

SEPTEMBER
1911

Distinctive Homes That Architects Have Built for Themselves
Prolonging the Fall Garden

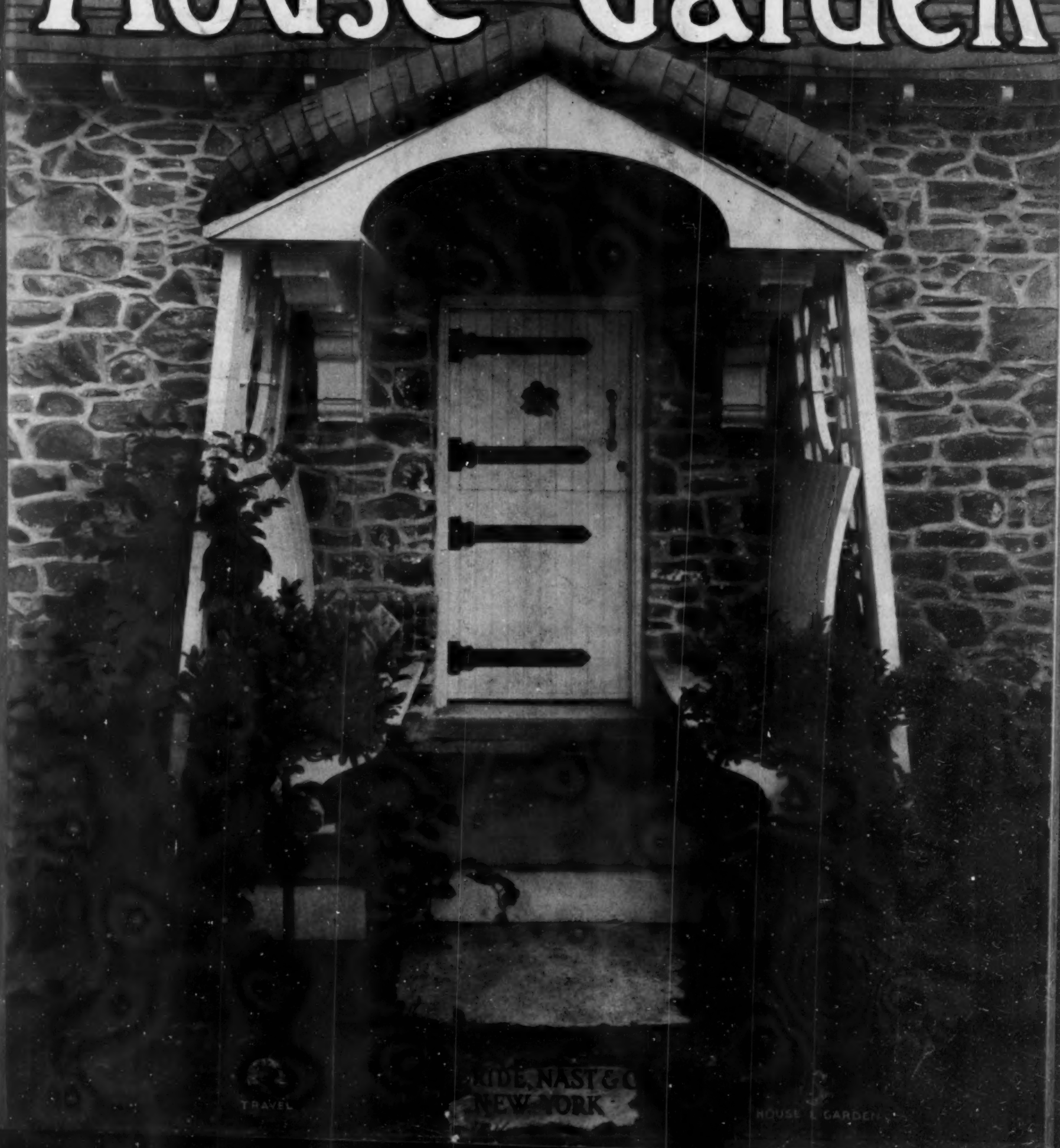
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House & Garden



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Butter beans in the centre plot with tomatoes and cucumbers in the side ones.

U-BAR GREENHOUSES

PIERSON U-BAR CO

Designers and Builders

ONE MADISON AVE., NEW YORK

CANADIAN OFFICE, 10 PHILLIPS PLACE, MONTREAL

ANNOUNCEMENT

SO many readers of TRAVEL have expressed their interest and enthusiasm in the series of articles on the Holy Land that were published in the magazine recently, and so many have wanted to see for themselves the places that have been described so vividly, that, in collaboration with Dr. Lewis Gaston Leary, author of the articles, we have arranged for a

TRAVEL TOUR TO THE HOLY LAND and EGYPT



The Tomb of Rachel, supposed grave of the mother of Joseph and Benjamin

From beginning to end and in every respect this tour of the most interesting country in the world will be first-class. We can give only a brief suggestion here of the itinerary, which has been prepared and approved by Dr. Leary, who knows Palestine better than any other American.

The party will sail from New York on January 13th, 1912, for Paris. Thence it will continue to Lyons, Marseilles—passing Corsica, Sardinia and Sicily—through the Ionian Islands to Patras, Corinth, Eleusis, Salamis, Athens, Thessalonica, and Constantinople, including a trip on the Bosphorus. The route thence is via the Hellespont, skirting Mount Ida and the plains of Troy to Smyrna, the Island of Rhodes and Beyrout. Then comes an inland tour of Palestine, among the places visited being Beyrout, Baalbek, Mount Lebanon and Damascus, Mt. Hermon, the Sea of Galilee, Capernaum, Nazareth, Samaria and Jerusalem. The points of interest to be seen in the Holy City are too numerous to mention here. After visits to Bethlehem, Hebron, and Solomon's Pool, together with the round of the Jordan Valley, Cherith, Gilgal, the Dead Sea and Jericho, the route continues to Jaffa, and Port Said for a glimpse of Egypt and the Nile.

Sailing from Alexandria, the party will call at Messina (Sicily) and land at Naples. After seeing this city, they will visit Pompeii, Rome, and Florence.

The return voyage may be made from Genoa by the North German Lloyd or from Naples by the White Star Line.

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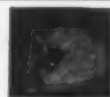
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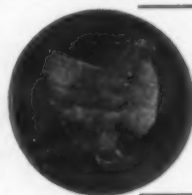
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Getting Rid of Poultry Lice

AN extra effort should be made to rid the poultry house of lice before the cold weather sets in, for the gray louse—red when filled with blood—is one of the worst of the poultry vermin, and spends its time on the hens in winter, instead of seeking refuge under the roosts, as is its habit throughout the summer. While the weather is warm these lice prey on the birds only at night, allowing them to remain in comfort during the day, but in winter they are always at work. For that reason it is well to remove the roosts in September and saturate them thoroughly with kerosene, having a care that the liquid penetrates every crack. The kerosene should also be used on the supports which hold the roosts, as well as in the nesting boxes. One of the liquid lice killers may be used in place of kerosene.

The white lice, which swarm all over the poultry house if not held in check, and which often get on the attendants, are best exterminated by using whitewash or by spraying the house with kerosene or a lice-killer with a spray pump. A pump makes it possible to drive the liquid into all the cracks and corners. When whitewash is used, it should be very thick and is best applied with a broom, for even the roof should not be neglected. Crude carbolic acid—half a cupful to each pail of the mixture—will make the whitewash bath doubly efficacious.

There is one other kind of louse, a long, yellow fellow, which remains on the hens all the time. As a rule, this louse does not multiply very rapidly and causes little trouble if the hens have an abundant opportunity to dust themselves in dirt or ashes, the latter only when loam or sand is not available. Loam is preferred by the hens to light sand. Persian insect powder may be dusted into the plumage if these body lice seem numerous. E. I. F.

The Causes of Shellless Eggs

WHEN shellless or very soft-shelled eggs are found under the roosts, it is well to examine the latter to make sure that they are as wide as they should be. If so narrow that the hen has difficulty in maintaining her balance, shellless eggs are often laid as a result of the bird's struggles to keep her position. The roost should be flat, two or three inches wide, and slightly rounded on the upper corners.

Soft-shelled eggs often result from improper feeding. The daily rations should include green food of some kind and grit as well as oyster shells should be supplied if the birds are kept in confinement. If running at liberty, they probably will get enough grit. Indeed, hens on range seldom lay shellless or soft-shelled eggs. Condiments or other stimulating foods tend to cause the laying of imperfect eggs, as does a ration which causes an accumulation of fat, although this explanation is more often to be looked for in the case of hens one or more years old than in that of pullets. Pullets, when frightened, lay shellless eggs. E. I. F.

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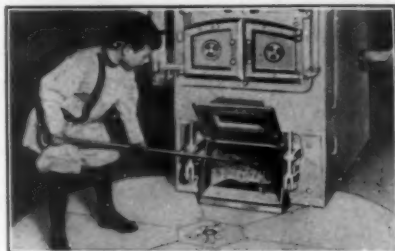
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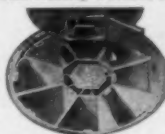
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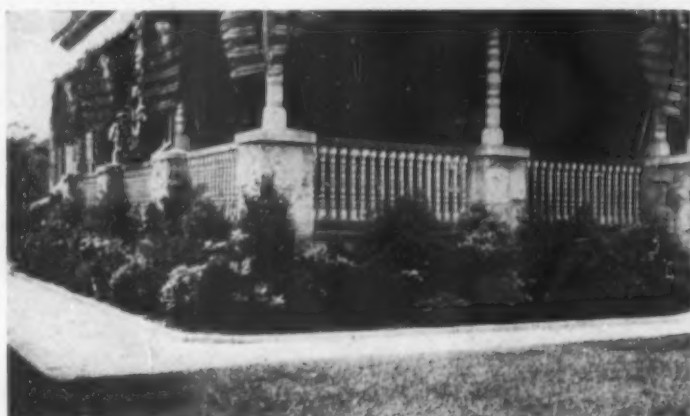
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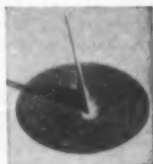
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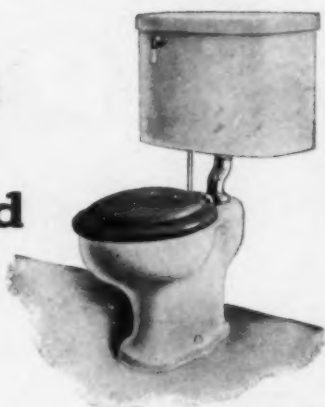
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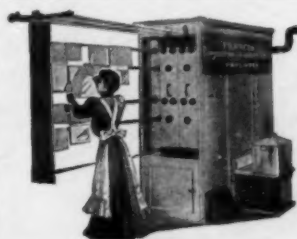
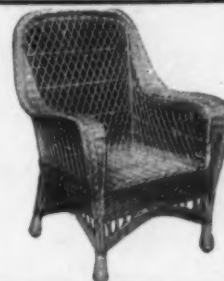
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HENRY H. SAYLOR, Editor.

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The home of Mr. Ernest F. Guilbert, Forest Hill, N. J.—Guilbert & Bettelle, architects

It is seldom indeed that one finds in a modern home of comparatively moderate size a room of such magnificent proportions. The rough, dull warm gray of the plaster walls above the wainscoting forms an ideal background for the tapestries and old velvets that are hung upon it.



House & Garden



VOLUME XX

September, 1911

NUMBER 3

Homes That Architects Have Built for Themselves

I.—THE HOME OF MR. ERNEST F. GUILBERT IN FOREST HILL, A SUBURB OF NEWARK, NEW JERSEY—A DUTCH COLONIAL TYPE WITH AN UNUSUAL LIVING-ROOM

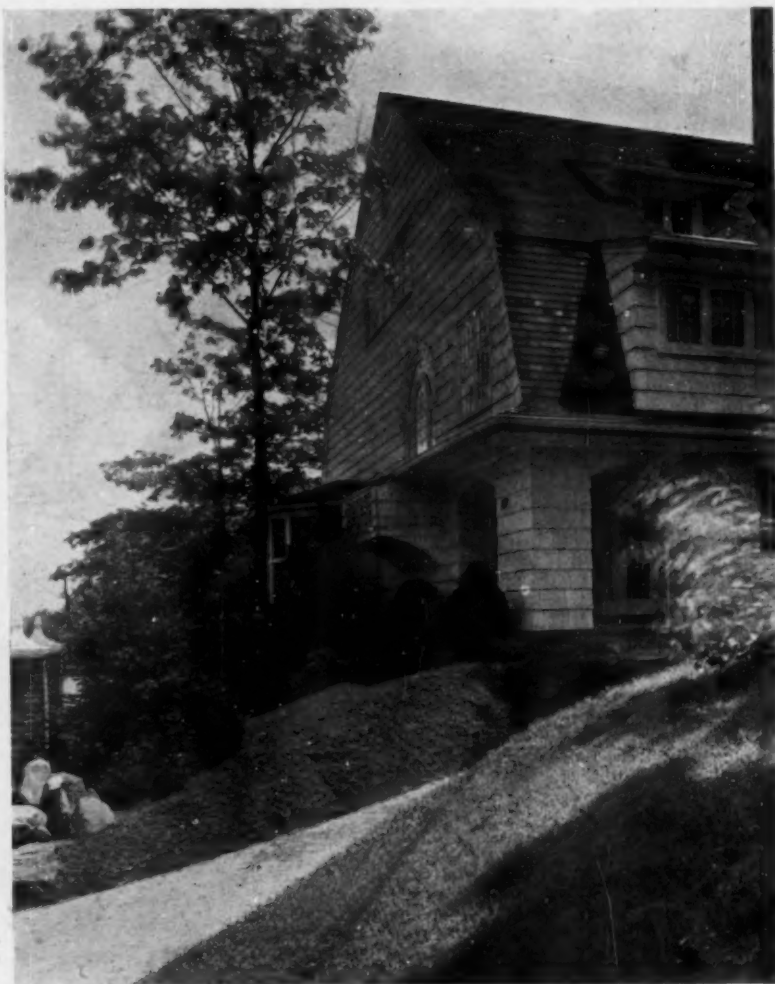
BY P. A. HUNTINGTON.

Photographs by H. H. S.

[The charge is frequently made that the layman when building his home is timid regarding the incorporation of features that would give his house individuality, preferring rather to hold to the conventional thing in the fear that he will get something bizarre. In houses that architects build for themselves we should see the results of unhampered design. This is the first article in a series; other examples will appear in future issues.—EDITOR.]

I HAVE very much the same feeling in seeing a new house that is aroused by meeting a stranger. In either case there is the first rapid appraisal of the subject as a whole, then the sharp lookout for those features, mannerisms or idiosyncracies that go to make up individuality. Just as one type of man leaves an absolutely colorless impression on one's mind, without the least desire to meet him again, so does a house fail to awaken the faintest flutter of interest in the mind of the visitor. The pity of it is that the vast majority of houses fall into this class, lacking even a simple feature that would serve to show a personality behind the design or the furnishing. And for this very reason—the prevalence of the commonplace—a house that really has something to show you, some expression in materials that proclaims an idea or an ideal that house arouses in you a feeling of appreciative satisfaction very similar to that resulting from a meeting with a man like Theodore Roosevelt, Thomas Edison, Gilbert Chester, or any other man of strong personality.

And, fortunately, these houses of distinct individuality are not confined to any one class, locality or size. You may find one at Lenox, stately in its broad acres, but you are just as likely to come upon a far humbler sister in a little country lane. Neither



The exterior is of the pliable Dutch Colonial type, the broad gambrel roof coming down to the top of the first-story windows

size nor expense seems to have anything to do with the matter. Frequently, indeed, you will find the costliest materials used with the worst possible taste, or, on the other hand, the least expensive woods given a treatment that indicates the fullest appreciation of their particular sort of beauty, lifting them high above the plane of ordinary things.

While, as I have said, you need not expect to find houses of character in any one class, there is no doubt whatever that if you wanted to find one in a hurry you would save time by looking up first the homes that architects have built for themselves. The chances are that you will find what you are seeking before you have looked through many of these.

Of course, the reason is not far to seek. In designing his own home the architect is hampered in no way—unless it be on the score of expense—in carrying out the ideas that his training and experience have shown him

to be most desirable. Probably he has a number of pet schemes up his sleeve that have been worked out for past clients who have been too timid to allow anything out of the ordinary to appear in their future homes. At the same time, the architect, if, as is most likely, he is a man of refined tastes, will have no desire to produce a

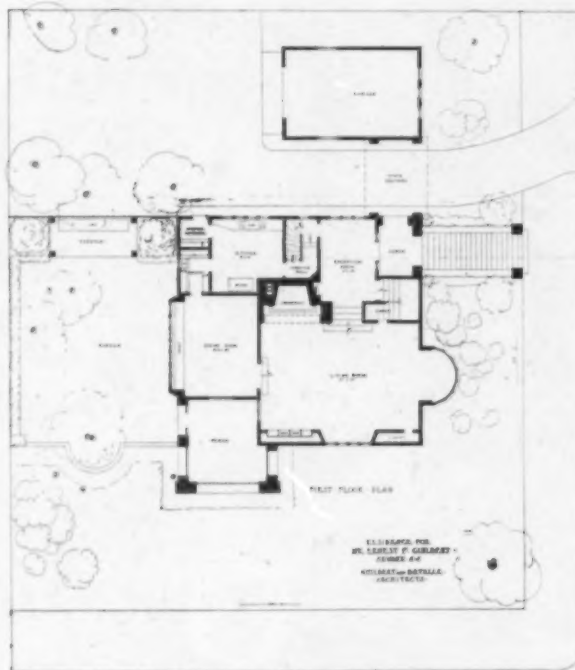


The narrow gallery leads to the two guest rooms on the second floor

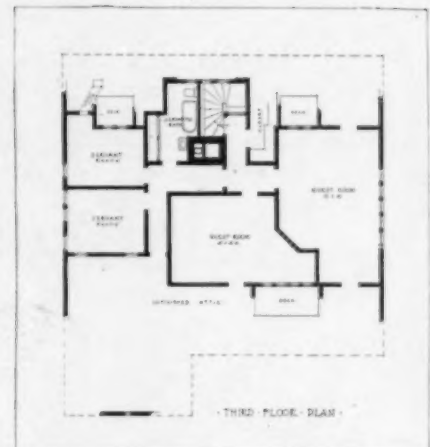
house that is merely a curiosity—a house to be pointed out with a shrug and a smile by all the neighbors.

Probably the architect will, at the outset, look for a piece of property that, because of its steep grade, or other apparent difficulties, has remained unsold, though in a good locality. There are opportunities of this kind in every town, and the architect, by reason of his knowledge that such difficulties are easily overcome, is quick to see that he is not only securing a bargain, but also one of the most important elements to give his home individuality—an irregular site.

Mr. Ernest F. Guilbert's house, in Forest Hill, N. J., is one that impresses upon you its individuality as



The great living-room, 21 x 31 ft. without the bays, and 18 ft. high, is the focal point around which the whole house has been built



One of the two large "guest rooms" may be adapted to use for billiards

soon as you get the first glimpse of it, up under the shelter of its great trees, on a steep hill. There is a house you want to know intimately, and which, once known, will have a lasting place among your house friends.

Mr. Guilbert's desire was to have a large living room, but otherwise to keep the house as small as possible. The property is level—100 x 117 ft.—is from eight to fifteen feet above the sloping streets. The entrance was therefore placed on the less important street to minimize the steps, also to allow the principal frontage to be occupied entirely by the dining-room and the large family porch opening upon the lawn, as will be seen in the accompany-



In approaching the house one comes up a rather steep hill and passes the side of the house before turning a corner at the right to find the entrance at the far end of the plot on the side street. The large opening in the near corner indicates the tile-paved porch which is screened in in summer and glazed in winter



Mr. Guilbert has indicated in a little pencil sketch the treatment of a property adjoining his own house



In another sketch the garage appears at the right-hand side just beyond the entrance steps and joined to the house by an arch

ing plans. The reception room is very small, with a low ceiling, and from this room an entrance to the living room is made interesting by descending five steps through a deep recess. You find yourself in a room eighteen feet high.

This Jacobean room is very simple in design, except that it contains an ornamental gallery of the English baronial halls, which serves as a corridor to reach a portion of the second floor bedrooms. The ceiling falls slightly from the center to the side walls and is divided into large panels, with small moulded beams. The seven-foot wainscoting is framed in a way that avoids the expense of panel construction, showing a very effective use of inexpensive materials. At one corner of the room is the great fireplace, seven feet across the opening, nearly six feet high and about four feet deep. The brick



It is in the great living-room that one feels most strongly the individual appeal of Mr. Guilbert's home. At the far end may be seen the gallery, which is patterned after the musicians' galleries of English baronial halls



A long row of casement windows, and the wide seat, occupy almost one whole side of the sunny dining-room. Beyond lies the tile-paved porch, which is reached also from the living-room

hearth is four inches above the floor. It is interesting to note that this great cavern requires a flue more than two feet square, and on a cold winter night, with a half dozen four-foot logs, well burned to coals, gives a cheer not hard to imagine.

The woodwork of the room is chestnut, stained a warm, dark brown, and waxed. The floor, of oak, is a little darker than the chestnut. On walls and ceiling the plastering, to imitate the old work, is very rough, being done with a small, round-edged trowel. It is painted in water color—a dark, warm gray wall, with a light gray ceiling, affecting age rather than color. Needless to say, this makes a splendid background for the tapestries. The chandeliers are of old silver.

In the dining-room, the color scheme is in old, delft blue and yellow, with a red Welsh quarry tile floor. A



The fireplace at one corner of the great living-room is large enough for one to walk in under the Tudor arch. The flue necessary to make it draw properly is over two feet square

long row of casements and a seat, nearly occupy one long side of the room. From this, and from the living-room as well, opens the family porch, about fifteen feet square. It faces the best view, is exposed to the prevailing summer breezes, is far enough from the entrance to be private, and is fifteen feet above the street, therefore as secluded as could be desired.

There are four bedrooms on the second floor and two baths; on the third floor, a large bedroom and billiard room, also two servants' rooms and bath, and large stock closet.



At one side of the living-room, directly opposite the stairs leading down from the reception room, is a great leaded glass window reaching almost to the eighteen-foot ceiling

The basement contains a laundry, vegetable room, photographic dark room, furnace and coal storage space.

The kitchen, pantries, rear hall, etc., are ample, and are provided with a red composition floor that is ideal for such quarters, being very sanitary and easily cleaned. All the service portion of the house is in white wood, natural finish, while all the master's portion, except the living-room, is in cream white, with single-paneled doors, in dark mahogany.

One will notice the hardware particularly, the old-fashioned thumb-latch handles, placed rather higher than the usual knob level.

All windows are casements, opening out, with screens on the inside. A lever oper-



The individuality of Mr. Guilbert's home extends even to the cement sidewalk with its border of brick

ates the window from inside the screen.

