions are carefully made and finished to harmonize with the color scheme. The styles most used at present are, Louis XIV, XV, XVI, Jacobean, William and Mary, and Georgian. The Gothic, Italian and French Renaissance, Louis XIII, and Tudor styles are not so commonly used, but of course may be followed if one wishes. We naturally associate dignity and grandeur with the Renaissance and it is rather difficult to make it seem appropriate for the average American house, so it is usually only used for important houses and buildings. Some of the Tudor manor houses can be copied with delightful effect. The styles of Henri II and Louis XIII can both be

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Flemish bond in the Old Swedes Church. The headers are burned to a bluish-black glaze



Common running bond in its best form. Every fourth row is one of alternate headers and stretchers to tie the facing brick to the rest of the wall



English bond—alternate rows of headers and stretchers, with joints of the latter over one another

The Best Use of Brickwork

THE COMMONER METHODS OF BONDING BRICK WALLS AND THEIR RESPECTIVE VALUES BOTH IN APPEARANCES AND STABILITY—THE PASSING OF THE "PRESSED BRICK FRONT"

BY HAROLD DONALDSON EBERLEIN

[Two houses that are alike in every respect, but the brick walls, may be almost as dissimilar in appearance as if one were of stone and the other of brick. The best use of wall materials is a subject of as great importance as the architectural style that is to be followed, yet the layman, as a rule, seems not to appreciate this fact; to him a brick house is merely a brick house—until he realizes that his finished home falls far short of his ideal. This article is the second of a short series, in which the aim is to make clear the possibilities in securing distinctive character through an intelligent use of the various building materials. The author wishes to give credit to Mr. H. L. Duhring, architect, for many helpful suggestions.—EDITOR.]

IF "pigs is pigs," doubtless, by the same token, "bricks is bricks" and also "mortar is mortar." Notwithstanding the profundity of this truism, it is just as well to remember that there are bricks and bricks and that there is mortar and mortar too, and that both, when brought together in a wall, mutually interact and are susceptible to large diversity of treatment. This very possibility of different combination affords the architect a field for the exercise of not a little ingenuity. To call the attention of the layman—especially the layman who has a house to build—to the possibilities presented is the purpose of this paper. Most people consider one brick wall much the same as another, and consequently there has been no stimulus to strive for artistic effect in brick texture. One way in which that desired end may be hastened is by becoming fully cognizant of the resources within our grasp. It is high time for us to realize the possibilities of our structural stuffs in this era of extensive building, when on every hand there is the will, backed by abundant means, to secure the best results that can be achieved by the union of the architect's and builder's arts.

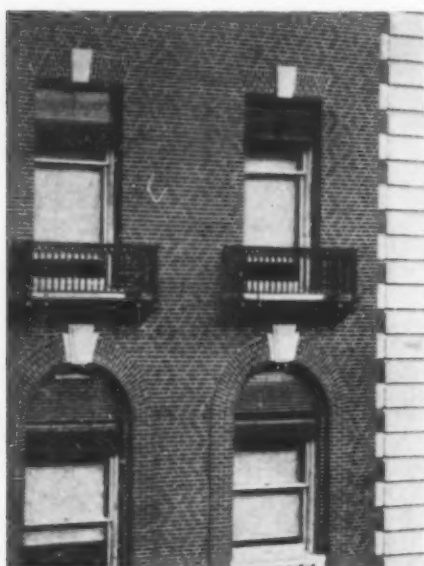
Until quite recently in America far too little use has been made of the capabilities of brick as a means of architectural expres-

sion, and the thrall of pressed brick and running bond as the dominant type of brick masonry is by no means shaken off yet, though there are unmistakable indications of education in taste. We are too much accustomed to look upon an exterior wall sur-

face as an inevitable necessity, rather than as an opportunity for seemly decoration, or for insuring harmony with the surroundings. Surfaces of brick, stone, plaster and even wood, lend themselves to artistic and varied treatment, though none in that respect are superior to brick in the wide range of variety attainable. Lacking perhaps some of the virile strength and rigidity, perhaps too, some of the stern dignity of stone, it furnishes a medium more readily adaptable to the many-sided expression of creative activity to be found in an advanced stage of culture. In point of color and texture, the brick wall has but few limitations to impose on the architect. The style of architecture for a building once determined, the owner and the architect have a great assortment of possible wall textures and colors to pick from. Although one texture of wall surface may be just as appropriate as another for the particular style of architecture to be employed, still the man who is to live in the house may have his strong pref-



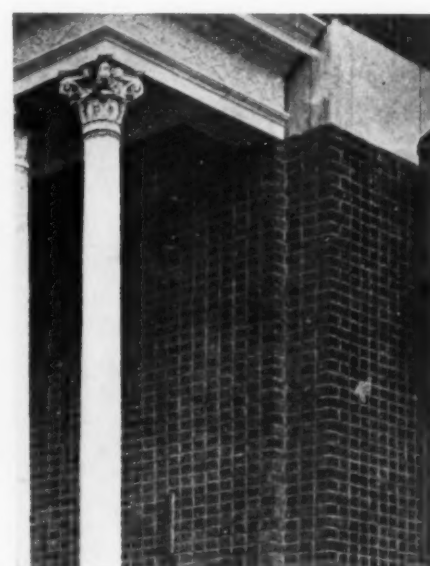
This old Southern mansion and its garden wall are of all-header bond, breaking joints



An un-named bond that is seldom seen, giving a curious diaper pattern. It consists of rows of headers and stretchers alternating with rows of stretchers alone, the latter breaking joints in alternate courses. Sperry, York & Sawyer, architects



An interesting texture is obtained here with second-hand brick, from which the old mortar has not been fully cleaned. Philip B. Howard, architect



The startling bond used in the Colony Club, New York City, McKim, Mead & White, architects. Such a bond would be impossible without the aid of modern cement mortar, as there is no breaking of joints in the courses excepting at the corners

erences to which it were advisable to give particular attention.

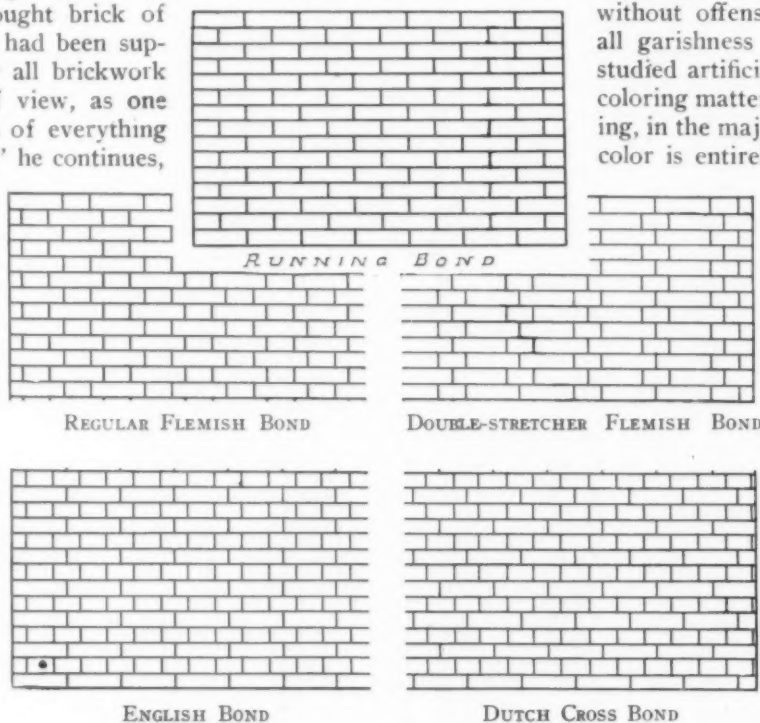
In speaking of the texture of a wall we must take into consideration the kind of bricks used, their shape and size, their color, their bond, that is to say, the way in which they are laid to give a distinctive pattern to the wall face, the mortar joints and finally, the kind of mortar used. As to the kind of brick available, it is gratifying to note that we are happily passing from the depressing reign of pressed brick and coming more and more to the use of brick of rough texture and varied color. It need scarcely be said that the results are infinitely more artistic and satisfactory in every way. During much of the nineteenth century, after the rough brick of Colonial and Post-colonial times had been supplanted by pressed brick, nearly all brickwork was from an aesthetic point of view, as one writer has put it, "the antithesis of everything good." "The brickmaker's ideal," he continues, "seems to have been a single shape and size, a surface like cut cheese, and a color like a fire-cracker." With such dull and unpromising material, whose "faultily faultless" surface finish and absolute uniformity of color" were fatal to inspiration, not much could be expected of the brick architecture of the period. It was not until bricks of different shapes and sizes and varied colors began to reassert their claims that the trammels of deadly monotony were thrown off and it became possible to impart some individuality of expression to a building through its material fabric.

Many of the rough-textured bricks, instead of being pressed out in a mould with unerring mathematical precision

and provoking evenness, are vertically cut into shape by wire, so that a roughened and apparently coarsely porous face is given the sides to be exposed in building, and in this condition they are burned intensely hard. This surface, especially when wide, gravelly, mortar joints are used, weathers admirably, and under the influence of atmospheric condition soon puts on a mellowness of tone that could never be hoped for on a smooth brick surface.

In color, the rough bricks range from deep shades of purplish brown, bluish red, copper, green and russet to lighter and more brilliant hues including reds and buffs. The perfectly natural blending of two or more colors in one brick, without offensively glaring contrasts, prevents all garishness of effect or any appearance of studied artificiality. Though in some instances coloring matter is added to the clay before burning, in the majority of rough-textured bricks the color is entirely due to the natural qualities of the clay used and to the firing. The soft and rich appearances of a wall of such material invariably harmonizes with the surroundings and, with its welcome variations in color, produces an impression of fitness to the situation that could never be reached by the unsympathetic surface and rigidity of uniform "fire-cracker" color presented by an expanse of pressed brick.

The way in which bricks are laid or the bond, is an important consideration. The most common bond, in fact almost the only one employed during a great part of the nineteenth century, is the running bond, in which all the courses are composed of "stretchers," that is to say, bricks laid lengthwise,



The common named bonds—though the lower two are not often seen. The difference between these two is that in the English bond the alternate rows of stretchers do not break joints; in the Dutch cross bond they do

the only "headers" or endwise bricks visible being at frequent intervals where their use is made obligatory by the local building laws to tie the face-wall to the backing. Each course breaks joints vertically with the courses immediately above and below. Running bond is perhaps the simplest and certainly the least interesting and artistic way of laying brick and has little to commend it except considerations of economy when a misguided desire for smug precision outwardly prompts the use of a pressed brick facing. Of course running bond gets the greatest superficial display out of a given number of expensive facing bricks. One of the illustrations that give an example of this method is interesting, apart from the attractive simplicity of the house, as showing a rational and tasteful use of second-hand brick. It is interesting also to note the simple and effective method of ornamentation adopted in countersinking a course above the windows of the first floor. The slightly projecting



Double-stretcher Flemish bond as used in an interesting example of good brickwork—the University of Pennsylvania Museum

foundation capped by a drip course is worth attention too.

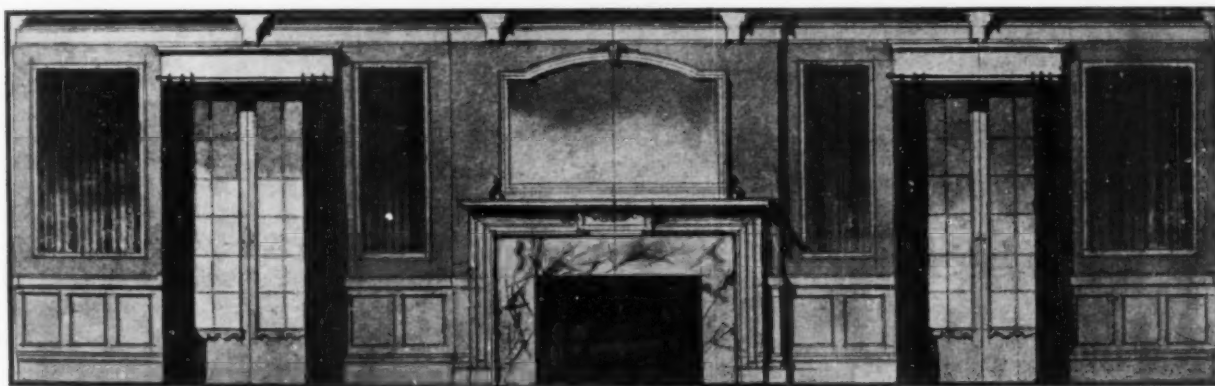
The method of laying four other bonds is shown in an accompanying illustration. The Flemish bond, in which every course consists of alternate headers and stretchers is, after the running bond, the one we most commonly meet with, having been generally used in our brick building of Colonial date, in which the black header and red stretcher effect is so often noticeable. Flemish bond is constructionally honest, artistic and satisfying, and its almost universal employment in modern building of Colonial style, cannot be too strongly commended. The accompanying picture of a portion of the wall of the "Gloria Dei" or Old Swedes Church, Philadelphia, shows an excellent example of

Flemish bond where the headers are brought into rather unusual prominence by the bluish-black glaze with which most of them are encrusted. This vitreous glaze, it has been suggested by some ex-

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Designing the Living-room by Itself

SUGGESTIONS FOR THE ARCHITECTURAL TREATMENT, THE CONSISTENT FURNISHING AND THE BEST WORKING ARRANGEMENT OF THE USUAL SIZE ROOM



A side elevation of the room, showing the fireplace and the French doors to the piazza. Above the white wainscoting, the background paper is a putty color, the panels being filled with a striped and foliated fabric, held in place by a flat molding strip

AFTER the method of modern planning, the living-room is treated as the principal room in the house. I do not mean to say that this room should be overdone, or given undue prominence to the exclusion of the other rooms, but it is essential that this room be treated differently from the old-fashioned way we formerly treated our living-rooms, then generally a front and back parlor. These two rooms have now been superseded by one large room, as our mode of living and entertaining makes it more desirable than the two small, stuffy rooms, then used only occasionally. Today we plan to give pleasure and comfort to the family, rather than the occasional guest.

There are probably two or three dozen ways that the living-

BY A. RAYMOND ELLIS
Illustrations by the Author

room can be planned and decorated and at the same time be comfortable and attractive. I have chosen to illustrate this with

a type of living-room that adapts itself to almost any house and offers the greatest amount of free space when the room is properly furnished. The room is 15 ft. x 29 ft. 6 in., with a ceiling height of 9 ft., these dimensions giving a well-proportioned room. The fireplace is in the center of the west wall, flanked on each side by two French doors which open out on a piazza. At each end of the room are two windows, balancing one another. On the east wall a wide opening with French doors permits access to the main hall. The most prominent feature of the room is the fireplace, which is accentuated and made a natural center. This is an important con-



A Martha Washington wing-chair was designed and built for the room at a cost of \$54 uncovered

wide wooden frieze with a cap which ties them, one might say, to the bottom of the cornice, and makes them more completely an integral part of the woodwork. The window stools form a part of the wainscot's cap.

The finish of the room is white wood, given four coats of lead and oil paint, with a fifth coat of white enamel, rubbed down, and a sixth and final finishing coat of enamel of an ivory shade that dries out with a very dull satin-like lustre that is very durable and not easily marred. Above the wainscot the walls are covered with a heavy background paper having a body color almost of a putty shade, enlivened in certain lights with a pinkish caste. This is accented by the panels, between the windows and doors, of a delicately hued fabric with a foliated striped design. A flat molding covers the edge of the fabric and forms the panel. In order to balance these and add character to the room, the draperies at the windows and doors are of soft blue velour, without which the scheme would be lifeless and flat. The facing of the fireplace is of Sienna marble surmounted with a simple mantel, consisting merely of a heavy classical architrave, with a shelf above and a large plate glass mirror over it. One must not lose sight of the fact that the colors of this room, while light and delicate, are all very rich and warm, due to the predominating ivory color of the woodwork, enlivened and strengthened by the richer and heavier color used in the panels and curtains.

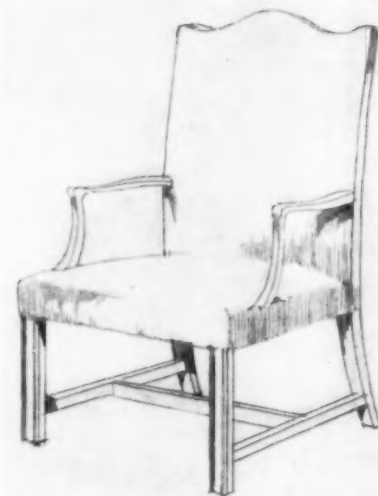
The ceiling is sand-finished and tinted to match the walls. The floor is of quartered oak, filled and given two coats of a finish which produces a durable even sur-

sideration when planning a natural grouping of the family or its guests.

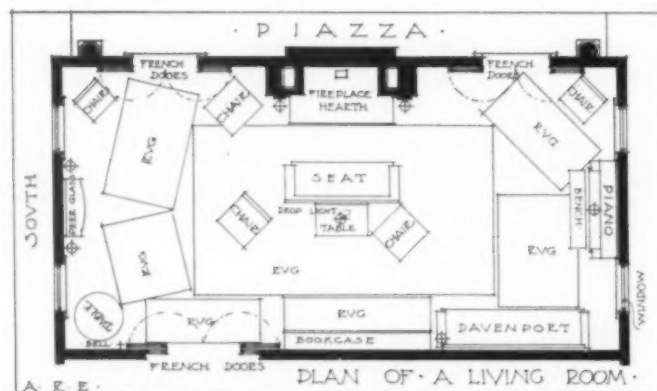
The treatment of the room is Colonial. A low wainscot, 2 ft. 6 in. high, comprising a base, panel and cap, is carried around the room. The ceiling is beamed with four substantial beams and a half beam to form a cornice around the room at the junction of the wall and ceiling. Over the heads of the doors and windows there is a

face with a dull lustre that is not so slippery as a waxed floor. The disposition of the rugs over this floor is a matter of personal taste and the amount one can afford for rugs. The rugs should be Oriental and of light uniform coloring. The plans show probably the most economical way of covering the floor—using one large rug as a center and filling with smaller rugs. One large rug might be obtained that would extend from the piano to the pier glass, but it would have to be an odd shape or specially made. Two large rugs might be used, one in each end of the room, with a small rug to fill in before the fireplace. The approximate positions and proper design for the various pieces of furniture used in the room are indicated.

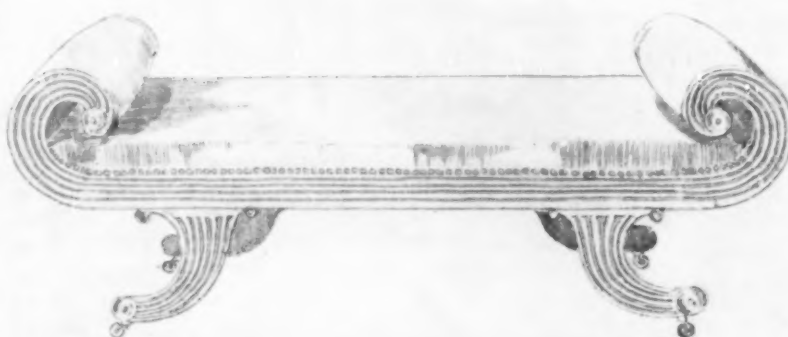
In order to really obtain the benefit of the fireplace, it is necessary to have a broad comfortable sofa or an upholstered mahogany seat in front of it. In back of this should be a small mahogany table on which an ornamental lamp may stand. On each side of the table can be drawn up large comfortable chairs. This arrangement permits the light of the lamp to fall in the correct position for anyone wishing to read in the chairs or on the seat in front of the fireplace. At one side of the fireplace a large wing chair would be well



An armchair to harmonize with the wing-chair cost \$40 to make



The plan shows a good working arrangement of rugs and furniture for the typical modern living-room measuring 15 x 30 ft.



An 18th century type of sofa was made from the architect's drawings at a cost of \$90, in the cotton covering

placed. The bookcases would, of course, be unnecessary if there were a library in the house, but where the living-room is to answer the general purposes of the family, the book-shelves would be found very useful, and could be movable or built in as part of the finish. Between the northern windows a fine position is obtained for the piano, on the right of which is a good place for a davenport.

The disposition of the minor pieces of furniture need not be mentioned, except the fact that a pier glass at the opposite end of the room, between the two southern windows is a very decorative treatment, and that the corner at the left affords a place for a tea table or a Colonial piecrust table.

In addition the electric lights are provided with switches, and in the base-board around the room are two plugs for attaching portable table lamps. There must also be a bell registering its signal on an annunciator in the

(Continued on page 116)

Grow Your Own Fruit

WHY AND HOW YOU SHOULD PICK APPLES, PLUMS, PEACHES, PEARS AND CHERRIES FROM YOUR OWN TREES---THE BEST VARIETIES AND TYPES OF EACH TO SELECT

BY F. F. ROCKWELL

Photographs by E. F. Hall and others

[Mr. Rockwell's series of articles that appeared last year in these pages, under the title "Grow Your Own Vegetables," met with so many expressions of appreciation that we are doubly glad to follow it with three articles on an equally important phase of the home garden. The second article, to appear next month, will tell of planting young stock, cultivation methods, the use of green and other fertilizers, etc.—EDITOR.]

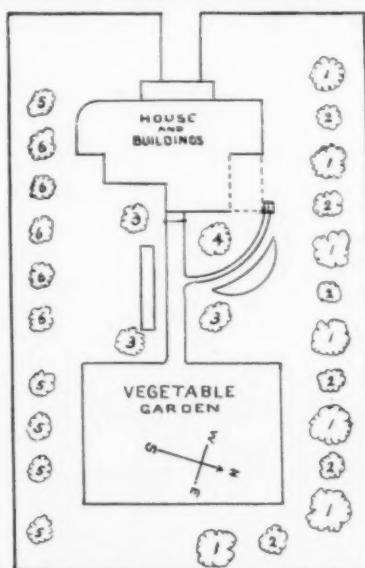
I KNOW a doctor in New York, a specialist, who has attained prominence in his profession, and who makes a large income; he tells me that there is nothing in the city that hurts him so much as to have to pay out a nickel whenever he wants an apple. His boyhood home was on a Pennsylvania farm, where apples were as free as water, and he cannot get over the idea of their being one of Nature's gracious gifts, any more than he can overcome his hankering for that crisp, juicy, uncloying flavor of a good apple, which is not quite equaled by the taste of any other fruit.

And yet it is not the saving in expense, although that is considerable, that makes the strongest argument for growing one's own fruit. There are three other reasons, each of more importance. First is quality. The commercial grower cannot afford to grow the very finest fruit. Many of the best varieties are not large enough yielders to be available for his use, and he cannot, on a large scale, so prune and care for his trees that the individual fruits receive the greatest possible amount of sunshine and thinning out—the personal care that is required for the very best quality. Second, there is the beauty and the value that well kept fruit trees add to a place, no matter how small it is. An apple tree in full bloom is one of the most beautiful pictures that Nature ever paints; and if, through any train of circumstances, it ever becomes advisable to sell or rent the home, its desirability is greatly enhanced by the few trees necessary to furnish the loveliness of showering blossoms in spring, welcome shade in summer and an abundance of delicious fruits through autumn and winter. Then there is the fun of doing it—of planting and caring for a few young trees, which will reward your labors, in a cumulative way, for many years to come.

But enough of reasons. If the "call of the



You can grow better fruit in your own garden than you can buy



A suggested arrangement of fruit trees on the small place: 1—Apples, 2—Peaches, 3—Cherries, 4—Quinces, 5—Plums, 6—Pears

soil" is in your veins, if your fingers (and your brain) in the springtime itch to have a part in earth's ever-wonderful renaissance, if your lips part at the thought of the white, firm, toothsome flesh of a ripened-on-the-tree red apple—then you must have a home orchard without a month's delay.

And it's not a difficult task. The stone fruits, fortunately, are not very particular about their soils. They take kindly to anything between a sandy soil so loose as to be almost "shifting," and heavy clay. Even these soils can be made available, but of course, not without more work. And you don't need a whole farm to have room enough for all the fruit your family can possibly eat.

Time was, when to speak of an apple tree brought to mind one of those old, moss-barked giants that served as a carriage shed and a summer dining-room, decorated with scythes and rope swings, requiring the services of a forty-foot ladder and a long handled "picker" to gather the fruit. That day is gone. In its stead have come the low-headed standard and the dwarf forms. The new types came as new institutions usually do, under protest. The wise said they would never be practical—the trees would not get large enough and teams couldn't be driven under them. But the facts remained that the low trees are more easily and thoroughly cared for; that they do not take up so much room; that they are less exposed to high winds, and such fruit as does fall is not injured; that the low limbs shelter the roots and conserve moisture; and, above all, that picking can be accomplished much more easily and with less injury to fine, well-ripened fruit. The low-headed tree has come to stay.

If your space will allow, the low-headed standards will give you better satisfaction than the dwarfs. They are longer lived, they are healthier, and they do not require nearly so



Fruit trees are not very particular about their soil. Anything between a loose sandy soil and heavy clay serves, if well drained

much intensive culture. On the other hand, the dwarfs may be used where there is little or no room for the standards. If there is no other space available, they may be put in the vegetable or flower garden and incidentally they are then sure of receiving some of that special care which they need in the way of fertilization and cultivation.

As I have said, any average soil will grow good fruit. A gravely loam, with a gravel soil, is the ideal. Do not think from this, however, that all you have to do is buy a few trees from a nursery agent, stick them in the ground and from your negligence reap the rewards that follow only intelligent industry. The soil is but the raw material which work and care alone can transform, through the medium of the growing tree, into the desired result of a cellar well stored each autumn with delicious fruit.

Fruit trees have one big advantage over vegetables—the ground can be prepared for them while they are growing. If the soil will grow a crop of clover, it is already in good shape to furnish the trees with food at once. If not, manure or fertilizers may be applied, and clover or other green crops turned under during the first two or three years of the trees' growth, as will be described later.

The first thing to consider, when you have decided to plant, is the location you will give your trees. Plan to have pears, plums, cherries and peaches, as well as apples. For any of these the soil, of whatever nature, must be well drained. If not naturally, then tile or other artificial drainage must be provided. For only a few trees it would probably answer the purpose to dig out large holes and fill in a foot or eighteen inches at the bottom with small stone, covered with gravel or screened coal cinders. My own land has a gravely subsoil and I have not had to drain. Then with the apples, and especially with the peaches, a too-sheltered slope to the south is likely to start the flower buds prematurely in spring, only to result in total crop loss from late frosts. The diagram on page 89, suggests an arrangement which may be adapted to individual needs. One may see from it that the apples are placed to the north, where they will to some extent shelter the rest of the grounds; the peaches where they will not be coddled; the pears, which may be had upon quince stock, where they will not shade the vegetable garden; the cherries, which are the most ornamental, where they may lend a decorative effect.

And now, having decided that we can—and will—grow good fruit, and having in mind suggestions that will enable us to go out tomorrow morning and, with an armful of stakes, mark out the locations, the next consideration should be the all-important

question of what varieties are most successfully grown on the small place.

The following selections are made with the home fruit garden, not the commercial orchard, in mind. While they are all "tried and true" sorts, succeeding generally in the northeast, New England and western fruit sections, remember that fruits, as a rule, though not so particular about soil as vegetables, seem much more so about locality. I would suggest, therefore, submitting your list, before buying, to your State Experiment Station. You are taxed for its support; get some direct result from it. There they will be glad to advise you, and are in the best position to help you get started right. Above all, don't buy from the traveling nursery agent, with his grip full of wonderful lithographs of new and unheard-of "novelties." Get the catalogue of several reliable nurseries, take standard varieties about which you know, and buy direct. Several years ago I had the chance to go carefully over one of the largest fruit nurseries in the country. Every care and precaution was taken to grow fine, healthy, young trees. The president told me that they sold thousands every year to smaller concerns, to be resold again through field and local agents. Yet they do an enormous retail business themselves, and of course their own customers get the best trees.

The following are listed, as nearly as I can judge, in the order of their popularity, but as many of the best are not valuable commercially, they are little known. Whenever you find a particularly good apple or pear, try to trace it, and add it to your list.

APPLES

Without any question, the apple is far and away the most valuable fruit, both because of its greater scope of usefulness and its longer season—the last of the winter's Russets are still juicy and firm when the first early harvests and Red Astrachans are tempting the "young idea" to experiment with colic. Plant but a small proportion of early varieties, for the late ones are better. Out of a dozen trees, I would put in one early, three fall, and the rest winter sorts.

Among the summer apples are several deserving special mention: Yellow Transparent is the earliest. It is an old favorite and one of the most easily grown of all apples. Its color is indicated by the name, and it is a fair eating apple and a very good cooker. Red Astrachan, another first early, is not quite so good for cooking, but is a delicious eating apple of good size. An apple of more recent introduction and extremely hardy (hailing first from Russia), and already replacing the above sorts, is Livland (Livland Raspberry). The tree is of good form, very vigorous and



A plum tree in full bearing. Low-headed trees have come to stay

healthy. The fruit is ready almost as soon as Yellow Transparent, and is of much better quality for eating. In appearance it is exceptionally handsome, being of good size, regular form and having those beautiful red shades found almost exclusively in the later apples. The flesh is bright white, reddish sub-skin, tender and of an agreeable sourish flavor. Another good early is Chenango (Chenango Strawberry). It is not so well known, nor so much appreciated as it should be, for two of its characteristics have mitigated against its commercial use, and these same characteristics add to its value in a home orchard. First, it does not attain a very large size; and second, it is a "successive" ripener, the maturing of its fruits being stretched throughout September. In shape it is oblong, not very regular; in color, yellow under-ground, with attractive red, irregular stripes overlaid. It is essentially an eating apple, being too mild for cooking purposes.

Among the autumn group my preference is Porter, for an early sort, handsome and regular in shape, and of an attractive ripe yellow color. I remember how the first "windfalls" from the two trees in our orchard used to be prized in the daily hunts after school, and very often, when no one was looking from the house, the force of gravity seemed to have a strangely selective action in the case of the biggest fruits. Gravenstein is another early, well and favorably known. For late autumn sorts, McIntosh Red is without an equal. The color is one of the most tempting reds of any apple grown, shading to dark velvet, overspread with a delicate "bloom," in form, remarkably even and round. Its quality is fully up to its appearance. The white, crisp, breaking flesh, most aromatic, deliciously sub-acid, makes it ideal for eating. A neighbor of mine sold four hundred and six dollars' worth of fruit from twenty trees to one dealer. For such a splendid apple McIntosh is remarkably hardy and vigorous, succeeding over a very wide territory, and climates severe enough to kill many of the other newer varieties. The Fameuse (widely known as the Snow), is an excellent variety for northern sections. It resembles the McIntosh, which some claim to be derived from it. Fall Pippin, Pound Sweet and Twenty Ounce, are other popular late autumns.

In the winter section, Baldwin, which is too well known to need describing, is the leading commercial variety in many apple districts, and it is a good variety for home-growing on account of its hardiness and good cooking and keeping qualities; but for the home orchard, it is far surpassed in quality by several others. In northern sections, down to the corn line, Northern Spy is a great favorite. It is a large, roundish apple, with thin, tender, glossy skin, light to deep carmine over light yellow, and an excellent keeper. In sections to which it is adapted it is a par-



The extent to which the French gardeners go in their intensive culture of fruit



Two crops on the same ground at the same time—fruit and poultry. The chickens help to keep in check the devastating hordes of insects

ticularly vigorous, compact, upright grower. Jonathan is another splendid sort, with a wider range of conditions favorable for growth. It is, however, not a strong growing tree and is somewhat uncertain in maturing its fruit, which is a bright, clear red of distinctive flavor. It likes a soil with more clay than do most apples. In the Middle West and Middle South, Grimes (Golden) has made a great local reputation in many sections, although in others it has not done well at all.

The Spitzenberg (Esopus) is very near the top of the list of all late eating apples, being at its prime about December. It is another handsome yellow-covered red apple, with flesh slightly yellowish, but very good to the taste. The tree, unfortunately, is not a robust grower, being especially weak in its earlier stages, but with good cultivation it will not fail to reward the grower for any extra care it may have required.

These, and the other notable varieties, which there is not room here to describe, make up the following list, from which the planter should select according to locality:

Earliest or Summer.—Early Harvest, Yellow Transparent, Red Astrachan, Benoni (new), Chenango, Sweet Bough, Williams' Favorite, Early Strawberry.

Early Autumn.—Alexander, Duchess, Porter, Gravenstein McIntosh Red.

Late Autumn.—Jefferies, Fameuse (Snow), Maiden's Blush, Wealthy, Fall Pippin, Pound Sweet, Twenty Ounce, Cox Orange, Hubbardston.

Winter.—Baldwin, Rhode Island Greening, Northwestern Greening, Jonathan, Northern Spy, Yellow, Swaar, Delicious, Wagener, King, Esopus, Spitzenberg, Yellow Bellflower, Winter Banana, Seek-no-Further, Talman Sweet, Roxbury Russett, King David, Stayman's Winesap, Wolf River.

PEARS

Pears are more particular than apples in the matter of being adapted to sections and soils. Submit your list to your State Experiment Station before ordering trees. Many of the standard sorts may be had where a low-growing, spreading tree is desired (for instance, quince-stock pears might be used to change places with the plums in the diagram on page 89). Varieties suitable for this method are listed below. They are given approximately in the order of the ripening.

Wilder: early August, medium in size, light yellow, excellent quality. Does not rot at the core, as so many early pears are likely to do.

(Continued on page 116)

How the Birds Benefit Garden and Orchard

THE SPLENDID ASSISTANCE RENDERED THE GARDENER THROUGH THE DESTRUCTION OF INSECT LIFE IN EVERY STAGE—HOW TO ENLIST THE BIRDS' SERVICES AND HOW TO AID THEM IN THEIR CRUSADE

BY CRAIG S. THOMS

Photographs by the author



It is said that a robin will eat several times its own weight of worms each day



The bluejay will welcome a post in your garden, from which to spy out insects

OVER ten years ago (1898) the United States Department of Agriculture issued a bulletin of thirty-nine pages, entitled, "Some Common Birds in Their Relation to Agriculture." For horticulturists and gardeners, such subjects as "The Habits of Birds," "The Benefits of

Birds," "The Protection of Birds," and "How to Attract Birds," are now matters of serious study, for it is coming to be well understood that birds help us in raising fruit and vegetables in ways that we are least able to help ourselves. Weeds can be fought with hoe and cultivator; but to fight insects that cut the roots of our vegetables just below the ground, feed upon their tender leaves, burrow under the bark of trees, weave their swarming nests in tiptop branches, or lay their eggs in fruit before it is ripe—this fight requires the assistance of birds. And so constant is their help that only if we were without them for a few seasons, could we realize their effectiveness.

It is well known that most insects pass through four stages of existence—the egg stage, the larval stage, the pupa stage, and the imago, or perfect insect stage. In all of these stages insects are food for birds. Warblers and vireos, which flit almost hummingbird-like about leaves and blossoms, destroy countless eggs; practically all birds that frequent orchard and garden, feed upon larvae (worms and caterpillars); chrysalids, pupae and larvae, are eagerly devoured the year round; and one family of birds is named "flycatchers" because they feed almost entirely upon mature insects; and to this family should be added swallows and swifts, which feed in the same way.

The point to which attention is here specifically directed is, that the birds are destroyers of insect enemies, not only during the active larval stage, when these enemies do most harm, but from the time insect eggs are laid, through larval state and pupa state and imago state; in a word, throughout the whole life history of the insect.

Of course, if we were to go into the matter exhaustively, many exceptions would have to be made to this statement, since some insect eggs are laid where birds cannot get at

them; some larvae mature where they are perfectly safe, for example, inside of "wormy apples"; while some pupae are buried in the ground. But insects in every stage of development, wherever accessible, are food for birds, and birds are always in search of them.

It is interesting to note that every part of the tree in your orchard has its birds. Orioles and grosbeaks feed in its topmost branches; warblers, vireos and kinglets scan the surface of leaves on middle and lower limbs, and peer into every blossom; cuckoos love the shade, and feed upon the large caterpillars found on inner twigs; chickadees, nuthatches, creepers and woodpeckers examine every bark-crevice on trunk and limb. There is no part of a tree which has not its bird whose life habit it is to find insect food in that particular place.

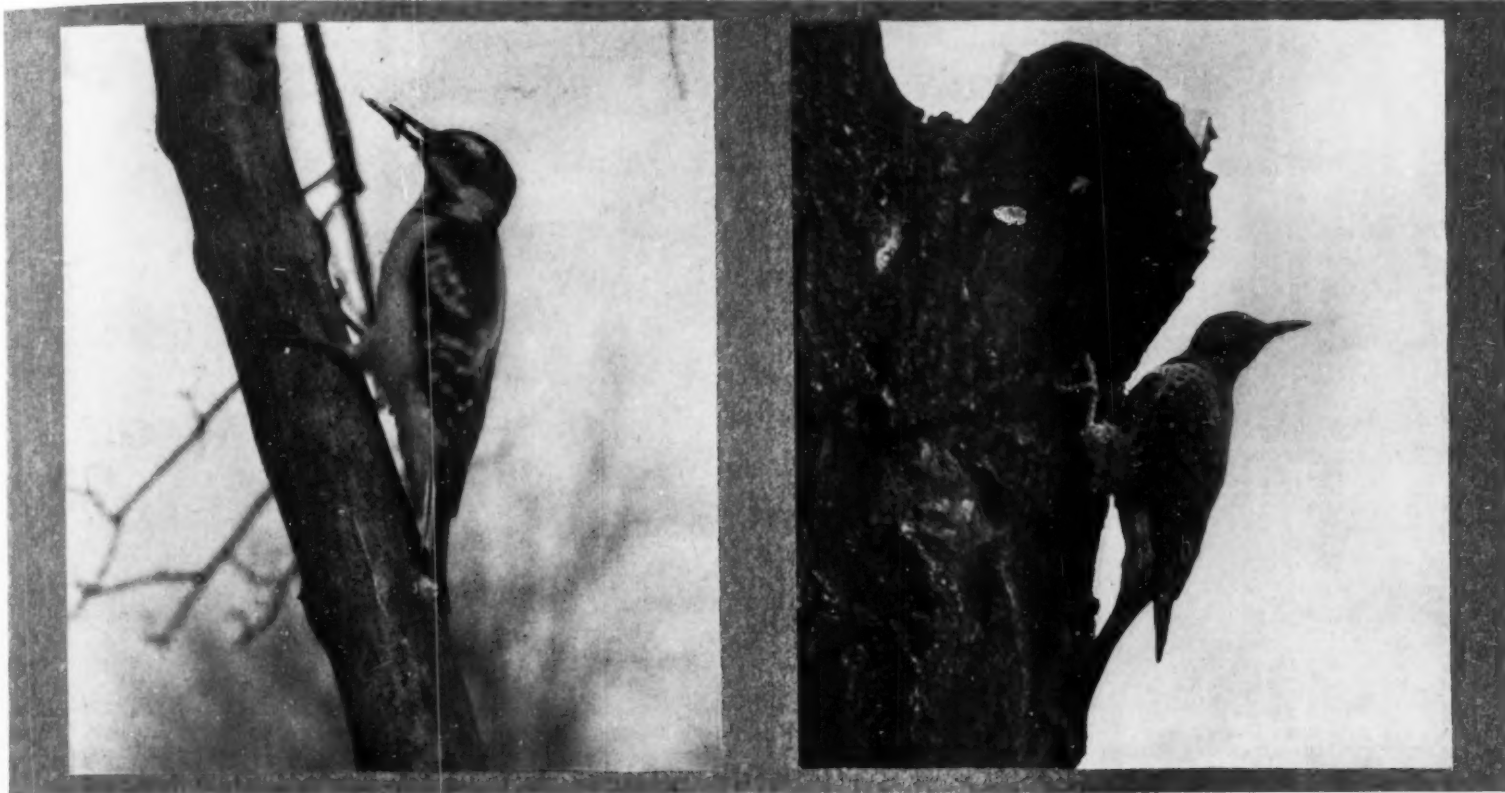
Robins, thrushes, thrashers, catbirds, bluejays and chewinks, we find feeding for the most part, upon the ground. They hop everywhere, the robins and thrushes preferably upon the open lawn or under trees; the catbirds, thrashers, and chewinks, whose habits are more seclusive, love best to work under bushes or among shrubbery, where the chewink may often be found scratching among the leaves like an old hen.

Nor must we forget the helpfulness of our winter birds in ridding our orchards and gardens of insects. Winter birds are few, compared with the dozens of different kinds that we have in summer. But in the winter the places where insect food may be secured are also few. Larvae and pupae are to be found in bark crevices, under loose bits of bark, in decayed knots or in dead trees. In such places our winter birds keep up an incessant search for them. The chickadees search the smaller branches; creepers run up the trunks and larger branches, searching with their curved bills every crevice that opens upward; while the nuthatches search the same parts of the tree, running always downward and searching every crevice that opens downward. The woodpeckers also search trunk and large branches and have bills fitted for chiseling out borers that lie buried in the wood.

During the cold months of the year



Our good friend, "Downy," at the door of his home, in an old tree trunk set up for the purpose



The hairy woodpecker is one of our winter allies, searching dead branches and chiseling out the borers

Set up a large branch or part of the trunk of an old tree in the garden. The flicker will probably accept it as a home

birds require a great deal of food. The tidbits which they secure in larvae and pupae form are not large, and therefore, must be numerous. It is an interesting question whether our winter birds, working under the conditions mentioned during nearly eight months of the year—from September to May, do not destroy almost as many insects as the larger number of birds, working under summer conditions, during the other four months.

During the time that fruit is ripe, certain birds exact a small toll, especially of cherries and raspberries. And yet, from the foregoing facts there would seem to be no question that the work which they do secures for the horticulturist both a larger and a better crop of fruit than would otherwise be possible.

By giving the matter a little attention, many birds may be attracted to garden or orchard which otherwise would seek different retreats. From the horticultural standpoint the best way to attract them is to provide those conditions under which they readily nest. On account of their exceedingly rapid growth, young birds are ravenous creatures and consume an astonishing amount of food. The young of most birds, even seed-eating birds, are fed upon insects; so that a few nests in bushes and trees will mean the destruction of a surprising amount of insect life.

A loose brushpile in the corner of the orchard nearly always means a brown thrasher's nest. A few rasp-

berry bushes growing wild along the fence among high grass, or better, a few wild rose bushes growing under the same conditions, make a favorite place for the black-billed cuckoo to rear her young. A wild goosberry bush in some secluded corner will nearly always contain a catbird's nest. Dead trees can be put to better use than that of fuel. A trunk or limb containing

an old woodpecker's nest, if set up as a fence post, will usually attract a pair of bluebirds or wrens. The observing man will erect several of these, for no sooner have these birds brought one brood from the nest than they are thinking of another; and if the place is ready for them their second nest will usually be made in the same orchard as the first, so that the male can care for the first brood while his mate hatches the second clutch of eggs.

Every dead trunk or large branch, whether it contains a former nest or not, is valuable if set up so as to appear natural, for flickers, downy and hairy woodpeckers and chickadees always seek dead trees in which to excavate their nests. But it is important to have the dead branch so decayed within as to be of brittle texture, otherwise the birds, with only their bills as instruments, will not be able to chisel out their nests in them; and the bark should be left on.

For wrens and bluebirds, of course, suitable houses may be provided, even in one's dooryard; but I always think the birds are a little better pleased if

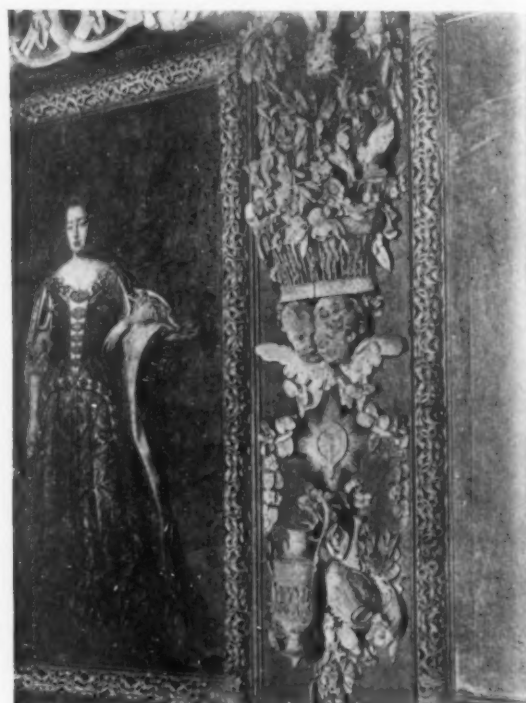
(Continued on page 115)



A female bluebird bringing home a choice morsel for her young



In Ramsbury Manor, Wiltshire. The woodwork is in the style of Sir Christopher Wren, but the mantel and plaster ceiling are typical of the Adam style



A trophy group by Grinling Gibbons, in light wood applied to a dark background



A characteristic Adam interior—the third gallery in Newby Hall

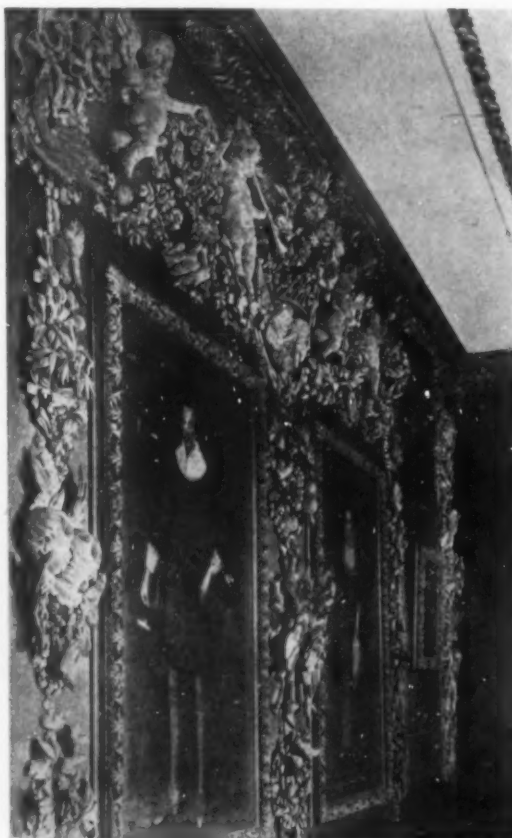
ARCHITECTURAL DETAIL REPRESENTING THE PERIOD OF THE ENGLISH RENAISSANCE



A splendid oak doorway carved ornamentation in fine restraint



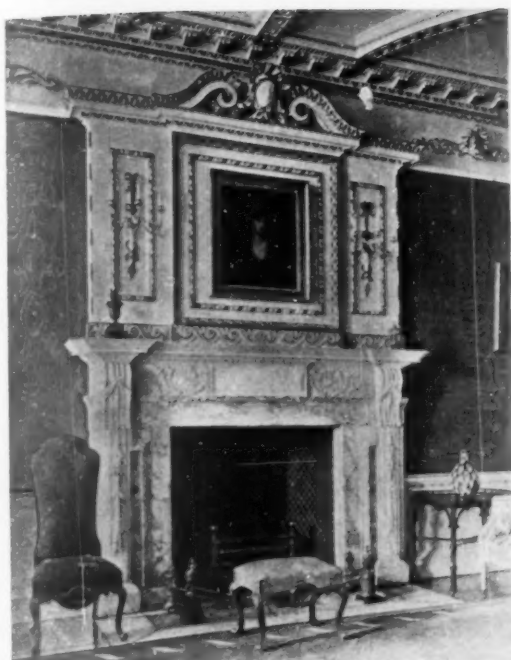
Typical Gibbons carving of flowers, wreaths, fish, game and cherubs



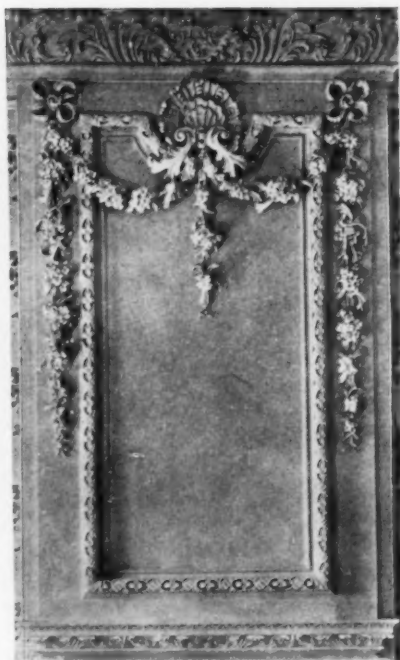
Carved by Gibbons. It is interesting to note the very high relief



Holbein's King Hal in its Grinling Gibbons' setting at Petworth



A mantel by Inigo Jones who, early in the 17th century, was the leading figure in English architecture



A panel by Sir Christopher Wren, that is cold and hard, lacking the charm of Gibbons' work



The reredos of Trinity College, Oxford, showing two common carved decorations, one where the modeling is applied in a light color

The Real Meaning and Use of Architectural Detail

II. THE ENGLISH RENAISSANCE—THE WORK OF INIGO JONES, SIR CHRISTOPHER WREN, GRINLING GIBBONS AND THE BROTHERS ADAM—A PERIOD DIRECTLY BACK OF OUR OWN COLONIAL WORK

BY LOUIS BOYNTON

[A series of articles by prominent architects appeared in this magazine last year. In it the characteristics of the more common architectural styles, used for country houses, were outlined and explained. Another matter of great importance to those who would build consistently is the detail. Mr. Boynton's series of articles will explain the origin and use of motives, ornament and molding characteristics in connection with the better known styles of architecture. The first article appeared in the January issue and dealt with the detail of Colonial times.—EDITOR.]