That most interesting and pliable style, Dutch Colonial, marks the exterior of the house, with low walls and gambrel roof. Twenty-four-inch shingles are used as a wall covering, laid eleven inches to the weather and dipped in white shingle stain, afterward brush-coated with the same stain. The roof shingles are stained a dark gray-green that soon turns to a color that looks like a very old shingle.

Mr. Guilbert feels that his efforts have been best complimented by a stranger, an old gentleman, who told a neighbor that the house was "all right, but too old fashioned."

A Round-up of the Best Peonies to Plant Now

THE EMINENT DESIRABILITY OF THIS HERBACEOUS PERENNIAL—WHEN AND HOW TO PLANT—THE OPINIONS OF PEONY GROWERS AS TO THE BEST TEN OF THE ALMOST INNUMERABLE VARIETIES

BY HENRY H. SAYLOR

Photographs by N. R. Graves, Chas. Jones and the Author

ONE frequently comes upon the statement that if such and such a person were to be exiled to an uninhabited island for the remainder of his life he would choose to take with him such and such a book. Merely as a form of emphasis, and trusting that such a choice will never be thrust upon me, under the same circumstances I believe I should choose, among the thousand and one flowering plants, the peony. Admitting the difficulty of a choice between this and the rose, I hold that the scales would turn in favor of the former, for on an uninhabited isle I should have far too much to do to find time to keep up the necessarily incessant warfare against the rose's many enemies. The peony, on the other hand, by reason of its freedom from disease and the attacks of insect pests would bring only the rewards of its wonderful beauty and fragrance.

It should need no argument to convince anyone who has had even the least experience in trying to obtain presentable borders or masses of planting around the house, that the great bulk of dependence should be put upon the perennials. It is merely an aggravation to spend hours in planting seeds of annuals in carefully arranged plots, only to find, in midsummer, that many of them have not come up at all and that others have brought clashes of color into the scheme that should never have occurred. On the other hand the perennials, such as the peony, foxglove, larkspur, phlox, and such other old stand-bys, may be depended upon absolutely to come up year after year in the same place and in the same colors.

Admitting the superiority of the perennials, why should so much stress be laid upon the peony? It is a difficult task to hold a brief for any one flowering plant; there are so many others that may lay claim to superiority in one or more particulars. It would be foolish, therefore, to



Marechal MacMahon, a deep rich red, illustrates one of the most beautiful types—a cup-shaped bloom with broad guard petals forming a saucer. The white bloom is Festiva Maxima, probably the most popular white, with carmine edges on the central petals. Incidentally, it is also one of the cheapest to buy.



A two-year-old dormant root ready to go into the ground. The pinkish eyes are barely visible at the top

advocate the use of any one flowering plant to the exclusion of others, but what I do want to do is to emphasize as strongly as possible the fact that the peony is something without which you should not attempt to make a garden.

In the first place the peony is very easily grown; second, when well established it is a permanent feature of the garden; third, the peony is perfectly hardy wherever apples can be grown; fourth, the blooms are extremely large, showy and in a variety of colors, from white through pinks and reds to purple; fifth, most varieties are fragrant; sixth, the plant has practically no enemies, so that neither spraying nor hand-picking of insects is necessary; seventh, as a cut flower the peony is as valuable as it is for landscape effects in the garden. Surely this is a formidable array of advantages to be placed over against two very small disadvantages: the peony multiplies rather slowly; and, second, many varieties produce such large blooms that the slender stems are not strong enough to stand erect and the bloom is beaten down to the ground and ruined by rains.

The latter fault of the peony may be overcome or avoided in two ways: first, by the selection of varieties that are notably strong in stem; second, by some mechanical device or support such as a wire hoop on three legs, similar to the supports that are sold for tomato plants.



Some peonies hold their stems stiffly erect even under the weight of a large bloom, as in this French propagating field



Other varieties are weak-stemmed and need mechanical support to keep the blooms from being beaten down into the mud



For some reason the single varieties of peonies have been less widely grown, but no collection is complete without them

As to soil, the peony is not at all particular in its choice. It may be safely said that a garden that will grow vegetables will produce satisfactory peony blooms. The plant prefers a medium heavy soil that is neither distinctly clayey nor sandy. The peony is very much like the rose in this respect, having a fondness for a fairly heavy, rich soil.

Because of the slowness of propagation, gardeners will always procure their peonies as mature plants of one year, two years' or three years' growth. After the blooming period in May, June and July, the peony presents a luxuriant growth of foliage until late in the summer; this then begins to dry and finally entirely disappears with the early frosts. This habit of growth indicates that the plant is in a dormant state in fall and winter, so that the time to plant is from the middle of September until the first of November.

The plants are secured from a nurseryman who may be depended upon to supply varieties that are really true to name, in the form of dormant roots, such as the one illustrated herewith. These roots will show at that time a number of pinkish eyes, from which the next year's growth starts very early in the Spring.

While peonies have successfully been transplanted in the spring, it is, to say the least, an extremely difficult task and one that is usually sure to cause the loss of some of these delicate succulent shoots, which are at that time of the year pushing up through the ground.

In planting the roots in the fall they should be set in carefully prepared soil which has been dug deeply and well enriched with very old pulverized manure. Here again the peony is very much like the rose in its dislike of having manure directly in contact with its roots. For this reason the manure must be thoroughly incorporated with the soil by continued forking before the roots are set. The roots are then placed so that the upper eyes are not less than three inches below the surface of the soil, and they should be set from two to three and one-half feet apart, whether in rows or groups. After planting it is a good thing to cover the ground with a good heavy mulch of manure as an added protection to the roots—although probably not a needed one for that reason—and to serve as a further enrichment of the soil.

In the spring it would be well either to remove this mulch very early or else to allow it to remain until after all of the shoots have come up through it. Do not attempt to remove it from about the shoots themselves for this is sure to result in damage.

The first care the peony may receive in the spring is not a necessary one. After the dark red shoots have appeared and have unfolded the leaves and branches, there will appear several buds at the end of each stem, in some cases five or six. It is impossible for the peony to bring all of these to maturity, so that to make the most use of the available energy it is a common practice to pinch off all but the largest bud, which will probably be the

central one. When the buds are attaining a very large size, just before unfolding, it may be noticed that ants are running up and down the stems and over the buds and leaves. There is nothing to be feared from this invasion, as the ants do absolutely no harm at all. They are merely seeking the sweet, gummy substance that exudes from under the edges of the bud's unfolding petals.

The peony may be depended upon to produce luxuriant blooms of very large size without further attention. If you are like most garden amateurs, however, you will not be satisfied with this, but will want to find some way to produce extraordinary blooms. An application or two of liquid manure, after the buds have begun to swell, will contribute to the size of the flowers. The peony is a gross feeder and cannot easily be overfed.

In the case of certain varieties, the beginner may be puzzled and discouraged to find that the buds formed the first year after planting will fail to develop, but will turn black and finally fall off. Unless this happens again the second year there is no cause for alarm. It simply indicates that the peony has not become sufficiently well established in its site to nourish properly the buds that have been formed. In case this blasting of buds occurs the second year, it would be well to investigate the matter of soil or situation. The soil is probably unfitted by reason of its clayiness or lightness, or perhaps the plant does not receive sufficient sun, which the peony must have.

In cutting the blooms it is well to pick them off in the early morning just as the bud is starting to unfold, plunging the stems at once into water and thus preventing air from entering the stem. The flowers will then last for several days or perhaps a week in water indoors.

Assuming that you are convinced that your garden should not be without peonies next year, the very important question arises: what varieties should be selected from the almost innumerable ones catalogued by the nurserymen? It may be well here



A light pink bloom of the "bomb" shape type, where the doubling is very pronounced and the form large and globular

of growing them, to name the ten most satisfactory varieties for the amateur gardener. These lists follow. In the same way that Festiva Maxima recurs continually through these lists, you will find several others that have received almost as marked recognition. Couronne d'Or appears often—white with yellowish reflex petals and carmine edges. Duchesse de Nemours is another standard favorite, a sulphur-white with greenish reflex. Others that appear in several of the lists on the next page are: Modeste Guerin, a bright rose pink with purplish cast in center; Marie Lemoine, a large sulphur-white, shaded with pink and chamois—very late bloomer; Felix Crousse, a brilliant red, late mid-season; Eugene Verdier, a flesh-pink, cup-shaped flower, shaded with yellow and salmon; Delicatissima (also known as Floral Treasure), a clear, delicate pink, lighter at center; and Mons. Jules Elie (see illustration), a glossy flesh-pink, shading

to draw attention to a most important principle that should govern the selection of varieties of any flower. It is this: a variety appears in the horticultural world always as a novelty. It is offered in glowing terms usually in one or two catalogues, necessarily at a high price. It may turn out to be a great improvement on all earlier varieties, or it may turn out to be practically worthless within a year or two. In any event a variety that has proven itself fit to survive will in time be offered in many of the nurserymen's catalogues. In this way it may be recognized as a standard tried-and-true sort. For instance, Festiva Maxima is probably considered by the majority of peony growers, whether amateur or professional, as the finest white to-day. It was introduced by Miellez in 1851 and has held its own against all aspirants since that time.

I have asked a number of men who really know peonies and make a business



Monsieur Jules Elie, another excellent example of the cup shape with broad guard petals, like Marechal MacMahon



In the "bomb" shape the flower is so fully doubled that the outer petals are forced back close against the stem



La Tulipe, a white resembling Festiva Maxima in the carmine stripes of petals, and particularly beautiful when fully open

to a deeper rose at base. I can give no better advice to those who are going to plant peonies this fall than this: Pin your faith to these thoroughly established varieties—they cannot possibly fail, and the results will naturally lead you into the enjoyment of trying out the year's novelties next season.

Beaute Francaise	Prince Imperial
Couronne d'Or	Virginie
Duchesse de Nemours	Mme. Lebon
Festiva Maxima	Mme. Ducel
Lee's Grandiflora	Mme. Coste
Rubra	

WM. WARNER HARPER,
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Achille	Edouard Andre
Candidissima	Festiva Maxima
Couronne d'Or	Jeanne d'Arc
Delachei	Meissonier
Duchesse de Nemours	Modeste Guerin

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Festiva Maxima	Felix Crousse
Mons. Jules Elie	Marie Lemoine
Duchesse de Nemours	Livingstone
Modeste Guerin	Edulis Superba
Delicatissima	Delachei

COTTAGE GARDENS COMPANY.

Festiva Maxima	Felix Crousse
Delicatissima	Marie Lemoine

Modeste Guerin
Jeanne d'Arc
Mons. Jules Elie

Festiva Maxima
Alba Sulphurea
Delicatissima
Jeanne d'Arc
Livingstone

Eugene Verdier
Alice de Julvecourt
Felix Crousse
Festiva Maxima
Edulis Superba
Madame Ducel

Festiva Maxima
Couronne d'Or
Dorchester
Madame Chaumy
General Grant
Pamponia

Edulis Superba
Festiva Maxima
Mad. Ducel
Modeste Guerin
Madame Calot
Marie Jacquin

Madame Crousse
Madame Geissler
Mme. de Verneville
ELLWANGER & BARRY.

Marie Lemoine
Felix Crousse
Modeste Guerin
Tri d'Ex. de Libbe
Prince de Talindyke
S. G. HARRIS.

Madame Geissler
Modeste Guerin
Marie Lemoine
Glorie de Chas.
Gombault

WM. W. KLINE.

Richardson's Grandiflora
Officialis Rubra
Fl. Pl.
Grandiflora superba
Victoria tricolor

W. S. CHANDLER,
Thos. Meehan & Sons.

La Tulipe
Marechal MacMahon

Jeanne d'Arc
Couronne d'Or

GEORGE H. PETERSON,
Fair Lawn, N. J.

Festiva Maxima
Mme. Crousse
Avalanche
Couronne d'Or
M. Jules Elie
Eugenie Verdier

Claire Dubois
Richardson's Grandiflora
M. Krelage
Felix Crousse

WILLIAM A. PETERSON,
Chicago, Ill.

Festiva Maxima
Marie Lemoine
Mons. Jules Elie
Richardson Rubra
Superba
Livingston

Felix Crousse
Delachei
Delicatissima
Giganthea
Lime

W. H. WETHERBY,
Livingston Seed Co.

Mme. de Verneville
James Kelway
Lady Alexandra
Duff
Theresa
Rosa Bonheur

Georgiana Shaylor
Le Cygne
Le France
La Lorraine
Mont Blanc (Lemoine)
E. J. SHAYLOR.

Mr. Shaylor adds that if the amateur cannot afford these varieties, here is another list of lower cost:

Festiva Maxima	Mons. Martin Cahuzac
Aurore	
Baroness Schroeder	
Eugenie Verdier	Mme. Jules Dessert
Soulange	Venus
Mme. de Galhan	Milton Hill

New Ways of Controlling Electricity in the Home

WHAT RECENT IMPROVEMENTS CAN DO, NOT ONLY TO HELP BY LABOR-SAVING DEVICES, BUT TO ECONOMIZE IN THE AMOUNT OF CURRENT USED

BY KATHARINE NEWBOLD BIRDSALL

THE new house that is not wired for electricity bears the same relation to up-to-date home convenience that the old-fashioned cistern with pump does to the modern method of plumbing.

That electricity is a necessity and a convenience nowadays more than a luxury we find proven on every side; the depths of its luxuriousness have so far been only faintly sounded although we hear now that milady has her desk supplied with an electrically heated monogram stamp, which, pressed upon the sealing wafer imprints her crest upon the seal without the trouble of lighting a candle, and with no smoke to blacken the die or the sealing wax!

Everyone who uses electricity realizes well the joy of a matchless light; to take the time to find and to scratch the match for a gas illumination, seems a relic of the dark ages to one who is familiar with electricity. Even the possession of an electric spark-lighter for igniting gas does not remove the inconvenience of gaslights, although it perhaps minimizes the danger from setting fire to other objects with the flying match-head or the burning match. But, granted the possession of such an electric lighter, would it be any more of a stationery fixture than a box of matches—

and would there not be the same groping as for that elusive match-box?

The greatest objection, if one can call it such, to electric lights in the home, has been that of the consumption of power, with only one degree of light; the light was either turned on in its full power, or the room was in darkness. Now, however, the invention of several economical devices which may be attached in a minute to all fixtures, enables us to have a dim light or a medium light, like that of turned-down gas, as well as the full blaze. The devices work either with a chain or a cord, or merely in the turning of the bulb by hand. The turning down can also be effected at a distance, which is convenient for those of us who have the bad habit of reading in bed.

One economical house owner has had a switch put in his dining-room which controls the four center lights, so that one or four lights may be turned on or extinguished. When the maid sets the table, the button is given one turn, which lights one bulb, giving sufficient light for her work. When time to serve the meal, a second stop on the switch lights the



The arduous task of cleaning and polishing silverware is made a matter of a few minutes' work with electric help

cluster, making the room brilliant. A third stop in the switch turns out the brilliant lights, leaving only the one to enable the maid to "clear off." The last light is the same as the first, dim, but sufficient for working purposes.

In some small houses the buzzer which summons the maid from the kitchen to the dining-room is distinctly heard when there is a lull in the conversation. This annoyance may be prevented by having a tiny red light instead of a buzzer, placed in so conspicuous a place that the maid will constantly keep her eye upon it.

Electric table lamps are now provided with a dimming switch which increases or diminishes the illumination, giving varied quality of light and making for economy. This device effects an economy in the light consumption of from 30 to 80 per cent.

No one objects to economy which affects either a gas or an electric lighting company, nor does the company object. The more convenience they can supply to their customers, the more the customers' pleasure; also the more investment in the delightful devices which save trouble and use greater quantities of power!

A reading lamp should be most carefully selected; a scientific lamp is of nearly as much value as scientific eye-glasses. No direct rays from electric light should be allowed to meet the naked eye. The reading light should be diffused by proper scientific globes, which will also control the light rays, so that the greatest efficiency may be secured without loss of artistic effect, and with no shadows.

All that is necessary for the installation of proper reading lamps is a small switch connection with the main feed wire which may be made from either ceiling or floor.

Where a bedroom is provided with center lights, or with wall brackets which do not suit the positions of the furniture, it is advisable to have removable brackets fastened to either side of the dresser or bureau with thumb screws, connected with a candelabrum switch and wires to the nearest baseboard receptacle. These candelabra will throw a splendid light on the glass and upon the person before it. It is also a great convenience to have a portable electric candle installed on the writing desk.

A little ingenuity exercised when wiring a house will result in the introduction of single useful lights in various places that have heretofore been neglected. Why should the garret be dark? Why should the cellar be comparatively dark? Why should you carry a candle to your closet or storeroom? There may be a connection in every dark closet, which will turn on the light when the door is opened. This is accomplished by the switch being set in the back of the door hinge; as the door opens wide the hinge presses the



Ironing holds no terrors when it may be done outdoors with an electric iron

button, keeping the light full till it is closed or partially closed. A switch of this sort in the door of an unlighted garret, as well as in closets, would be a boon. The installation is simple and any good electrician can do the work. A tiny light inside the medicine closet and on the old-fashioned wardrobe, would also be a great help.

Who has not had trouble with finding provisions in the icebox, because of the dimness of the light? A small electric light so arranged that it will light the whole box, can be connected with the door, as above described.

Two lights in the bathroom, one on each side of the mirror, are possible with only one outlet, concealed by one of the fixtures. The extra light is provided by a wire run under the mirror to its opposite side.

Reminder lights are valuable in certain parts of the house. Take, for instance, the cellar. Most cellar illumination is controlled from the kitchen; but the light consumption is in the control of the person who forgets or remembers to turn out the cellar light. Coming upstairs in a hurry, the cellar door is closed, and a flood of light is perhaps left below to burn all night. To guard against this waste, a small red light is set in the kitchen in series with the

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The extent to which the use of electrically operated devices are used in the home is shown by the motor-driven wringer, electric washing machine and drying room

Three Experiences with Lily Pools

HOW THE "LILY-POOL LADY" REDUPLICATED IN THE GARDEN SOME OF HER CHILDHOOD'S FAVORITE HAUNTS

BY DOROTHY AND LOIS WILLOUGHBY

Photographs by the Authors

A LILY pool is the very center and life of a garden. A garden without a pool is like a living room without a fireplace.

It is so deliciously cool on a hot day to sit down and see the reflection of the sky and of the surrounding flowers in a pool of green water. The fishes dart gaily about, taking mosquito eggs here, gulping a bug there, and jumping for their food whenever the spirit moves them. Then at last they settle down under a big white water lily for a long, drowsy nap.

The different colored lily leaves as they open up in the water, so placid and restful, hold your attention, and nothing is more beautiful than the Nymphaeas as they slowly unfold and as slowly fall to sleep again.

Many people think it quite impossible to become interested in gold fish, but these pool dwellers are not monotonous as they imagine. Gold fish can be taught to feed from one's hand, and if fed regularly, soon recognize the approach of the one who feeds them. Then, too, it is exciting sport to see them fight for a bug that comes within striking distance, so you see there is much that is interesting besides their brilliant colors.

A friend of the writer's, whose childhood was spent in the country, has never forgotten the delights she experienced at meandering about in a big swamp. Here the rains formed numerous pools, around which clustered the blue flag and cat tails, towering far above her head. Here, too, was a colony of famous frogs. It was a most wonderful playground.

After her marriage she went far away, where swamps and cat tails were almost unknown. But her heart yearned for the pool and she went to work to make one. The result was most gratifying and she soon had duplicated some of her favorite haunts in the old swamp. The way she did it may prove interesting, and these are her instructions:

Dig a hole—if it happens to be in clay soil, so much the better—starting with a depth of one foot and gradually sloping to three feet in the center. If the pool is four or five feet long, it should be two and one-half feet deep in the center. For a larger pool three feet is better. Wherever the lay of the land permits, it is well to let it follow its natural lines. However, the pool can be made any shape one wishes, round, oblong or of geometrical design.

If there is a beautiful tree in the vicinity, dig the lily pool near to catch the reflection in the water. The tree also serves as a windbreak. Dogwood and hardy shrubs can be added, but remember that the lilies must have full sun for at least half of the day.

After the pool is dug it should be thoroughly tamped down, stamping it hard with the feet and then with a pole or stump, so as to make a firm bottom that will hold water. For a natural pool this is all that is necessary. In ordinary weather the rains will keep it well filled and the soil will drain it.

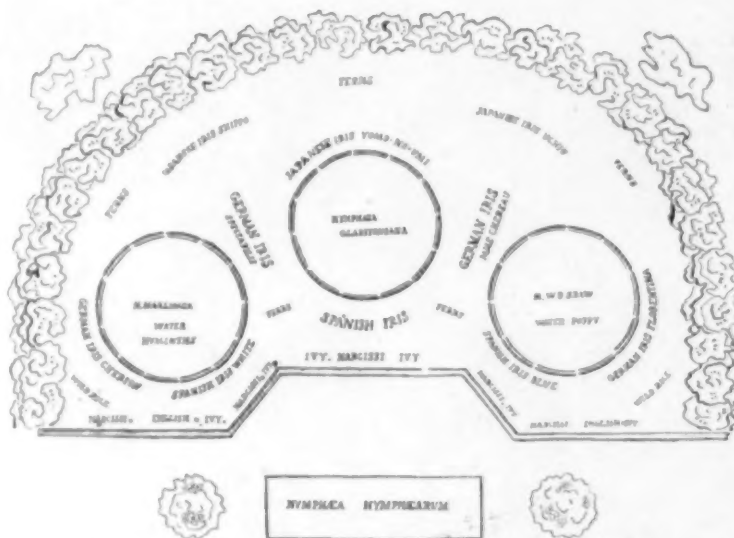
Plant the lilies in a tub. Put four inches of well rotted cow manure, well pressed down, in the bottom of the tub, and cover with six inches of soil. The soil from a swampy place is ideal for water lilies and should be used if possible. If not, use a good rich soil mixed with rotted cow manure. Place an inch of sand and gravel on top. This will prevent the dirt from washing away from the lily roots and keep the water clear.

For a water garden of this kind the hardy varieties of Nymphaea (water lily) have been tested and found the best. They are the least expensive, costing from 50 cents to \$1 a plant, and one is sure of their blooming the first year.

*Gladstoniana** is a robust white lily with flowers from 6 to 8 inches in diameter. *Marliacca* is another vigorous



The first pool was inspired by some of the corners in the old swamp where the bullfrogs lived among the water lilies



The second experiment was along more formal lines than the first and was planted with numerous moisture-loving plants

variety, which comes in white and a beautiful soft flesh pink. The W. B. Shaw, a superb early blooming pink water lily, has leaves 8 to 15 inches across, and flowers 8 to 10 inches in diameter.

There should always be some night blooming lilies. These open soon after sunset and do not close until nearly noon the following day. The *Dentata*, one of the best night lilies, has flowers measuring from 8 to 12 inches in diameter. Plant with this the blue *Zanzibariensis* lily. All of these varieties re-open from three to five successive days.