THE ornament and decoration of the Colonial or Georgian period, which we considered in the January number, was a direct development of the earlier work of the English Renaissance, so that it seems natural to consider, in turn, this period and its tendencies, which directly and indirectly produced the early American work.

Early in the seventeenth century, the leaning towards the Italian design, the influence of which has been felt for a long time, culminated in the work of Inigo Jones, who was the first English architect to really assimilate the style. Previous to this time there had been a growing use of Italian detail, but it was applied to Gothic or Elizabethan forms and did not constitute a style, but rather marked the transition from the Gothic to the Renaissance. There are very interesting examples of Italian pilaster ornament applied to the piers of an otherwise Gothic building, as at Christchurch, Hampshire; and the mixture of styles produces a very curious and distinctly disagreeable effect.

Up to the end of the sixteenth century, the tendency in interior work, was to cover the walls with small wood panels, which took the place of tapestry and served rather as a background than as conscious decoration. With the advent of Inigo Jones, a fresh impulse was given to decorative woodwork and from that time the walls of a room—at least in the more sumptuous houses—were treated in a more decorative way, with panels and ornament, so as to make an almost complete effect without the use of pictures or hangings.

Inigo Jones was the son of an artisan and little is known

about his early history. However, in some way he was able to spend considerable time in Italy, where he probably worked as a designer and came under the influence of Palladio. He returned to England soon after sixteen hundred and spent the next ten or twelve years, largely, in designing the settings for the elaborate masks, or outdoor pageants, which it was the custom of the rich nobles to give. He made interesting drawings of some extremely sumptuous settings for these pageants, and it is said that he completely revolutionized the scenery and the entire stage setting of the English theatre.

In the days of Shakespeare, there was no scenery as we understand the term. In fact, the stage was entirely open on the sides, with galleries extending to the back. Jones changed all this and introduced the proscenium, movable scenery, and a more adequate stage lighting.

After about twelve years he went again to Italy and on his return to England, where he was by this time well known at Court, he was appointed architect for a royal palace. From this time on he rapidly rose to the most prominent position as an architect and was appointed to the place of Surveyor of the King's Works, or Official Architect.

In his decorative detail his work shows an intimate knowledge of the Italian design, especially as regards contemporary work. There are drawings of mantels, interiors, etc., which show a real mastery of such design. It is believed that his work, like that of his immediate successors, was worked out in the process of construction and that instead of making elabo-



Carved and pierced detail in stair-rail of Forde Abbey, Dorsetshire—a form of decoration permitting the sumptuous adornment of both sides



Another example of the combination of carved and pierced decoration—a detail of the gallery on the third floor, Tyttenhanger, Hertfordshire. Wren and Gibbons used this general type

rate drawings, he kept in close touch with the work and solved the problems of design and building as they arose. In any case his buildings always look much better than the drawings would lead one to expect.

After Jones there was an hiatus, until Christopher Wren came into prominence. For, curiously enough, notwithstanding the great amount of work which Inigo Jones executed, he did not found a school of architecture, nor train any men to carry on his work in the same spirit. There were one or two men who had worked with him, but who lacked his fine perception and knowledge. They imitated his work rather stupidly, without getting the quality which he was able to give it.

Sir Christopher Wren had little or no training as a designer, except what he got from the study and execution of his own work. He spent a few months in Paris in his youth and studied there, and in consequence his design was based rather on the French than on the Italian traditions.

He was, however, a man of such commanding genius that he became a really great architect and designed some buildings that were not only notable, but important as works of art. He finished and developed the Chelsea Hospital, which was built for a royal palace, and which Inigo Jones had started. Wren, however, lacked the intimate knowledge of detail which Jones had; and, while his ornament was almost always in good scale—that is, its size in correct relation to its position and surroundings—it lacked charm, and he was apt to leave its execution largely to the workmen. Considering the enormous amount of work he did, this is not surprising, for besides building a large



An excellent example of the work of Grinling Gibbons—known best for these carved garlands and pendants of flowers, ribbons and symbols

number of luxurious houses, or palaces, as they would be called on the Continent, he designed and built some thirty-five parish churches after the great London fire, besides rebuilding St. Paul's Cathedral.

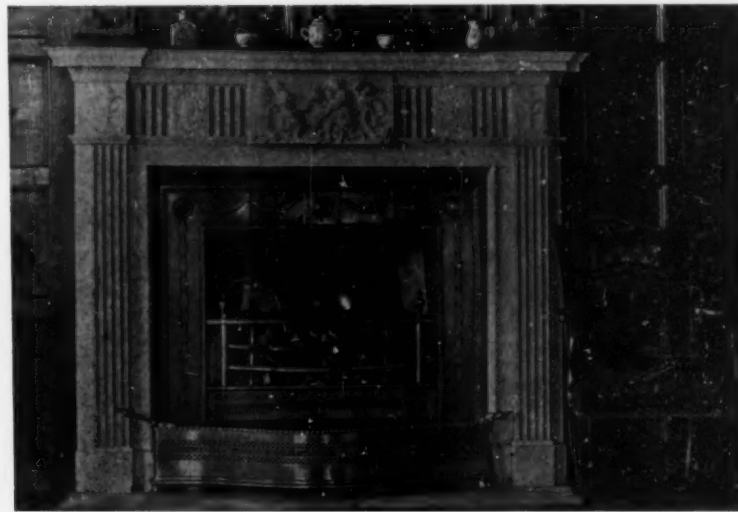
He was doubtless thankful to make use of Grinling Gibbons, when he was introduced to this remarkable genius by John Evelyn. Gibbons was of Dutch descent, and after some vicissitudes, and being apprenticed to a trade in London, he was discovered by Evelyn making an elaborate reproduction, in carved wood, of a decorative Raphael in a rich frame. Evelyn was so much pleased with the work that he introduced Wren and his friend Pepys to Gibbons, and asked Wren to give him work.

Gibbons and his followers did an immense amount of work in a rather novel style. He was most famous for his garlands and trophies, drops or pendants composed of flowers, ribbons and symbols. These usually comprised fruit and leaves with game and musical instruments or whatever seemed most appropriate to the place, and had their origin from the practice of hanging up trophies of war or the chase. This motive gradually came to have a wide significance, and is dated as far back as Roman times.

About this time there came to be a more or less distinct separation between the carvers and the joiners—that is, between the men who did the wood paneling or cabinet work, and those who carved the ornament. As a result of this, perhaps, the ornament was often carved of box or some other light colored wood and applied on a background of dark oak or walnut, so that the decoration stood out very conspicuously. However, the effect is harmonious and often the interest is heightened by the difference



A mantel of marble and steel in the drawing-room, Rushton Hall, Northamptonshire—the work of the brothers Adam



Another Adam mantel. It is interesting to note how clearly these mantels are the inspiration of our own Colonial work

in color, as shown herewith.

The decoration of the moldings is very ornate, and much ingenuity was displayed in using natural forms, such as leaves and even fruit and flowers, on the projecting moldings.

One very interesting characteristic feature of this work was the use of pierced carving. A panel or stair-rail was carved with the spaces between the ornamental forms pierced through so that the decoration was repeated on both sides. In much of the work a great deal of ability was displayed in the design as well as ingenuity in carrying it out.

While much of the ornament popularly ascribed to Grinling Gibbons was not done by him, he seems to have started a school of decoration, which was followed throughout England and which is, on the whole, the most satisfactory and best designed work of such a sumptuous character.

This work was more or less successfully followed down to the time of the Brothers Robert and James Adam. There were four brothers who worked together, Robert, however, seems to have been the designer and to have dominated the others. Their father was a noted Scotch architect, who held an important official position. Robert Adam was highly educated, and had studied the classical work in Italy, and had even published a monograph on the Palace of Diocletian at Spalatro. He chose to study this building because of its domestic character, as he believed English architecture had been too much dominated and influenced by the more monumental Roman work, such as the great baths, etc.

About the year 1750 the excavation of Pompeii was undertaken, and the discovery of this work had a marked effect on



Detail of another Adam mantel which shows the influence of Pompeian excavations. These had a marked effect just after 1750



A corner of a representative Adam drawing-room. Thin ornament was accentuated by a background of different tone or color

architecture and more especially on decoration throughout Europe.

The work of the brothers Adam was very strongly influenced by these discoveries and had much of the Pompeian character and curiously foreshadowed the Empire style in France. In fact they published an elaborate book of plates in 1773, with text both in English and French, and it seems almost certain that the

French designers of the Empire period had access to their books and made free use of their motives.

From this work the Georgian was evolved, and it is very interesting to see the survival in American Colonial mantels of motives which were originally taken from or inspired by the discoveries at Pompeii.

This is particularly noticeable in the introduction of panels with figures below the shelf in mantels and above doors. Also the "reed" ornament around openings, which they often used, survived in Colonial work very noticeably. They frequently used flutes instead of reeds, but the general effect was much the same and the motive, horizontal lines to fill a space surrounding an opening, was, I believe, original with them.

In the Adams' work the fine, and at times thin, ornament, was usually accentuated by placing it on a background of another and darker color. This may have been suggested by the Gibbons work. In the Adams work, however,

the difference in color was very subtle. The ornament was usually white, or a very pale gray, on a background of slightly darker gray—or perhaps a pale pinkish tone.

The brothers Adam were interested in, and in fact controlled,

(Continued on page 112)



Captain Ball always insisted upon having his bean poles in place before planting the crop



And the Captain's beans grew luxuriantly, but his success was dimmed by a bean support of the Newcomer's

A Vegetable Garden Contest and Its Lessons

THE MAKING OF A SUCCESSFUL GARDEN AND THE INGENUOUS METHODS AND SHORT CUTS BY WHICH IT PROVED ITS SUPERIORITY OVER ITS NEIGHBORS

BY CHARLES A. HARTLEY

IN a little town, which nestles in a friendly elbow of the Ohio River, a spirited vegetable garden contest took place during the summer of 1910. It was strictly an old man's game, the three contestants ranging in ages from fifty-five to sixty-five years. The prize was the honor of having the best vegetable garden in town.

The contestants were Captain Ball, a retired steamboatman, ex-Lieutenant Markham, an old soldier, and Charles Dunlap, a newcomer to the town. Each of the contestants had his garden thoroughly plowed in the fall, heavy coats of stable manure being turned under in each case. They agreed that stable manure was preferable to commercial fertilizers, even if it did bring weeds.

The Captain was noted for poles for everything that would climb—for beans and tomatoes in particular. He always planted his poles before he planted his crop. His explanation was that he had a better chance to get them in to suit him without having growing things in the way. The ex-soldier, known in the neighborhood as the Early Bean Man, was noted as a stickler for straight rows. The Newcomer, as he came to be called, was the unknown quantity in the problem. He had to be tested in the balance, as his actions were strange. The fall before he had a half dozen loads of silt hauled up from the river shore and deposited in a pile just inside his garden fence. That was a rather mysterious movement, but he gave no explanation. He was also noticed carrying bundles of common plaster laths into his barn, where he sawed and hammered for

a half day at a time. Upon this also he continued to keep silence.

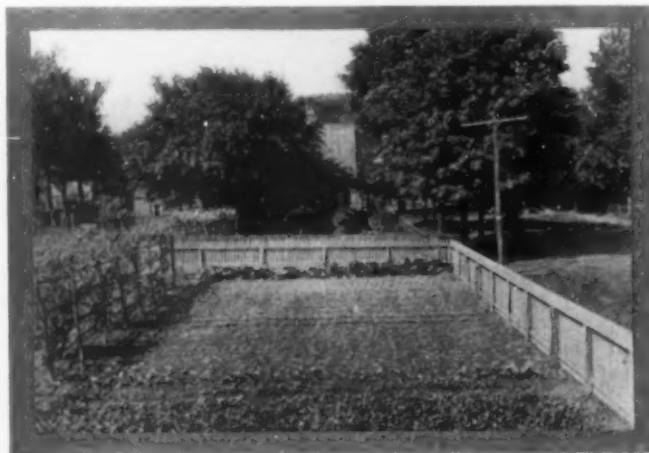
The Captain and the Early Bean Man belonged to the intensive garden class. They did not let an inch of ground go to waste, producing two, three and even four crops a season, in some instances, from the same ground. In this the Newcomer was planning to beat them at their own game, but he was careful not to divulge any of his plans.

Thus matters stood with the three contestants when May brought warmer weather. Captain Ball had spread his map of campaign out before the enemy. Anyone of experience could foresee his next move as well as if he had orally announced it. The Early Bean Man was just as open and easily read, but the Newcomer was still reticent.

From the beginning of May the three practically camped in their gardens. Every day they planted, hoed, coddled and coaxed.

In conversation together they apparently showed all their methods, but really spoke general garden wisdom and said nothing of their pet hobbies. At the same time each one was determined to win, though he wouldn't show his enthusiasm for worlds.

Their weighty discussions took on the appearance of a Socratic discourse attended by the throngs. The Captain would remark "It's an old and true saying, 'Treating your cow kindly brings best results.' Just as true with cabbage! To be a success a vegetable garden must be hoed every week, and it's much better if you do it twice, I say. The very moment the slightest crust



All the Newcomer's plantings were in rows, one, two and three feet apart, so that succession crops could be set in between

forms on top of the ground bust it up. Then don't go fussing with the ground when it's too wet. You'll do more harm in an hour than ten men can mend in a week,—packing it down and making clods underneath. Besides, tramping over wet ground takes the life out of it. Pick up a fistful of earth and ball it up. If it falls apart go on in and dig, but if the ball stays together the only digging it's safe to do is for fish worms behind the barn."

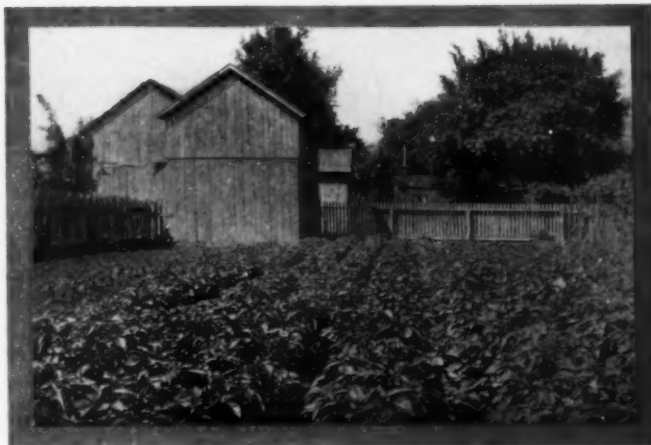
"Right you are, Cap'n," the old soldier would agree. "Any man with sense knows he's got no business with the vegetables when the leaves are wet. It burns 'em up if you get a hot sun during the day.

Especially beans—it's death on beans to handle them wet. If you want to turn the soil, wait till evening,—but if you're after weeds, take the heat of the day. Then you've got them turned out and half dead before night dews can bring reinforcements and start a new growth."

Occasionally the Newcomer would advance his views. "There are as many ways to hoe as there are politicians or preachers. It doesn't do any good to scrape daintily over the top; you've got to go deep. Get under, and you've a soil that just draws life right out of the air. What's necessary is to let the rain and dew and air get right in and help. It's as important as—well, a good bug remedy."

Thus the contestants in their wisdom; but all the time each practiced the little arts and tricks of agricultural coaxing which of themselves seem trivial, but which count in the end.

With the relenting sunshine and showers of May the contest took on added interest, and spectators began passing from one garden to another to keep in touch with their progress. The Captain and the Early Bean Man went boldly forward and laid out the unplanted portions of their gardens and planted them to potatoes, corn, cabbage, tomatoes, and so on. It was noticed that the Newcomer spaded, raked and made beds, but tomatoes and cabbages were conspicuously absent from his plantings, also that he planted his vine beans and Lima beans in drills, instead of in



During the previous fall the Newcomer had half a dozen loads of river silt brought up. In the trenches filled with this he produced a bumper crop of sweet potatoes

hills. It was found on investigation that he had planted his tomatoes and cabbages in old strawberry boxes, saved from the summer before, and had them placed in a sunny nook where they were sheltered from the night air. Large holes were cut in the bottoms of the frail boxes and paper laid over the holes before the boxes were filled with choice earth and the plants set. They grew twice as rapidly in this way as they would if set in the open. When the proper time came he carried the boxes to the garden. The tomatoes were set exactly three feet apart each way, holes being dug and the tops of the boxes being set a little lower than the surface of

the ground. By this means the plants were not disturbed in the least by transplanting and went right on growing without interruption. The first roots pushed down through the holes cut in the bottoms of the boxes, and within a few weeks all the boxes had rotted and fallen apart so that they did not hinder the roots from spreading. In the bottoms of the holes dug for the reception of the boxes, manure had been placed long before, in liberal quantities and covered with earth. This tended to boost the plants along the moment the roots reached that stratum.

The cabbages were set in rows three feet apart and one and one-half feet apart in the row. No manure was placed directly at their roots.

All the Newcomer's plantings were in rows, one, two and three feet apart, so that later plantings of other vegetables could go in between. For instance, his early bunch beans were drilled in in rows three feet apart. That is about as wide again as is required, but between the rows after the beans had a good start he followed with a second or third planting of radishes. Beets for winter use were also started in this way and when they needed the space and air the beans were gone. This plan was also followed for late cabbages; as soon as one crop came out—or before that time—another went in. The large onion bed was planted to winter radishes as soon as the onions were harvested.

About the middle of May the purpose of the Newcomer's



The lath bean racks provided the newcomer with a largely increased surface exposed to sun and air



When the bean vines covered the lath frame there was a continuous wall of bearing surface



The Newcomer's tomato tables resulted in heavier vines and tomatoes that were free from blemish



Captain Ball's old-style tomato poles were far behind in their quantity and quality of the crop

sand pile was revealed. He dug long trenches about a foot wide and eight inches deep. Into these he wheeled his sand and filled them with it about level with the surface of the ground. On the sand he pulled a few inches of garden earth, making low, broad sweet potato ridges, and then went off about his other work until the earth settled. He had reached the conclusion that sweet potatoes do best in sandy soil, and he thought that if half of it were composed of rich river soil, with enough heavier soil above to keep the moisture down, they would do still better. Another thing he determined to do was to keep the vines pruned back, leaving them not more than eighteen inches

in length. He had learned that if permitted to grow longer too much of the substance went to the vines at the expense of the potatoes themselves. He found, however, that this was easy to start but difficult to keep up. In the growing season sweet potato vines seem to lengthen a foot in a night.

The Captain looked over the fence and inspected the preparations for the sweet potatoes and shook his head. "I don't believe that'll pan out," he said.

"Ever try it?" the Newcomer replied.

"No, but your sand'll dry out, and it'll fail sure."

(Continued on page 112)

What Can Be Done With the Radiator

VARIOUS WAYS IN WHICH ITS STRICTLY UTILITARIAN AND BEAUTY-LACKING CHARACTER MAY BE IMPROVED OR AT LEAST MADE LESS OBTRUSIVE

BY SARAH LEYBURN COE

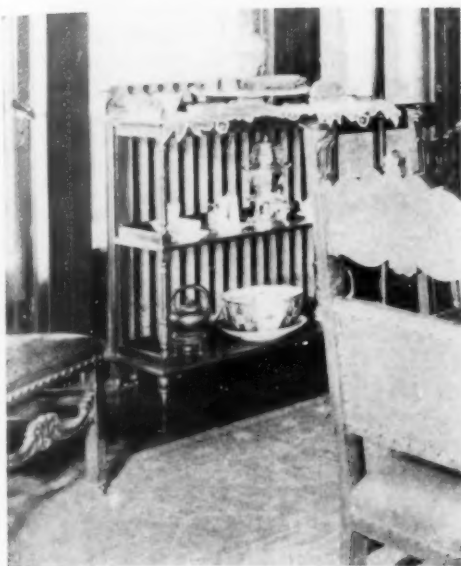
THE designer of a really beautiful radiator will not only confer a favor on the rest of the world but will doubtless make a fortune for himself. Just at present, as he has not yet materialized, a radiator is a radiator, and whether it is in a magnificent home or the humblest apartment, handsomely decorated or perfectly plain, the fact remains that it is an unsightly collection of metal pipes.

Of course any amount of ingenuity may be expended in making it as unobtrusive in appearance as possible, and there is a wide difference between the radiator that stands resplendent in gold or silver paint against a red wall and one that harmonizes in color with the decorations of the room in which it is placed. Very satisfactory results in the process of elimination may be obtained by the proper color treatment, particularly if the radiator is a tall one that stands flat against the wall and can be decorated to tone in well with the wall-paper. An enamel that is especially made for radiators and heating pipes comes in a wide range of colors and may be mixed to obtain any desired shade, and the radiator can either be made the exact color of the background of the paper, or if a two-toned effect is wanted the ornamental raised figures may be done in the same color as the figures in the wall-paper.

There are some persons, however, to whose artistic souls the humble radiator is an offense, no matter how carefully it may be relegated to the background, and nothing will satisfy them short of hiding it entirely. A considerable number of schemes for putting it out of sight have been devised, some of them quite ingenious and effective, but in following out any one of them it must be remembered that the heating capacity is greatly reduced in proportion to the amount of surface that is covered.

Architect and heating experts agree that the proper place for a radiator is in front of a window, as the outside air is thus heated as it comes into the room. This necessitates the use of the low radiator, which is less obtrusive in appearance, has a larger horizontal surface and consequently gives out a greater radiation of heat near the floor than a high one. In placing it in a large window, too, a number of sections can be put together to fit any shape.

The most satisfactory method of disguising the heating arrangements is to use the low radiators and cover them with window seats, or to build them into the walls underneath the window sills. In either case the fact that an enormous amount of heat is wasted must be taken into consideration. When a



One way of making less conspicuous the dining-room radiator is by means of this sort of a serving table

window seat is built over a radiator a layer of non-conducting asbestos between the two is necessary, otherwise it would be too warm to be comfortable. Panels of cane or metal openwork in the front of the seat, however, allow free passage of the heat.

This window seat arrangement may be as elaborate or as plain as the furnishings of a room demand. In the big, comfortable living-room of a country house reconstructed on modern lines

there is an enormous window recess, possibly twelve feet wide and three feet deep, entirely filled in with a low radiator, over which is a window-seat about a foot lower than the casement windows. The woodwork is perfectly plain and corresponds with the doors and the ceiling beams. There are large cane panels, a thick soft cushion and piles of pillows that give unlimited comfort.

Following out the same idea, the white and gold Louis XIV salon in a newly decorated studio apartment has a radiator-window seat in white and gold that matches the furnishings of the room perfectly, even to the pink brocade cushion and the delicately painted panels that alternate with the necessary cane ones.

When a window seat over a radiator is not practicable a broad shelf is sometimes built over it flush with the window sill, but this too must be protected by a layer of asbestos if it is to be of real service as a shelf.

If every bit of available heat must be made use of and there is a large projecting window in the room, a small seat built at either side with the uncovered radiator filling in the space between is not a bad scheme, and while it is a rather poor makeshift for an angle-nook it is at least comfortable and rather attractive.