Around the edge of the pool plant freely iris of all kinds—Japanese, German and Spanish; common blue flag, marshmallow, meadow beauty and all kinds of narcissi. And don't forget the pickerel weed. This native plant with its pale blue flowers is very beautiful under cultivation. Like the water hyacinth, however, it needs restraint to keep it from becoming too luxuriant.

With these preparations completed, put in the fish and plant seaweed for them to nibble. This can be bought at any place where fish are sold.



In the city garden a concrete basin formed her pool and it was graced with little box trees in decorative pots suggestive of Italian gardens

Another attractive flower for the pool is the water hyacinth. However, be careful to start with only one plant or at the end of the season the pool will be crowded full of hyacinths. This plant can be kept intact by building a little wooden floating frame around the bulb which will not be noticed in the water.

When the flowers are planted, push the tub down until it is securely settled in the bottom of the pool, and fill in the water with a hose. Every day put in a bucket of water for evaporation. This will gradually change the water and keep it from getting stagnant. To change the pool entirely, simply let the water run and flush the pool. You can have a drain by making a gutter and always keeping the water at a lower level until you want to flush the pool. But as the fish eat the mosquito young and keep the water clean, this need not be done until the end of the season when the pool is drained and cleaned for the winter.

When it comes time to put the hardy *Nymphaea* into winter quarters, drain the pool of all the water. Then put leaves 2 or 3 feet deep around the roots, entirely covering the bottom of the pool. On top of this lay a few branches or sticks to keep the leaves from blowing away.

The tender *Nymphaea*, the *Zanzibariensis* and all night blooming lilies, must be dug up, leaving as much soil around the roots as possible. These should be placed in a flower pot which will hold enough water to keep them moist. The water can be cold, but must not freeze.

Greatly inspired by the success of her effort, the woman built herself another pool. This garden was made of three half hogs-heads sunk until the open heads of them were flush with the ground. The soil was prepared the same as for the first water

(Continued on page 185)



The venerable John Burroughs, a frequent visitor at Yama-no-uchi, has hit the spirit of the place in his remark: "I come here to find myself; it is so easy to get lost in the world."

"Yama-no-Uchi"

"THE HOME IN THE MOUNTAINS," WHERE MR. FRANK SEAMAN FINDS OPPORTUNITY FOR A NEVER-ENDING ACTIVITY IN BUILDING AFTER THE JAPANESE METHODS, BREEDING CHICKENS AND HATCHING TROUT

BY ROBERT ALLISTER

Photographs by Helena D. Van Eaton



"Wu"

NO finer compliment was ever offered to a human habitation or to any spot in this broad country, than that voiced by John Burroughs as he sat in this log cabin in the midst of these old American hills.

"I come here to find myself; it is so easy to get lost in the world."

And so they engraved the words in copper and set the tablet into the gray stones of the chimney.

One day a visitor, pausing in his journey into the further Catskills, looked over the stones and timbers and remarked: "I live in an old house myself. It was built in 1730." Not an awkward tribute to a cabin scarcely three years old!

The cabin crouches like a big black hen on the brink of the valley. There is a splendid swirl of country all about it. The rise beyond is gentle. The dip below is sharp, shadowy, sunlit, all patches of light and shade, rise and fall, rock and fern-dell, softness and sharpness, the big range of hills on the other side of the valley looking strangely remote in shimmering weather, stalwart and imposing when picked out with snow.

Down in the immediate hollow are the trout ponds, five of them, one emptying into the other and spilling over at last into the stream that turns a picturesque wheel, ducks under an arching Japanese bridge and ends, you never find out just where, among stepping stones, orchid-spotted dim places and rocky vistas of

sunlighted currents. Midway is the tea house, that might have been lifted out of Nippon—making you think that the Indian Napanoch of the village *might* have been Nipponoch—the Japanese stables that remind you of the way the Tokio castle lifts itself beyond the bridged moat; the hatchery by the middle lake and the trout man's cottage a pole-length away. The sound from below is the mutter of a waterfall, a busy tumble of water that in winter builds fantastic castles of ice.

If you come up directly from the ponds you mount by irregular stones that seem to have happened, but which tell of that subtle Japanese ground art in which not a chip of stones goes unnumbered.

Think of it as just the opposite of the Italian notion in which garden beauty is art cut out with a knife. Your Japanese thinks that in landscape nature's way is a good way and must not be spoiled. Nature's way is imitated in his art, and if you guess the device too quickly it is bad art. So that here in this American version every little splash of moss, or turn of path, or glimmer of wood flower must seem to have been discovered and not invented. In the large it is nature arranged, and the nature of this region, rather than nature bedecked or disfigured.

It is here in this garden spot, that we shall ultimately see a true Japanese house—a house of which the stables, the water-wheel, the bridges, and the fairy tea house are prophetic—a true Japanese house in the vestibule of which, if you please, you shall remove your shoes before entering the prim, paper-screened rooms with all of their straight beauty, all of their intellectual nicety and

classical simplicity of line, and always eloquent harmony of color.

There are two gates. One, the Japanese gate, true to the Japanese way, and a very awesome affair if you meet it in a dim light, leading through a leaf-hung labyrinth which in the fair season is flecked with spots of lantern light. At the upper gate you meet the sign of the Black Hen (which explains the hut simile) and drive past the brooder houses and hen mysteries of the upper farm, to the cabin itself.

The log cabin is not Japanese. Frederick Remington decided that it was "Just plain North American," and the description fits all that you will find on this busy and blossoming level. Yes, we have come up out of the little Japanese paradise for the moment to a region of native lines and native ideas. I shall tell you in a moment some things that will suggest how the Japanese theory of things, like an aroma from the out-spreading garden below, has been able to invade and, to my thinking, transfigure for the time, certain nooks of this sternly North American abode. Just now, let me supplement the picture which you will have already looked at, by saying that the cabin seems to grow out of the soil. The boulders of the chimney begin in a heap, rising casually in the earth as if debating whether they *would* be a chimney. Once they make up their minds, the chimney gets down to business and becomes the real thing in chimneys. There is another one beyond, heaped in the heart of the house—the one with the Burroughs tablet.

Bigger boulders fringe the brow of the hill and mark the edge of the terrace. Your path from the carriage-way twists over broad slabs that again seem like a happy accident in nature's architecture, until you find yourself under the wide overhang of the roof. You tether your hat on a peg. If you have any sentiment you will not hang it on Dr. Hornaday's peg, or Frederick Remington's or Ernest Thompson Seton's or James T. Powers'—they are all labelled just as yours will be labelled, a wide row of them. Artists, writers, publishers, travellers, captains of industry—there is a long list of foreign and native notables, and a sprinkling of plain folks.

Then the stained chestnut half-door, studded with metal, swings to your welcome and you step into the full shelter of that long, low roof. Oliver Wendell Holmes once remarked that "the hat is the vulnerable point of the artificial integument." The roof is the hat of a house. And it is the vulnerable point. To produce the right ensemble in a house, first catch your roof. Let us not be bigoted.

There are many sorts of proper roof. But the line of this one, following the slow slant of the big hills, not effronting the storm, wide in its shadows for the torrid days, snuggling close to the shrub-and-tree-dotted plateau, surely has a consistent and enduring charm.

The logs of the cabin end unevenly at the notched ends. I can fancy the first dismay of the native builders when the designer insisted on the rough realism of these uneven ends. There are other things here that must have puzzled these native builders, who certainly builded better than they knew. The inset wood designs in these straight, heavy, unpanelled doors, for one thing, must have seemed more than a trifle eccentric to the country carpenter—and he *had* to be the country carpenter, for it was part of the plan of the designer (who sat near the workmen, her drawings in her lap, and forgetting them frequently, I fancy, in impromptu creation) that every stone, stick and hand should represent the region in which the house was made to grow.

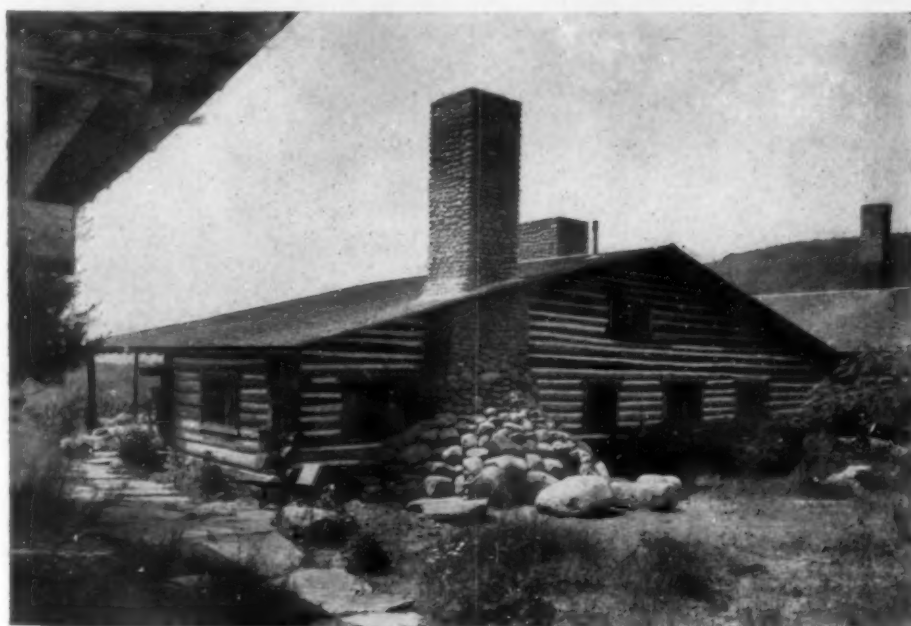
But you are looking at the broad living-room fireplace with its big crane, transplanted from some venerable hearth, and its cavern vast enough to give elbow room to the husky oak from the wood-box rising head-high on the right hand. Along the edge of the shelf under the Burroughs tablet, runs a whimsical line from the "Book of Tea"—and if you have not read the "Book of Tea" you have missed one of those enchanting book-excursions which only happen to the most vagrant of us once in a long while. When you come close enough to the mantel, you read: "Let us linger here in the beautiful foolishness of things."

If you miss the philosophy of that line, I'm afraid that you will miss the philosophy of the cabin, you will miss a feeling of something fine, quaintly done, in everything about you.

And yet the oddest things about this living-room have a reasonableness when you become conscious of them, that might well illustrate some of the deeper meanings of that debated word Art. The wide-silled windows looking out upon the valley are as logical as a log, if it comes to that. The curtains of unbleached linen seem as inevitable as the golden brown of the ammonia-fumed natural wood—a superb hue, by the way, a background fit to set off a Japanese lily or any splash of color that chances near. The bookshelves—yes, there are many books, and books again; books that range the world, that ransack the arts and sciences, that ransack life. There are big chairs in which to read them, chairs that gather you up while you "linger here" and "find yourself." Barbaric blankets the Navajoes made, some of them from



The Japanese gate, an awesome affair in a dim light, leads into a wonderfully beautiful drive up the hill, now past a mass of rhododendrons, now following the brook



The log cabin is "just plain North American" and seems to grow right out of the soil



The trout pools spill over into the stream that turns a picturesque wheel



The late Frederick Remington and Homer Davenport on the terrace



The kettle hangs from an ancient crane beneath the motto from the Book of Tea

spaces on the dull Indian red of the floor. Your eye may chance to discover other artistry of the red men (and red women) in two or three mellow-hued baskets near the rafters. A very giant of a moose's head, crowned by a superb pair of antlers, once laid low by the host's rifle, looms against the timbers of the far wall, and peers in the twilight as once you might have seen it in the far northern woods.

Add a few rifles and trout rods to the walls, a few souvenirs of travel, and you begin to have something of the simple surroundings. An electric wire creeps covertly into this North American haunt. It performs an artistic service, for at the rising hour it sets Paderewski to playing a soft bit of Schubert on the piano which stands cheek-by-jowl with the chimney.

For the moment, we seem far from Japan, but it is just at this juncture that the poetic Nipponesque philosophy reappears. In the Mikado's country, you will remember, the greeting of the guest is a delicate, an extremely subtle art, perhaps we ought to say religion. Not only is the single spray of flowers in the bare, the exquisitely bare, Japanese room, a mystical homage to you and the season, to the thing your coming stands for, something not to be said by any other flowers at that moment, but the single vase shining on the raised piece of floor at the alcove is a symbol chosen from out the treasure in the "go-down" outside the house, to say something in silent art language to you and for you on that particular occasion. If you came again, you would see another single symbol, just as you would see another flower, that would touch the dominant note of that hour. I cannot pretend to expound, because I cannot pretend to understand, the full beauty of this symbolism. I mention it simply by way of suggesting how the hostess, who has sat at the feet of Japanese nobles, and who knows as few who are not Japanese are permitted to know, the deep meaning of these things, has applied the idea in this

the famous Harvey collection, cover the couches and mark out

North American log cabin.

For example, of a morning

you will notice that the three or four objects of pewter on the mantel are not the copper or old Chelsea that you saw there the night before. To-morrow morning, you will catch the different hues of Wedgwood or pink lustre, and the next morning a Colonial setting will start your suspicion of a vast "go-down" or some ample China Room, a suspicion that will be confirmed by the happenings of the table itself. At each meal the dishes change, day after day, like the clouds or the shadows in the valley, and with them, always in an amiable harmony, the hand-woven runners or Colonial covers. Napkins follow suit. In the design of some of the Newcomb pottery as well as in the linen itself, appears the Japanese characters for "Yama-no-uchi."

"Yama-no-uchi," the name of this picturesque estate, is something of a mouthful if you take it suddenly. It was a bit puzzling at the last Madison Square Garden Poultry Show where the "Yama" Black Minorca hen took first prize—but that is another story. Marquis Ito gave the place its name, and the Marquis gave the translation with it as "The Home in the Mountains," so there you are. The hieroglyphs are good to look at. You are glad to meet them again and again in unexpected ways and places.

At the table, they add a little of the exotic to an effect that is usually not exotic at all. For here hundreds of Colonial pieces come and go—I ought boldly to have asked to see the China Room. I should like to know what the Japanese butler thinks of these Washington plates; and for that matter, what the Japanese maid thinks of those old American coverlets and patriotic pieced quilts which deck the Revolutionary mahogany in the sleeping rooms, and which displace one another in some daylight hour when you are not looking. If you are a collector, I can fancy your feelings. The oriental mind has a different perspective and might well be perplexed by this log cabin glimpse of the West touched by the pene-



Big boulders fringe the brow of the hill and mark the edge of the terrace

trating symbolism of the far East.

The sleeping rooms, by the way, have a manner of seeming to be rustically primitive while meeting you at the essential points with the proffer of a modern luxury which most of us are weak enough to welcome even in a log cabin. There is no litter of things, no restless clutter here or elsewhere, to produce the effect bluntly described by the artists as "noisy." The peaceful brown of the logs that make the main walls is punctuated by a fragment of illuminated text that is a low-voiced greeting to you. It is a little matter, but when on another visit the low voice sounds the different note of another day, you have a deepened sense of Kipling's "magic of the necessary word."

From the windows of this side opposite the valley, you look out on a thousand apple trees, a thousand currant bushes, two thousand raspberry bushes and a kitchen garden spread with the varying greens of everything that will grow in this climate. The upland is otherwise alive. Wu, the reticent Japanese dog, has learned to take peacocks, partridges, squab and guinea hens as much for granted as blue Andalusians or Rhode Island reds. Wu, indeed, produces the effect of being past astonishment. Also, like every other living thing here, he is well fed and content.

In the clothes-presses of this cabin are peculiar treasures that play a part in the charm of life as the hostess guides it—captivating kimonos, sashes, sandals and fans of the unvarying Nippon fashion, as well as a score of Yankee gowns dating from the days when we were imitating the Empire and St. James.

Of an evening after one of those brief mountain twilights, these silken things are likely to come forth to transform the company, and a strangely fascinating scene they make of it. Shades



The stained chestnut half-door, studded with metal, welcomes you into the shelter of the long, low roof



The sleeping-rooms have a manner of seeming primitive while meeting you with the proffer of luxury

of Dan'l Doone and Davy Crockett! What a fantasy in the light of the roaring hearth!

I remember one night when the host and hostess and men and women guests all were called to appear in true Japanese garb, and were supplied with the wherewithal to obey the command. I remember Rin, the little Tokio maid, down before the charcoal burner fussing deftly with the tori-nabe, her ceremonial procession through the kneeling group, the awkward efforts of the inexpert in disposing of their heels, the solemn efforts to respond properly to the deep salutation of the maid, herself as graceful as a geisha, and the butler, wearing a wonderful blue, standing at the back, only his emotionless face caught by the firelight. I remember Rin's epic song, weird and strident, full of a strange dramatic passion, the guttural twang of the samisen, the odd thrill of those Eastern dissonances, and the hush that fell upon us to the close of the recital.

At the end, we took our candles and filed away, leaving only Wu, blinking on a Navajo blanket. And the cabin, like a great black hen on the brink of the wide darkness, closed its eyes until the dawn.

A whimsical poet who has felt the spell of Yama-no-uchi ends his screed with these stanzas, which may serve the same purpose for me:

"And so, thou Yama fair, I guess,
We'll count thy beauty wise,
And all thy rare No-Uchi-ness
Religion to the eyes.
For Beauty finds its proof in Peace,
And here the sign is sent.
May fortune grant thee lasting lease,
Thou Cabin of Content."



The office, chicken houses and trout hatchery are built as they would build in our climate and with our materials



The tea house that might have been lifted out of Nippon is exact in its fidelity to the Japanese type

The Prophet's Chamber

A NOVEL IDEA FOR FURNISHING THE SPARE ROOM—A SIMPLE BUT DISTINCTIVE ROOM THAT WELCOMES THE PASSING GUEST

BY LYDIA LEBARON WALKER

Photographs by the Author

THE accommodations of a house are not necessarily in proportion to its size; and there is a kind of economy which consists not so much in curtailment as in expanding the facilities one possesses. These reflections were suggested by a very simple room in a New England home, which the clever little hostess picturesquely termed "The Prophet's Chamber." The idea embodied in that characteristic bedroom is at once so pretty and so practical that it may prove interesting to many other housewives, wherever they may be.

Before entering into any details of the nature and furnishings of this interesting chamber it will be appropriate to lead up by referring to the genesis of the idea in its modern application. From these words the reader will probably jump at the conclusion that the thought is not new, and this inference will be both right and wrong. That is to say, the accommodation is so old as to be new. It is too old even to be a revival. It is simply a hint taken after the lapse of ages from what was hardly more than a casual suggestion made by a hospitable woman of Old Testament times when she was anticipating that a certain prophet would pass that way. To refresh our memories we may recall that the good woman said to her husband: "Let us make a little chamber, I pray thee, on the wall; and let us set for him there a bed, and a table, and a stool, and a candlestick; and it shall be, when he cometh to us, that he shall turn in thither." Without feeling competent to indulge in any learned commentary on the curious words "on the wall" as they occur in the text, we may satisfy ourselves with observing that this prophet's chamber was, at least, in some out-of-the-way place. It was not one of the familiar and accustomed rooms, utilized in the ordinary round of domestic life. It was an odd room, a sort of extra that was always to be ready for the passing guest. And this pretty piece of thoughtfulness is wafted to us after all these centuries like the odor of flowers that have long since faded.



There is little beside the bed, table, stool and candlestick of the biblical description, but there is a subtle charm about the Prophet's Chamber

The central thought of such a room now would not be essentially different from that which inspired the old room referred to in the book of Kings. It is for the passer by, the chance guest, the visitor for a night, who needs hardly more than a restful chamber into which he may retire and feel at home before he starts again upon his way. The chamber is not one where a visitor would be installed who was going to remain for any great length of

time. The accommodations would be too limited, and possibly the location of the room not sufficiently convenient for anything like permanent occupancy. The furnishings too, are of the simplest character, hardly differing from those enumerated in the quaint

and ancient description. A bed, a table, a stool, a candlestick, such were the simple items. There was enough to meet the requirements of necessity, and the very simplicity of the place would not be lacking in certain elements of taste; but there was nothing superfluous, nothing for display or empty show. It was a temporary abode rather for wisdom than for fashion, though one might imagine its occupant sleeping peacefully within its quiet enclosure. Its very atmosphere seems to breathe peace.

The conditions of life probably do not vary so much as we are apt to fancy in the different epochs of time. The women who lived 900 B. C. had problems similar to those confronted in this year of grace; and we are solving them well or ill as they solved them well or ill. Every housekeeper now has her occasions in the round of the year when informal hospitality is to be extended to some good friend of the house. It cannot matter that the so-called spare room is occupied, there must be some cozy corner that will show a welcome even if it show little else. And probably in almost every house there is some out-of-the-way room which a resourceful woman can adapt to the purposes here outlined. It may be off in the third story, former abode of trunks and boxes. If these can be disposed of elsewhere, the room may be converted into a Prophet's Chamber. Or it may be some hall room so small that one hesitates to put into it anything much larger than a cradle or a sewing machine. Yet if it seems expedient, even such a cubbyhole can be transformed with the exercise of a little taste, though the quarters be close. One point that should be observed is that wherever the location of the room, however limited its dimensions, and however simple its furnishings, it is associated with a certain respect which appears in this designation as a Prophet's Chamber. Its occupant need not feel in any way slighted, but quite the reverse. In that room he is, as it were, admitted in a special way into the intimacy of the household.

The room of the New England hostess was small, as befitted its character. It was furnished as the description indicated. A low cot bed by the window invited rest. The ancient slat-back chair, a cherished heirloom was drawn up comfortably near the bed. On the broad sill a bowl of blossoms bespoke thoughtful expectation. The floor was bare save for a home-made braided rug. The mahogany table in the corner had two drawers, which supplied in a measure the lack of a bureau. In one drawer were tucked away a few accessories such as pin cushion, hand glass,



A low cot by the window invited rest. The ancient slat-back chair, a cherished heirloom, was drawn up comfortably near the bed

(Continued on page 186)



Not all the vegetables need be limited to the very short season when they may be picked ripe; if properly stored you can prolong their period of freshness

Storing Vegetables and Fruits

THE CARE AND PRECAUTIONS NECESSARY TO KEEP FRUIT AND VEGETABLES THROUGH THE WINTER—WHAT KIND OF A STORAGE ROOM OR FRUIT CELLAR TO BUILD

BY M. ROBERTS CONOVER

Photographs by S. W. Fletcher and others

THE preservation of fruits and vegetables is difficult only when heedlessly attempted or when one lacks the right equipment. After breaking contact with the soil or the parent plant, winter vegetables must be subjected to certain changes to render them proof against decay for a time at least. The methods of preserving raw products either deprive the product of heat above a certain temperature, or of moisture in a warmer atmosphere, according to the requirements of the fruit. In the case of apples and pears, the low temperature retards the ripening process thus postponing decay, but with certain classes of vegetables the ripening must be perfected by heat and the absence of moisture thus toughening the outer skin so that it protects the flesh.

All fruits and vegetables must be so handled that no bruises are made on rind or skin and no injury by sun-scalding or by freezing. One storeroom cannot meet the needs of all fruits and vegetables. The attic will house strings of peppers and bundles of herbs, but it is too variable in temperature for fruits on tubers.

The root cellar is ideal for barreled apples, Irish potatoes, carrots, beets, etc., but too damp for sweet potatoes. The warm dry air of a storeroom over the kitchen, where fire is kept the winter through, will preserve sweet potatoes, squashes and pumpkins. It is a fact, however, that no matter how careful the storage, vegetables will fail to keep where the preliminary steps were carelessly taken. For instance, winter apples and pears should have attained full size, but in favorable localities should not have ripened when gathered. The snappy weather accompanying frost retards the ripening process and favors the ultimate keeping of the fruit. After hand picking, apples and pears should be kept as cool as possible—in a building—if possible. After several days they should be sorted, boxed or barreled and stored where the temperature will not fall below 32° nor rise much above 38° in the winter.

Squash and pumpkins, cut from the vines and left lying on the
(Continued on page 188)



A cellar built into a hillside. Its walls are air spaced and by keeping things dry, cool and well ventilated decay is prevented



The root cellar is ideal for apples, Irish potatoes, carrots, beets, etc., but is too damp for sweet potatoes

The Simple Arts of Budding and Grafting

A MEANS OF SECURING BETTER VARIETIES OF FRUIT AS WELL AS LARGER YIELDS—THE UNCERTAINTY OF GROWTH FROM SEED COMPARED WITH THE ASSURED RESULTS OF GRAFTED STOCK

BY CLAUDE H. MILLER

Photographs by Charles Jones

THE possibilities of pleasure as well as profit in the home fruit garden are greatly increased if its owner understands the art of grafting and budding. Both of these processes are extremely simple and require but little skill or dexterity. The general rule of professional fruit culturists is to propagate the stone fruits by budding and the seed bearing fruits by grafting, but these laws are by no means as inflexible as those of the Medes and Persians.

In recent years great progress has been made in both of these methods of raising fruits true to name. Most of the nut trees, chestnuts, hickory nuts, pecans and so on, that we now obtain from the nurseries are from grafted stock. In passing it might be said that when the student can successfully graft a shellbark hickory scion on a wild pignut sapling he is ready to graduate. A beginner had better confine his efforts to fruit trees such as peaches, plums and apples before attempting nut culture.

Budding is easier than grafting. The latter is usually done in the spring, just before the buds begin to swell, but budding can be practiced at any time when the bark is loose enough to peel, and is usually done in mid-summer because at that time well-developed buds can be secured. To go back to fundamentals, the principle of both budding and grafting is to unite to a young growing tree of some unknown or undesirable variety, a small portion of the bark or twig of a desirable sort so that the two will unite to form a new branch which can be trained to form the head of the tree. It is one of the mysteries of nature that although the stock upon which the graft is made may be a comparatively large tree, and the bud or scion which is grafted no larger than a pin head, the ultimate tree which will grow from this union will possess the qualities of the tree from which the scion or bud is taken, and not be

influenced at all by the stock upon which it grows after budding.

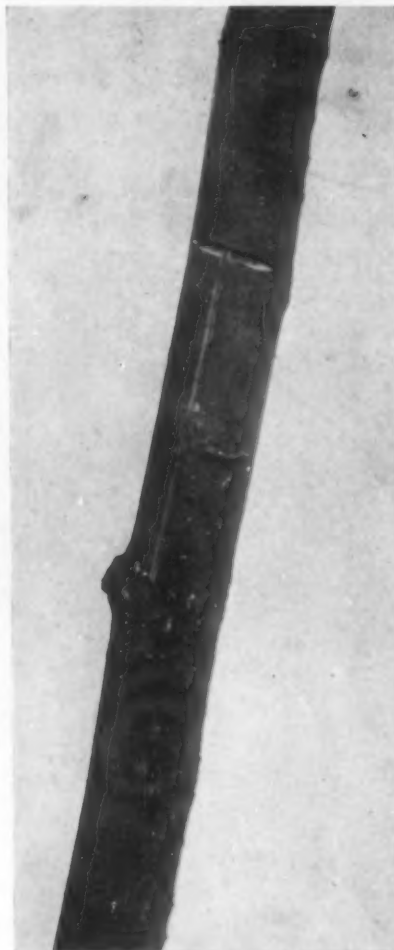
The practical value of propagating fruits in this way instead of by growing from seeds is due to the fact that if we attempt to grow a tree by planting the apple seed for instance, we can not be at all sure that the tree which may grow will bear fruit at all similar to the kind which bore the seed. It all depends upon the kind of pollen the bee was carrying that effected the fertilization of the blossom. It thus becomes pure guesswork and absolutely unreliable. Seeds from the most delicious greening or pound-sweet may produce a tree which will bear only the meanest little apples in no way resembling their parent. It is necessary, therefore, if we wish to propagate fruit trees of known varieties to resort to a method more certain than growing from seeds or pits.

The parent stock, that is, the stock upon which the budding is done, is usually a seedling tree two or three years old. All we shall need for an outfit for budding is a sharp knife, some raffia and a "bud stick." August is in most cases the best month to practice budding, as at that time well developed buds may be secured.

We must first of all have seedlings upon which to bud. These should be transplanted into nursery rows after the first season's



A plum tree graft as it looks before insertion



The T-shaped incision for the insertion of the bud or graft



The graft is fitted tightly into the cut on the parent stock

growth. If we have them in quantities we are ready to go into the culture of fruit extensively. Usually, however, the amateur fruit grower will only have a few trees to practice upon, and will use for his parent stock the seedlings that have come up along the road or garden edge. While budding may be practiced at any time that the bark peels readily, it is commonly done in August for most fruits and September for peaches. The latter may be budded on seedling stock that has been grown from a pit the same year.

A few days before budding it is customary to remove the leaves from the stock to a height of several inches from the ground. This will have a tendency to make the bark more firm when it is ready to receive the bud. "Bud sticks" are secured from the ends of bearing branches on desirable trees of known varieties. The bud itself is found at the base of the leaf petiole. In most kinds of fruit it is a tiny thing not much larger than the head of a match.

The buds must be well developed. Those near the ends of the shoots are the least desirable. The bud is removed from the stem by cutting off an oval shaped piece of bark. Use a sharp knife. The stem of the leaf may be used as a handle for the bud. It is better not to leave any wood attached to it. If cut carefully only the inner and outer bark will remain.

To bud a tree we first make a "T" shaped cut in the bark of the stock to be budded. This cut should go through the bark into the wood. Then peel the edges of the bark back and roll them slightly. The bud is inserted into this cut and firmly pressed against the peeled wood. After which it is securely bound in place with soft twine, strips of cloth or raffia. The latter is the best.

The bud will not make any growth of consequence the same year it is inserted, but if it does not shrivel, but remains green,

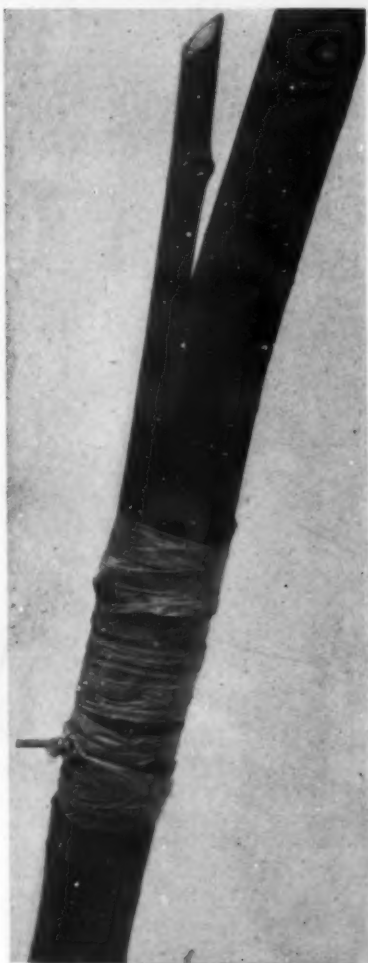
after a few weeks we may be reasonably sure that it is alive and will succeed. The next year when all the buds spring into growth, all the other leaves from the parent stock should be rubbed off and everything done to stimulate its growth.

In view of the fact that budding is such a simple process and one without any mystery or hocus pocus it is surprising how few gardeners understand it. There is no plant wizardry about it. Anyone of average intelligence should learn how to bud in a few minutes. The whole secret is to secure a point of contact between the green or cambium layers of scion and stock, to use healthy, vigorous buds, and do the work neatly.

Although grafting proper is done in the spring, this season is the time to prepare for it. The principle of the operation is just the same as that of budding, but twigs are used instead of buds. These twigs, however, are selected for the vigor of the buds and usually are three buds in length. Ordinarily only the previous year's growth is used. These scions must be kept dormant, and to effect this may be stored in sand, moss or sawdust in a cool cellar. Where they are to be used for top grafting—that is where the tree is cut back and a new head growth planned—the scions may be stuck in the ground beside the tree. In the spring they are used in cleft grafting.



It is often advisable to cut back a tree and make terminal grafts



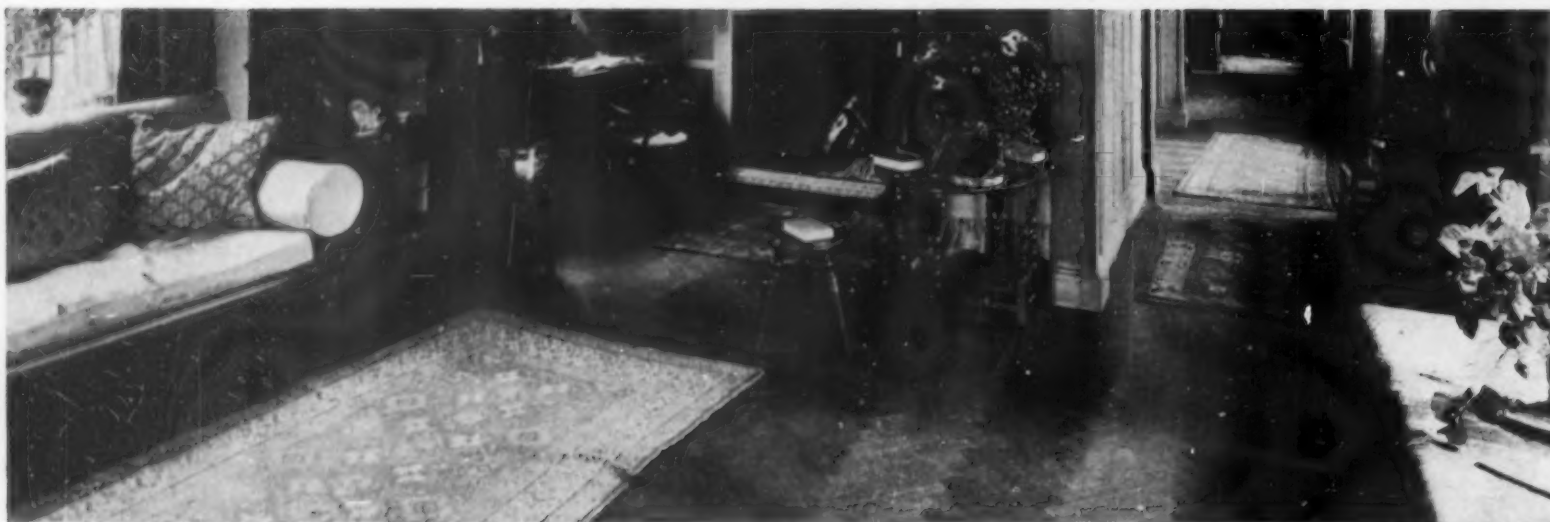
Though twine and cloth may be used, raffia is best for tying in buds and grafts



The union of stock and scion is made complete by covering over with clay



Sometimes cleft grafting with two scions is made; only one is allowed to mature, however



The herring-bone pattern of laying floors may be used to good advantage when the units are of narrow widths and somewhat longer than usually seen

A Revolutionary Idea in Flooring

THE USE OF SMALL UNITS AS A SOLUTION FOR THE DIFFICULTY OF SECURING
A SERVICEABLE AND ATTRACTIVE HARDWOOD FLOOR AT MODERATE PRICE

BY J. CROW TAYLOR

Photograph by Leon Dadmun

FLOORING, like many other details in house designing, is more or less an unsolved mystery to the average individual, and some of the confusion about it is directly traceable to the fact that ordinarily when a magazine or technical journal goes into the subject of flooring the discussion is given over to the highly artistic and expensive type of floor. Sometimes the average reader concludes from this that the ideal in flooring is too expensive, and at other times the conclusion may be drawn from reading details of the care involved in keeping a highly polished floor in order, that it would be an uncomfortable thing to live on and would require rubber heeled shoes and rubber tipped furniture to keep it from being scarred up.

Some people may want floors of this kind, and everybody may occasionally long for an artistic floor of this high order on some special occasion, but the average house owner wants a floor that will give both satisfaction and service and leave him feeling comfortable in the matter of cost and care.

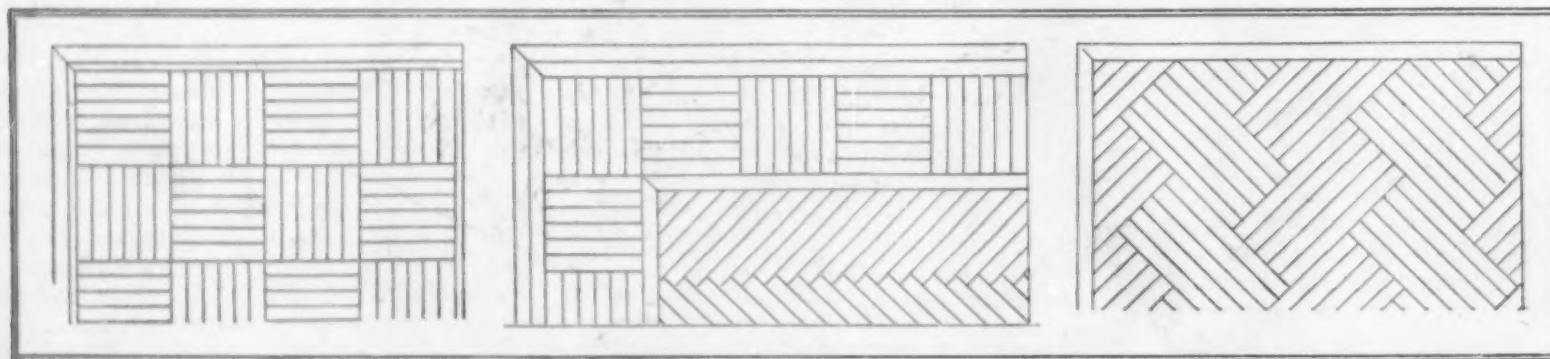
He can have it, too. It is much easier, in fact, to have a floor that is pleasant to look at, and at the same time is serviceable and comfortable, than it is to have some of the over-elaborate floors. It will give more satisfaction in the end and cost so much less that the only wonder is that more people have not heretofore gotten

entirely satisfactory floors by seeking utility rather than ornament.

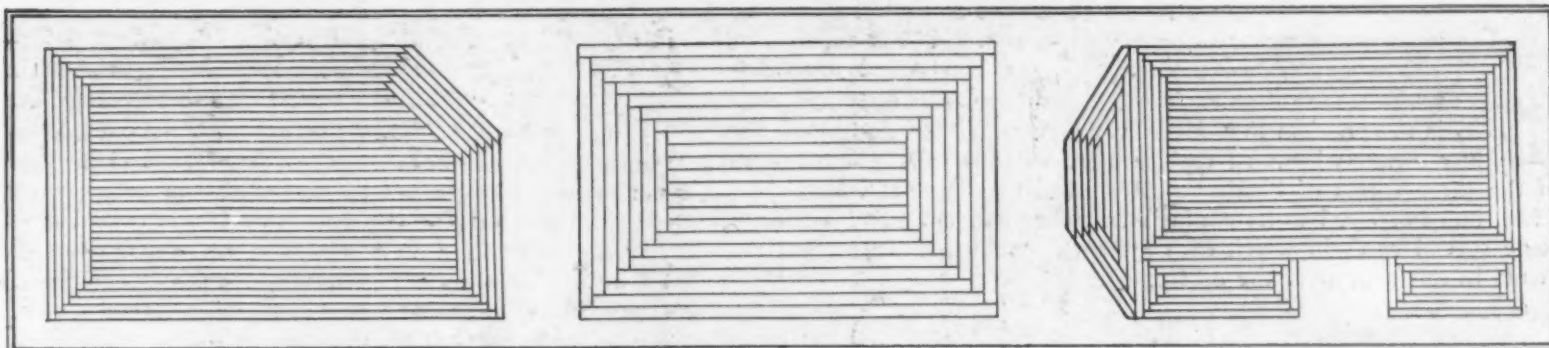
The secret of satisfaction in a floor is small units. That is, narrow widths. Back in the pioneer days of lumbering and building flooring boards were made 8, 10 and 12 inches wide. Finally, when machine planing came in, the width was reduced to 6 inches and then to 4 inches, and finally to 2½ inches.

Meantime the hardwood flooring industry developed and brought with its development still narrower units. This is really a part of the explanation of the success and the improved appearance secured by the use of hardwood flooring. It was the introduction of narrow units and the elimination thereby of unsightly cracks. The units were reduced down to 2¼ inches and 2 inches on the face, after being finished, and now there is coming a new era with still smaller units.

The popular width in flooring today among those who have followed it out to a logical sound basis, is 1½ inches wide on the face. This is to be had right along in oak flooring, and soon it will likely be available in practically all woods. When it is, everyone can have a satisfactory floor no matter whether it is made of oak, maple, beech, pine, fir, gum or other wood. A floor made up of narrow strips carefully put together cannot shrink enough in any one given strip to cause unsightly cracks. Consequently,



Floor patterns need not be elaborate or involved in design to be attractive. Simplicity serves here as well as in other decoration



The long and narrow units give an opportunity for distinctive design and refute the general statement that they cannot be handled for borders or irregular floors

it can be finished off with varnish and either used bare or with rugs, and it can be made cheaply enough that if desirable it can be covered with carpet in the winter.

Carpenters and builders do not as a rule advocate these extreme narrow units in a floor. It is not to their direct interest to do so, because it takes more nails and more time to put the floor down, but eventually they will have to come to it; besides where the flooring is rightly made and is end-matched, the joints can be made anywhere regardless of whether they are over a joist or not, and in this way it does not require a great deal more time or even as much waste in lumber to lay a floor as with 4 inch stock.

In building a new house one of the best plans is to lay all the plain floors of standard thickness, 13/16, up-stairs and down, with stock only 1 1/2 inches wide. This gives a neat appearance and safeguards against unsightly cracks. If it is a floor that is simply to be painted over, it needs no further treatment than just painting, but if a more artistic finish is desired it can be gone over with a smoothing plane or a scraper and then filled and varnished, and it makes a very attractive floor no matter what kind of wood is used.

The writer has just been through some experience with flooring in the building of a new house in which the original intention was to make the up-stairs floor of comparatively narrow widths in pine, and the down-stairs floors in oak. Half of the down-stairs, the library, kitchen, and side hall was to be finished with plain thick oak of common grade, and the parlor and dining room with thin oak flooring laid on top of a sub-floor with a striped border and rug effect, and the front hall with parquetry and borders.

The up-stairs floor of 2 1/2 inch pine was laid first. Then, the plain oak floor down-stairs was laid with No. 1 common 1 1/2 inch oak 13/16 thick right on the joists.

After figuring it up and looking at it when finished the pine floor which had looked fairly well at first was decidedly disappointing as compared to the oak floor in narrow strips, because after the heat had been on in the house for awhile it showed cracks, whereas there is hardly a crack visible in the oak floor. What made it all the worse, too, was the discovery on casting up the figures that the pine floor had cost exactly as much as the oak. It had taken a little more time and trouble to lay the oak, but the cost of material was the same in each case. Therefore, if it were to be done over again all the plain floors up-stairs and down would be laid in No. 1 common oak 13/16 of an inch thick and scraped and finished with a filler and varnish using

a special varnish on the kitchen floor to stand mopping with water.

After this experience when it came to finishing up with the porches there was involved about a thousand feet in porch floors. This instead of being made of pine, cypress, or even of concrete, was made of the same stock used in the kitchen and library, 1 1/2 inch face 13/16, No. 1 common oak, and painted.

It would be in order to digress for awhile here on the subject of porch flooring to say that for a porch that is up off of the ground and can be mounted on piers and the air allowed to circulate underneath, a good wood floor is much more satisfactory than one of concrete. It is healthier and really looks neater. Moreover, it will last if kept painted. That is the secret of wood-work exposed to the weather; keep it painted. Renew the paint on it every year, and it will last indefinitely. And in this way a good solid wooden floor with air circulating underneath will perhaps last as long in a porch as a concrete floor.

Where a man does not intend to go into artistic borders and rug effects in his floors he can get a neat floor that will justify finishing off with varnish and wax by using 1 1/2 inch stock. If he has a new house he can use it in standard thickness without a sub floor by having it end matched and let the joints come wherever they will. If it is in an old house and it is desired to put the floor on top of an old floor take a thinner stock, take 3/8 inch strips 1 1/2 inches wide and he can get border effects.

It is the original floor construction particularly in mind now, however, and one strong point it is desired to emphasize is that it need not cost any more to get a floor that you can be proud of, than it does to get an ordinary floor that you have to cover up with carpet. Go to your planing mill or lumberman and insist on getting narrow stock. It doesn't matter whether it is oak, pine, maple or beach, you should insist on the narrow units just the same, as this is the secret of getting artistic effects in an ordinary floor. It is the one thing that eliminates the unsightly cracks and makes the floor attractive.

The oak floor, where it can be had at anything like reasonable

prices, is more durable and more satisfactory generally, and if you are anywhere near the oak territory you can get what is called the No. 1 common grade of oak at about the same price you can get good common pine. This is a grade that has sound knots, some small worm holes, and little rough places in the flooring, and some bright sap, but by throwing out a few pieces and selecting and fitting your stuff up carefully you can get a floor that when filled and finished (Continued on page 187).



The wide cracks in the old-fashioned floors, which one was so accustomed to see when the twelve inch boards of pioneer days were used, are obviated by the use of narrow widths

What Type of Heating?

BY CHARLES K. FARRINGTON

THIS is the problem that faces every house builder, and also any owner who must replace a worn-out furnace. Each of the three forms of heating most used at present, hot water, steam and hot air, has its enthusiastic adherents, but there are some special cases in which each system appears to have arguments in its favor over the others.