Another way of disguising the radiator, one that is neither so elaborate nor expensive as the built-in window seat, is particularly suitable for the ordinary narrow window. This consists of a wooden case built over the radiator, to be used as a seat, if desired. The ends are solid, but the front is cut out, giving the appearance of a bench placed over the radiator, and at either side of this opening are hung draperies of silk or cretonne or

any desired material, leaving a portion of the pipes visible in the center. In this way the radiator is fairly well hidden, but its capacity for throwing out heat is not so seriously interfered with as when the front is entirely closed over.

For bedrooms a pretty arrangement is the broad, rather low, radiator with a shelf over the top. This shelf is covered with material to match the hangings in the room, and from a small brass rod fastened to the lower edge there hang little curtains that reach to the floor. They are wide enough to be drawn together in front, hiding the radiator entirely, or if desired they may be drawn back in order to give out more heat.

Screens around radiators are used with good effect where more elaborate coverings are not practicable. They should of course be rather light in weight, with a covering of quite thin texture, so that too much heat will not be shut off. A screen designed especially for such use is of willow in an openwork pattern that may be stained any desired color and lined with thin silk to match. These screens can be had to order in any specified height and width, and are usually made with two or three leaves so that they can be folded and put aside when necessary.

A decidedly new invention for the elimination of the radiator is a porcelain cover that has yet to prove its usefulness and popularity, although it seems to fill all of the necessary requirements. It is made to fit over and around the radiator and is set flat against the wall, covering it completely. Filling in most of the space in the front and sides are openwork panels with colored decorations in the shape of conventionalized flowers between them. A broad band of polished brass finishes the bottom, and on either side at the top is a small brass door through which the heat may be regulated.

All sorts of ingenious methods are resorted to in meeting the radiator problem, and even the awkward looking tall ones may be at least partially hidden. One householder who was obliged to have a large radiator in a dining-room had a serving stand made, just the height and width of the radiator,

(Continued on page 114)



A special radiator enamel is now obtainable so that the iron can be made to match the color of woodwork or wall covering

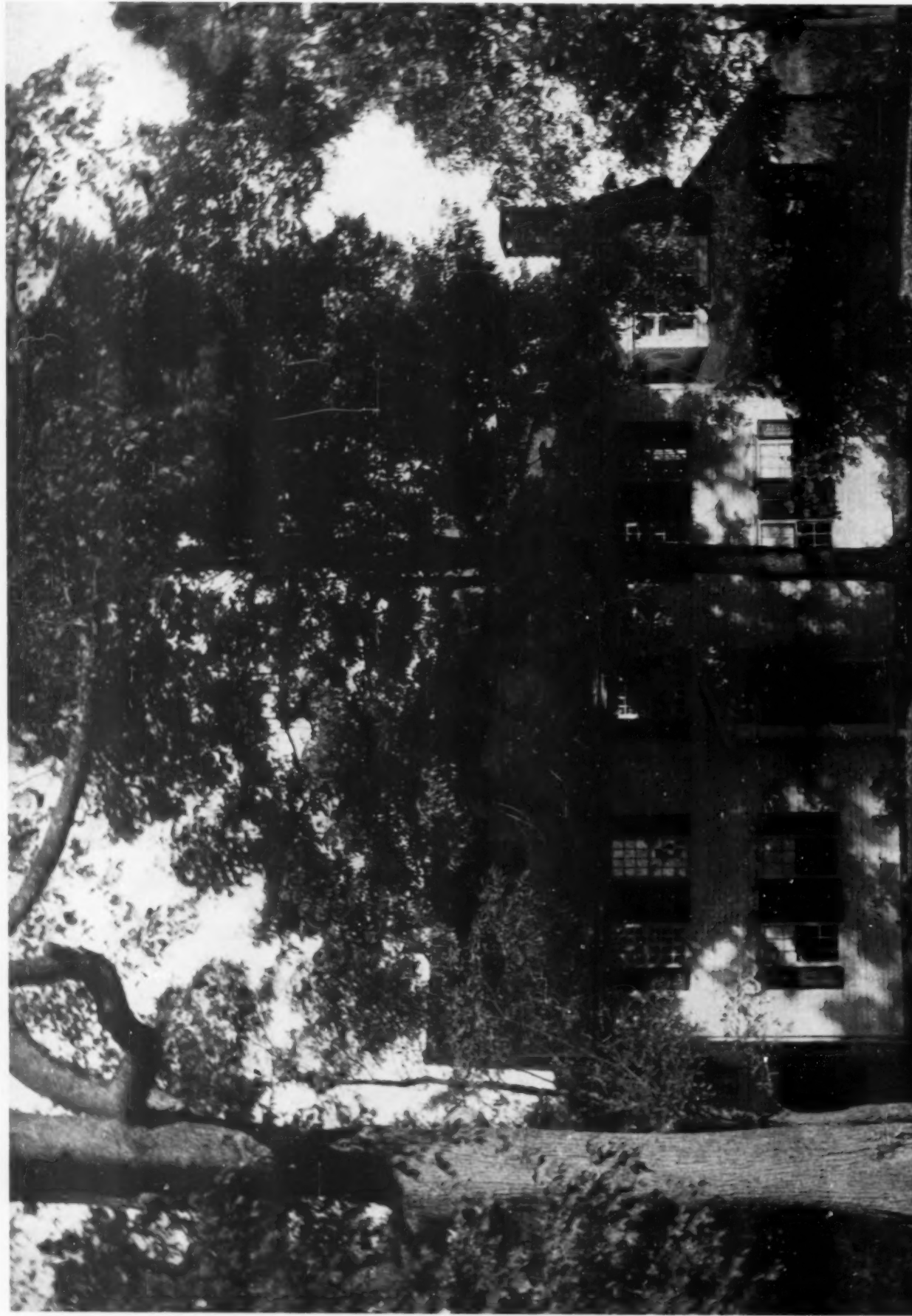


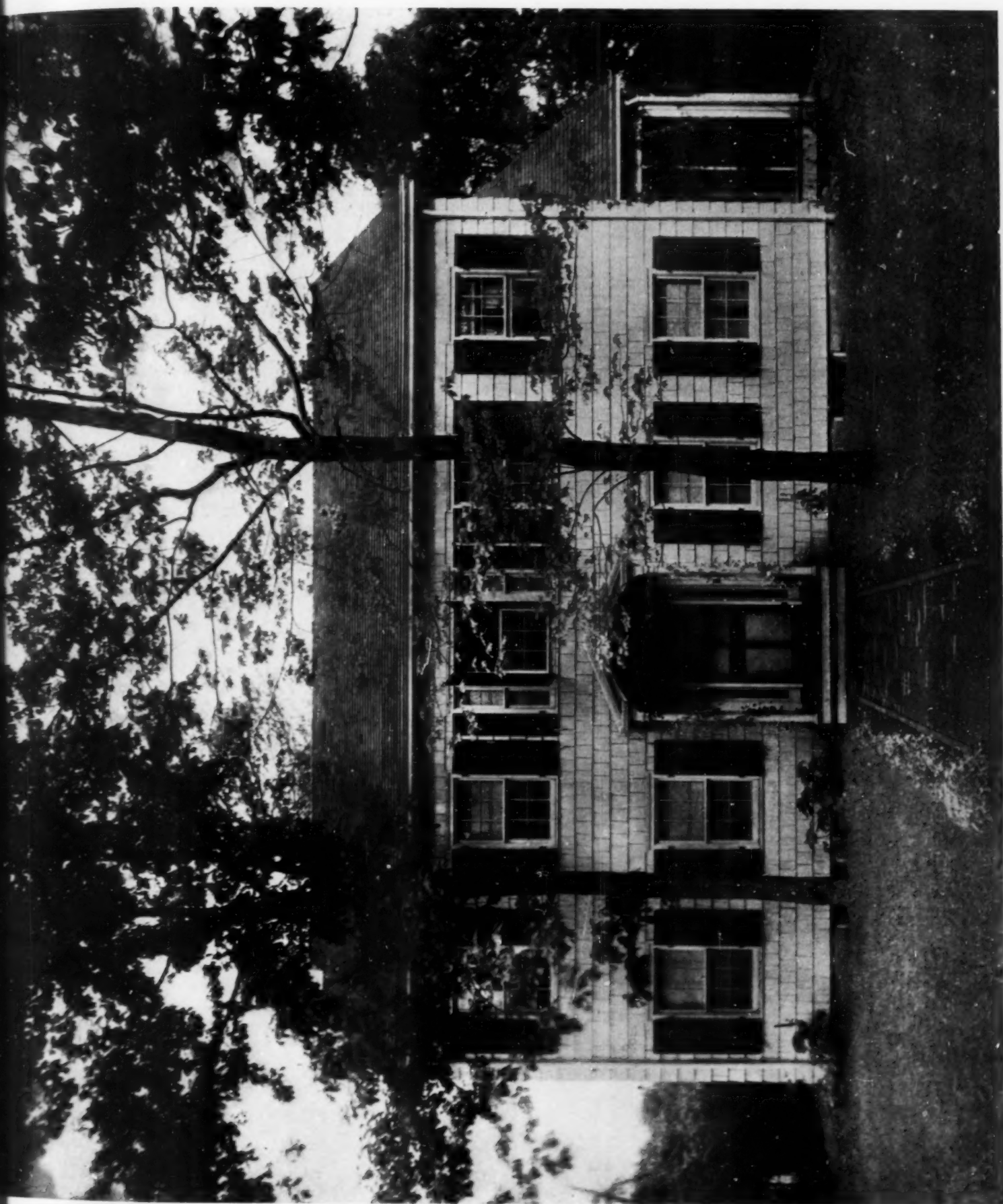
A projection of the window-sill throws into semi-obscurity this dining-room radiator



Set in a recess under the sill, a radiator loses a large part of its efficiency

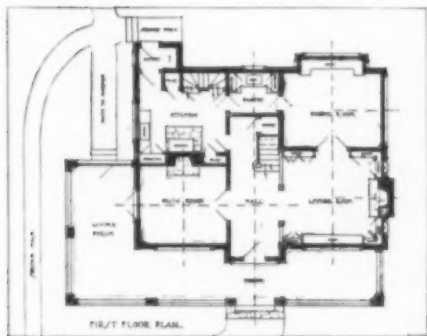
HOUSE AND GARDEN







Rough texture stucco of a light tan color is in attractive contrast with darker brown shingles, blinds and woodwork

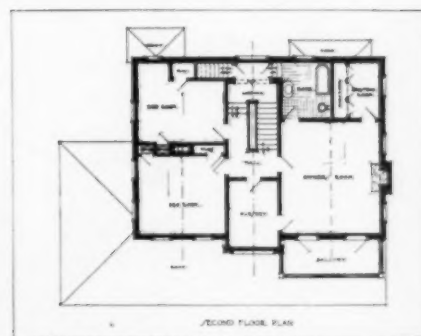


This generous allotment of porch space is conducive to out-door life

THE HOME OF
H. H. PITTINGER,
NETHERWOOD, N. J.



Stained cypress is used for the entrance hall woodwork



The balcony that can be used as a sleeping-porch is an attraction

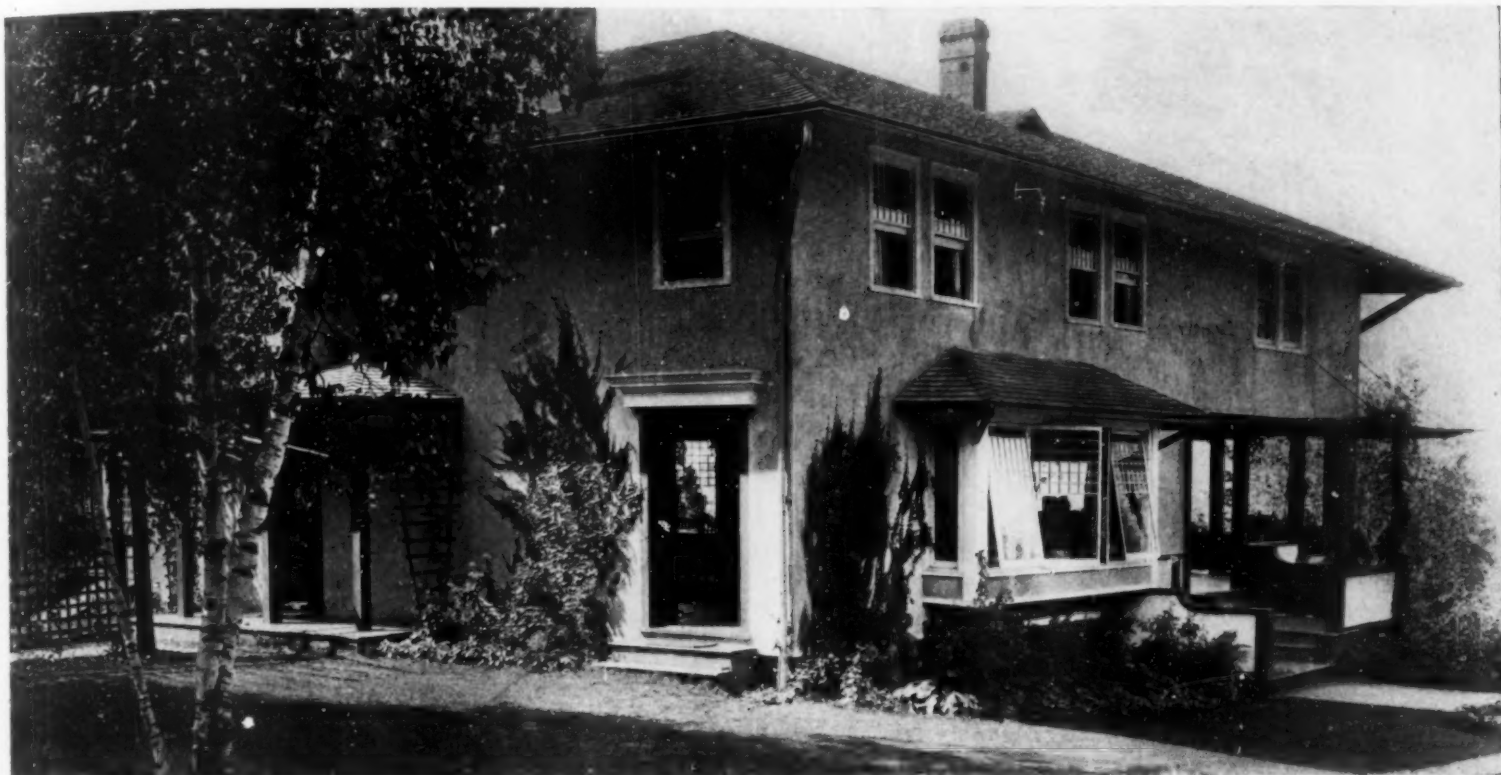
*Hollingsworth &
Bragdon,
architects*



A stone fireplace strikes the note of informality, the walls and woodwork being so treated that its mass is toned down



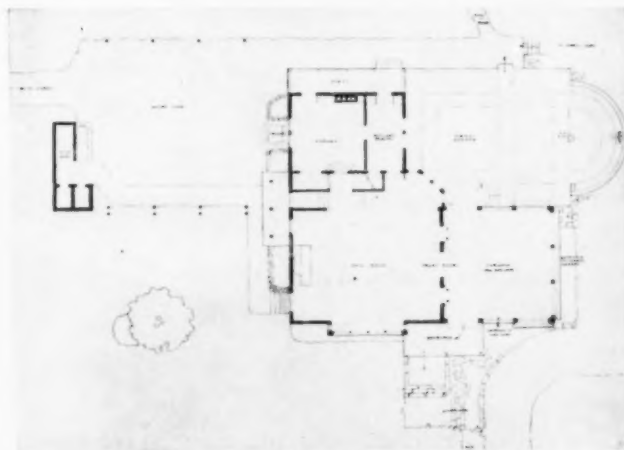
A Southeastern exposure allows plenty of sunlight to enter the dining-room, and makes it warm and cheery in the morning



"The Fold" is practically a one-room dwelling on the ground floor, for besides the kitchen there is only the great Main Room. This opens on a veranda, however, which is used all summer as a dining-room, and is really an integral part of the house



The flower garden is another extension of the living quarters



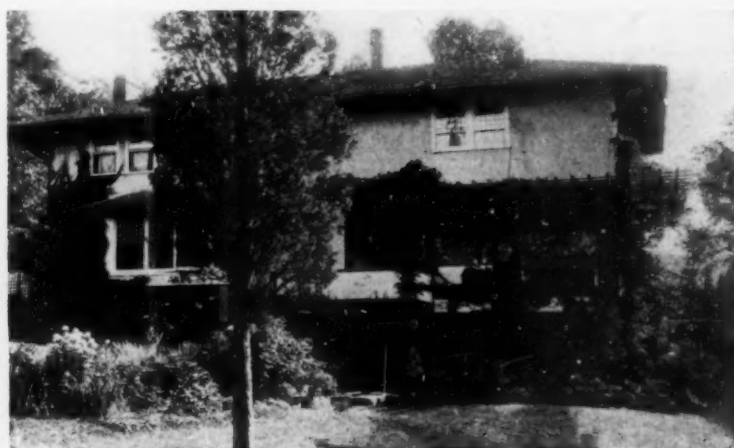
There is but a single flight of stairs in this house—the kitchen is connected with it at the platform level



The formal garden is intimately connected with the house

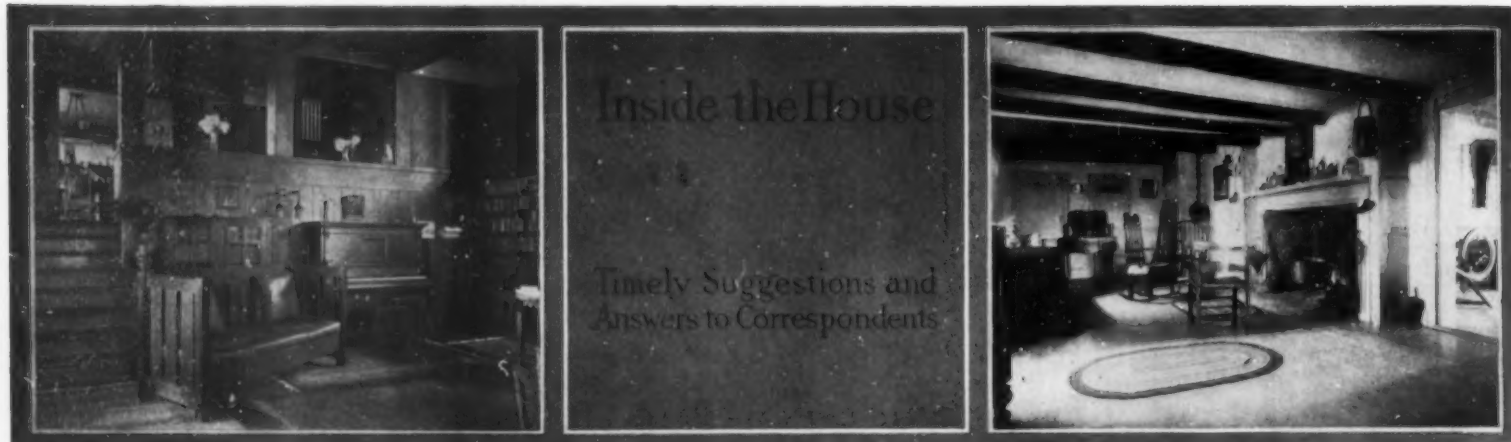


Beneath the veranda the slope of the site gives opportunity for a large play-room or work-room for the children



A feature well worthy of emulation is the awning-like projection of lattice-work over the porch railing, covered with vines

"THE FOLD"—SUMMER HOME OF C. R. AND ELLA CONDIE LAMB, CRESSKILL, N. J.



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

The Essential Chest

AN airtight, dustproof chest is an article of household utility that is too often overlooked in furnishing the home. It should be one of the *necessities*, not merely an ornament put to use—least of all a receptacle for gum boots. The old-fashioned “wedding-chest” idea is one to be encouraged, for besides urging the young girl to make and to save toward her own future home furnishing, it provides her with a most important article of furniture for present use.

It is essential that the chest be properly made. There are ready-made chests to be found, some very well constructed, but a chest made to order by a good carpenter is likely to give more pleasure, not only because its design and trimmings may be distinctive, but because one can watch and superintend the making.

Cedar is the most desirable of all woods for the utility chest, chiefly because of its imperviousness to insects. Old seamen's chests were always made of cedar or camphorwood—a wise precaution when exposed to the insects of many lands. A cedar chest made air-tight is an absolute preventive of insects of all kinds. This is especially true in regard to moths. It will save a lifetime of worry over the destruction of woolens and furs, and annoyances at the odor of camphor or camphor balls. Mice will not gnaw cedar, and damp will not penetrate. For winter use as well as for summer, cedar is very satisfactory. Handsome gowns may be laid in a chest with the absolute certainty that nothing, not even a speck of dust, will mar. As cedar is expensive nowadays, a plain cedar chest made of good three-quarter-inch wood, hand polished, is worth at least twenty dollars. A walnut, oak or mahogany chest, if a special wood appeals to you to correspond with other furnishings, may be lined with cedar wood, and thus have practically the same value as one of solid cedar.

The old English chests, usually made of walnut, were not decorated with much carving. If you buy an old chest in London and ask if the carving is old, the dealer will “size you up” before telling the truth—that the panels of the old chest

have been removed and elaborate modern carving done thereon before replacing. Many of the old English chests stood on legs, which raised them from six inches to two feet above the floor.

The chest in the dining-room is well-nigh indispensable for table linen. Suitable trays or shelves can easily be arranged inside. The pungent, spicy odor of the cedar is a desirable fragrance not only in clothes but in linens—it is even preferred by many housekeepers to old lavender or rose leaves.

Colonial chests are trimmed with copper bands and studded with old-fashioned copper rivets, made to last for generations. Others are trimmed with carved molding and panels; sometimes with oxidized or dull copper, or hand-wrought iron bands. Often the initials or the monogram of the owner, hand-wrought in metal, are fastened to the top or front, and the lock and lid-stay are made strong enough to last for many generations.



The seat fits in beneath the telephone stand, and together they take up very little room

Book Blocks

BOOK blocks of wood, made with straight or curved Colonial lines, or carved to match any period furnishings, appeal to the housekeeper because of their simplicity, and the ease with which they are freed from dust. These blocks are heavily constructed to stand the strain of the row of books between them. They are an improvement on the regulation book-rack, as a pair of them form the complete rack. A unique pair is shown in mahogany, cut in the straight Colonial lines. In one end is set a small clock. Monograms, initials or crests are also inlaid in the ends, satinwood being the best wood for the purpose. The advantage of these blocks for the library, living-room or bedroom is that their holding capacity is limited only to the size of the table itself. They are iron weighted, but the wood is so smoothly polished that it does not mar the uncovered table. Eight dollars will purchase a handsome pair.

A Telephone Table

IN this age of telephones when several hours each week are spent receiver in hand, it is important that the telephone should be placed so that conversations may be held with comfort and convenience.

The accompanying illustration shows a three-cornered table. The projecting arm, which is on a pivot, supports the telephone, and can be swung to the desired position. The table itself is convenient for taking notes. The shelf below is made to hold the telephone book, etc. It fits snugly into a corner and takes up but little room; and together with the stool to match sells for \$7.00.

The telephone corner can be made an attractive feature of a busy home. A useful item is a small blackboard hung above the table, on which can be recorded the messages left for the various members of the household. This can be made more prepossessing if the woodwork is stained, or a design burnt on it. A card giving the telephone numbers most frequently called, and those that might be needed in an emergency, should also be

hung in sight. Very attractive cards for this purpose are on the market and sell for a low figure.

A time-table is a convenient article in close proximity to the telephone. A pencil, of course, is a necessary accessory. To insure its being ever handy it is well to attach a string to it and fasten it by means of a screw-eye to the underneath side of the table top. A writing pad should also be at hand.

If a blackboard is not used, a board of soft wood, covered with burlap or denim, makes a convenient little board upon which messages can be fastened with thumb tacks and push pins. Those who make frequent use of the telephone will do well to consider the advisability of a carefully equipped telephone corner in the home.