A man whose business was building houses and then renting them told me that he would not use steam or hot water in any of them. This was not because he did not highly value these forms of heat, but he had found by costly experience that if these systems were carelessly or improperly managed (as is too frequently the case in rented houses), they would be damaged far beyond that which hot air plants would be under similar misuse. Here a certain heat seems best, not because it is considered superior, but on account of local conditions; and in any home where no thought or supervision can be given the furnace by the occupants whether they be the owners or not, by all means put in a hot air heater, of sufficient size to properly heat the house. By this I do not wish to give the impression that there is anything difficult or complicated in the management of a steam or hot water heater, for this is far from being the case, and anyone can easily learn to care for them, but their construction is such that if they are misused, they will be much more likely to be injured than will a hot air one. For example, the writer knows of a hot water furnace which has an automatic attachment for opening or closing the draft and damper according to the state of the fire. But the occupant of the house (who was also the owner) would on cold winter days detach this arrangement and open the draft wide, and also a large door underneath, which was only intended to be used for taking out the ashes. This he did simply because he desired as much heat as possible in a hurry. Such treatment was very injurious to the heating system, and warnings had to be given him that a continuance of such practices would be likely to prove costly. I have seen steam furnaces which were abused in a similar manner, and have known fires to be lighted in both steam and hot water heaters with no water in the boilers. But where steam and hot water heaters are managed with a small amount of care, they are very desirable for house heating in the average home.

It is well to use a hot air heater when a sufficient supply of fresh air cannot easily be obtained from outside. This is a strong point in favor of the hot air system, as it constantly supplies fresh air without bringing the chill of outdoors into the house.



We will now suppose that a person decides to use either a hot water or a steam furnace; what are their good points? It is possible to heat a house well with steam no matter how cold the weather may be, if the heater is large enough, and it will also heat up rapidly in the mornings after the fire has been cleaned, and the draft and damper adjusted; but a steam heater requires more attention than a hot water furnace does. I have found from careful observation that it is necessary to coal a steam furnace on an average of every two hours when heat is needed in cold weather. This is caused by its construc-

THE HOT AIR FURNACE

tion; for you cannot obtain steam without draft, and when you have the draft opened you must burn coal in large quantities, and yet it is not possible to put a large amount on at one time, for if you do you will cause the steam pressure to fall; so the only practical way seems to be to put on coal in moderate amounts at frequent intervals. With a hot water heater, it is possible to put on a far greater quantity at one time, and as heat is obtained without having so much draft on the fire, it can be coaled every five or six hours, even in cold weather. It would be beyond the scope of this article to enter into a technical discussion as to why this is, but I will give an illustration which can be understood by every housewife. When you have a low fire, with all draft closed below in your kitchen range, you can still obtain some hot water in the boiler. But when you have the draft opened as is usual on ironing days, do you not often have to open the hot water faucet in the sink to allow the steam which is then generated to pass off? Now apply this reasoning to a steam furnace; if you have a low fire without the draft being opened in it you will obtain no heat in the radiators, in fact you might as well have no fire; and before steam can be raised you must have a good fire with plenty of draft. As everyone knows, water must be heated to 212 degrees before steam can be generated. But in a hot water heater if the water is heated to only 80 degrees you will obtain some heat in the radiators, and if the system is well designed and sufficiently large, 140 degrees will heat a house well, even on a cold day. So remembering this we simply use a very large heating surface in the radiators, and also a heater of large enough capacity always to supply them without being forced.



An important consideration is the size of the radiators. When you figure the heating surface of your radiators be sure and have them large enough. Do not be afraid of your being too warm. You can easily and economically regulate this at the furnace by having a large or small fire as required. When you have figured the total heating surface of the radiators add twenty-five per cent. for the heating surface of the pipes leading to them, and also twenty-five per cent. for a margin of safety on the side of excess heat. So many people do not figure this last item, and so obtain an outfit which will never be satisfactory. They may be able to heat the house if the fire is continually forced, but only by burning a large amount of coal. Let me give the following examples:

Well Designed Heating Plant.		Poorly Planned System.	
Heating surface radiators.....	800 feet.....	800 feet.....	800 feet
" " mains.....	200 ".....	200 ".....	200 "
" Margin of safety excess heat 200	" none allowed 000	"	"
	1200 "		1000 "

So for the first example a heater supplying 1200 feet would be required; but let us suppose that the nearest size made to this was 1150. Then by all means use the next size above. Always be on the safe side as regards excess heat. The slightly additional cost of the heater will soon be made up in the coal burned. But so many plants are figured according to the second method shown, and they are invariably disappointing. It must be remembered that in a well designed plant it is planned to heat the house by having a large heating surface in the radiators heated by moderately hot water. This allows you to have a much smaller fire than

(Continued on page 189)

Growing the Milkweed for Food

BY GRACE ASPINWALL

Photographs by the Author

WE are constantly adding new food-stuffs to our list and one of the newest is milkweed. It has proven itself so delicious and healthful that we can only wonder at our long neglect of a staple left to grow wild in pastures and roadsides.

Milkweed is now being cultivated for the market and, by proper planting, the tender shoots are to be had into October, whereas in the wild state they are past their tenderness in June.

The flavor of the milkweed is almost exactly like that of asparagus; a blindfolded person given it to eat would pronounce it asparagus. It is, however, an even richer vegetable than the asparagus, as its stalk and leaves are filled with a thick milk that is exceedingly nutritious when cooked, or, for that matter, when eaten raw as a salad, which many people prefer, only the tips being used in this case.

For many years farmers' wives in the country have always mixed a few milkweed stalks with the mass of mixed greens which they delight to gather—dock, dandelion, mustard, etc., but they rarely use it by itself, which is after all the most delicious way, for when cooked with other greens the delicate flavor is lost.

The milkweed which is now being cultivated in gardens from seed, grows several times larger in the stalk than the wild variety, and the stalks in some cases are as large around as a quarter of a dollar; when cut for cooking about eight or ten inches of stalk are cut, with the large tender thick leaves on it. These stalks are cut into inch or inch and-a-half lengths and cooked for about the same time as asparagus, and served with butter.

Anyone who desires to cultivate milkweed in his garden can do so very easily by simply planting the seeds very early in the spring. They will grow and flourish in the most barren soil and without any attention, but if one desires giant stalks and leaves and an added tenderness and suc-



Seed-pods of the despised milkweed, which when cultivated makes an excellent green for cooking or for salad

culence, one had better fertilize the soil and weed and hoe the young plants.

The lady whose picture is given here has made a great success of cultivating not only milkweed but dandelions, yellow dock and several other weeds, for which she finds a ready market among her friends. She was led to the work through ill health. She was anemic and no medicine seemed to do her any good, so on the advice of an old country doctor she went into a little Connecticut farming town in the spring and lived on tender greens and dairy products. She ate milkweed, dock, dandelion, plantain, tender young horseradish leaves, wild mustard and nettles, not to mention clover, both tender leaves and blossoms, which she ate as salad and found them very peppery; in fact clover leaf salad eaten in a large quantity will take the skin off the throat.

All these wild weed foods strengthened her so quickly and so perfectly that she made a study of cultivating them. She declares that we are just beginning to learn the wonders of weeds, for about our door-yards and pasture fences are to be found no end of delicious materials for tempting dishes.

All these things may be kept at the tender age for the table by different planting periods, just as peas and string beans are.

Although the milkweed is so common it may be well to state here that the variety *Cornuti* is understood in this article as the milkweed for cultivation. Its leaves are broader and softer than other kinds and its flowers a dull purple in large nodding umbels. The swamp milkweed (*incarnata*) is useless as a food, as its leaves are tough. It may be differentiated by its rose purple or

flesh tinted blossoms, and lanceolate instead of oval leaves.

Just try milkweed next spring and see for yourself how delicious it is. You will grow a plant that is decorative as well as useful.



The stalks are cut when young and tender



Under cultivation the milkweed, like most other wildings, thrives like the proverbial bay tree



A pan of the stalks and tender leaves for a salad



Colchicums make a very effective display when grown in masses and will do very well in a grass lawn if it is not mowed too frequently

A Bulb That Will Prolong the Fall Garden

COLCHICUMS WHICH LENGTHEN THE BLOSSOMING SEASON—A HARDY FLOWER THAT NEEDS LITTLE ATTENTION AND COMES UP YEAR AFTER YEAR

BY FLORENCE BECKWITH

Photographs by Nelson R. Graves

PLANTS which prolong the blossoming season and tend to adorn the garden in autumn are generally welcomed by all flower lovers. The colchicums most emphatically possess this attribute. Once planted they never fail to present themselves, and their delicate but cheerful coloring is very attractive. Much is said of the desirability of planting the crocus to brighten the garden and the lawn in the early spring days, but the colchicums, although equally desirable for the fall garden, receive but small attention. They are perfectly hardy and once introduced can be depended upon for a fine showing year after year, through all vicissitudes of fortune and even utter lack of care.

One pretty garden, of which the owner was justifiably proud, had a bed of these flowers. Circumstances required the surrendering of the garden and removal to the city. A visit, after fifteen years had passed, showed the colchicums still living, though they were all that remained to tell the tale that a garden once flourished there, and they were growing in the grass in the hardest of soil.

In another garden some colchicum bulbs were taken up to be

planted in another location. It was supposed at the time that all were removed, but small ones must have been left in the ground which later was set out to raspberries. The colchicums, however, did not propose to yield their right of previous possession and every fall bloomed profusely around in the grass among the berry bushes. The pinkish-lavender and pure white flowers made a very pretty show in the grass, and the bulbs seemed to blossom earlier and more profusely than those in the garden beds; the flower stems, too, were longer than the ordinary ones.

The colchicums make a very effective display when grown in masses, and they can be recommended for growing in grass if it is not often mowed. When once established they should not be disturbed for years, unless necessary, or unless the flowers show signs of deterioration.

The manner of growth of the colchicum and the way in which the seed is produced are very peculiar. In September the buds appear and the flowers are soon in bloom without a green leaf to protect them from the winds and storms of Autumn, which they bravely face and from which they never seem to suffer harm.



The flowers are much like the crocus, varying in color; some are white, some pink and others checkered lilac, purple or white

In October the blossoms die down, leaving no trace of the plant. There would be no time for seed to ripen, and, by a curious provision of nature, these are buried all winter within the bulb. In spring a fruit stalk with lily-like leaves appears. This makes a rapid growth and the seeds ripen about the first of June, after which the plant again dies down to be resurrected in September in the pretty, lavender and white flowers.

In form the blossoms are like the crocus; in color they vary; some are white, some a pale rosy pink or pinkish lavender, and others are curiously tessellated or checkered lilac-purple and white. Each bulb will produce a number of flowers, often six or eight in succession. The bulbs are so determined to blossom that if taken up just before blooming and placed in pots or baskets of moss, they will go on flowering as if nothing unusual had occurred, and will even produce flowers if the bulbs are not planted at all. The single forms are more commonly cultivated, but there are very pretty double varieties.

One plant which produces double flowers has

(Continued on page —.)



A double form was found to bloom somewhat later than the single varieties. Its first blossoms were purple, but the later ones were white

A Combination Hotbed and Storage Pit

AN INGENIOUS CONSTRUCTION WHICH PERMITS THE HOTBED TO BE USED FOR COLDFRAME, STORAGE PIT AND EVEN AS A BROODER FOR SPRING BROILERS

BY RICHARD MAXWELL WINANS

WHEN we built the combination bed and pit shown in the accompanying drawings, we found that while our original intention had been considerably more than met in the design, later developments demonstrated that supplemental uses were of even greater practical value.

The plan was conceived in an emergency as an expedient to save a valuable lot of large plants of various tender vegetables which, because of an unusually backward spring, were being crowded to death in the limited confines of the hot-house. That emergency was a blessing in disguise, since it has enabled us to so greatly profit by the resulting invention.

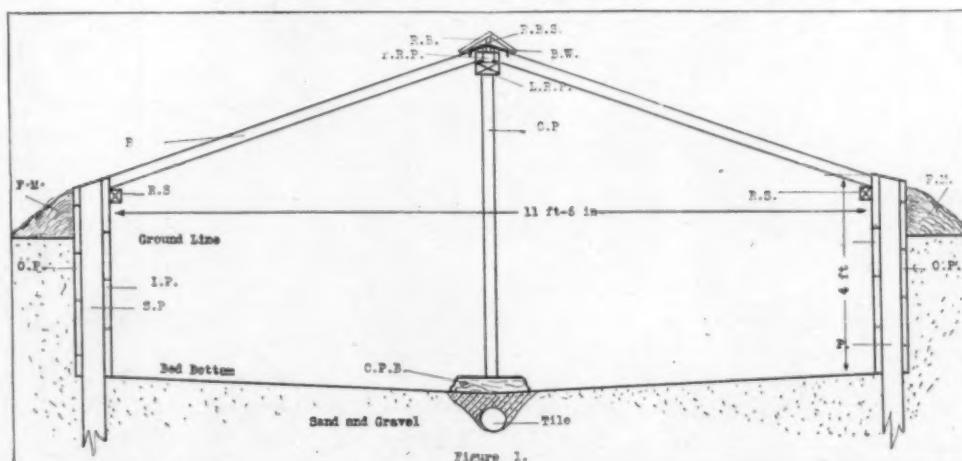
Our first frame was built to accommodate tomato plants in bloom, together with eggplant, pepper, muskmelon and cucumber plants ready for the field. When the weather permitted their removal to the open there was no further use for the bed and a suitable number of plants of each were left in the bed, where they were forced to fruit days in advance of those transplanted to the field. After that we constructed an extra run of this bed for

the purpose of fruiting such vegetables under glass, and we have yet to record a single failure.

As our experience with this frame progressed we found it admirably adapted to other uses. Aside from serving the purpose of a cold frame, in which lettuce, radishes, spinach, young onions, etc., may be grown in late fall and early spring, it is a forcing bed *par excellence* for growing and fruiting such plants as tomatoes, eggplant, cucumbers, etc., far in advance of those grown in open culture. And as a true hotbed it seemed so much better than the ordinary "single-run" bed that we at once abandoned the old type.

The main advantage for all of these purposes is the increased

amount of air space, the possibility of securing a freer circulation in ventilation during the day and the confinement of a greater volume of heated air during the night, together with the advantage of the ample head-room of a small hot-house, in which laborers may carry on the work of transplanting, weeding, etc., during the roughest weather, having the sash



A cross-section through the structure, giving the more important dimensions. The abbreviations are referred to in the text

closed tight against influences of rain or wind.

Then, too, unlike the ordinary hotbed or cold frame, it need not be idle through the severe winter months, for by removing the glass sash and substituting boards lengthwise on the rafters to hold a covering of litter and earth, it is converted into a practical and convenient storage pit for all sorts of root crops, potatoes, onions, cabbage, celery, apples, etc., that is more satisfactory than a cellar and much better than trenching or banking, since one may have ready and easy access to the contents in any and all kinds of weather without disturbing or exposing more than the qualities or varieties desired.

It was left to a neighbor, however, to adapt this frame to a use which has the distinction of being at once unique and profitable—that of raising hot-house spring broilers. Having in mind the possibilities of protection and warmth of this bed as a nursery, brooder and forcing house, the first broody hens were encouraged to set and the resulting broods at once put under cover of the glass roofed frame.

The result was that they had broilers ready for the table about the time others were beginning to arrange to set their hens and start their spring incubators. This scheme for raising hot-house broilers worked so successfully that they have increased their beds each year and are now profitably growing extra early broilers for market; a market among a class willing to pay fancy prices for such choice specimens, the demand for which they have never been able to meet.

In a similar manner late fall broods are handled in these frames so as to produce broilers for use up to the Christmas holidays.

Another practical advantage of this frame is that when built in one long section—the most desirable form—it may be divided into subdivisions or compartments, of such size as desired, for the purpose of maintaining various temperatures, or for different purposes, such as coldframe, hotbed, vegetable or poultry forcing house, etc. For ease in handling these partitions should be built in two sections of matched lumber, to permit of being readily placed or removed.

This combination frame may be built of any length found desirable or convenient, from one to accommodate a few hotbed sash to a bed two hundred feet long or longer. The prudent builder will locate his bed or beds so they may be added to in length as required.

Convenience to an abundant sup-

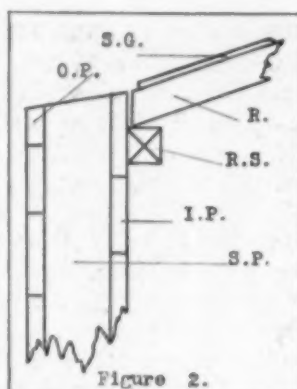


Figure 2.
Detail section at top of walls, showing rafters and rafter rail. These are dropped below the top of wall to let the sash project

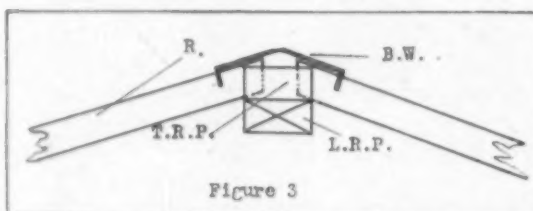


Figure 3
Section through ridgepole showing how the rafters are notched in and wired

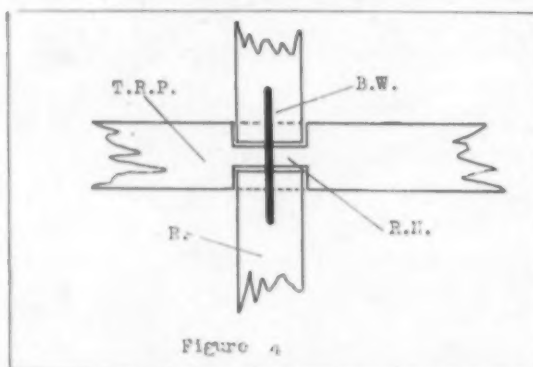


Figure 4
The top member of ridgepole is notched to receive the rafter ends, a bent wire holding them together

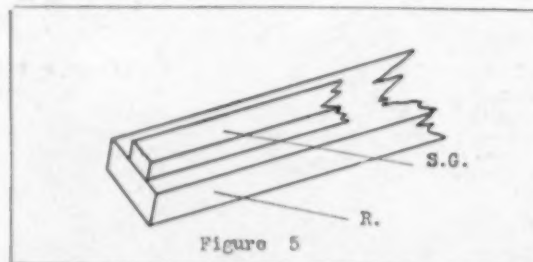


Figure 5
The sash guide strips attached to rafters are saturated with linseed oil and painted before put on



Figure 6
A device to cover top of ridgepole

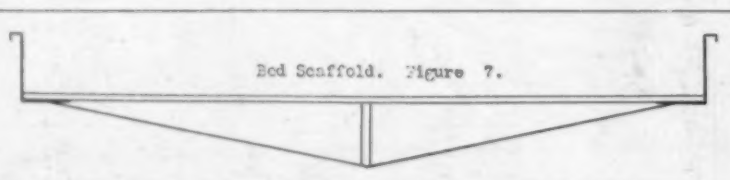


Figure 7
For weeding the beds and such work, a movable frame slides along on the benches

ply of water is one of the first considerations in selecting a location, which should be a site having good natural drainage. The bed should be, although not necessarily, set to run north and south, to permit the sun to reach every portion of the bed soil at some time during the day. It is well if the location is sheltered from the north winds.

Because of the width of this bed, when built of any length, the earth removed in making the excavation may be loosened with a plow and taken out with a two-horse slip scoop or wheel scraper.

The best time to build the frame is in the fall or after the season's work is well over and men and teams are somewhat idle; or any other time during the year when the ground is not frozen solid.

Having determined upon the number of sash to be used, and, therefore, the length, lay out the ground lines fifteen feet wide for excavation. Although bed is only about thirteen feet over all, free room is desirable for setting and lining posts without crowding the banks of trench.

A depth of not less than three feet is advised, especially where tomatoes are to be fruited in the frame. The sides are to extend about eighteen inches above ground level, which will allow a soil filling of eight to twelve inches in the coldframe or forcing bed, or a good depth for fresh manure when making up hotbed.

The floor of the bed should slope from sides to center but be level the length way. Since it is absolutely essential to have a dry floor when the bed is used for storing crops we found it necessary to dig a ditch in the center lengthwise and lay a three-inch tile in fine gravel for drainage purposes.

The inside of the bed is eleven feet six inches, and posts are set to allow for the thickness of inside boards or planking, i. p. The outside, o. p., may be covered with any old plank or boards available. To insure a perfect alignment the posts, s. p., should be sawed, at least on the inside face, and set at least three feet deep to secure permanent rigidity, and if "puddled" tamped all the better.

The inside alignment of posts must be absolutely perfect, or there will be trouble with rafters bucking or dropping, from the very beginning.

Aside from the material for the walls the lumber for the skeleton of frame, the rafter rail, guide strips, ridgepole, ridge boards and center posts must be of thoroughly seasoned stuff with straight edges and free from warp.

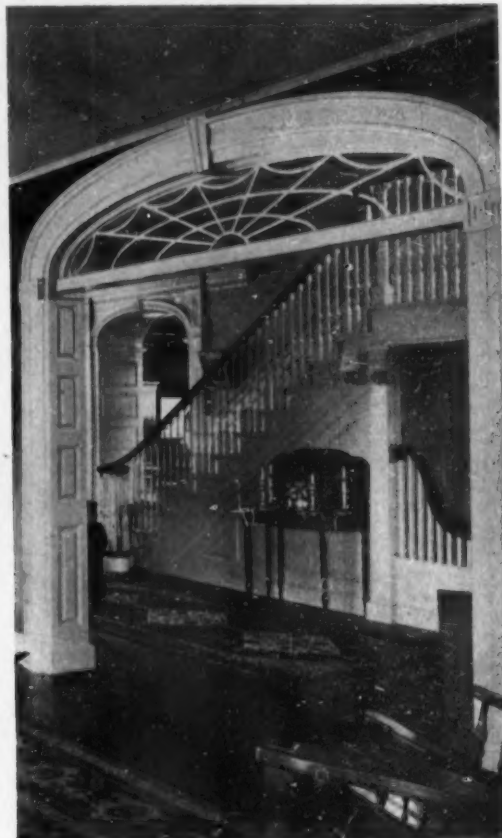
The rafter rail, r. s., is of 2 x 2 in.
(Continued on page 191)



The form of the broken pediment over this doorway lends dignity to the apartment by the use of simple lines. There is little detail work here



The reeding and detail around this door are typical of the best Colonial work. The garlands were seldom carved, but were of papier maché and very lasting



The spider-web fanlight is often used by modern builders. It gives a lighter effect than the imposing pediment in the first illustration

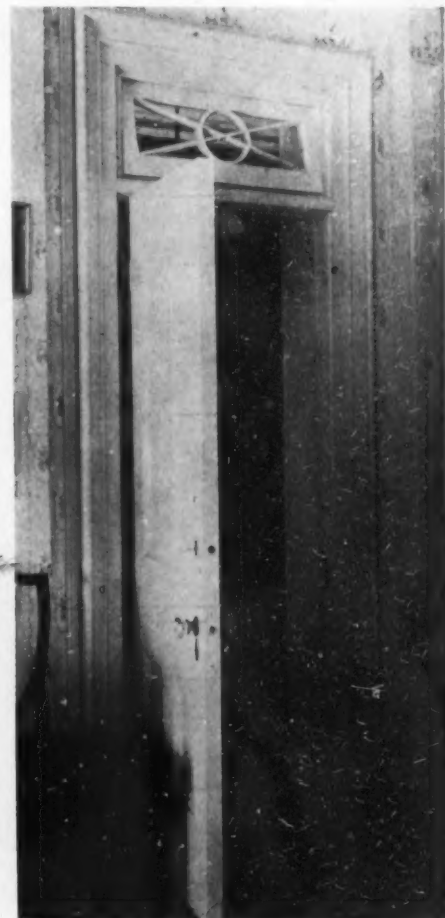
TYPES OF INSIDE COLONIAL DOORS



All the decorative effect of the wood texture in this mahogany door is set off by the white framework



Such treatment as this successfully shuts off a room from the hall without the disagreeable or darkening effect of solid doors



The slight decoration in this transom adds the note necessary to complete the impression of a Colonial room

Facts and Figures in Connection with Outside Painting

INFORMATION THAT THE HOUSE OWNER SHOULD HAVE BEFORE HIS HOUSE IS PAINTED—THE BEST SEASON FOR THE WORK AND THE BEST MATERIALS TO USE

BY GEORGE E. WALSH

Photographs by P. H. Humphrys and others

WITH every recurring season the question of painting the house causes more or less concern among house owners who wish to keep their place in good repair at all times both for looks and protection. No hard and fast rule can be laid down as to how often the exterior of a house should be painted, for that is something decided largely by climate, the condition of the paint, and the thoroughness of the last job. In high and dry climates paint retains its color and usefulness longer than at the seashore where the disintegrating effects of salt and moisture are always at work. Some houses need repainting every second or third year, while others may not require it oftener than every third or fourth year.