Lazy Susans

"LAZY SUSAN" is a name to charm. It gives, however, no real hint as to its character, and no inkling of its sphere of usefulness, for Lazy Susan is an active worker. She is a cousin to the "curate's assistant" or English muffin stand. The Lazy Susan is composed of two circular wooden trays mounted on and revolving around a heavy wooden base and pivot. She is destined to occupy the center of the breakfast or supper table, and to hold whatever the hostess desires, passing it politely on her revolving trays. Lazy Susan may be made to pass the hot dishes around a small table, or she may hold only such things as the bread, toast, muffins, butter, cream, etc. In small families especially, a Lazy Susan is an important addition to the domestic help and often is indispensable on "days out." These stands come with either one or two shelves, each revolving on a separate axis, and can be found ready-made in plain oak and mahogany, and also handsomely inlaid.

Tea-tables, made after the pattern of the Lazy Susan, are also made in different woods, and solve the question of passing the cups and sandwiches in a charming and unique way.

A Nursery Rug

THE modern child is receiving much attention from the manufacturers. Wall papers are being specially designed, furniture specially constructed and even rugs are woven to please the little monarch of the nursery.

The accompanying illustration shows a hand-woven rag rug with a "jungle" poster boarder. A hippopotamus, a lion and an ostrich are in evidence. The rug itself is woven from new strips of cretonne and is washable, reversible and very durable. A rug 3 x 6 sells for about \$3.25. These hand-woven rag rugs can be bought in all sizes up to 12 x 18.

The specially designed nursery rugs are desirable from a practical point of view and also because of their quaint appearance and the pleasure that is derived from them by small children.

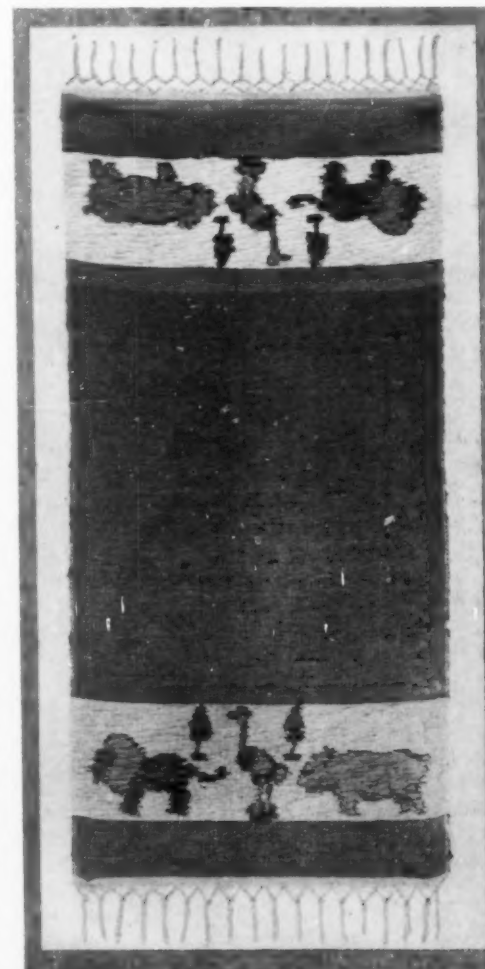
Candlesticks of Wood

SILVER and brass candlesticks will always hold their places in the affection of the householder and the collector; but to a great extent the wooden period candlestick has now taken the place of all but heirlooms. It is said that candlesticks appeal to a larger class of collectors than any other antique. The same may be said of the reproductions of the old



On the left is the helpful Lazy Susan, whose revolving trays pass the dishes at a small table. On the right is a pair of mahogany book-blocks, one of which is fitted with a small clock. The mahogany candlestick stands between them

styles. While in Colonial days the simple, straight candlesticks of silver, brass, copper, Sheffield plate and cut or molded glass, were common to every household, there was only an occasional mahogany candlestick cut by hand in the same straight and classic lines as those of metal. Today we have not only the mahogany Colonial candlestick, but the Colonial de-



A woven nursery rug, made attractive with animal figures. In 3 x 6 ft. size it costs \$3.25

signs in any wood to match the room furnishings; and also enameled and hand painted with the dainty flower tracery that belongs essentially to the Adam period. The baluster pattern, as shown in the picture, is a true Colonial type, and lends a special dignity to the room decorated in that style. Simple girandoles, or branched candlesticks, can be made to order in mahogany or any suitable wood, to match the furniture of a period room. In purchasing a wooden candlestick, one knows just what one is buying. In purchasing the simple brass candlestick at four dollars or over, one is quite sure to be purchasing an imitation, as the market is flooded with them. Very few genuine pieces are to be found, and unless one has studied old candlesticks, one is apt to buy a reproduction which has been treated with acid, rolled, dented and scratched. A wood candlestick which is frankly a reproduction of a rare article is likely to be more satisfactory than brass.

A New Table Bookcase

THIS miniature revolving bookcase is high enough to accommodate the average-sized book, and is a most useful adjunct to the library or living-room table. The rack sits upon a firm wooden base, and turns easily upon an iron pivot. The titles of the books are plainly visible, and they are compactly arranged instead of strewn at random over the



A handy table bookcase that protects your books and is an ornament at the same time

table. These little bookstands are ornamental as well as useful; and especially so when made of a beautifully polished and grained wood. They come in all kinds of woods; in exquisite inlay they cost from \$25.00 up.

To Clean Hard Wood Floors

FOR varnished floors a pailful of water in which from two to three tablespoonfuls of ammonia have been added is a harmless and effective cleanser. Scrub well and rinse with clear water, then rub and polish in the usual way. For badly stained waxed floors scrub with medium steel wool and turpentine. This can be bought at any hardware store. After the wax has been removed treat with fresh floor wax, applying with a weighted floor brush. Repeat this latter process until the holes and cracks are well filled, then polish with a soft cloth made into a bag to fit over the floor brush. Go over the floor at least every two weeks with a mixture of equal parts turpentine, sweet oil and vinegar rubbed well in as suggested above.



Garden Suggestions and Queries



Conducted by
F. F. ROCKWELL

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

February

THE days now are beginning to look a little more as if summer might possibly return again sometime. And with the melting snow, and the longer afternoons, there is more encouragement to begin actually doing something toward the garden. If you have not yet a coldframe or hotbed, read the suggestions in last month's department—and *act on them*. It is an easy matter to get the frame ready for the sash, and then if you haven't any artificial heat, such as a hot water pipe running through, or a flue *under*, the frames, use manure to supply heat, and after it has served this purpose, it will be in better shape to use on the garden than it was before. If you will take the slight trouble of *preparing* the manure, instead of trusting blindly to luck and taking it direct from the pile, results will be much more certain. Make a heap of the desired amount (it should be at least fifteen inches deep when put into the frames), and stack it in a compact form, taking out all coarse straw and litter. If it is very dry wet it down, but *don't* soak it, while the pile is being built up. Turn it two or three times in the course of a couple of weeks, being careful not to let it "fire-fang," and then tramp it into the frames—which should be at least two feet deep—and cover with about four inches of well pulverized sod soil.

When a thermometer plunged into the soil *recedes* to seventy degrees, sow your seeds, either directly in the soil or in "flats," as you prefer.

If you have a cellar window on the south side of the house, you have an ideal opportunity of heating three or four sashes by building the frame over this window, and hinging it, so that air may be let in from the cellar. This can be done now, as the ground is probably not frozen hard in such a place, and it needs very little digging out—just making level, so that flats may rest evenly upon it. By making a cover of old carpet or bags for such a frame it may be kept to nearly forty degrees in windy zero weather, and will average high enough to be just right for starting cabbage and the more hardy vegetable and flower seeds, which, with proper management, may be followed by

tomatoes, eggplant and the tenderer sorts of vegetables. If it is absolutely out of the question for you to make a hotbed or frame of this sort, then start a few flats of seed in the house; a high temperature will not be required. In any case, you will want a few coldframes handy to take the first lot of transplanted seedlings from the place in which they were started. Have these frames ready and the glass put on tight, so that they will be getting thawed out and warmed up ready for use.



Seedlings started in flats in the house do not need a high temperature

Starting Right

THE question of seed sowing is a perennial one—and an all-important one. In an article on "Starting Plants Indoors," which appeared in HOUSE & GARDEN last March, this is taken up in detail. But for new readers, and those who have not followed our advice of keeping every copy of the magazine for purposes of reference, brief directions are given here. Also, I have a new "wrinkle" in this seed starting business which has proved more successful with me than any other. Last fall, when every bit of garden soil about my place was ash-dry and I wanted to start immediately some seeds that were late in reaching me, I had to use some very clayey soil, that would have packed solid if watered on the surface in the ordinary way. I placed in the bottom of the seed flat about two inches of sphagnum moss, which was then soaked with water; this was covered to little more than half the remaining depth of the box with soil which was given as much water as it

would *readily* absorb (the soil being quite dry, but the most moist I could get). The box was then leveled off and the seeds sown and covered without being watered at all—the surface left dry. In the course of a few hours the surface soil had come to just the right degree of moisture, absorbed from below, and remained in this condition, drawing upon the surplus contained by the moss until after the seeds were well up. Since then I have used this method regularly.

For those not familiar with the sowing of seeds, the following condensed instructions are given: Get some soap or cracker boxes, and saw them through lengthwise into "flats" about three inches deep, covering the bottoms with boards of the same material and making in these, if they are tight, seven or eight half-inch holes. Cover the bottoms with coarse screenings, or any coarse material, that will furnish drainage (or moss, as suggested above), and then fill the boxes level full with sifted soil, prepared of two parts of light loam and one each of leaf mould and coarse sand (if these ingredients are not handy, any light garden soil will do; don't quit for want of exactly the right thing); scatter the seed thinly and evenly, press in with a small piece of board or block, and cover *very* lightly—just so the seed cannot be seen. Give a thorough watering with a very fine spray, or through a folded piece of burlap, and place in a temperature of about fifty to sixty degrees for cabbage, etc., or sixty to eighty for eggplant, tomatoes, cucumbers and other heat-loving vegetables. If the boxes can be placed on top of return pipes, a boiler, or the back of a kitchen stove, so much the better, only be sure to remove them the moment the seeds break ground. Then place them near the light, and give a careful, thorough watering whenever the boxes dry out—not whenever you happen to think about it.

What Now?

HOW about that garden PLAN? Is it done yet? If not, get after it at once—for upon that depends so largely the real efficiency of your garden or the beauty of your grounds, as the case may be. If that plan isn't ready you are handi-

capped right now, for how, without it, are you going to know what seeds you need?—and they should be ordered at once if your list has not already been sent in. Stick to the standards! Order novelties by the packet only. Order from a reliable mail-order house—buy fresh seeds instead of gayly lithographed envelopes at some local store.

What to Plant Now

START the first lot of cabbage, lettuce, cauliflower, beets, kohlrabi, and *onions* (early sowing and transplanting to the field makes more difference with them than with any vegetable I know). Artichokes are not so well known as they deserve; start a few now. Also celeriac and early celery—just a little. And while you are at it, two or three boxes more will hold a great number of flower seedlings. Start your favorite hardy annuals; include Phlox Drummondii, calliopsis and *pansies*. Don't buy a dozen pansy plants in the spring from the florist, which are in the last stages of bloom, but start a hundred nice, thrifty plants for yourself. They grow like weeds when once transplanted, and want very little heat.

About the Grounds

ARE your shrubs and fruit trees all pruned? If not, finish them up now before warmer weather calls you off to other things. Remember that some shrubs flower on the old wood; these should not be cut until just *after* they get through blossoming. The fruit trees should be put in shape, and sprayed. Walks, culverts, newly seeded or sodded spots, and trees or shrubs set last fall should be attended to. Plan now what new shrubs and vines are wanted, and get them in early. Don't loaf, for improvements are possible on even the smallest place.

Are You Buying Fruit?

FRUIT, in proportion to its importance, is more neglected than anything else about the small place. I suppose one reason is that the methods of fruit culture are not so well nor widely known as those of vegetables or flowers, and that the return for the expense and care involved is not so immediate. But what a rich dividend it is when declared! It is worth working and waiting for if anything in gardening is. There is not much that the ground yields us which gives greater pleasure through the winter than the apple barrel—to say nothing of peaches, pears and plums in profusion in their season. These are better than you can buy, because ripened on the trees, and stored without shipping and bruising and cold storage. Fruit culture, once understood, is *not* difficult. Further, it is *not expensive*—a few dollars' worth of trees (which

can be purchased for from fifteen to fifty cents each, according to sort and size), will, after a few years, pay an annual return of more than one hundred per cent.—counting the pleasure as a by-product not credited on the account.

Forsythia in Winter

THE trimming of forsythia has been done at various times of the season, fall, winter and spring, with no other definite purpose than to make it appear well-groomed when summer comes. Half the pleasure that might be had from it is destroyed by not knowing other results that may be had with but little or no trouble. Practically every twig that is clipped from the bush, if properly placed in a jar or can of water and allowed to stand in the cellar for two weeks, will bring out the blossoms as rich and glorious as when they appear on the shrubs in the early spring.

There is absolutely no reason why those who own forsythias should not have a bouquet of these blossoms throughout the winter months. Trim your bushes as you want your bouquets, and you will find that the shrub thrives as well under this treatment as if it were completely trimmed of its superfluous runners at any one time.

For several winters I have had constantly in evidence a beautiful bouquet of



Clip a few branches from your forsythia bush, and let them blossom indoors now

forsythia, dating from January first to the time when the shrub itself begins to bloom. Instead of trimming my bushes at one time, I have simply taken as many sprigs as I required to make up a bouquet to meet the demand, putting fresh sprays in the jar in the cellar, as the developed ones were taken to decorate the living-rooms.

B. B. BUCK



How one home-owner solved the problem of securing an effective and unobtrusive place for raising seedlings in the early spring. Unfortunately, not many houses have a roof of this form, but perhaps there is some other place about your own home in which you can build a garden under glass

Ingenious Devices

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

Bookcases for a Song

AN ingenious neighbor, when building her bungalow, had the carpenters simply leave certain sections of the wall in her living-room unlathed, and after the room was plastered, strips of flat molding were nailed around these openings as a frame. Then she inserted shelves; the result was the handiest kind of a bookcase.

The cases were made on inside walls on either side of the homelike fireplace so the house was not rendered any colder. When filled with neatly arranged books they gave the room a well furnished look at no expense whatever, and there was no heavy piece of furniture to move on sweeping day.

A similar opening in the wall of the bathroom makes a neat little medicine-closet, a dainty white curtain screening the bottles from view.

No space is taken from the room, and they are exceedingly convenient.

L. McC.

Shallow Drawers for Linen

IT looked strange to see in the linen-closet of a new house a row of drawers not over three inches in depth. These drawers, the owner explained, were expressly for the storing of fine table and bed linen.

"Did you ever notice," she asked, "that when a quantity of linen is placed in a deep drawer some of it is sure to be crumpled in getting out desired articles, and not infrequently must be sent to the laundry again before being used? Now, with these shallow drawers, only two or three articles are placed in each one, and all are kept in perfect condition."

A slip of paper was pasted on each drawer designating its contents, so that no confusion arose from the increased numbers.

ALICE M. ASHTON

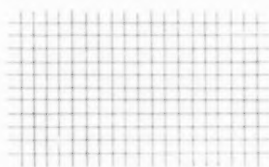
To Prevent Rust

OFTEN tools and metal work will rust though not exposed to the weather. Camphor gum seems to have the property of preventing rust, and oils of different kinds will protect metal. The best combination for preventing rust is made of tallow four parts, graphite two parts and camphor gum one part. The metal should be thoroughly cleaned and wiped dry, then the paste applied and allowed to remain twenty-four hours. It may then be wiped perfectly dry, and kept in constant use for months without fear of tarnish or rust. The mixture in some way penetrates the metal and prevents oxidation even under circumstances generally conducive to it.

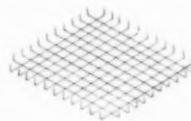
H. F. G.

Mending Holes in Wire Screens

A HOLE in an expensive wire screen is an annoyance and somewhat costly to fix if the screen be of copper. But holes can be quickly repaired at home with little expense and without leaving any disfiguring marks. To do it, get a piece of wire gauze like that of which the screen is made. The piece should be a little larger than the hole. Then take off the wires around the edge of the patch until it appears surrounded by teeth one-eighth inch long. Bend all these projecting wires upward so as to be at right angles to the body of the gauze as in the cut.



The outside wires should be stripped off, as in the first drawing, leaving even projections around the edge; then bend these up in the manner shown



Now put the patch over the tear, allowing the turned-up wires to go through the screen. Press flush to the surface and bend the projecting points of wire toward the centre. A patch put on in this way is perfectly secure; the work is done in a minute, and is not noticeable.

W. E. P.

Rope Rails

IN a great many houses there is a staircase so narrow or so steep that there is no room to put in a hand-rail, or if there is one, its slope makes it of little service. A rope rail is not only the safest for these situations, but the most easily used; besides it takes up less room than any other kind. The hand has a better grip upon it and can slide, unobstructed by posts, along the entire length. The three-fourths or seven-eighths-inch, four-strand "bolt-rope," spliced through heavy screw-eyes makes the best kind



The illustration shows a rope rail with an eye splice. If this cannot be made, run the rope through the screw eye, and tie enough large and tight knots to prevent pulling through



of a rail. Any heavy rope will answer, but it is preferable to have it smooth and soft and above all, securely fastened and tight enough to prevent much "give."

W. E. P.

To Drive Worms from Potted Ferns

MANY ferns refuse to grow, however well watered, because earth-worms infest the soil. If the plant can conveniently be re-potted, wash the roots clean by holding them under a hydrant, and then place in earth which has been baked in the oven to kill all the tiny grubs.

But if this cannot well be done at the time, simply stick a number of matches head-first into the dirt. The sulphur kills all life in it and the plant revives accordingly. Often worms will be found in the saucer, driven out by the sulphur.

L. McC.

For Stains in Marble

MARBLE statuary, garden ornaments of marble and other similar articles lose much of their beauty by their readiness to stain. Most of the ordinary spots can be removed by mixing a strong solution of potash with whiting and painting the mixture over the marble. Allow it to remain long enough to work into the surface, then wash it off. Iron stains must be rendered soluble by applying salts of lemon to them. For smoke stains it is often necessary to lay the marble face downward in damp sand, leaving just the top uncovered. The moisture of the sand then gradually penetrates the marble, driving impurities before it. The most persistent stain is sometimes taken out by the application of a paste of raw potato.

H. P.

Protecting Steam Pipes

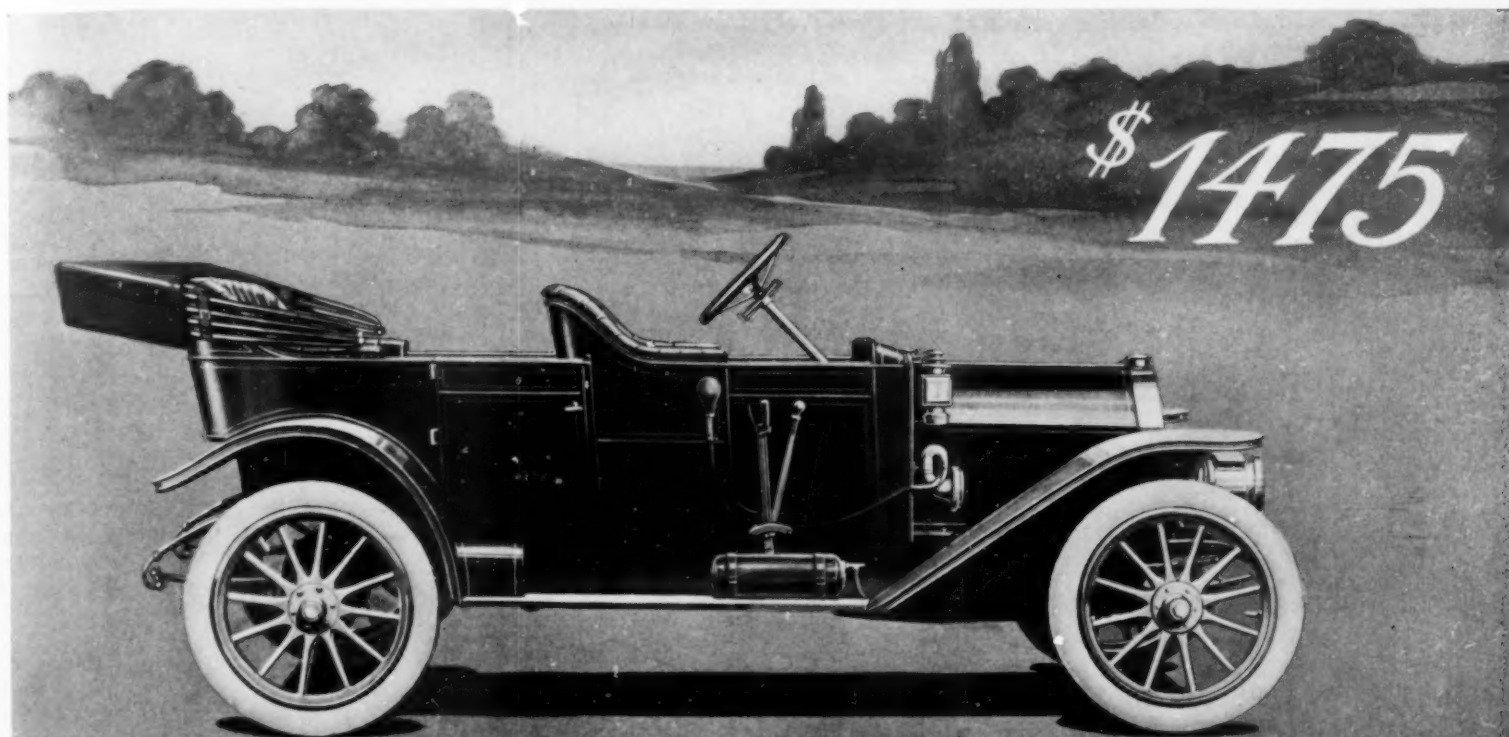
PEOPLE usually realize that all the pipes in a hot water heating system must be protected from freezing, because they are always filled with water, but they frequently forget that any pipes in the cellar of a house heated by a steam furnace are also filled with water up to the level of the water in the boiler. Of course upstairs there is never any water standing in the pipes in a steam system, and this makes them think there is no danger anywhere. I have seen part of the piping placed in a cold-room. There is danger also in cold parts of the cellar for the piping on cold winter nights when the fire in the heater is low. See to it that such exposed pipes are protected.

C. K. F.

A Bathroom Precaution

IN laying a new floor in our bathroom, the carpenter fastened down two of the boards with screws in place of nails. This, he explained, often saved a great deal of work in case any repairs had to be made in the plumbing. These boards can be lifted without injury to the floor and reset without any trouble.

A. M. A.



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The Real Meaning and Use of Architectural Detail

(Continued from page 97)

a stucco which they used on their houses. Unfortunately this has not withstood the ravages of time, and a great deal of their work, some of which was doubtless very interesting, has fallen into disrepair.

While the Adams' work was in no sense virile, and to a great extent merely fashionable, they did some really charming things, more especially in interior furnishing and decoration.

A Vegetable Garden and Its Lessons

(Continued from page 100).

The Newcomer went on, however, and put out just one hundred plants in ridges three feet apart and eight inches apart in the row. He was going to win or lose on sweet potatoes in that way.

When his Lima and Kentucky Wonder beans were ready to begin climbing the Newcomer unlocked his barn and brought out his first surprise, in the shape of a lath frame. Each was composed of a seven-foot piece of plank with seven laths nailed crosswise at regular intervals, fastening them in the middle. The plank was sharpened at one end so that it could be driven a foot in the ground. The planks were then set up with the ends of the lath just touching and making a continuous row. One row after another was placed in this way and then stiffened by nailing light strips crosswise, making the entire work strong enough to resist the winds of summer thunder storms. Mr. Dunlap, otherwise the Newcomer, had allied himself with the anti-pole school of gardeners. His theory was that beans need all the sunlight and air that they can get and that poles bunch and crowd them too much. His remedy for the "pole evil," as he termed it, was to give the beans an opportunity to grow all over his trellis-like framework and not limit them to climbing single poles. The inspecting public was favorably impressed with this new idea and did not hesitate to say so.