The early fall of the year is considered by most architects and painters the best time to paint the house. October is one of the best months, for it is a quiet month, with few heavy winds to blow up dust, and most of the insects of summer are dead or hibernating. There is little danger of heavy frost to injure the paint. One paints his house to protect and beautify it. The selection of colors must therefore be a matter of individual taste, but to protect the woodwork there must be good paint material and good workmanship.

The composition of colored paints, however, should be understood in a general way by the owner of a house. The white paints consist of white lead or oxide of zinc, and combinations of such inert materials as barytes, gypsum, whiting and silica. The only durable black pigments are lamp black, gas and bone blacks. The red pigments consist chiefly of the iron oxides and red lead, but often the coloring of these are heightened by mixing some of the aniline dyes with them. The aniline dyes are misleading, for they give an artificial brilliance to the color of the paint, but they quickly fade and cause disappointment. The yellow pigments are the chromes and the ochres. The former are the brighter in appearance, but not so durable in effect. Aniline dyes are sometimes mixed with the yellow paints to add to their brilliant lustre, but they should not be accepted for permanent work. Blue paints

are made from the Prussian blues and the ultramarines, and the greens from combinations of Prussian blue and chrome yellow. The brown paints get their colors from the umbers, siennas, and the so-called mineral browns. They are all very durable.

Pure linseed oil should be used for mixing and emulsifying the paints. A good many cheap substitutes are used, such as petroleum oil, cotton-seed oil, rosin oil and fish oil. None of these gives the same permanent results as pure linseed oil. No known substitute has ever been found to take its place and give the same excellent results. Turpentine and benzine can be used in the paints in small quantities to reduce the thickness of the pigments to good working condition without any particular harm. They are also used sometimes to hasten drying and to secure the "deadness" of surface. Both the benzine and turpentine are volatile, and they disappear and do not remain in the dried coat of paint. But even their use should be limited to actual needs.

In painting a house contractors usually figure that the cost of the labor represents from two-thirds to three-fourths of the whole cost of the job, and where there is a good deal of cornice, sash and ornamental painting to be done the cost of the labor even exceeds this proportion. So the paint after all is not the all-important part, and one should therefore insist upon the best and also upon good careful workmanship. The covering capacity of a gallon of paint is a matter that depends a good deal upon the condition of the house to be painted. On a new house the wood service absorbs the paint much faster than on a surface that has already been treated. If ten pounds of white lead will spread over 221 square feet of surface, the usual estimate, the same amount of material in a second coat will spread over 324 square feet. A painter under average conditions figures out the total surface area to be painted in square feet, and then divides this by 18. That gives approximately the number of pounds of white lead in oil that will be needed to do a good three coat job. For a two coat job divide the number of square feet by 200, and the result will give approximately the number of gallons of white lead paint



Paint is not only an insurance against deterioration but is a certificate of good standing. These houses of similar style owe their different appearance to the fresh painted boards of the house on the right

needed under ordinary conditions to finish the work satisfactorily.

But this quick method of computation is misleading unless the condition of the wood is considered. Some very porous, knotty wood will absorb paint to an alarming extent. In order to prepare such a surface properly all knots, cracks, and nail holes must be puttied up. A painter who intends to skimp on his job can easily spread good paint over a much wider surface by thinning it with turpentine or benzine. It is in this work that the use of these two ingredients can be made harmful and injurious. While they do not dry in the paint, they spread it over so thinly that the wood has little protection.

Parts, if not all, of the exteriors of many modern houses are stained or finished off in the natural woods today, and this naturally increases the difficulty of making proper estimates on the cost. Most woods need some treatment to alter the color, and the process of deepening the grain or changing the color without injuring the grain or raising the surface is a somewhat delicate one. There are many kinds of stains used for exterior and interior work—oil stains, water stains, alcohol or spirit stains, acid and alkali stains, pigment or wiped stains, wood dyes and the fuming process. Most of these stains are for interior work alone, but many of them are used for piazzas and porches. Oil stains are really nothing more than thin paints mixed from colors that have a transparent nature such as sienna, umber, ochre, Vandyke brown or the lake colors, which are of vegetable or aniline origin precipitated on a base of whitening. Many varnish stains consist simply of varnish mixed with ground dry pigments, and they are entirely unsuitable for the finish of houses inside or out. They may do for touching up furniture, but not for house trim. Another class of stains consists of varnish colored with aniline dyes. They may have their usefulness, but not for house painting or staining. The colors soon lose their brilliant tone.

Exterior stains and varnishes must all be of a durable nature, and the best are none too good. For porch columns, outside door, window sash and the like only good spar varnish should be used. A good spar varnish costs from four to five dollars a gallon, while interior varnishes may be had for two or three dollars a gallon. To use the latter for exterior work is waste of time and labor. It is economy in the end to use only the best spar varnish

for all woodwork exposed in any way to the weather. In the carriage trade they have evolved what they call coach varnish, and sometimes this is recommended for exterior house work; but while superior to the cheaper inside varnishes it is not nearly

as satisfactory as a fine grade of spar varnish. This coach varnish applied to porch columns will begin to check and crack within a few months.

No matter how good the varnish is, it cannot be expected to last on an exposed piazza, except on the ceiling or protected sides, much longer than eighteen months or two years without renewal. A good many property owners appear to be ignorant of this fact, and when the varnished surface begins to wear off after a year and a half they blame the painter. One should face this fact at the beginning. A varnished exterior surface will need retouching after eighteen months as a rule, no matter how good the material originally applied. Most var-

nishes dry too quickly for permanence. They dry by the oxidation of the oil in them, but they also perish by rapid oxidation and lose their lasting qualities.

Wherever varnish is left exposed to the weather it should not

be rubbed down to deaden the gloss. It must be left bright, for rubbing down cuts through the varnish film and permits the air to get inside and disintegrate it rapidly. The dead effect of varnish in exterior work is obtained quickly enough by the action of the weather and it should never be artificially hastened. Where several coats are applied, the first two may be slightly rubbed down to secure a smooth surface, but the last one should be left glossy and bright.

One may make a rough estimate of what it would cost to paint his own house or to have it done by a professional painter. Contractors generally have their own way of figuring the amount of surface space to be covered and

then set their prices per square yard for the work. Their estimate of surface area is based upon the general character of the house. Thus on clapboarded walls they estimate the number of square feet and then add one square foot to each square yard to allow for under edges of boards. Cornices are measured by length and breadth, and then one-half more added to make allowances for the under surfaces of curves and edges. Outside blinds have their height multiplied by twice the girth for sta-

(Continued on page —)



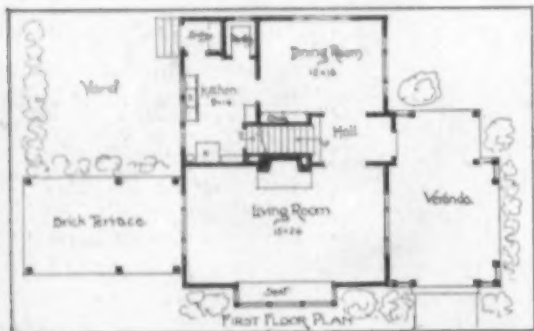
With a good white paint upon the walls and a good green on the blinds, this house is not only kept in good condition but it reflects a cheery, welcoming atmosphere



In contrast to the similarly built house above the stained and weathered walls with bleached blinds here give the impression of desolation and poverty. Painting has been put off too long



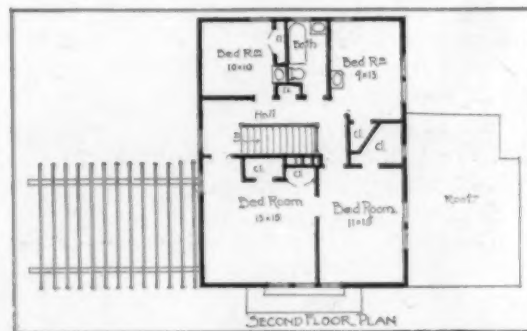
Mr. Smith's home is a charmingly informal one that is based on no distinct architectural style. It is another object lesson in favor of a perfectly straightforward development of the plan in simple materials



The first floor plan is exceptionally compact, with its simple staircase and no waste hall space

THE HOME OF MR. RUFFIN A. SMITH RIVER EDGE NEW JERSEY

John A. Gurd, architect.



Lavatories are provided for two of the bedrooms—an instance of foresight that is far too uncommon



In the living-room, with its simple dark woodwork and rough, warm gray plaster walls, the paneling of the lower part of the walls merely by the use of vertical strips from baseboard to plate-rail, is particularly interesting





The spring-house as it was

THE TRANSFORMATIONS
OF TWO OLD STONE BUILD-
INGS ON THE ESTATE OF
MR. W. E. HERING
ABINGTON, PA.

Oswald C. Hering, architect.

Above and to the left is shown an old stone spring-house that stands on the edge of a pond. There is a very fine swimming-hole nearby, so the upper portion of the old building is now fitted up with dressing-rooms for the bathers.

The other two pictures and the cover of this issue show the transformation of an old smoke-house into a picturesque and comfortable studio.



The smoke-house as it was



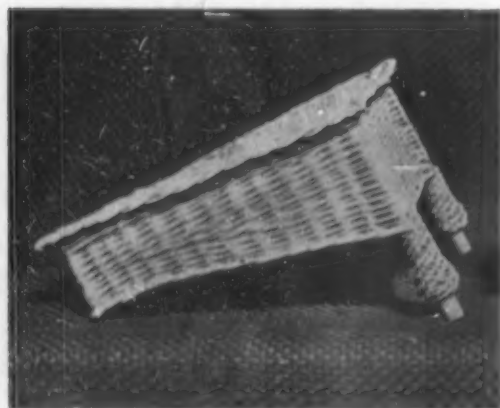


The Editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope.

Willow Seats for Steps

SMALL willow seats designed especially for the stoops of city houses or for piazza steps are among the newer conveniences that promote outdoor comfort. They are as substantially woven as are the willow chairs, and are like an ordinary footstool in shape, except that they have legs at but one end. These legs rest on the lower step and support the front of the seat so that a firm level surface is had, and the seat fits snugly over the step.

They are decidedly more comfortable than the straw mats sometimes used on



The small willow seats are as substantial as chairs and yield as much comfort without taking up as much space

steps and much cleaner than porch cushions, which are bound to collect more or less dirt. Several sizes are to be had with slight differences in the height of the legs and the depth of the seat, so that steps of varying width may be satisfactorily fitted.

Their most attractive feature is that they are practically indestructible and can be used season after season. When soiled or worn looking they can be made to look as good as new with a coat or two of stain.

As pieces of furniture they are, of course, useful only during the warm season, for their unusual shape does not permit of any indoor service, but they occupy so little space when stored away that they are of slight consideration when the disposal of the piazza furnishings for the winter is undertaken.

Care of Screens

THE durability of screens may be greatly increased by a little care. Store in a dry place—the attic is much to be preferred to the cellar under most circumstances—and always clean thoroughly before putting away. Brush off all dust, repair any breaks, and if paint or varnish is required for the frames it is better applied before storing for the winter. When this is thoroughly dried, brush over both wire and frame with kerosene. Frequently through the summer give them the same treatment—it may be quickly done with a broad paint brush and a small can of kerosene. This cleans the wire of all dust and grease, prevents rusting, and proves disagreeable to flies as well.

Brittany Pottery

THERE are some charming peasant potteries to be had that are very unique, and for the housewife or hostess who wants something unusual nothing could be prettier for a breakfast or luncheon service or for an afternoon tea set. It might be possible even to collect a variety of pieces, enough for a dinner set, but one would experience some difficulty in doing this.

The peasant potteries, of which the Brittany ware is perhaps the most charming, are made by the peasants of various countries when the cold weather forces them to abandon their work in the field or on the water. The making of these potteries not being the principle occupation of the people and the time which they devote to its manufacture short, the quantity made is necessarily very limited. But even if little time is spent in the manufacture, none of them is without a certain beauty, which though crude is not without its artistic value.

The headquarters for the manufacture of Brittany pottery is in the locality of Quimper, in the department of Finisterre, northwestern France.

Brittany pottery has a high glaze, is made of heavy earthen ware and comes in various odd shaped pieces as well as the conventional plates, cups and saucers and bowls. The peasants originate new shapes

each year, so that it is wise in buying to get all that one is apt to need at one time, at least of such pieces as cups and saucers and bowls, for the next season's output of what is supposed to be the same thing may vary greatly in size and shape.

Although all dishes which we consider necessary to a dinner set are not made in the Brittany pottery, there is quite a variety of dishes from which one may select those best adapted to one's needs. There are plates of various sizes, charming little cups which could never tip over, they are so squat. These have the quaintest of designs: yellow flamingos, yellow birds, blue birds, roosters, quaint little ladies in full peasant skirts and peasant



"Mr. and Mrs. Quimper" dressed in their quaint Brittany costume may be had on many of these pottery pieces

caps, and little gentlemen in full breeches and broad brimmed hats. Each piece is signed with the initials of the artist and the name of the place where it is made, H. B. Quimper being a signature that is often seen. The signature often forms part of the design, and being placed under the little lady and gentleman, as it frequently is, it appears as if it were their name. I call them "Mr. and Mrs. Quimper."

Though the design on each article varies, many arrangements of line—conventionalized flowers, birds and people being the motifs—all harmonize, for the same general style of design is followed in each. Blues and yellows are the predominating colors, with reds, greens and oranges. Some are very vivid in coloring and others are soft in tone. Blues, yellows and reds for the colors of a breakfast or afternoon

tea set seem rather startling, but they are not at all barbaric.

This peasant pottery is so unusual and so quaint that it is somewhat difficult to supply the demand for it, now that it is becoming known. The dealers seem not to have discovered it as yet, or else the amount that is made is so limited that the importers do not care to handle it. A few of the studio shops, however, have discovered it, and appreciating its charm, import each year quite a quantity of the pottery. One artist dealer goes each year to Brittany to select his stock, for, like most things, there is a choice to be made. The shapes of some pieces are better than others, and the dealer has confided to me that unless a careful selection is made of the colorings, some of them are rather too vivid.

Besides the plates, cups and saucers and bowls, of which there are plenty to be had, the peasants make such pieces as soup toureens, salad bowls, even an oil and vinegar cruet, salt cellars, egg-cups, cream pitchers and sugar bowls. Amongst the prettiest pieces are the little two-handled porringers which are shown in the illustration. These are made in four or five different sizes. The larger porringers have two little holes in the base of the standard and by passing a wire through to make a loop by which to hang them, they can be arranged in groups of two or three, or more, on the dining room wall. Hung in this way they are very effective.

There are bread and cake plates, some round, some square, and of these there is usually but one design of a kind. Next in size are very large plates, twelve and fourteen inches in diameter. In the absence of platters these can be used nicely.

As useful as these plates may be at the table, I think their decorative value is one of their best features. On china closet or buffet or mantel they add charm hard to be surpassed by other wares.

Probably each piece of pottery costs in Brittany but a few centimes, but by the time the packing express charges and 60 per cent. duty, which is levied on china, is paid, the price is advanced very considerably. However, the small porringers cost from 35 cents to 50 cents each, cups 50 cents, small plates 35 cents to 75 cents, and the larger pieces, such as large plates, salad bowls, etc., \$1.50 to \$2.50 and \$3.00, making the cost not very great for set of dishes which is really unique and never fails to please the guest who has tea or luncheon served to them on china so truly novel. Several of my friends have made wedding presents of small services, and the gift has never failed to please the recipient.

Suggestions to Users of Electricity

FEW users of electricity know the difference between the two systems in general use; also about different voltages. Fan motors, sewing-machine motors, cooking apparatus, etc., made for direct current will not operate on alternating current.

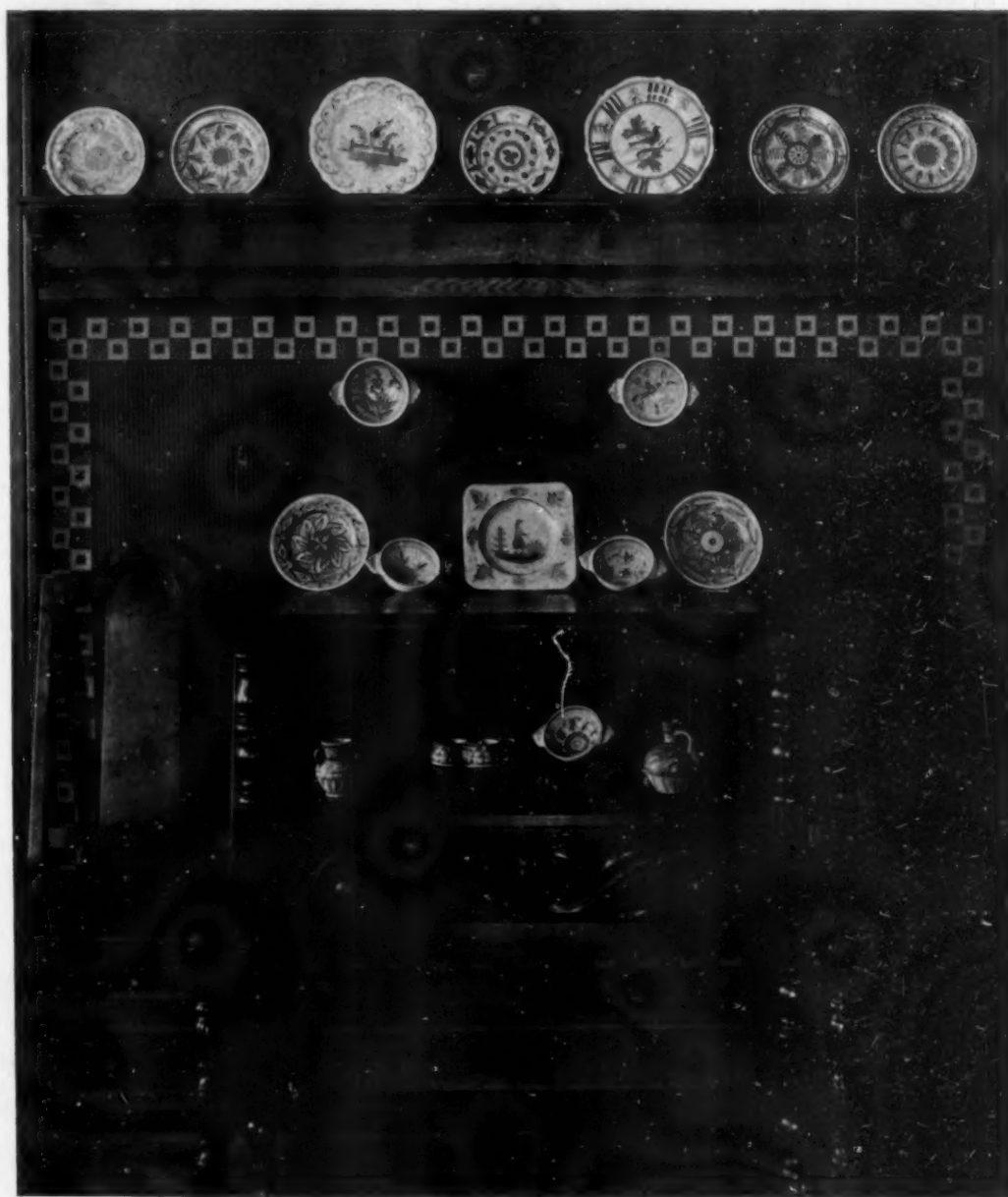
Also the voltage of any piece of apparatus must correspond with that of the system supplying the electricity. If not, a fire may result, or the device be rendered inoperative until repaired. The following example will tell what is the proper way of ordering or determining in case you are offered the loan of any piece of apparatus:

"Alternating current; voltage 110; article, electric sewing-machine motor."