The Newcomer's second surprise was a new way of training tomato vines. When his beans had been supplied with climbing surface he again went to his barn and brought out a lot of contrivances which very much resembled drop-leaf kitchen tables. The framework was made of oak strips, an inch thick and three inches wide. Two laths were nailed on each side and five on top, making a table forty-eight inches long, thirty inches wide and thirty inches high. These tables he placed with a tomato plant at each leg, four plants to the table, and so arranged that he could walk all around each table. The young plants were first trained up the legs and then permitted to spread out on the top lath surface, giving them light and air from all sides and from below. This was an assault on the pole theory for toma-

toes which he objected to as he did bean poles—too much crowding and consequent shutting out of air and light.

The public at once heartily endorsed the new idea of caring for tomatoes and a few rushed off and built racks on the same plan for their tomatoes. The Captain and the Early Bean Man had their poles out, however, and were reluctant to acknowledge the superiority of the new plan. It was found that each tomato table cost six cents for material and the bean racks about a like sum. It was conceded that by storing them under shelter in winter they would last five years, making the cost for each year but little more than one cent each—cheaper than poles, and when once made always ready.

The Newcomer pruned severely, starting the vines over the tops of the tables with a single stem for each plant. The suckers were carefully kept off.

Early summer was a continuous warfare with weeds started by the excessive rainfall from the seed brought in with the manure or from other sources. Morning-glory seeds, a great garden pest, are said to lie dormant in the ground for seven years and then spring up with great vigor at the first opportunity. Gymnosa weed seeds—that plant now happily almost eradicated by the despised potato beetle, is said to survive in the ground even longer than that.

Early in June the Early Bean Man met with a discouraging rebuff. Three successive boiling hot days, following a week of rain and cloudy weather, blighted his potatoes so badly that they died within a week. About that time, too, he discovered that he had planted the wrong kind of cabbages. He promptly pulled out what he had planted and put in a more desirable variety. This was enough to make a less determined man throw up the sponge, but he went bravely on making the best he could of the situation.

The Newcomer, too, had his troubles. On June 13th, unlucky day, when the contest was in full swing he fell from a cherry tree and fractured his left shoulder in two places. It then looked as if he would have to pull out of the contest and let the Captain come under the wire an easy winner; but the Newcomer was not made of that sort of stuff. It usually requires three months to heal a break of that character, one of the most difficult known to the medical profession to hold in position. Three days after the accident, however, the Newcomer was out, with his elbow bound firmly to his side and enough adhesive plaster criss-crossing his crippled shoulder to hold a kicking mule. He could not bend forward, but found a way to get at the weeds. Seated on a low, backless chair, he pulled weeds as far as he could reach and then hunched his chair along to a new spot. With the help of a light hoe, which he could handle with one hand, and a trowel, he kept at the fight every day. At first the public was inclined to pity him, but soon changed that to applause. They said that a man who had the grit to con-



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tinue the contest against such great odds deserved to win.

In two weeks the Newcomer had the elbow of the crippled arm cut loose and was on his feet at work again, using the left hand simply as a guide for the hoe handle.

From then on to the end the race was swift and of rapid action. Gradually the Sunday inspecting parties drew toward the side of the Newcomer, but until early in September the race was nip-and-tuck between him and the Captain. It seemed a foregone conclusion at that time that the Newcomer would win. This became more evident on the last leg of the race, as an unexpected spurt on his part at last put him safely ahead. In the latitude where the contest took place a killing frost may be expected about the middle of September, followed by several weeks of delightful weather. At the first frost the garden season ends. Not so, however, with the Newcomer. He had saved all his corn fodder from his roasting-ear patch and, at the first hint of frost, made thin shocks of this fodder about each tomato table and constructed a roof of the same material over his bean racks. The result was that his tomatoes and beans went on undisturbed until freezing weather, weeks after the other gardens in town were shriveled and dry.

On one side of his garden he succeeded in growing four crops that season—potatoes, corn, turnips and rye—this last as a winter pasture for his poultry. The sand experiment for sweet potatoes was also a glowing success; great yellow fellows the size of smoked bologna sausages rolled out when he uncovered them.

On day the Captain and the Early Bean Man leaned over the fence and talked to the Newcomer as he cleared away the dead vines and other rubbish.

"We have come over to render a decision in the contest," said the Captain, soberly.

"I thought that was in the hands of the general public," replied the Newcomer, looking up from his work.

"Well, that may be true, but we've decided that ourselves," looking at the Early Bean Man, who nodded in the affirmative.

"What is it?" asked the Newcomer.

"You win," said the Captain with a chuckling laugh, at the same time extending his hand across the fence and heartily shaking the winner's hand. "Your tables and racks beat our poles. We give in."

What Can be Done With the Radiator

(Continued from page 101)

with three narrow shelves. It not only provides an excellent place for keeping things warm, but the lower shelves hold the coffee-percolator, tea-kettle, some cups and saucers and other articles not injured by the heat, and the background of steam pipes is hardly noticeable.

The radiator made especially for din-

ing-rooms, with a warming closet that occupies most of the upper part is a decided convenience, even if it is not ornamental. It has double doors and two shelves which can be removed when extra space is needed. A radiator of this type must of necessity be large in order to provide room for the space used by the warming closet, and of three column thickness, to give the required depth, for the closet must be spacious enough to hold large dishes if it is to be at all useful.

For the butler's pantry there is a device that serves the double purpose of radiator and plate warmer, in the shape of two or three sections of pipes placed horizontally on supports about eighteen inches apart, forming a succession of shelves.

The gas-steam radiator is still another invention that is convenient, but not pretty. It is a steam radiator with a small boiler attached, for which gas is the fuel used, and in appearance it is like any ordinary radiator with the exception of a perforated metal stand in which it is placed. A gas burner beneath the small boiler generates the steam, and heat is given out as from the regulation radiator. On account of the quickness with which it can be put into working order it is particularly useful as a supplementary heater in the spring and fall when the regular plant is not in commission.

How the Birds Benefit Garden and Orchard

(Continued from page 93)

we have due respect to their natural wildness, and place such homes in their favorite retreats, a little apart from houses and barns.

Another good way to attract birds is by putting out watering troughs for them in warm weather. A few will come to bathe, and nearly all will come to drink; and if open water in the vicinity is scarce one may thus attract to his premises nearly all the birds in the neighborhood. Needless to say, they will gather many insects as they come and go.

In an open garden it is a good plan for one to set a few posts. Upon these the birds will perch for the purpose of observing insects—kingbirds to watch for passing flies; bluejays to spy out grasshoppers and beetles; bluebirds to look for caterpillars; red-headed woodpeckers to watch for insects both on the ground and in the air.

In the winter a few food boxes will keep a number of birds about the premises. The ones that come to my boxes in the Missouri Valley are chickadees, white-breasted nuthatches, downy and hairy woodpeckers, bluejays, and occasionally a brown creeper. All of these will eat both suet and nuts. I do not chop up the suet, but leave it in chunks; nor do I pick the meats out of the nuts, but simply break them and throw in, shucks and all. Thus I leave the birds to do their own work, and it is intensely interesting to see them do it.



A Good Time to Paint

Much painting should be done this spring, whether linseed oil be slightly lower or slightly higher; for with the 1910 flax crop short it seems unreasonable to expect a return to the oil prices of a few years ago.

The thing to remember is that, though high, paint materials are not nearly so expensive as the repairing of a neglected house. Even oil at \$1.00 or \$1.25 makes the painting of the average house cost only \$4 or \$5 more than it used to cost. That isn't enough more to justify letting a \$10,000 house, or even a \$2,000 house, go to ruin. Paint it this spring. It will cost you less than later.

And use "Dutch Boy Painter" white lead and genuine linseed oil. People are tempted sometimes, when standard materials are high, to employ something inferior. A great mistake, because not true economy.

Moreover, the first cost of genuine "Dutch Boy Painter" white lead paint is not so great as you may have been led to believe. It may surprise you if you do a little figuring for yourself. Get from your local dealer prices on the following ingredients:



12½ lbs. "Dutch Boy Painter" white lead	\$.....
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Compare this with the cost of any other paint you would think of using. You'll find the best is also the cheapest.

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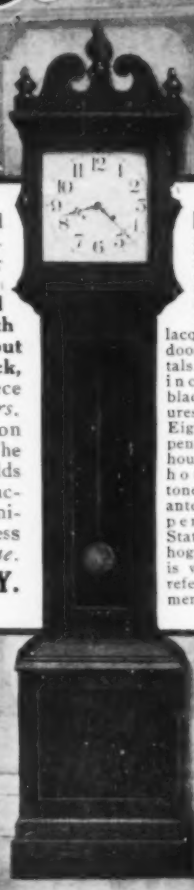
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SPECIAL INDUCEMENT: We offer this beautiful HALL CLOCK, like illustration, for \$32, less 10% cash with order, or \$28.80; and as a special proposition, we will put your monogram, tastefully designed, on dial of clock, WITHOUT CHARGE. This clock is a thoroughly reliable timepiece and fully warranted and guaranteed to keep perfect time for ten years. SHIPPED ON APPROVAL, FREIGHT PREPAID. Satisfaction guaranteed—or return at our expense and money cheerfully refunded. The cabinet work is splendid workmanship, a most attractive ornament, adds a charm to the hall or room. The movement is of our standard construction, being made by skilled mechanics, of selected material, and technically correct in all respects. Kindly give the name of two business houses or banks as reference if credit is desired. Send for Catalogue.

Ithaca Calendar Clock Co., 199 Dey St., Ithaca, N. Y.
The Largest Manufacturers of Hall Clocks in the World

Description
 Size: Height, 7½ ft., weight, 150 lbs. Ornaments: Top ornaments brass polished and lacquered. Both doors French crystals. Dial 12½ inches square, black Arabic figures. Movement: Eight day. Visible pendulum. Strikes hours and half-hours on soft-toned gong. Guaranteed to keep perfect time. State if oak or mahogany cherry is wanted. We refer to any commercial agency.



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Florists - Nurserymen - Landscape Gardeners

I am never satisfied until I have brought these birds to my window, where I can note their every action; but it is frequently necessary first to place the food box near some tree, and then gradually move it until it stands where it is under my eye as I work in my study. My box is placed upon a stake five feet high, which is made with a base so that I can move it as I desire.

If one's home be on the outskirts of town, and near timber, a little grain will bring tree sparrows and juncos, but neither of these birds remain with us during the summer, so that feeding them is a matter, not so much of profit to the garden, as of personal pleasure, and this pleasure is apt to be marred by the troublesome English sparrows.

It is with birds as with people those who would have friends must show themselves friendly. There are no better friends of orchard and garden than birds. The secret of bringing them to our help is to love them, and to provide for their needs.

Designing the Living-room by Itself

(Continued from page 88)

kitchen,—one ring for a maid—two rings for tea, or as the housewife may arrange.

The cost of the furniture used in this room, covered in cotton, made from the architect's drawings, would be as follows: 18th century sofa, rolled ends, \$90; and it requires 3 1/6 yards of 50-inch goods to cover it. Low-boy with drawers, \$90—size 2 ft. 6 in. x 4 ft. 6 in. Tip-top tea table, 38 in. in diameter, \$60. Martha Washington wing chair, \$54, in cotton; requires 5 yards of 50-inch goods to cover. Martha Washington armchair, \$40, in cotton; requires 2 yards of 50-inch goods to cover. The crown ladder-back side chairs would cost about \$35 each in cotton, and the armchair to match, \$40.

The beamed ceiling, door and window casings, mantel and wainscot in the room would cost about \$450. If the wainscot were omitted about \$75 would be saved—the mantel and marble facing cost about \$100 separately.

Grow Your Own Fruit

(Continued from page 91)

Margaret: Oblong, greenish, yellow to dull red.

Clapp Favorite: Very large, yellow pear. A great bearer and good keeper—where the children can't get at it.

Howell: A little later than the foregoing; large, bright yellow, strong-growing tree and big bearer.

Duchesse d'Angouleme: Large greenish yellow, sometimes reaching huge size; will average better than three-quarters of a pound. The quality, despite its size, is splendid.

Seckel: Small in size, but renowned for exquisite flavor—being probably the most universally admired of all.

Beurre Superfin: October, medium size, excellent quality.

Bartlett: The best known of all pears, and a universal favorite. Succeeds in nearly all sections.

Anjou: One of the best keepers, and very productive. One of the best in flavor, rich and vinous.

For trees of the standard type the following are worthy of note:

Congress (Souvenir du C.): A very large summer sort. Handsome.

Belle Lucrative: September to October.

Winter Nelis: Medium size, but of excellent quality and the longest keeper.

Kieffer: Very popular for its productiveness, strength of growth and exceptional quality for canning and preserving. Large fruit, if kept thinned. Should have a place in every home garden.

Josephine de Malines: Not a great yielder but of the very highest quality, being of the finest texture and tempting aroma.

PEACHES

Success with peaches also will depend largely upon getting varieties adapted to climate. The white-fleshed type is the hardiest, and best for eating; and the freestones are for most purposes, especially in the home garden, more desirable than the "clings."

Greensboro is the best early variety. Crawford is a universal favorite and goes well over a wide range of soil and climate. Champion is one of the best quality peaches and exceptionally hardy. Elberta, Ray, and Hague are other excellent sorts. Mayflower is the earliest sort yet introduced.

PLUMS

The available plums are of three classes—the natives, Europeans and Japans; the natives are the longest-lived, hardier in tree and blossom, and heavier bearers.

The best early is Milton; brilliant red, yellow and juicy flesh. Wildgoose and Whitaker are good seconds. Mrs. Cleveland is a later and larger sort, of finer quality. Three late-ripening plums of the finest quality, but not such prolific yielders, are Wayland, Benson and Reed, and where there is room for only a few trees, these will be best. They will need one tree of Newman or Prairie Flower with them to assure "setting" of the fruit. Of the Europeans, use Reine Claude (the best), Bradshaw or Shropshire. Damson is also good. The Japanese varieties should go on high ground and be thinned, especially during their first years. My first experience with Japanese plums convinced me that I had solved the plum problem; they bore loads of fruit, and were free from disease. That was five years ago. Last spring the last one was cut and burned. Had they been planted at the top of a small hill, instead of at the bottom, as they were, and restricted in their bearing, I know from later experience that they would still be producing fruit. The most satisfactory varieties of the Japanese type are Abun-



Telephone Etiquette

Co-operation is the keynote of telephone success.

For good service there must be perfect co-operation between the party calling, the party called, and the trained operator who connects these two.

Suggestions for the use of the telephone may be found in the directory and are worthy of study, but the principles of telephone etiquette are found in everyday life.

One who is courteous face to face should also be courteous

when he bridges distance by means of the telephone wire.

He will not knock at the telephone door and run away, but will hold himself in readiness to speak as soon as the door is opened.

The 100,000 employees of the Bell system and the 25,000,000 telephone users constitute the great telephone democracy.

The success of the telephone democracy depends upon the ability and willingness of each individual to do his part.

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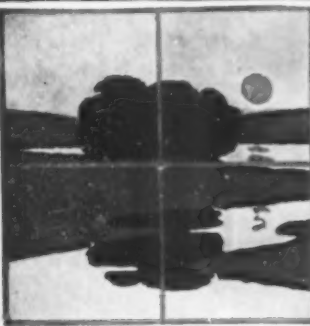
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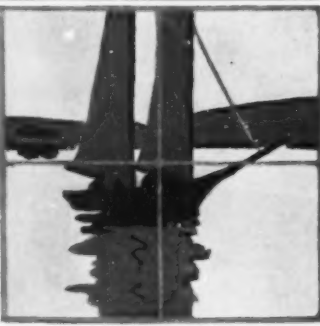
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TILES

for the

BATH ROOM



A clean looking bathroom

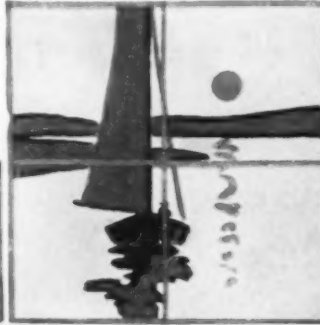
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If you are building, you will be interested also in these three books:

- "Tiles for Fireplaces"
- "Tiles for the Kitchen and Laundry"
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The Associated Tile Manufacturers
Room 2, Reeves Bldg., Beaver Falls, Pa.

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Quality Lawn Mowers

have all these good points.

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CHERRIES

Cherries have one advantage over the other fruits—they give quicker returns. But, as far as my experience goes, they are not as long-lived. The "sour" type is hardier, at least north of New Jersey, than the "sweet." It will probably pay to try a few of the new and highly recommended varieties. Of the established sorts Early Richmond is a good early, to be followed by Montmorency and English Morello.

Windsor is a good sweet cherry, also Black Tartarian, Sox, Wood and Yellow Spanish.

All the varieties mentioned above are proved sorts. But the lists are being added to constantly, and where there is a "novelty" strongly recommended by a reliable nurseryman it will often pay to try it out—on a very small scale at first.

The Best Use of Brickwork

(Continued from page 87)

perts, was in a measure accidental and due to immediate exposure to a too fierce firing that melted the sand particles in which this particular sort of brick abounds.

The double-stretcher Flemish bond which, as its name denotes, consists of two stretchers together, followed by a single header in all courses, the headers being laid above the joints between the two stretchers in the course next below. It is coming more and more into vogue in America and has been used in some of our largest buildings with signal success. For the vertical joints between the contiguous stretchers, mortar colored to exactly match the bricks is often used, thus making a blind joint and giving the effect of one double-length stretcher. The use of double-stretcher Flemish bond sets a big, broad scale and can be employed to advantage in large wall surfaces, particularly where it is desired to take off somewhat from the appearance of height as the strongly marked horizontal lines have that effect. This feature can be further emphasized by slightly increasing the thickness of the horizontal mortar joints.

English bond and Dutch cross bond, like both the single-stretcher and double-stretcher Flemish bond, are replete with artistic feeling and deserve to be far more widely known and used than they now are in America. Not only are they essentially artistic, but they are strong and honest in structure. Both English bond and Dutch cross bond have alternate courses, the one wholly of stretchers and the next wholly of headers, but in the English bond the stretchers of all the courses come directly above each other, while, in the Dutch cross bond, the stretchers of the first and fifth courses break joints with the stretchers of the third and seventh courses respectively, and thus throughout, giving a half-invisible, diagonally diapered appearance if the mortar joints and the hue of the bricks be judiciously arranged. If

one chooses to put it so, running bond might be termed a degenerate form of Dutch cross bond with all the headers left out. Take out the alternate courses of headers and bring the courses of stretchers together and you have running bond. One is tempted to remark that this is only an example of its being but a step from the sublime to the ridiculous.

The bonds hitherto mentioned are the most usual kinds, although there are others and one also meets with special adaptations of recognized types, but it is quite sufficient for general purposes to remember the five enumerated. In fact, many people, who are supposed to have some knowledge of such matters, have difficulty in keeping the differences clear. Before leaving the subject, attention should be directed to two examples of walls built entirely of headers. In the Bryce house in Annapolis the vertical joints are broken and the effect is somewhat similar to the grains in an ear of Country Gentleman corn; in the Colony Club in New York, the vertical joints are unbroken and the effect is rather startling. One eminent architectural critic branded it as "immoral brickwork." Of course, it would be impossible for it to hold together were it not for the Portland cement in our modern mortar.

What the Period Styles Really Are

(Continued from page 84)

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The best period of the style of Louis XV is very beautiful and is delightfully suited to ball-rooms, small reception-rooms, boudoirs, and some bedrooms. In regard to these last one must use discretion, for one would not expect one's aged grandmother to take real comfort in one. Nor does this style appeal to one for use in a library, as its gayety and curves would not harmonize with the necessarily straight lines of the bookcases and rows of books. Any one of the other styles may be chosen for a library.

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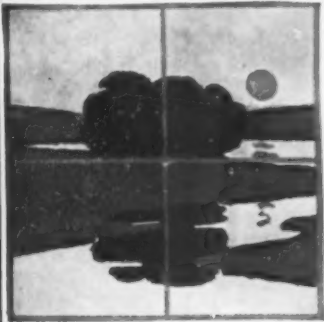
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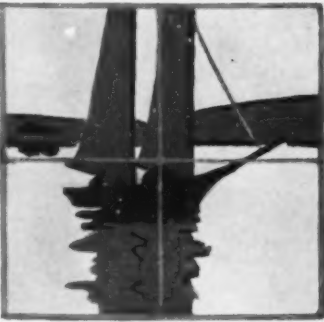


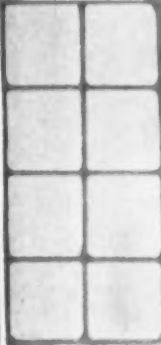


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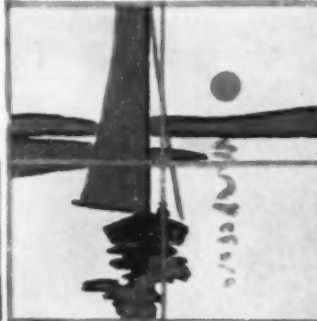
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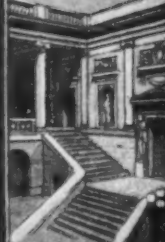
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and Sheraton furniture that are appropriate for any need.

In choosing new "old" furniture, do not buy any that has a bright and hideous finish. The great cabinetmakers and their followers used wax, or oil, and rubbed, rubbed, rubbed. This dull finish is imitated, but not equalled, by all good furniture makers, and the bright finish simply proclaims the cheap department store. Another thing to remember is that rocking-chairs are tabooed in all period styles. A rocking-chair should never occur in any well-regulated family.

There are beautiful stuffs made in appropriate designs for any period for wall—and furniture—covering and hangings; they are copies of old tapestries, brocades, cretones and chintzes. If one does not care to have the walls covered with a fabric there are wonderfully clever wall papers made that give the feeling of texture and are careful copies of old tapestries and other fabrics. Old designs in wallpapers are also copied.

The modern "Arts and Crafts" movement, and also that called "Art Nouveau," which must not be confused with the frightful work seen lately in many shops, are at their best in Europe, but many well-trained and truly artistic men and women both there and in this country are working faithfully to bring their ideas to perfection. Here, the furniture of this movement is chiefly "Mission," which is appropriate for houses of the bungalow and Craftsmen types. As I have said before, it should never be combined with the old styles if each is to do justice to itself. Willow furniture is another modern style that has great charm, especially for country houses.

Rooms that open into one another must be kept in the same period, or the rhyme and reason for it has gone. Rooms that are so placed that one cannot look from one to another may be treated in different styles. It is something to be thankful for that the fearful and amazing fashion has passed of having first a Dutch room, then a French one, then a Turkish "cozy corner," then an Indian room, and so on, until all the world was included in one small house, and one felt as jarred as if a flying trip had really been taken.

The Small California Garden

(Continued from page 81)

11. Pansies: They are all-the-year-bloomers, but must be grown in partial shade in summer. At other times they do well in a sunny bed, well enriched.

12. Stock: The cut-and-come-again varieties are admirable for winter bloom, lasting two to three months after the flowering once begins. Young plants brought from the nursery, and set out the last of September, bloom abundantly by Christmas.

13. Calendula: Another admirable winter bloomer. We sow the seeds in September or October in a sunny bed, and the rich orange-yellow flowers give a Midas

touch to that part of the garden all winter. As winter bloomers it is a strong point of both *Calendula* and *Stock* that no degree of frost to which Southern California is subject, damages them.

14. *Chrysanthemums*: In Southern California as in the East, the flowers *par excellence* of autumn; only in California they keep blooming well into the new year.

15. *Cacti*: We are fond of these prickly children of the sand, and numerous kinds thrive with a minimum of attention in our sunny climate. Many of our plants were raised from cuttings obtained during trips in the Southwest, and possess associations that make them doubly valuable. The *Cactus* bed is best if mound-shaped, so as to ensure perfect drainage, and small rocks should be strewn about on it. A *Cactus* dearly loves the company of a bit of rock.

The north side of the house, where the sun never shines, and which for that reason was at first looked upon by us as waste ground, has proven invaluable for ferns and begonias. Frosty winter nights make "hard sledding" for most varieties of the latter, and it is best to bring the tender sorts indoors before cold weather sets in, or at least cover them with sheets (supported on stakes so as not to weigh down the plants) every night on which the thermometer registers below 48° at 10 P. M.