Dangerous results (a costly fire narrowly prevented becoming dangerous) suggested the above hint. Often housewives will lend each other different devices

An Efficient Alarm

A VERY inexpensive and satisfactory device is one that may be placed underneath a rug, mat, or even under the stair carpet and which when stepped on will sound an electric bell at any desired point. They are made by a number of electrical supply companies and make a very satisfactory alarm. If used at night a switch may be placed at any convenient point, and the device rendered inoperative in the daytime by simply turning it. All materials for an ordinary system of this kind can be purchased for about \$1.75, and

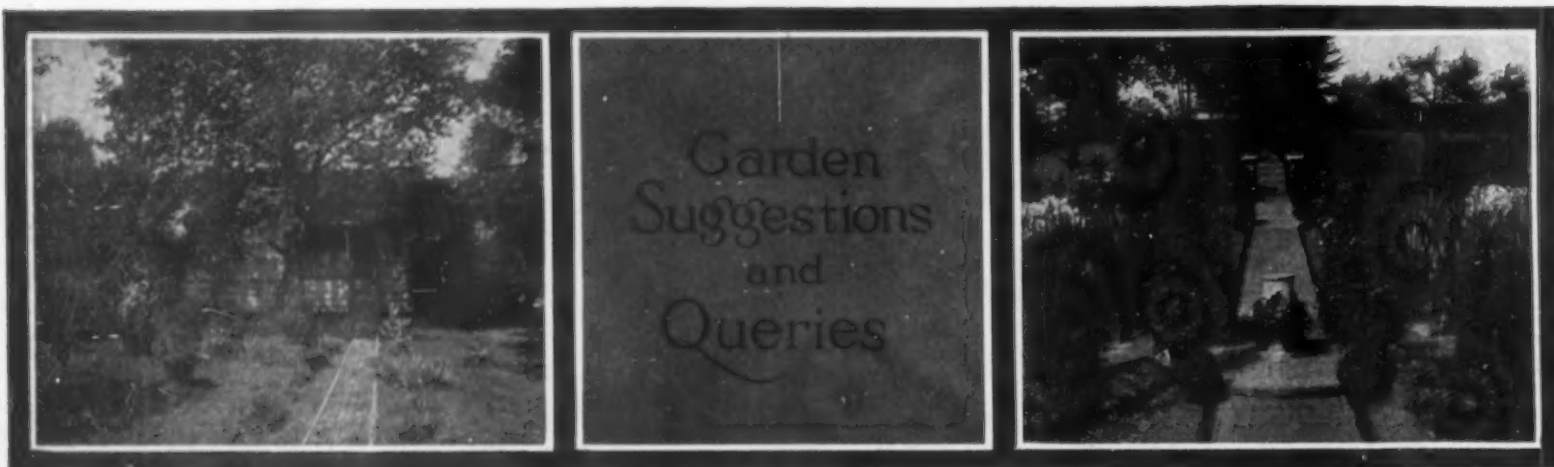


The designs are various and admit of a wide choice, but all are on the same general color scheme and decoration, and it is not necessary to have exact designs to harmonize

such as have been mentioned above, without knowledge that what worked on one system of electricity will not work, in fact is very dangerous to attempt to operate, on another. This is especially true when one moves from one town to another. The direct system may have been used where the owner first resided, the alternating in the place he moves to. The voltage may also vary.

an ingenious householder can install it in a very short time with little labor.

This form of alarm is simpler than some of the old types and has the advantage of being in an unlooked for place. Skilled second-story men often have found no difficulty in avoiding the door and window alarms, but this type may be an absolute guard for every floor no matter where the house-breaker effects his entrance.



Conducted by
F. F. ROCKWELL

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

September

IT seems quite natural to consider September as the close of the gardening season. A far better way, however, is to think of it as the beginning—the beginning of next summer's plans for grounds and garden. The intermission of winter will make all this year's mistakes and good resolutions fade into the indistinct past, and you will start next year's work and problems from practically the same point as you did this year. Instead of such a happy-go-lucky system, or want of one, you should certainly utilize this year's experiences, and build them into the foundation of the coming season's work. Have you any definite plan for doing so? Or are you trusting to that most fickle of assistants—memory? Why not do as HOUSE AND GARDEN has so often urged you, in your own interest, to do: make a sketch of the grounds and jot down improvements you could make?

A Garden Path

For instance, is there not some track across the lawn, leading to a flower bed or a shady spot, where a neat path would look much better than an uneven bare track? Why not put in a narrow gravel path? You can either do the work yourself or supervise some unskilled laborer. There is no need of calling in the assistance of the profession of landscape gardener or florist. First mark it out, with string if a straight path, or if it is to have a graceful bend or two use a number of small stakes, that can be moved in or out at will until you get your curves just right. Cut out the edges evenly with an edger or sod cutter and remove the sod and soil. This, by the way, will be excellent for the compost heap, or for some bed that could be raised a little. The width of the path will depend, of course, on what it is to be used for and its harmonizing with the other features of the place.

Into this excavated path put coarse gravel, coal-ash clinkers or any other very coarse material which you can easily obtain, filling it within about two inches of the top. Tread or pound down very thoroughly and then fill in with small

gravel or screened coal ashes, a little above the surface of the lawn, and well rounded up in the middle. If possible, it will be well to let the lower layer stay awhile and settle before putting on the top one, but the other should be in place, trodden down some time before the ground freezes. The great advantage of making paths and walks in the fall is that they have a chance to work down into a permanent position during late fall and early spring.

Shrubs

This is a good time also to pick out those places on the lawn where shrubs or trees would add to the general effect of the place. Stand on your porch or veranda and in your mind's eye fill in the empty and thin-looking spots. Is there an open vista to the left, terminating in your neighbor's unsightly chicken yard? Can you not imagine the improvement a good thick horse chestnut, or clump of spirea, with its dense mass of graceful sprays, or even a shapely pine or hemlock from the wild woods, would make? Perhaps a few flowering, low-growing shrubs

would break the monotony of trees planted in straight lines, or at regular intervals. Your place is the exception indeed if no improvements suggest themselves to you as you look out across the lawn. Make them this fall. The trees are not expensive, and you can have the nursery man deliver them in proper time for setting in your locality. Many, such as pine, hemlock, spruce, birch, maple, cedar and others, may be had in many sections simply for the trouble of digging them up. It is, of course, more difficult to transplant such trees than those grown in the nursery, where previous transplanting has caused the formation of a dense mass of roots, in place of the long main tap-root which trees dug from the woods usually have. However, with care the uncultivated trees may be brought through; even if some of them die, those remaining will repay the trouble of securing and planting them. Always take up as much earth as possible, cut off cleanly all broken or bruised roots and *firm well when setting out*. If the soil is so dry that water must be used, put it in the bottom of the hole.



A garden path leading to a flower bed or across the lawn where the grass is always tracked down, will add much to your place

Plants of Merit

A plant which, although popular, is not in such universal favor as it should be, is the peony. It is a robust grower, and free from practically all the diseases and insects attacking many other ornamental plants, but it needs a deep rich soil to do its best. If you have plants old enough to divide, attend to it by the 20th of this month. One good strong bud is enough to put in a place. Most sorts will do best when put three to four feet apart. If you are going to set out new plants, perhaps it will be safest to wait until next spring, but get the bed ready now? Make it rich, with manure if you can get it, and plow or spade it up deep and rough on the surface. The old peony bed should be mulched with manure, and if the soil is very dry, kept watered. Remember that the peonies, like many other hardy plants which make a very quick growth in the spring, store up energy and food in the



Geraniums such as these may be had all winter if started from cuttings now

crown of roots a year ahead. You will get returns for any care given now in next spring's beautiful foliage and enormous blooms.

Another flower that is an old popular favorite, but by no means universally seen, is the larkspur. The colors are wonderful. Set plants or sow seed now, or divide your own roots later in the fall when all growth has stopped.

It is also time to sow petunias, phlox, *Drummondii* and other small growing annuals for winter blooming indoors. The secret of starting small seeds at this time of the year is to have the soil thoroughly moistened the day before sowing, and to choose some place that can be sheltered from too much direct hot sun, and heavy rains. A coldframe with finely pulverized and prepared dirt, that can be covered with a sash of protecting cloth, will be as good a place as may be had. The

best plants will be had by transplanting once just as soon as possible, before putting into the boxes and pots for winter blooming.

While speaking of sowing seed, do not overlook the possibility of having earlier and better sweet peas than your neighbor's. How? By planting them this fall. Prepare your trench, unless it is on ground that you know is thoroughly drained by a sandy subsoil, by digging out to a depth of twelve to eighteen inches, and put in the bottom coarse coal ashes or gravel. Cover this to within four or five inches of the top with soil that may be made as rich as one-half manure. Do not use fresh manure, which might heat and cause the seed to sprout. The idea is to keep the seed dormant until spring. For this reason the planting should not be done too early, thus allowing the seeds to start and be frozen back. Wait until cold weather is at hand, two or three weeks before you may expect freezing.

The House Plants

A job which should not be put off, is the preparing of your winter plants for blooming and decoration indoors. The ideal way of getting a flowering plant, such as a geranium, ready for winter work is to start it from cuttings or seed, in early summer. Keep them growing on in pots plunged up to the rim in soil, and turned every week or so to keep them from rooting through. They should be re-potted when necessary, and all buds kept pinched off before blooming, so that their full strength may be saved for blooming indoors. Where these preparations have not been made, however, one can still have a supply by getting to work at once. Select a few of the best formed plants, preferably of small size, and if the soil is dry, water thoroughly for several days. Cut them back severely—two-thirds to three-fourths of the new, rapidly made growth. After the cuts have healed over, pot them in good rich porous soil (mix with it swamp or sphagnum moss, leaf-mold or chip-dirt, to one-half its bulk if necessary). Pot them firmly, water thoroughly, and keep in partial shade for a week. From the new growth which will rapidly develop you will get good results. From plants too large and old to bring in, take cuttings. This is the most favorable season of the year for rooting cuttings, and with clean, coarse sand, and carefully selected ripe wood, you ought to get very satisfactory results.

In the Vegetable Garden

Lettuce and radish may still be sown, and spinach, onions and borecole for wintering over. Try also parsnip, carrot, peas, to be planted now, just too late to germinate this season. The seed costs but a few cents, and it's well worth taking the chance, which is by no means too big a one, that they will come through all right, as far north as New York. The advantage of fall sowing is that seeds can begin to grow before the soil is dried out



A typical geranium cutting should be carefully selected for good ripe wood

enough to work in spring; besides which, of course, it relieves the spring rush.

All the onions should be ready for harvesting this month. In very dry seasons, sometimes before September 1. As soon as the tops die down and wither pull them even if small. Later rains, instead of making them larger, will ruin them entirely. Pull and pile up in windrows, three to five rows in each, according to the weight of the crop. They should not be piled up much. Turn with a wooden rake two or three times that they may dry off evenly, and then spread out as thinly as possible under cover, but in an airy place, as they must dry out a good deal more before being stored for winter. This must be done previous to severe freezing.

Keep an eye on the weather to prevent losing your squashes. A few days before frosts are to be expected, cut them with a few inches of vine to each (never break off the stems), and turn over to expose the under side to a few days sunlight, then carry in and pile, being exceedingly careful not to bruise, where they can be covered with bags or mats from the first light frosts; store in a safe dry place as soon as possible, as it takes but little frost to spoil them.



This is the most favorable season of the year for rooting cuttings. Take them from this portion of the branch and trim off the lower leaves



EDITORIAL



THE TURN OF THE ROAD

LIKE a breath of spring on a March day comes a letter to day from a man who has gone back to the land.

"I'm dead broke, but I own a farm. I'd rather be broke and own a farm, than not be broke and not own a farm.

"I have been camping in the orchard in a tent and having the most glorious time. I have spent weeks under an old apple tree with a saw and a pruning knife, looking for that 'ideal' that HOUSE AND GARDEN says is the requisite for a successful trimmer and pruner. Bang the editor's head! There isn't any ideal! He is just talkin' hot air. Send him up to me and I'll pound his head and then show him deer that watch me bathe in the morning, a mother partridge shooing her brood from under my feet, the scarlet tanager that greets me from a nearby tree, the baby birds that swing in nests in every other apple tree. I'll show him the miniature brooks and the valleys and the hills of this farm. I'll let him look at a landscape that cannot be beaten. All these things are worth more than 'ideals' anyhow. Why, I don't believe the editor would know an ideal if he met one walking up town."

Probably not, but if we wanted to find one in a hurry, we would take the first train for that farm in the glorious old hills of Vermont.

It is amazing, the widespread extent of this desire to get out of the wearing struggle of city life back to a way of living that agrees so infinitely better with our calm reason. No, it is not amazing, on second thought, for it is such a perfectly natural reaction from the life we have gradually been speeding up to. Looking at the movement—for it is strong enough to warrant that name—in an absolutely disinterested way, it betrays the fact that it is a reaction rather than a logical forward development, in that it is making itself felt almost exclusively about the greater cities. That is to say, there is no reason to believe that we as a people are going to become more of a farming people than we now are. There is too much restlessness, too much nervous energy leavening the mass for that. The distinctly American trait of an abiding lust for power, for influence, for the acquisition of wealth, is too strong to be swept aside by the less blatant attractions of a more contemplative mode of living. All of which is not going to disturb for one moment the serene joy of the man who has decided to make the break and get back to the soil. What does he care about the stock market, the subway problem or the latest restrictions on the building of tenement houses? Other problems are his—the selection of seed corn that will produce a few more kernels to the ear, the diverting of that spring on yonder hillside to feed a new irrigation system, the oiling of that shotgun up on the wall pegs, in preparation for a day after quail. Life with him flows as a slower stream and the cup he quaffs from it is a deeper one. Probably he is never going to accumulate a "fortune," in the accepted meaning of that most elastic term, but the land is going to give him enough and to spare in return for his labor, and his life will be really worth living.

THE POOR MAN'S GARDEN

AN editorial in the New York *Sun* recently complained bitterly that the landscape gardener, in spite of the widespread interest in this work, still seems to be only a luxury for the possessors of great country estates. The point was made that the poor man or the man of moderate means had no such expert to aid him in the task of laying out the garden in accordance with the best ideas along these lines.

In all humility, we venture to say that this is precisely what HOUSE AND GARDEN is trying to do, just as it is trying to show the man of moderate means what is best in architecture and interior decoration, without necessitating too great a cost.

The phenomenon that the *Sun* complains of is not in any sense restricted to landscape architecture, or in the more humble term—gardening. The man who has three to five thousand dollars to spend upon his home, faces the same problem—that of building well and beautifully within his means. In many cases he feels that the services of an architect would add expense without justification, failing to realize the indisputable fact that the few hundred dollars he would pay for the architect's services would be saved twice over in securing proper construction and the effective use of inexpensive materials.

Unfortunately these small problems are not attractive to the architect. His expenses in drawings, writing specifications and supervising the erection of a house costing \$5,000 are practically identical with his expenses in performing the same services in the case of a house costing \$10,000, yet his reward in the second case is double that of the first. This of course is due to the existing system of architects' charges being based upon the percentage of the total cost of the building. The system is not ideal, but the experience of many years has shown that it is the most practical working system thus far devised. Of late years architects have expressed their recognition of the greater cost of time and labor involved in a small house by increasing the percentage rate below \$10,000 or \$7,500. This is only fair, and the results from a practical as well as an esthetic viewpoint are well worth this higher fee.

The case is identical with the gardening and landscape side. People who have not thought deeply in the matter are far too apt to feel that they can readily dispense with the services of the skilled landscape gardener, when the work is not extensive in its scope. Then too, on the face of things the man is apt to think his own knowledge concerning planting is sufficient for all practical purposes on a small place. The only solution of the problem that we can think of is the same for both cases—that the prospective maker of a home investigate the matter fully enough to satisfy himself that the services of both an architect and a landscape gardener are not only advisable, but true economy, and that he be willing therefore to pay the price.

CHEAP SEEDS

IN a nearby grocery store there is a small tray divided into perhaps twenty compartments, each containing packets of seeds lithographed in gay colors. On the under side of the lid, which is hinged and held at a convenient angle with chains, is an inspiring garden scene and the legend, "We can highly recommend these seeds." To our certain knowledge that tray and most of its contents has been in that store for three years, brought forth each spring into a prominent position to tempt amateur gardeners. The packets of peas, beans, lettuce, and so on, bear no seedman's name—a fact that mutely testifies to his business sagacity, for when seeds fail to sprout the amateur gardener has an unerring memory regarding the name the packet bore. When one considers for a moment the relative values of the seed and the labor that go into the making of a garden—not alone the labor of making ready the soil and planting, but the season's work in cultivation, transplanting and fertilizing—it would appear that the very best seed obtainable is none too good on which to base the hazard. If we were casting about for the most common causes of failure in gardening, one of the first to hand would be cheap seeds.

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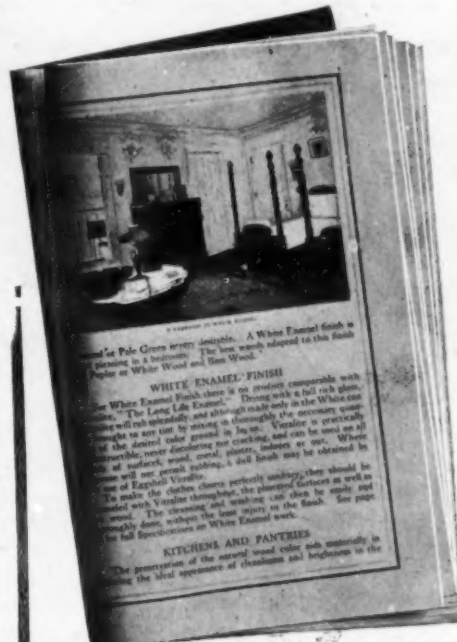
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New Ways of Controlling Electricity in the Home.

(Continued from page 155)

cellar light or lights. While the cellar lights are burning the red light in the kitchen burns, serving as a reminder. The red light should be set where it will directly confront the person who mounts the cellar stairs. The cellar light that is controlled from the kitchen is the only worthwhile light, for it need not be turned out downstairs while you grope your way up in the dark, nor need a streak of candle grease bear testimony to the use of a light in the hand.

An adaptation of the door-hinge idea has been worked out by an out-of-town house owner. His place is surrounded by a fence with a gate. When he opens the gate on his arrival at night, the switch set at its hinge turns on the light on the piazza, enabling him to plainly see his way. This light may be turned off at the house when desired; but the approach of a caller, or anyone who opens the gate, will serve to turn on a welcoming light. In the case of a tramp or other undesirable, the magic light will probably serve as a watch-dog and repel rather than invite advance.

This convenience could be well adapted to city houses where on opening the area gateway one is confronted by abysmal darkness. Suppose the opening of the gate turns on a light in the areaway; it would serve not only as a help to the newcomer, but would enable the person who opens the door to see what manner of man desires admittance. Lights of this sort would also be a valuable aid to the police.

Nowadays a large public building not equipped with electric fire signals is an anomaly. For private house use these annunciators have not had sufficient attention. The country house should be provided with an annunciator connected with the stable, with an outside gong to summon neighborly help, with the fire department, or at least with a loud gong to warn all the inmates. These annunciators require the breaking of their glass covering with sharp blows, which breakage releases the spring controlling the connections.

The instantaneous electric hot water supply for the bath room, kitchen or laundry is a newly perfected apparatus which will supply hot water in small or large quantities as desired. The most improved connection provides for the passage of electric current through cold water, the water being automatically turned into the heater as the electricity is turned on. This provides against overheating the carbon rods before the water comes in contact with them, doing away entirely with the danger of steam explosion.

The man-of-the-house need not growl over lack of warm water and good light for shaving, if his house be wired for electricity. A portable shaving glass arranged with a movable shade and diffused electric light underneath, throws a good light upon the face, without shadows. A

wall mirror could be made to serve the same purpose with small stationary lights around it, half shaded so that no shadows fall upon the face. The electric shaving-mug holds a half pint of water quickly heated from the device at the bottom of the cup when attached to any incandescent bulb socket.

That the hot water bottle is to be relegated to the past, and to those not progressive enough to use electricity, is demonstrated by the electric warming pad—a thick pad apparently made of eider-down flannel. The heating element is concealed in the center; and when attached to a socket one has all the delight of a hot-water bag with the knowledge that it will retain its heat indefinitely. The warming pad is also usable with a small storage battery for carriage, sleigh or car travel, and for use where a house is not wired.

The portable electric lighter has many uses. In a home where gas is used for illuminating and for cooking, this lighter, attached to a common dry battery, is guaranteed to furnish thousands of lights at less than the cost of a box of matches. It may be used for anything that requires a light—lamps, cigars, fires—and its safety is assured.

The various electric culinary helps now flooding the stores are enough to make our great-grandmothers turn in their graves. Think of cooking one's whole breakfast, including griddle cakes, on the table, without the aid of a match, but with an electric coffee-pot, and an electric griddle and toaster, hot at a moment's notice. Think of the sick-room convenience in heating food on the spot. Think of doing one's washing and ironing by electricity. Think of cleaning one's curtains, chairs, pictures, woodwork, mattresses, carpets, floors by a simple electric suction process. And all this in addition to general water and heat supply secured by electric motor.

A general utility motor is now installed as part of the paraphernalia of progressive housewives. These small motors are used for running the sewing machine, polishing brass and silver, chopping, washing, and freezing ice cream. The friction will burnish brass and silver without paste or polish.

Surely the question of domestic service is fast reaching its solution in the genii of electricity.

In installing electric connections it pays to see that most careful insulation is made. Economy in electric installment is like economy in plumbing—a saving at the spigot to spend at the bung.

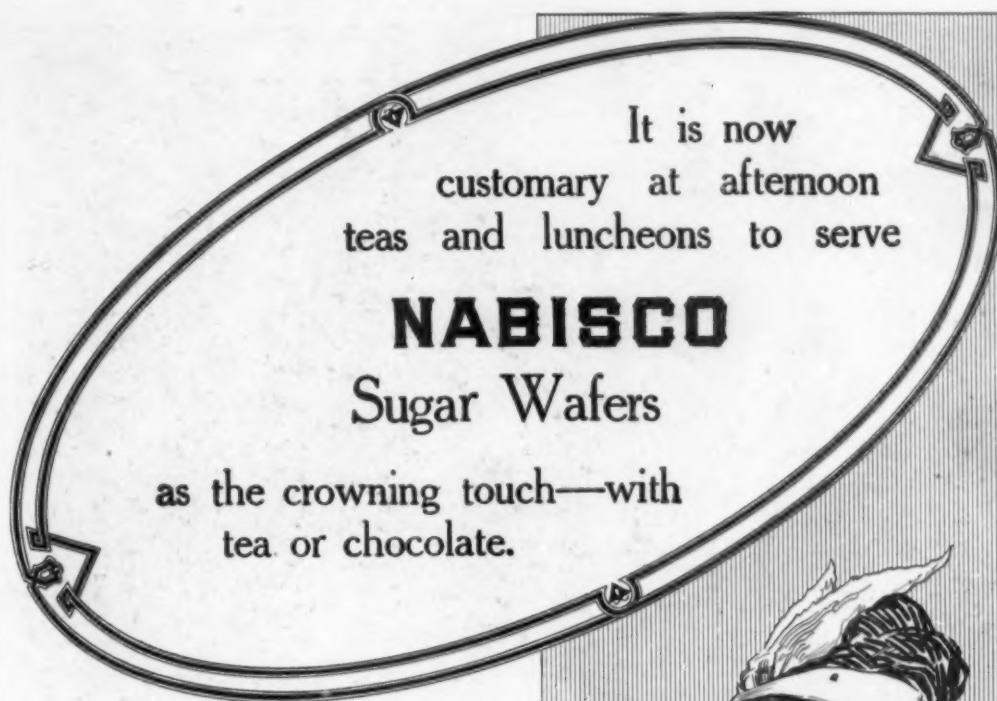


Three Lilly Pools

(Continued from page 157)

garden, and then the barrels were filled with water.

The pool was at one corner of the garden, with a background of shrubs and lilacs. Water lilies—one the *Odorata*



It is now
customary at afternoon
teas and luncheons to serve

NABISCO
Sugar Wafers

as the crowning touch—with
tea or chocolate.

In ten cent tins

Also in twenty-five cent tins

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The Oakland knob and escutcheon shown are especially suited for Colonial, Craftsman and Mission homes. It is one of the 123 Corbin designs in 19 schools and made in 54 finishes, found upon homes of refinement everywhere. The best dealer in your city sells it.