The bare spaces about Southern California grounds, where one's Eastern training would suggest grass, makes a special problem, for grass is about the hardest and most expensive plant to keep growing in this land of little rain. Few but the millionaires, therefore, undertake to maintain more than a bit of lawn in front of the house—the rear spaces are treated otherwise, the main substitutes being *Lippia repens* and three species of *Mesembryanthemum*. *Lippia*, a Sicilian plant, forms a solid green mat over the ground, may be walked on like turf, and is kept neat by only an occasional mowing. It grows from cuttings readily, but is slower to make a solid cover than grass or clover. It possesses the great advantage, however, of living for months without water, but to look at its best it needs a thorough wetting down once every five or six weeks.

The *mesembryanthemums* are succulent, evergreen creepers even more indifferent to water than *Lippia*, and are invaluable for covering banks or bare spaces which are not to be walked on. The most desirable is a small-leaved, pink-flowered variety which blooms in April and May, the flowers so closely set that they make an unbroken sheet of pink that hides the entire mass of foliage. A larger-leaved variety, with large cerise blossoms, is even more dazzling, and besides its great annual blossoming, which is in summer, bears scattering bloom throughout the year.

Both *Lippia* and *mesembryanthemums* have the merit of costing you absolutely nothing in a section where they grow at all, for any one is glad to give slips away.

The season that tries the amateur gar-



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"EVERYTHING FOR THE GARDEN"

our 1911 catalogue, is without exception the best we have ever issued. 208 pages, 8 colored plates, 800 photo engravings, showing actual results without exaggeration, make it the most complete as well as beautiful horticultural publication of the year. Also contains full cultural directions for flowers and vegetables.

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dener's soul in California is the long dry summer. In this rainless half year, water must be gotten into the ground artificially, if at all; and the list of plants given above is the result of several years' experimenting to maintain an enjoyable garden on a basis that will carry it through the dry season without irrigation becoming a burden. This list is intended for what may be called the more conventional garden.

There is, however, another type of garden possible in California which can be kept up with even less labor, and at the same time is always beautiful. This we may call the native California garden. The luxuriance of flowers which we now habitually associate with Southern California is comparatively a recent development—a case of man's making the desert to blossom as the rose; and if water were withheld for one season the land would revert to its original semi-aridity.

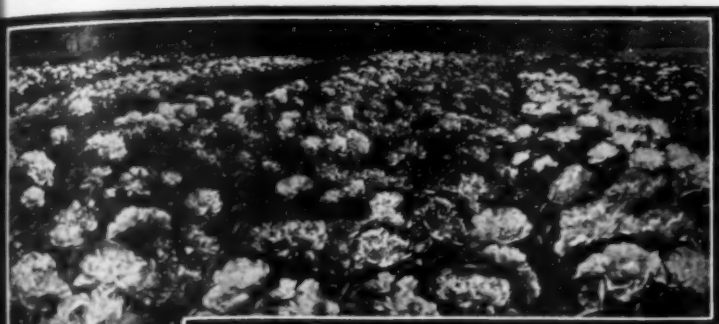
The native flora of this semi-desert, however, is very interesting, and of recent years there has been an increasing disposition to introduce suitable representatives of it into gardens here. In large grounds there is usually, now at least, a corner given up to Cacti, Yuccas, Cotyledons, etc., or a bit of wild tangle where seeds scattered before the winter rains begin yield in late winter and early spring a crop of the lovely wild bloom that never fails to charm the Eastern visitor—such as California poppy, Baby-blue-eyes, Indian paint brush, shooting-star, peustemons, gillias, phacelias and cream-cups.

For permanent effect, however, in this type of garden, particularly for the summer and autumn when most herbaceous natives have died down, reliance must be had on shrubs of good foliage, of which there are many. Of these may be mentioned two or three species of California sumacs—stately plants, hardly recognizable as sumacs by Eastern eyes; two species of buckthorn with glossy leaves and pretty berries; California holly or toyon (botanically *heteromeles*), whose scarlet berries are California Christmas berries; and various species of ceanothus or wild lilac. Selections from these native plants, with a judicious intermingling of such exotics from Australia, South Africa and South America as thrive naturally under the conditions of the California climate—plants like the various species of pittosporum and coprosma—will ensure in Southern California a garden small or great which is both intrinsically beautiful, harmonious with the land, and of fascinating interest to the discriminating plant lover. In such a garden the use of rock work and boulders, with lippia and inesebryanthemum as a ground cover, gives completeness better than in the more conventional garden.

The Little Red House—Ardsley

SEVERAL summers ago we happened to pass a quaint little red house set close to a Westchester road. Its old-fashioned simplicity and the abundance of flowers

(Continued on Page 124)



A Hardy Flower Garden— What It Means to Me and May Mean to You

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Finally, a man's Garden that long since overflowed out into the open fields—a glorious riot of color; an intoxication of delight, with Peonies, Irises, Phloxes—gathered from all over the world.

TO YOU:

It may mean Home, Rest, Recreation—a retreat where you forget the cares of the business world; a place of old associations and tender memories.

Perhaps an old-time Garden whose treasures planted by other hands still live, uniting the living Present with the dead Past.

Perhaps but a tiny spot of brightness surrounded by a desert of brick and mortar, later to give place to the House and Garden which together make the complete home of beauty and joy.

"Farr's Hardy Plants"—a Book That May Be an Inspiration to You

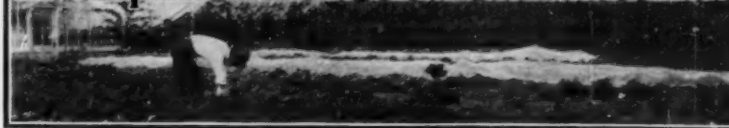
As it has been to others. If you receive the book, you may wish to write and tell me about YOUR garden. If I can help you I will be glad, for among my most prized treasures are many letters whose tender sentiments so beautifully expressed, have helped me, and made me feel that I have found a place in the esteem of those whom it would be a delight to meet. Besides the wonderful collections of Irises and Peonies that have made Wyomissing famous, it tells of all the many things in endless variety that go to make up the charm of the Hardy Garden, in a book "that's different," because it is more than a catalogue. Write for your copy today. Mailed free.

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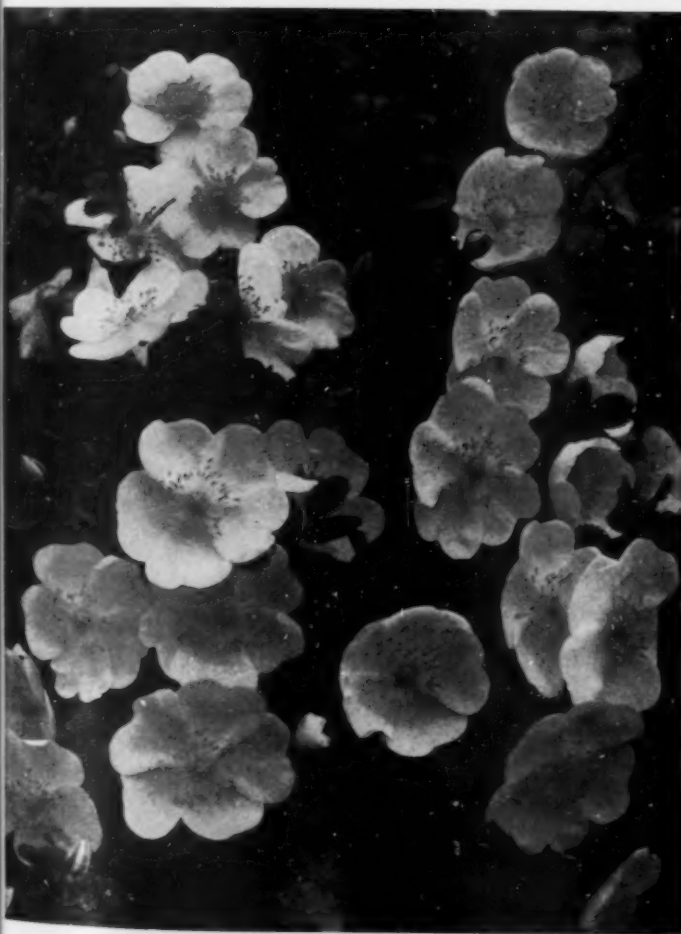
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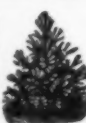
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(Continued from page 122)

and shrubs made a striking impression. So great was its appeal that the following spring found us in possession. The little house is only a story and a half high, but modern improvements and a little remodeling made it a comfortable summer home.



Comfort and convenience added to an old landmark without spoiling its charm

The main room downstairs we used as the living-room, and adapted another immediately adjoining in the rear as a bed-chamber. A third little room we converted into a bath. Upstairs we found space to provide quarters for our guests and for the maid. With the addition of electric lights and running water our interior scheme was made complete.

Outside we built a garage of the same color and style as the house, and spent the



A quaint little red house, set close to the road, and surrounded by fine old trees

rest of our labor in improving the porch. A piece of opaque glass let into the roof gave us more light in the living-room.

Now, as our alterations are completed, we receive considerable satisfaction in the thought that we possess a house thoroughly consistent with present-day ideas. The porch in the rear, with its quaint benches; the small window panes, and even the Dutch door, represent types of former architecture which the modern period has stamped with its approval and adopted for its use. Best of all, however, we have added comfort and convenience to an old landmark without destroying its appearance.

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A Good Utility Plant

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(Continued on page 126)

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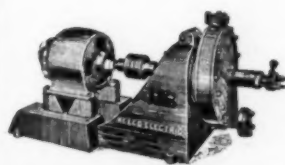
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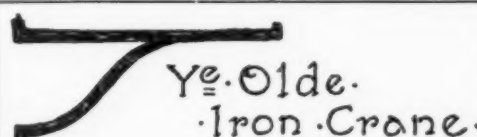
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PALISADES—POPULAR—PERENNIALS



A Palisade Hardy Border

A perfect picture in your garden to last for years will be the result if you allow us now to plan a scheme, whether of contrasts or of harmonies, to be carried out this spring.

Hardy Perennials our specialty. We grow thirty acres. Get our net wholesale prices with

Visitors always welcome at our Nurseries, where they can make selections from more than a thousand varieties of Hardy Plants.

PALISADES NURSERIES, Inc., Perennial Growers
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all necessary cultural directions and largest list of Novelties, for the asking.

Our "Artistic" Border, 100 ft. by 3 ft., costs \$25.00 only, for 300 plants, freight charges included. Consider what is "saved" by this system, and what is gained in true beauty.

Important to those Who expect to build



Photo by Julian Burkly

Albro & Lindberg, Architects

When planning to build, you will find it of great value to first make a careful *personal* study of the illustrations of houses, etc., that have been designed and built by a number of leading architects, and to also learn their ideas regarding the best interior arrangement and the most appropriate furnishings.

This important information, which would greatly aid you in deciding about your own building plans, when you take them up with your own architect, can easily be obtained from the several hundred exterior and interior designs that are beautifully illustrated in the last six numbers of

The Architertural Record

The National Magazine for Architects,
Owners and Builders

In these six numbers are also illustrated and described the numerous building-specialties that add very much to the comfort, convenience and value of the modern home, without materially increasing the initial cost; and this information may mean the saving of many dollars to you.

OUR SPECIAL OFFER

We have a limited supply of these sets of six numbers, which are invaluable to those who expect to build. Although the regular price is \$1.50, we make you a special offer of \$1.00 for the six, while the sets last, if you will mention House and Garden. They will soon be sold. Send us your order today, tomorrow may be too late.

Send the Coupon With \$1.00, Today

THE ARCHITECTURAL RECORD

11 East 24th St., New York

Enclosed is \$1.00, for which please mail your last six numbers, according to special offer in House and Garden.

Name
P. O.
R. F. D. State

(Continued from page 124)
just what one wants. If care is taken in description and an intelligent and trustworthy dealer resorted to, one may select flowers of great assistance in rounding out the garden scheme.

One in particular is very desirable. This is the California variety of *Rubro Caerulea*, called Heavenly Blue, which is especially useful and most beautiful. It was once thought to be a cross between *I. Leari* and *I. versicolor*, but is now considered a form of *I. rubro-caerulea*, but not to be confused with the ordinary "rubro." Its color is a vivid sky blue, except at the heart, which is a delicate shade of cream. Each flower grows on a long, graceful stem, while the "rubro" has flowers in clusters, 4-6 blossoms—in purplish blue, sometimes spotted and streaked with reddish shades.

The most common manner of planting the Heavenly Blue is for a climbing vine. So rapid is the growth that it takes but a short time before there is a thick screen of smooth, silky, transparent leaves forming a perfect background for the brilliant blossoms. When so employed it is best to plant the seeds about two feet apart.

In growing, plant the seeds inside early in the season, after first soaking in warm water to give them a start. When they have become large enough, transplant and allow to become well root-bound. Plant out in settled spring weather. If it is desired to shade a porch or screen a building, plant in rich soil and water freely—but if a thick and clustered mass of blue is wanted, plant in the hardest and least cared for spot of the garden and water occasionally. Under these last conditions the vine often blooms when only a foot high. One need not wait for spring; seeds, four in a pot, may be planted in the fall or early winter. The dwarfed plants will produce flowers measuring four inches in diameter and, as house plants, stay in bloom for several weeks. It is an excellent plant for the greenhouse and is especially valuable for cut flowers.

Making Both Ends Meet on an Income of \$2500, or Less

PERHAPS the greatest factor in evolving a scheme to solve the ever-present problem of making both ends meet, regardless of the amount of the income at our disposal, is the temperament of the two interested parties, the head of the family and his helpmate.

The second in importance is the occupation the head of the family pursues to produce the aforementioned income, and the distance he has to travel to and from his residence and his place of business or his office.

Any American family can live comfortably, but not ostentatiously, in any of the suburbs to our larger cities, or in many of the cities of ten thousand inhabitants, on an income of twenty-five hundred dollars.

(Continued on page 128)

The New Berry Giant Himalaya

For centuries known only to the natives of Thibet. Discovered by a British expedition into that hermit nation, and now introduced for American lawns and gardens. At once it has proved a most valuable plant and berry. Grows 40 feet in a season, but does not die. Trained on trellises, pergolas, etc. Handsome as a rose, with the life of an oak. Myriads of jet-black berries, each an inch long—thick, sweet, melting and delicious—shipping well. A ton the second year, ten tons the third year, are average crops from an acre. Two plants belonging to a Mr. Minor yielded \$31 worth of berries the second year, and \$54 worth the third year, at 16 cents a quart. Every garden or lawn in America could profitably grow at least two plants.

Our New Berry Book Is Free

An unusual Berry book about Himalaya and other Berries; why we search Europe and Asia; how hundreds of new and standard Strawberries, Raspberries, Blackberries, Gooseberries, and Currants are tested—only the best kinds sold. *Berry-growing can help you in the high cost of living.* Get this book now—it contains more valuable Berry facts than will be found between any other two covers. A postal brings your copy.

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12 named New Special Varieties Sweet Peas. Special colors. Will please most critical. Worth separately 60c. Send only 30 CENTS to cover postage and packing and receive SEEDS POSTPAID, together with beautiful 112-page GARDEN and FLOWER BOOK (250 illustrations) and CASH Prize Offer free.

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An Hour In The Garden — and you can

wonders, if proper tools are used. Busy men and women find it impossible to properly care for even a small garden with old-fashioned tools; but with the modern labor-saving kind, even a boy can plant and cultivate a large garden in spare moments. The most simple, convenient, easily operated, reliable and durable tools to use are —

IRON AGE Garden Wheel Hoes

Our single and double wheel hoes are supplied with various attachments for all kinds of garden work — ploughing, planting, weeding, hilling, cultivating, etc. They make frequent cultivation possible and consequently the soil retains more moisture, insuring bigger, better crops. Even for a small garden, there is no more profitable investment than IRON AGE time and labor-saving tools. They are practical and have been giving satisfactory service for many years in this and many other countries. Prices, \$2.50 to \$12.00. Our beautiful Anniversary Catalog illustrates and describes all IRON AGE tools, including potato machinery, orchard tools, etc. This interesting book is free — write for today.

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If you are one of the many who intend to beautify their grounds by planting in the coming months, you will find valuable assistance in our new and enlarged catalogue,

"Hardy Trees and Plants for Every Place and Purpose."

Contains lists of trees and shrubs—2000 varieties. In sizes from two years old up to those large enough to give immediate finished effects. Reproductions of photographs of country places and city homes show just what may be done with varying surroundings. Valuable points on climate, soil and arrangement of shrubbery.

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Just the information

needed on garden subjects is to be found in Dreer's Garden Book incorporated in

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How to grow Roses—situation, preparation of the beds, planting and summer care, pruning, winter protection, enemies. Miscellaneous hints and suggestions for the amateur florist—soil for pot plants, drainage, watering, repotting, fertilizers, insects, airing.

How to grow flowers from seed, both annual and perennial.

The making and care of hotbeds and cold frames.

Complete cultural instruction for growing all kinds of vegetables from seed time to harvest.

Description, picture, price and cultural article, about almost anything you want to grow, arranged in the most convenient way.

The 73d annual edition of this garden authority has been increased to 288 pages. Contains nearly 1000 illustrations and 8 color and duotone plates. Describes over 1200 varieties of Flower Seeds, including many new ones developed by us, 2000 kinds of Plants and 600 varieties of Vegetables. Also Hardy Shrubs, Climbing Plants, Small Fruits, Water Lilies, Roses, etc., etc. A large list of Garden Tools, Fertilizers, Insecticides, etc.

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Sweet
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LAWN GRASS SEED. Our Rutherford Park Lawn Mixture has given satisfaction everywhere.

TUBS. We manufacture all shapes and sizes. Ask for special list.

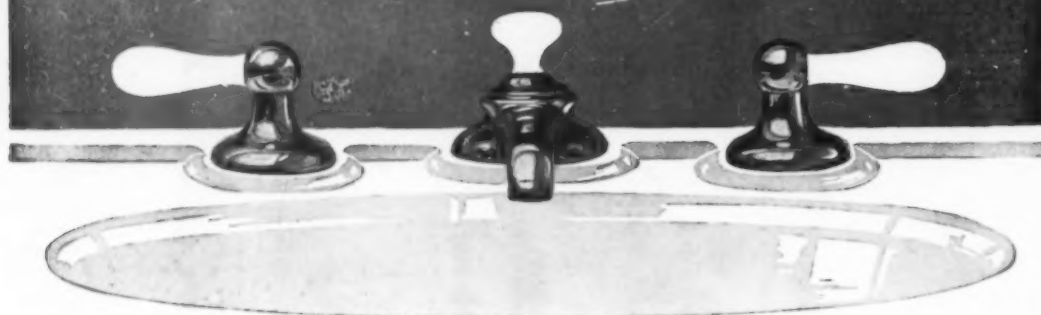
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THE "wear and tear" with plumbing fixtures falls upon the brass-work. You can't expect faucets, traps, valves and other metal parts to stand daily usage and remain in perfect working order unless they are made right and of the best material.

The fittings that go with all Mott Plumbing Fixtures are of the same high standard as the fixtures themselves. The apparently low price of some plumbing fixtures is due to inferior fittings. To make sure of both material and workmanship, see that your fittings are stamped with our name.

Our booklet, "Modern Plumbing", contains illustrations showing 24 modern bathroom interiors, ranging in cost from \$74 to \$3,000. Sent on request with 4 cents to cover postage.

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Inexpensive--Easily Adjusted
 Fit any window.
 Add greatly to the Quiet and Comfort of your home.
 Stop All Noise. Shut Out Dust and Draft.

P. C. W. ANTI-SASH RATTLER

A small, three-bladed metal wedge of varying thicknesses that may be used as wanted or attached permanently to the sash. Holds windows or screens firmly. Stops all rattling. Effective for use in carriages, motor cars, motor boats, etc. Guarantee "Satisfaction or money back." Send for trial order TO-DAY giving your dealer's name. Write for circular of motor car and household specialties.

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 Out of town orders carefully attended to.
 Lamp and candle shades. Artistic lighting of houses Stenciling.

Summer Address, Southampton, L. I.

(Continued from page 126)

Thousands do on considerably less. Many of them do it in the most expensive and least enjoyable manner by cooping themselves up in the packing cases called the modern flat, when within a few minutes' ride are to be found pleasant, roomy dwellings surrounded by comparatively large lots, the combination furnishing unlimited opportunities to get out in the light and health-giving sunshine God has so freely supplied.

In many instances the suburban home will rent for enough less to pay car fare. Then, too, if your surplus bank account amounts to one thousand dollars, the home can be purchased by getting the balance of the purchase price from one of the many excellent building and loan companies. The building and loan payments, in that event, would take the place of rent, and instead of losing from fifteen to forty dollars each month, that amount would be invested in a home, which, if a judicious selection has been made, will increase in value so that by the time the last payment has been made the property will be worth more than the sum actually invested.

With the above introduction, I will endeavor to describe our method of arranging our expenses. We are so fortunate as to have our home, so that the item of rent is eliminated from the list of our expenditures. We allow about as follows for each year:

1. Fuel	\$ 100
2. Meat (15c per day)	55
3. Groceries (50c per day)	182
4. Clothes	300
5. Taxes and insurance	50
6. Repairs	50
7. One domestic (\$4.00 per week)	208
8. Seeds, plants, labor, depreciation in value of tools, etc.	30
9. Ice	25
10. Life Insurance	100
11. Medical and Dental attendance	100
12. Books and periodicals	50
13. Amusements, recreation, etc.	200
14. Lights	50

Total \$1500

Articles two and three are reduced to those amounts by the judicious management of the back yard as hereinafter described. Articles seven to thirteen are variable, but the above represents a liberal average. Article one would increase or diminish in a colder or a warmer climate, while fourteen will depend entirely upon your local utilities corporations.

My main idea in writing this article is not so much to tell you how cheaply we live as it is to tell you how much pleasure and profit we derive from the usually neglected portion of the city or suburban lot, the backyard, and to show you how, by the utilization of the same, our food bills are decreased, our home decorated, our general health promoted, and even our income augmented.

Our lot is rather larger than usual, being 100 x 195 feet. We have arranged it by allowing a little more than half for the house and lawn, a space forty feet square

(Continued on page 130)

A Cheerful Fire

As You Enter the Hall
Bids the Heartiest
Welcome to the Home



The fireplace should be framed
with a

Wood Mantel

the most appropriate chimney
piece for the dwelling house,
harmonizing better than any
other material with the usual
wood finish and decorations.
Here's an attractive mantel.
There are many others, as well
as helpful hints for home builders
and home owners, too, in our
illustrated booklet,

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That we'd be glad to send you, if you address
Wood Mantel Mfr's Assn. H. T. Bennett, Secy.
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GRAY MOTORS 3 H.P. Largest marine gasoline engine concern in the world
Guaranteed to develop 4 h. p. Made in U. S. 2 and 3 Cylinders, 3 to 36" Motor \$65.00. Write for Marine or Farm Engine Catalogue.
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THREAD and THRUM RUGS 16 FEET

are now made seamless in any width up to and any length; in any color or color combination. 65 regular shades—any other shading made to match. Send for color card.

Arnold, Constable & Co., Selling Agents, New York
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"You choose the color, we'll make the rug."



Wouldn't you rather look at a group of Pines, Spruce and White Birches like this than a disagreeable building and its activities?

Wouldn't some such screen add to the quietness and beauty of your grounds by shielding them from the view of adjacent property or the peering public?

We can duplicate this very screen shown, and do it right now. Every one of the trees will be fine, big, sturdy specimens that we will guarantee to thrive. There are logical reasons why such trees are best planted now rather than in the spring.

Send for our catalog and find out about the very unusual assortment of trees we have, both large and small (but mostly large). It also shows and explains to you our tree-moving methods and why Hicks' way is such a success.

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When using the "CHICAGO-FRANCIS" Combined Clothes Dryer and Laundry Stove. Clothes are dried without extra expense, as the waste heat from the laundry stove dries the clothes. Can furnish stove suitable for burning wood, coal or gas. Dries the clothes as perfectly as sunshine. Especially adapted for use in Residences, Apartment Buildings and Institutions. All Dryers are built to order in various sizes and can be made to fit almost any laundry room. Write today for descriptive circular and our handsomely illustrated No. D. 12 catalog. Address nearest office.

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Special offer of Vines ordered in FEBRUARY. We deliver March-April, as desired. VINES are the frills of Dame Nature's dress—the beautifiers of her barest and unsightliest spots. We offer, DELIVERY INCLUDED IN PRICE, extra strong vines:

Each.	Each.
Ampelopsis Veitchi—Boston Ivy .20	Mammoth Beauty Passion Vine .15
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" Coccinea—Coral Bell .15	Honeysuckle, Golden Rain .20
" Purple Jackmanni .50	Kudzu Vine—Jack and the Bean Stalk .50

This collection of ten HARDY, beautiful, rapidly growing vines for \$2.50, DELIVERY PAID.

GREATEST VINE NOVELTY (Hydrangea Scandens)
Climbing Japan Hydrangea. Hardy climber, beautiful, glossy, light green foliage. Vines covered in summer with clusters of Hydrangea flowers of creamy white, delicately fragrant. Very strong, pot grown, \$1.00, delivery paid.
Together with the ten vines listed above, \$3.00.

OUR OFFER OF SEEDS FOR FAST GROWING VINES
For immediate delivery: Cobea Scandens, Clematis Paniculata, Opomea Bona Wax, Lobbs Tropaeolum, Orchard Sweet Peas, Kudzu Vine, Wild Cucumber Vine, Butterfly Bean, Japan Morning Glory, Ornamental Gourds, each Pk., 10 cents. The 10 for 60 cents. Send for our Spring 1911 interesting Catalogue. Address,

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THE WOOD THAT *LASTS* SHALL BE *FIRST*—with *wise* **BUNGALOW FOLKS**

Some people have no bungalow, but everybody has a Bungalow hope. The WOOD you use determines your *Investment* value. Use CYPRESS, of course. The plans you build from decide its *Artistic* value. Vol. 18 of the CYPRESS Pocket Library (FREE to you) contains Complete Specifications and Working Plans (worth \$10 to \$25 and sufficient to build from) for a beautiful CYPRESS Bungalow costing about \$3000. Write Today.

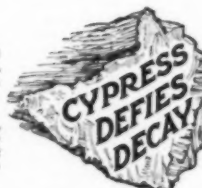


(Plan by Henry L. Wilson, Architect, Chicago)

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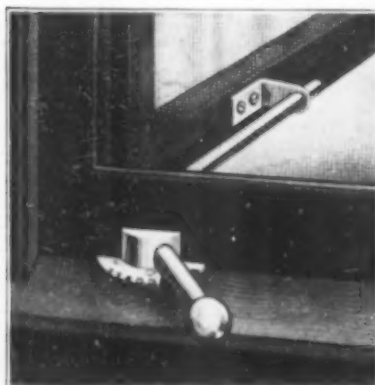
WRITE US—ASK YOUR OWN QUESTIONS—about big needs, or little ones. You can rely on detailed and reliable counsel if you address our "ALL-ROUND HELPS DEPT."



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We are producing CYPRESS—and talking it—but not retailing it. BUY IT NEAR HOME. Probably your lumber man sells CYPRESS; if not, WRITE US, and we will tell you a nearby dealer who DOES.



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IS THE NEW, SIMPLE, POWERFUL ADJUSTER
FOR CASEMENT WINDOWS. WORKS FROM
INSIDE THE SCREEN OR STORM SASH.

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INEXPENSIVE TO BUY AND INSTALL IN HOUSES
OLD OR NEW

GET OUR BOOKLET TODAY

CASEMENT HARDWARE CO.

154 WASHINGTON ST.

CHICAGO

(Continued from page 128)

for the barn, 30 x 60 for chicken house and lot, and the balance for vegetables and flowers.

On the lawn and in the chicken lot we have planted fruit trees, instead of purely ornamental ones for shade. These give us more fruit than we can use, besides being just as ornamental at any time as maple, elm or oak, and decidedly more so when they are loaded with their fragrant blossoms.

In the chicken lot we raise enough chickens each year to supply our family of four with all the fresh eggs and poultry we can eat. The surplus pays for their keep each year, so that what we use is pure gain. Neither do we deny ourselves of either chickens or eggs when we want them. Aside from the financial gain is the fact that fresh eggs and poultry are more nutritious and decidedly more palatable than the cold-storage variety. If one cared to go in for fancy poultry, the above could be supplemented by the sale of eggs at high prices for settings, and of specimen birds. The dropping-boards furnish nearly all the fertilizer used on the garden plot.

No one knows the difference between vegetables gathered from your own garden while the dew is still upon them and those gotten from the market except he who has tried both. Our garden plot furnishes us all the vegetables we use during the entire year except the very early fresh vegetables. The scope of this article does not permit me to go into the methods of intensive culture practiced, and I can only say to beginners that the only way to begin is to subscribe to the good periodicals on this subject and to experiment. Let me say in passing that these experiments are very fascinating. Of course, one has failures once in a while, but they only spur on to greater endeavors.

Part of this plot is given over to a strawberry bed, other small fruits being planted around the edges of the lot. From these we can all of the fruit of that kind we can possibly use and have a considerable quantity left to sell or to give to our friends. The surplus beans, peas, beets, etc., are canned for winter use, and are far superior to those purchased at the stores. The aesthetic is not neglected, for flowering plants are placed wherever there is room for them, even in some instances between the rows of vegetables.

We have a small hot-bed and a cold-frame. In these, at a trifling cost, we raise enough flower and vegetable plants of a superior quality to supply all our own needs. Many of our neighbors are more than willing to take our surplus plants at a higher price than that asked by the regular dealer, because they know we buy only the very best seeds and they can take the plants direct from the propagating bed to their own garden, thereby minimizing the shock of transplanting. We also raise a large portion of our own seeds, a special corner of the garden being devoted to that

(Continued on page 132)

ROSES Guaranteed to Bloom

"The Best Roses in America." This is not an idle boast. Our vice-president is the foremost rose propagator of this United States. Ever since the Civil War, when this business was first established, he has been developing rose culture and producing the newest and best. His genius, combined with the rich soil of this unequalled rose country and our mammoth modern greenhouses, has made

Conard & Jones Roses

excel in form, vitality and loveliness. We absolutely guarantee every one to bloom.

We cannot tell you here all about their wondrous beauty and endless variety, nor about our many other flowers, but we will with pleasure send you our handsome illustrated

Free Floral Guide

from which you may easily select at your leisure. By all means drop us a postal for it to-day!

We also issue that famous little book, "How to Grow Roses" (1911 edition, revised), on selecting, planting, pruning and cultivating. Enclose 10c when you write for the catalogue, and we will mail the two books.

Here is our popular "Five Point Set"—Wm. R. Smith, pink; Mme. Eugene Marillat, rich red; Maman Cochet, white; Birdie Bye, light carmine; Lady Roberts, yellow. All for \$1—1 year size; \$2.50—2-year size; delivered.

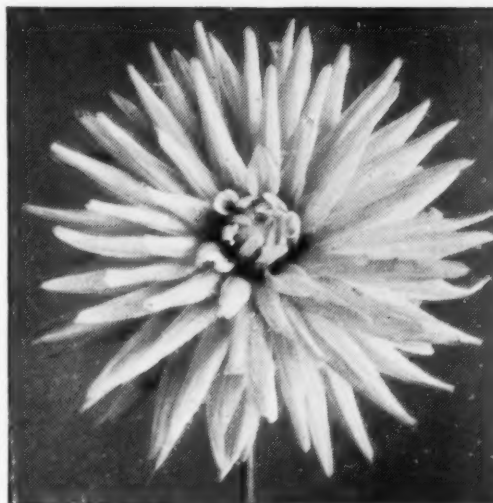


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Rose Specialists—50 Years' Experience
Box 126 B, West Grove, Pa.



Fottler-Fiske-Rawson Co. Boston



Garden Manual for 1911 of the Highest Grade Seeds now ready for delivery.

If you have not received it this season write a postal now and mail it to us.

We'll see that you have the **Garden Manual** promptly.

This Garden Manual has been rewritten and new illustrations of Vegetables, Flowers and Plants used to make it stand in the front as a place to find

The Newest in Vegetables.

The Newest in Flowers.

The Best in Spring Flowering Bulbs.

We had over five hundred new varieties of Dahlias at our Dahlia Farm last season. Many of these are in our Garden Manual.

As a reference during the year our Garden Manual is extremely valuable.

Just write now, and we will mail it Free.

FOTTLER-FISKE-RAWSON CO., Faneuil Hall Square, Boston

Special Flower Seed Offer

The merits of our Flower Seeds are known to a great many readers of HOUSE AND GARDEN, and if you are not one of them, we are especially anxious that you should be.

Our Special Offer For 25 Cents

We will send you postpaid—A COLLECTION SIX GRAND ORCHID-FLOWERING SWEET PEAS—six packets containing about 100 seeds each, sufficient to plant a row 6 feet, or 36 feet in all.

Countess Spencer—Lavender Mauve Aurora Spencer—Variegated
Countess Spencer—Soft Pink Captain of the Blues Spencer
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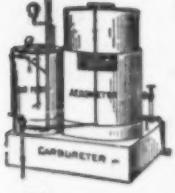
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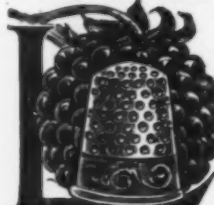
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(Continued from page 130)

purpose. This is an especial advantage in the case of parsnips, on account of their low vitality, and in the case of cucumbers, as they are at their best at five or six years of age.

This may all seem like a lot of work, but if you are one of those "who in the love of nature, holds communion with her visible forms;" if you have a wheel hoe, if you feed your chickens by the dry feed and hopper system, and if you are not afraid of soiling your hands, you can do it all, as I do, in an hour or an hour and a half before and after office hours, sleep more soundly, enjoy your home and your meals as you never did before, and still have all the time you need for society.

I have not gone into the details of the management of the house because the woman does not live who, having the least bit of executive ability, cannot take a certain sum and a garden and manage the home on that sum, be it large or small.

The way to arrive at the sums to be allotted to the different articles is to determine your fixed charges (rent, insurance, fuel, etc.), decide how much you want to save each year, set aside a small amount for unforeseen contingencies, then divide the balance among what may be termed the elastic articles (food, amusements, clothes, etc.) as experience will suggest, and stick to it.

In conclusion, I only want to say that if you are a novice, go slowly. This advice needs especial emphasis with regard to poultry, for while a general outline of the methods of procedure can be obtained from various poultry journals, the man never lived who did not have to learn to manage a large flock by observing a small one closely. On the other hand, many men and women derive a good income from poultry alone.

With this outline of a subject, any section of which contains enough material for a large volume, I conclude, commending to you, for your health and well being, the simple suburban life.

ROYDEN E. TULL

Foliage Plants for Decoration

THERE are many cut flowers used in positions where additional foliage, other than their own, is an improvement to the decoration.

Maiden-hair ferns, for instance, are effective, for the fronds running almost at right angles to the stem, form a delicate lacework of green at the base. They are often hard to obtain, however, and do not always take kindly to cultivation.

One of the common meadow rues (*Thalictrum dioicum*) makes a splendid substitute. It lasts well when cut, and is as easily grown as a weed. It may be planted in shady corners of the vegetable garden, or in open spaces among shrubs. It is native here, growing luxuriously on dry ravine banks, which are heavily wooded but clear of dense undergrowth.

(Continued on page 134)

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



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

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

LETTER No. 4

Where the design of the house is along Elizabethan or Jacobean Lines the stain and finish used upon the wood-work must be rich in tone providing the color time would produce upon the wood. This will insure a harmonious effect. The finish should be natural also, that is, without a high gloss.

The natural Penetrating Oil Stains made by Murphy Varnish Company will supply the shades on inexpensive as well as on the more costly woods. The colors are all true and lasting, and when finished by two coats of Nogloss Varnish the result is excellent. These stains are easy to apply and durable and will make the commonest wood appear artistic and handsome. For birch a beautiful selection of tones are made—silver gray, light and dark brown, olive green and two shades of mahogany. For oak, ash and chestnut—gray, brown and green are especially pleasing. For yellow pine—brown, gray and mahogany or green are attractive, and on white pine, poplar, gum, and so forth, beautiful tones are secured.

Write for sample panels showing these finishes, and if you decide (as you will on seeing them) to become a patron of the Company, you are entitled to the full service of the Department of Decoration, which includes suggestions and samples of wall coverings and drapery materials, cuts of fixtures, furniture and rugs. The scheme sent you will be made up for your house and is not a stock scheme.

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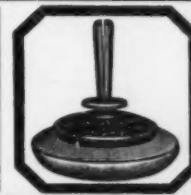
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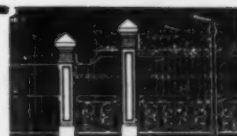


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Green's Nursery Co., Box 10, Rochester, N. Y.

(Continued from page 132)

Another suggestion for plants especially fitted to supply foliage for winter decoration, either in the greenhouse or the window-box is the use of common root vegetables. Prosaic as this may sound, turnips, carrots, parsnips and beets produce as beautiful foliage as many of the plants particularly intended for that purpose and they are raised with practically no care. Simply cut off the green leaves from the roots, pot singly in some generous receptacle, and water. They should then be kept in the dark for about a week and then treated as any of the bulbs—placed in a warm, sunny room and well watered. In a short time green shoots will appear, and the resulting plant will be found just as satisfactory as any purchased variety. The beets, with their full-colored and variously-formed leaves, are decidedly attractive, while the delicate frondage of the carrot surely rivals the ferns mentioned above.



Book Reviews

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

The Boston Museum of Fine Arts. By Julia De Wolf Addison. Illustrated. Cloth 8vo, 454 pp. Boston: L. C. Page & Company. \$2.75.

The fact that museums and art galleries are more frequently visited by foreign than local inhabitants is acknowledged. A great many tourists who are enthusiastic about the Louvre or Dresden galleries or British Museum have never seen the inside of the buildings of similar character in their own cities of Boston or New York. This volume is an interesting and instructive guide to the pleasures of the Boston Museum, appealing to just this class, showing some of the fine works of art which may be seen without an overseas pilgrimage. To those who frequent this collection the book contains much which adds familiarity with its beauties. On the American painters it gives an intimate history of the artist, the subject and the occasion, making it doubly interesting. The book is full of illuminating criticism and valuable data concerning all departments of the Museum, besides giving an incentive to a visit which will be highly educational.

The Body and Its Defenses. By Frances Gulick Jewett. Illustrated. Cloth, 16mo., 342 pp. Boston and New York: Ginn & Company. 65 cents.

This excellent book is one of the Gulick Hygiene Series edited by Luther Halsey Gulick. It lays emphasis on the body's functions rather than on the physiological functions alone, and is a clear, rational treatment of these subjects.

(Continued on page 136)

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IT IS becoming more widely understood each day that the only solution of the race problem is the education and Christianizing of the colored people. This is not a local matter for the South; it is a National question. Several schools have done magnificent work along these lines, notably Hampton, Tuskegee and the Slater Industrial and State Normal School at Winston-Salem, N. C.

A citizen of Winston-Salem recently gave the trustees of this latter school \$5,000, provided they would raise an equal amount for a hospital where colored girls could be educated as trained nurses—one of the many branches of the School's work. The necessary additional amount was raised and with \$10,000 the school has built a hospital worth almost double this amount by reason of the assistance of students and friends of the school in the manual labor.

State officials, seeing the excellent work that was being done, have offered the school \$12,000, provided the trustees again raise an equal amount. Although they have used every effort and have striven in every way to meet the offer of the State, it seems impossible for the immediate neighbors of the School to raise this sum. With \$24,000 cash it would be possible to increase the plant to a value of at least \$48,000, as the colored people will do the manual labor free.

EVERY DOLLAR GIVEN NOW MEANS \$4 TO THE SCHOOL

The School's present enrollment is 430, under the direction of ten teachers, all well trained colored men and women. There are four departments: The Practice School, for the work of the Normal School students; the State Normal Department, training teachers for the rural schools of the State; the Academic Department, for post-graduate work; and the Industrial Department. In the latter the boys are trained in dairying, carpentry, blacksmithing, gardening, shoemaking, painting and other like occupations. The girls are trained in sewing, cooking, laundry work, household science and other useful lines.

Here is a small part of a report made by the Examiners of the State Institutions regarding the Slater School:

"The service which they [the trustees] have rendered in providing an answer to the most aggravating question of our day—negro education—and in meeting the objections of those who oppose the expenditure of money collected from the whites for the education of the colored, is beyond estimate.

"Their efforts have been to study the conditions which would surround their students after graduation; knowing that they must return to humble homes, they have educated them in the use of such implements as they would find there. No money was spent in the purchase of costly apparatus, none in high salaries to teach negroes 'science,' falsely so-called; but that real science of how to make honest citizens they have taught most successfully and at a very moderate expense."

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¶ A profusion of illustrations show every phase of gardening, growing vegetables and flowers, fertilizing, pruning, cultivating, spraying and a thousand and one helpful and necessary things. Planting tables direct the beginner throughout the year and an index makes the book instantly accessible for reference.

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STEPHEN HOTT'S SONS COMPANY
Est. 1848. Inc. 1903
New Canaan, Conn.



(Continued from page 134)

Artistic Homes. By Mabel Tuke Priestman. Large 8vo., 148 pp. Chicago: A. C. McClurg & Company. \$2 net.

Since the home is only one of many in a community, environment plays a strong part in determining its physical appearance. Mrs. Priestman's book is of value in showing what can be accomplished by making one's house fit harmoniously into its neighborhood surroundings. Her illustrations are all of houses now occupied and the majority of which have been built for less than \$10,000, some costing as low as \$3,000. With the keynote of design suggested, the book shows how the whole may be made harmonious by proper interior decoration, window spacing, wall and stair arrangement, etc. The delightful experiences are given of others who have gone to barns, stables and even to chicken farms for the material out of which to build their homes. The book is a practical help to prospective builders who find architects' plans and terms confusing.

Brick Architecture of the Middle Ages and the Renaissance in Italy. By H. Strack. Paper boards, portfolio, 15 x 20 ins., 46 plates in line and gelatine. New York: William Helburn. \$8 net.

A well-chosen set of measured drawings that would, of course, be interesting mainly to architects. The reproductions, which are at a large scale, show elevations, sections, plans, and details, with photographs in some instances, of the most interesting brickwork of past ages.

Guide to the Mushrooms. By Emma L. Taylor Cole. Illustrated Cloth, 4 x 6 in. 200 pp. Garden City, L. I.: Doubleday, Page & Co. \$1.50.

A convenient handbook that tells the essential differences between mushrooms that are edible and those that are poisonous. There are tables in the book showing when and where mushrooms grow, with a summary of species, outlining briefly and concisely the characteristics of each variety. There are many illustrations, some of them in color.

Practical Farming. A manual by John McLennan, Ph.M. Illustrated. Cloth, 16mo., 298 pp. New York: The Macmillan Company, \$1.50 net.

The author of this volume announces that it has been his aim to place before the reader in a plain, practical way, useful knowledge and the results of scientific research as applied to the common things in agriculture without the use of technical terms or confusing tables, so that the tiller of the soil may have a friend and handbook to which he may turn with confidence and the conviction that he will find some valuable light on his agricultural problem.

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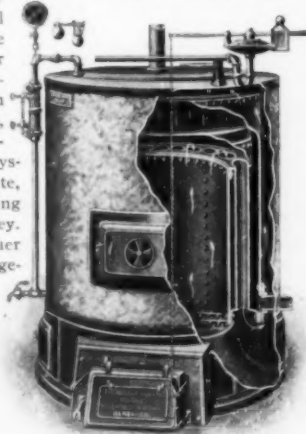
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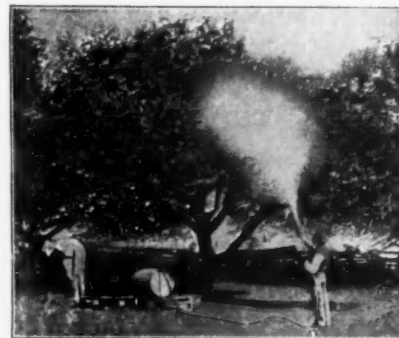
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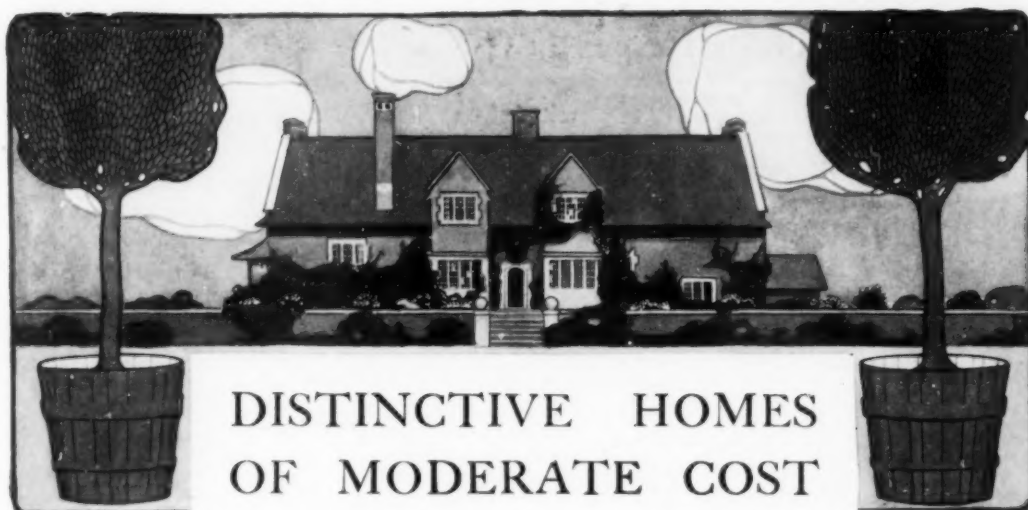
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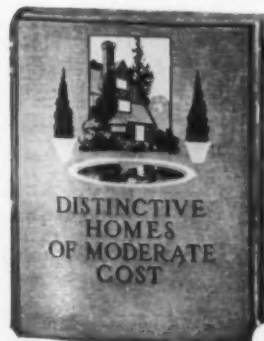
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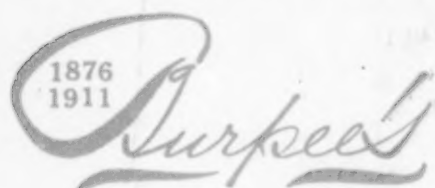
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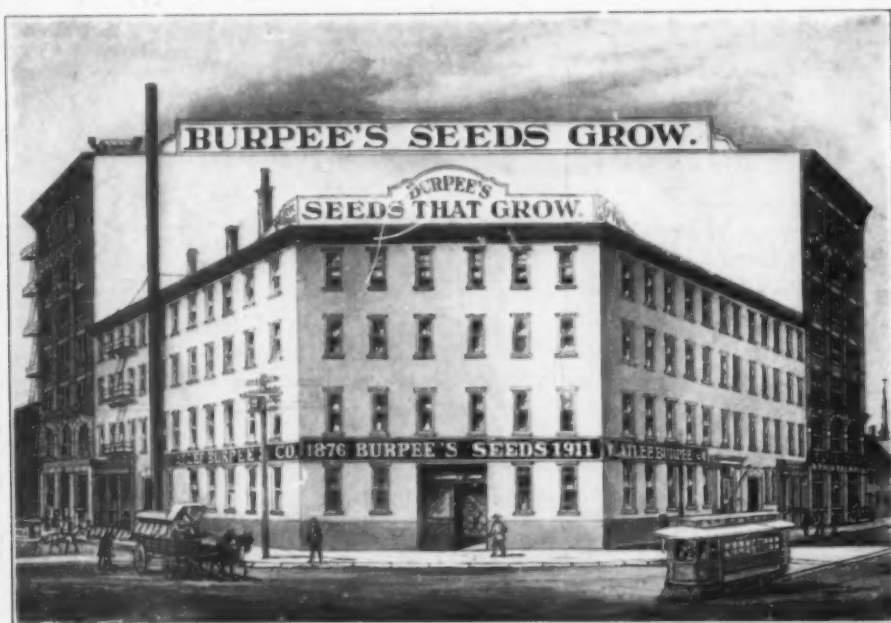


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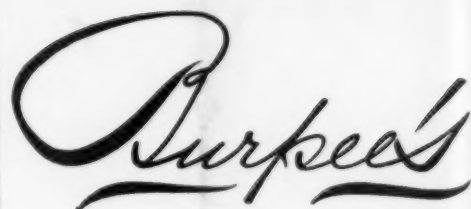
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