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minor, a fragrant variety—and hyacinths were planted in the barrels. Bordering the pool were the Spanish iris, which grow very low. Around the barrels were the larger German iris, and at the back, the tall Japanese iris. Planted freely among the iris were different kinds of ferns—the Beech, the Royal and the Ostrich ferns. A privet hedge formed the outer circle of the pool. Carpeting the front of the pool was a border of English ivy and poet's narcissus.

This planting is most effective. It is also hardy, with the exception of the English ivy, which must be heavily covered with leaves in the fall.

In front of the pool was a rustic seat, on which was carved: NYMPHÆA NYMPHÆARUM, Nymph of the Nymphs. At each end of the seat bloomed a little rose tree, although this could be replaced by a bay tree if one prefers.

Even with two lily pools the woman was not content and she now has a city garden, the most attractive spot of which is the lily pool. This pool, made of Portland cement, is much more formal than the others. There is a drain in the center and the plants can be left in the pool during the winter, but should be covered with leaves and straw.

At each corner of the pool is a little box tree in a cement pot. Around the outer edge of the pool is planted English ivy and periwinkle, with its little blue flowers. These come early in the spring and when they are gone the vines form a thick growth of glossy green throughout the season.

At one side of the pool is a cement seat with the following inscription:

I will let no music enter
Saving what the Zephyr sings,
Which the lilies in the basin
May seem pure enough to hear.

The "Lady of the Pools" insists it is impossible for her to tell which one she loves best. Each has had its individual appeal. But she always speaks caressingly of the one in the swamp with the towering cat tails and the wonderful frogs.



The Prophet's Chamber

(Continued from page 162)

brush, comb, etc. On the top of the table was a century old brass candlestick holding a plain white candle as nearly like the old dipped ones as could be found. By it were antique snuffers, similar to those in use in the days of the prophet. A Bible, in harmony with the tone and intent of the room, was also kept on the table. The sloping walls were covered with a simple paper of nodding golden-rod. The only ornament was a small but ancient print of a Biblical subject.



Stulohake Warehouses, New York, N. Y.

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In writing to advertisers please mention HOUSE AND GARDEN.

It will be seen that such a room is quite within the reach of every one. Its simplicity is in keeping with summer homes, bungalows or shacks. Indeed, the more elemental the features the more like the traditional chamber on the wall. If such a room is made in a pretentious house, it must be treated with care. Eliminate everything but the stipulated furnishings. Otherwise it will be too much like any other and not a character room as it should be. The writer would suggest the use of plain paper in some quiet tone rather than a flowered one, such as was used in the particular room photographed.

There are three elements to be distinctly borne in mind in the development of this chamber: first, it should be simple; second, its furnishings should be antique; and third, it should breathe a gracious aid of hospitality. The modern guest, like the prophet of old, will be glad to rest there a little as the busy world goes by.



A Revolutionary Idea in Flooring

(Continued from page 167)

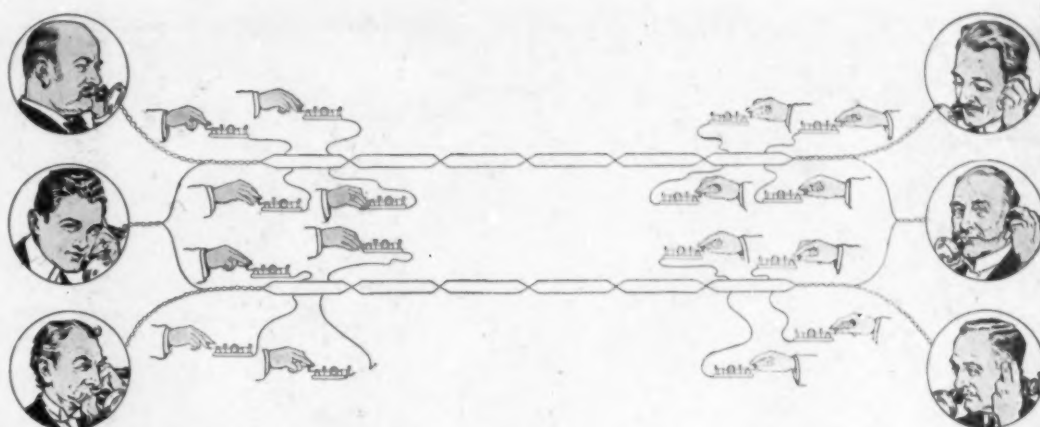
ished off looks very well. The small defects are obscured by the filler and you have an inexpensive floor that you need not be ashamed of.

When it comes to the more artistic effects in flooring, in the thin floors laid on top of sub-floors there is a chance for the exercise of common sense and the getting of good effects without going to the extremes that are often talked of in the papers. There are generally three grades of the oak flooring stock and two divisions aside from these, quartered and plain. It is generally better in this work to buy the quartered oak, for though it costs a little more it works with less waste and presents so much better figure and gives so much more satisfaction generally that it is well worth the difference in price.

The three grades in quartered oak may be popularly named as follows: clear stock; selects, which have a few defects of beauty, but nothing marring the usefulness of timber; and saps, or a grade lower than the selects, including a few fine worm holes and quite a lot of sap stock, which is not admissible in the clears.

The writer was in a newly finished display room of a flooring plant the other day where they had laid many examples of their flooring to show them off to visitors, and among the lot were some examples of that third grade or "saps" and until attention was called to it not much difference was noticeable between it and the other except that it seemed to have been filled with a darker filler.

Now, it so happens that the dark fillers are quite the style to-day and one can take this third grade or "saps" in thin flooring, lay it in whatever pattern is desired either with border or with stripes or rug effect or pave it in with blocks and



Double Tracking The Bell Highway

Two of the greatest factors in modern civilization—the telephone and telegraph—now work hand in hand. Heretofore each was a separate and distinct system and transmitted the spoken or written messages of the nation with no little degree of efficiency. Co-operation has greatly increased this efficiency.

The simple diagram above strikingly illustrates one of the mechanical advantages of co-operation. It shows that six persons can now talk over two pairs of wires *at the same time* that eight telegraph operators send eight telegrams *over the same wires*. With such joint use of equipment there is economy; without it, waste.

While there is this joint use of trunk line plant by both companies, the telephone and telegraph services are distinct and

different. The telephone system furnishes a circuit and lets you do your own talking. It furnishes a highway of communication. The telegraph company, on the other hand, receives your message and then transmits and delivers it without your further attention.

The telegraph excels in carrying the big load of correspondence between distant centers of population; the telephone connects individuals, so that men, women and children can carry on direct conversations.

Already the co-operation of the Western Union and the Bell Systems has resulted in better and more economical public service. Further improvements and economies are expected, until time and distance are annihilated by the universal use of electrical transmission for written or personal communication.



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Universal Service

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Graf Fireplace Fixtures give a fireplace interest. They are made in a wide variety.

Be the prevailing note of your room Colonial, Dutch, French, Mission, or of any other type or period, we can supply the proper fixtures.

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then fill it with a filler stained pretty dark. It takes out the contrasting colors or rather tones them down so that the whole floor blends together in a nice effect and after being finished off no one but a close student of such things would notice the difference between this and the highly expensive clear stock in quartered flooring.

One could go on and talk enough to fill a volume about this matter of sound sense in flooring, but after all the secret of it is contained in the one idea, that of using narrow units. No matter where you are located or what kind of material there is at hand to use for flooring, if you can get it in narrow units, preferably not wider than $1\frac{1}{2}$ inch net, you can make a floor out of it and a floor that will give service and look neat even though you may use a comparatively low grade of lumber. Indeed, much of this narrow flooring is made of low grade lumber ripped into strips and the conspicuous defects cut out. It makes an excellent floor, too. One that even when laid plain just as a single floor is good enough for every day and Sunday, too. It can be finished off with varnish and waxed for the parlor or finished off with a special varnish and stand the hard service of the kitchen.



Storing Vegetables and Fruit

(Continued from page 163)

ground, cure during the warm days of September, but must be covered when a clear cold breezeless night invites frost. These vegetables are ready for storing when the stems are shriveled and free from moisture and the rind somewhat hardened. Only a dry air will keep these vegetables in a room where the temperature does not get below 40 degrees.

All tubers must be at least surface dry before storing, with the exception of sweet potatoes, which are most exacting as to care. They must be dug before frost and subjected to a slow drying out in small slatted baskets or crates in a warm room. Carrots, beets, turnips, parsnips and such vegetables cannot be dried and stored satisfactorily as are sweet potatoes, as they lose so much by shrinkage. They are best if stored where they may get the slight moisture of soil contact. Fine, clean sand on the floor of a cool cellar is the best substitute for natural conditions. A layer of sand about two inches deep is spread upon the floor, the vegetables laid thereon and then covered with more sand.

Onions, beans, peas and peppers require a dry room well above freezing after a preliminary sun-drying.

Cabbage keeps crisp and fine-flavored under a mound of earth.

A little detail well worth attending to now in advance is getting a few barrels. They always advance in price as the apple picking season comes on, and frequently one cannot get them for love or money.

GARDEN TERRA COTTA

Jar
for Autumn
Wild Flowers

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MISS THROOP—MISS VEERHOFF
37 EAST 60th STREET NEW YORK

What Type of Heating?

(Continued from page 168)

would otherwise be possible, and as I mentioned before, this saves coal and labor. In addition, a large enough heater allows you to put in an additional radiator if you enlarge your house, and also enables you always to warm your home even in bitter cold weather without auxiliary means of heat, which are often expensive and troublesome to maintain.

Whatever heat you use, whether it be hot water, steam, or hot air, be sure to figure carefully the size necessary to properly heat your home without forcing the heater. In addition to what I have mentioned about the excessive amount of coal which is burned when the furnace fire is forced, there is another serious objection to doing so, and that is that the iron heating surface of the furnace will be injured so that it will not readily absorb the heat of the fire. Take the ordinary range lid for example. People frequently complain that they can heat their stove lids red hot and yet cannot obtain sufficient heat to cook properly. Of course they cannot; the iron has been overheated and has been ruined for the purpose for which it was intended. It is a serious and costly matter to ruin a furnace in this manner. Better by far pay the slight additional cost of a large enough heater in the beginning.

THE INDIRECT SYSTEM

There is still the indirect system to be considered. For the benefit of those who do not know this, I will say that in the "direct" the radiators are placed in the rooms they are to heat, while in the "indirect" fresh air is obtained from outside and heated by the means of an enclosed coil of pipes or radiator; the warm air then passes through a tin pipe to the room it is to heat as in a hot air system. This method gives a very pleasant supply of warm air, but it is more expensive to operate, requiring seventy-five per cent. larger furnace and seventy-five per cent. more heating surface in the radiators than a hot water heater; and fifty per cent. larger boiler, and fifty per cent. more heating surface in the radiators with steam. This system also involves a far greater amount of attention than the direct, for if constant heat is not maintained in the coils or radiators cold air will enter the rooms unless the supply of air from the outside is shut off. I have known houses where a combination of the direct and indirect was used, the direct for the bedrooms and halls, and the indirect for the rooms most occupied by a number of persons at one time, such as the living room, parlor, dining-room, etc., but even in these houses where there was a man constantly employed about the place who could give a part of his time to attending to the heating apparatus, the indirect part was not satisfactory because of the amount of attention it required to maintain an even degree of temperature. It was found best to substitute the direct for it, and to obtain fresh air by ventilators in the windows, or



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LILY IS
Lil. Candidum
THE MADONNA LILY.**

This Lily must be planted in SEPTEMBER, to bloom gloriously in June and July. The bulb makes in fall a growth of a rosette of leaves, but frost does not hurt it. EXTREMELY hardy. Multiplies season after season.

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YOU may be interested to know that as a customer of Murphy Varnish Company you are entitled to the service of their Department of Decoration without any charge whatever. This includes expert advice on the treatment of the standing woodwork. Sample panels showing the finishes recommended are sent upon request, also complete advice on the decoration and furnishing of your house. Samples, cuts and prices of all goods are supplied. You will find the suggestions artistic and practical.

Write today and send your floor plans.

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even by opening the windows themselves when necessary. In the average country home one finds a constant supply of fresh air entering around the doors and windows, so the direct seems all that should be required, especially if the rooms are thoroughly aired at intervals. In city residences in some cases this is not so, as it is more difficult to obtain ventilation in houses built closely together; and a well constructed hot air furnace may then be used to advantage, if you do not care to install the indirect system to obtain a plentiful supply of fresh air. The indirect is frequently used for heating churches or public buildings where many people gather together at one time, and where much ventilation cannot be secured while they are present because of the danger of putting them in a draft. Steam is usually used for the indirect heat in such buildings and answers admirably because a steady constant heat is not required; only a large amount for short periods of time, and as there is a janitor or sexton to look after the fire when the heat is needed, there is no difficulty with the cold air supply from outside. But in most private residences conditions are entirely different, and a constant supply of heat at an even degree of temperature is what is required.

EXPENSE

This is a much debated subject, but the writer has found that hot water does burn less coal. Of course now we are speaking of the direct methods. Steam he would place next, and hot air last. Over against this conclusion we must place the fact that the cost of installation and equipment varies in just the reverse order—hot air least and hot water the most expensive.



The Houses of Wood or Brick

From the Address of W. E. Dunwoody, at the Dealers' Convention, Macon, Ga.

ON account of the fact that lumber is daily becoming scarcer and more expensive, and the consequent comparative cost of a house of brick and one of cement or wood is a daily problem, the Building Brick Association of America recently undertook to determine something definite regarding this matter, and I give the results of this investigation for your consideration.

For this purpose, a modern eight-room frame house of good design was chosen, and plans and specifications were prepared by a well-known and competent firm of architects. These plans and specifications were submitted to five well-known contractors, and each fully advised of the object of the investigation.

Each contractor was given the same information and instructions, and each took plenty of time to figure with care, with the following results:

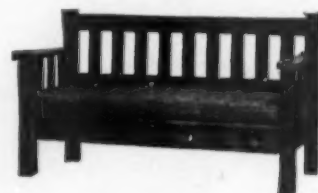
Taking a weather-boarded house as a standard, they found that a house complete

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with the outside walls of brick ten inches thick would cost an advance of 6.5 per cent. over the weather-boarded house; that a house with twelve-inch brick walls would cost an advance of 10.7 per cent. over the weather-boarded house; that a house of stucco on hollow clay blocks would cost 4.9 per cent. in advance of the weather-boarded house; that a house of stucco on frame would cost in advance of 2.5 per cent. over the weather-boarded house; and that a house with four-inch brick veneer on hollow clay blocks would cost an advance of 7.7 per cent. over the weather-boarded house.

In these estimates face brick were figured to cost \$17.50 per thousand, and common brick \$9.00 per thousand.



A Bulb that will Prolong the Fall Garden

(Continued from page 171)

shown some rather peculiar characteristics. The blossoms usually appear rather late; the first ones are always pinkish-lavender in color; after a while flowers are produced which show some white petals, perhaps half of the blossom being white and the remainder lavender. At the last, perfectly pure white blossoms appear. This is usually in November. Whether the cold weather has an effect on the color of the blossoms is an unsettled question in the mind of the owner of the garden, but these characteristic features have been shown by the plant every season for several years.

One has but to see a mass of these pretty flowers blooming late in the fall in the garden, or scattered around in the grass, to be convinced of their desirability, and once introduced, no flower lover will be willing to have them banished from his domain.



A Combination Hotbed and Storage Pit

(Continued from page 172)

close intervals to stuff, spiked at sides, two inches from edge to top, the post being sawed at a slant, as shown in fig. 2, to allow the sash to slide over for ventilation, watering, etc. At proper intervals on this rail small blocks are nailed to fit snugly on each side of the rafter ends.

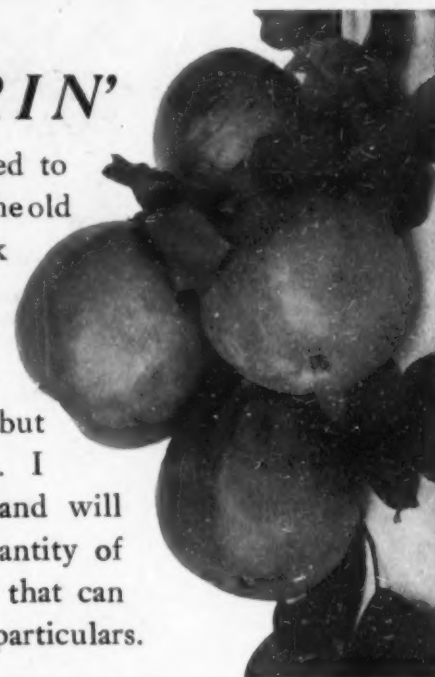
The sash guide strip, S. G., in fig 5, is of white pine, one inch square. To prevent after-swelling and binding these strips should be thoroughly saturated with linseed oil and two coats of white paint given before attaching to rafters, R.

The rafters and ridgepole are of 2 x 4 in. material. The ridgepole is made up of two pieces, L.R.P. and T.R.P., spiked together. The top piece, T.R.P., as shown

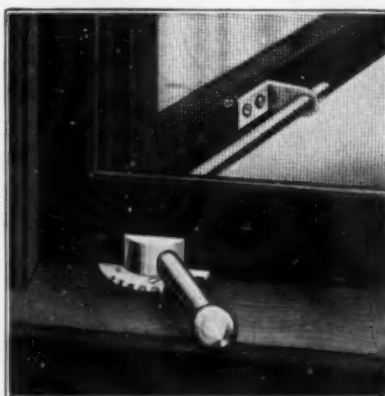
HAVE YOU A HANKERIN'

for those firm, sweet apples you used to knock off the tree with a club when the old man wasn't looking? That was back in the days when the East—the natural apple country—was producing bumper crops. It was before the days of Oregon apples that have size and color, but lack the real flavor of Eastern hillsides. I have rejuvenated a Vermont orchard and will have for October delivery a limited quantity of apples that are just a little the best that can be grown. Drop me a card for the particulars.

JULIAN A. DIMOCK, East Corinth, Vermont



TOPSHAM QUALITY
FANCY VERMONT APPLES



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Builds his own home he wants the best of everything. MR. ERNEST GUILBERT, City Architect of Newark, N. J., began right by making all his window casements swinging out.

Then he equipped them with our famous "BULL-DOG" ADJUSTERS in solid Brass to last a lifetime. Neat, strong and simple, and operated easily from INSIDE THE SCREEN with one hand.

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No perplexing and endless lists of varieties to puzzle over. We have done the eliminating—the sorting and sifting. We offer the best sorts in existence and ONLY the best—guaranteed true to name—and as we grow for discriminating customers, we supply only established plants at the lowest possible prices for quality.

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ADVISE on how they can be made a highly interesting, valuable part of your property. In general, woodlands are wastelands as far as the pleasure the owner derives from them is concerned. But this need not be! To the skilled forester they hold large possibilities. He knows how to convert them into one of the most interesting "walk-throughable," pleasure-giving parts of your grounds.

It is of just this and more, that we want to advise with you concerning your woodlands. Forestry and the care of trees in all its branches is our business. We have just published a most convincing booklet on woodlands showing the "before" and "after" results of our work. Send for it. Or send for us.



BEFORE

You never see woodlands of this sort in England or Germany. As far as its usefulness or accessibility is concerned, it might just as well be a swamp.

It requires more than mere clearing out—it needs the scientific work of both preservation and elimination, that our foresters can give.



AFTER

Last fall we were engaged to reclaim this woodland. In the spring, when the owner came back from Florida, this was the happy change that greeted him.

It is now available ground—beautiful ground. It is growing better trees, which each year add to both its interest and value.



Munson-Whitaker Company FORESTERS

Boston—623 Tremont Bldg. New York—823 Fourth Ave. Bldg.
Pittsburg—743 Oliver Bldg.

in fig 4, is notched in, as at R.N., to hold upper ends of rafters. The rafters are held together, as shown in figs. 3 and 4, by bent pieces of heavy wire, as indicated by B.W., the upper ends of S.G. being cut away to allow inserting of binding wire into rafters.

A ridge board, R.B., in fig. 6, is necessary to prevent wind getting under sash ends and lifting sash. This board is made of one-inch fence stock, nailed together trough-shaped and held in place by a third board, attached as at R.B.S., notched to fit over wire and rest on ridgepole.

The length of center post will depend on depth of pit and thickness of support, C.P.B., which is necessary to prevent settling. In setting up, the ridgepole is lightly toe-nailed to center post and rafters laid on at intervals to steady ridge, which must be absolutely level. The rafters are not nailed at either end, it being the purpose to make the skeleton or frame of this bed portable and easily removable. The center posts may be placed ten feet apart for supporting sash, but an extra post should be placed between to support the extra weight of earth and covering when used as a storage pit.

The ends are built on a separate form or frame and attached to end posts by heavy hooks instead of spikes, to permit removal. A vertical sliding door is placed in one side of this end to permit easy entrance to frame when used as a storage pit without disturbing the protecting banking of litter.

Fresh manure, F.M., is used to bank sides when used as coldframe or hotbed.

We found it desirable to run a line of water pipe, with taps at convenient intervals, inside the frame, for watering plants during severe weather.

For the purpose of working inside with sash closed a plank is arranged, as shown in fig. 7, eleven feet four inches long, with a hog chain of heavy wire to support the weight, and light strap iron with hooks on ends to hang on rafter rails, at either side, so that men may work from it over bed in planting, weeding, etc.



Fall Care of the Lawn

THOSE who are becoming so discouraged at the present appearance of their lawns may take some cheer in the knowledge that September is the best season of the year to get rid of such annoying interlopers as dock, dandelion and crab grass. Work done now yields more permanent and satisfying results than in the spring, although it does take considerable muscular effort.

The deeply rooted weeds, dandelion and dock, must be dug out with some weeding instrument, going so deep that there is no possibility of their growing again.

With crab grass the case is different. By the end of August this pest will be found to have crept over much of the lawn



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and crowded out much of the grass. Take a sharp toothed rake and carefully pull these runners or creeping stalks to the surface, then run the lawn mower over with the knives lowered so that it will cut very close to the ground. The plant is of annual nature, dying each fall, but its seeds come up each June unless prevented in this manner.

In the places left bare by these operations, work the soil loose and sow good seed. It will have time to become well established before frost, and indeed if this procedure is carried out, the lawn should look its best by the last of October.



Facts and Figures in Connection With Outside Painting.

(Continued from page 175.)

tionary, and by three times the girth for rolling slat blinds. The measurements of window sash are obtained by multiplying the height by one and one-half times the width, and if fancy by three times the width. The surface area of the columns is obtained by multiplying the height by one and one-half the girth, and fluted columns by twice the girth. Tin roofs and flat sides are measured by simply multiplying length and breadth. Chimneys, conductors, spouts, barge boards and crestings are estimated by multiplying the length by four times the girth. In dipping shingles one thousand shingles are estimated for each four hundred square feet of finished surface.

It will be seen that this estimate of the surface area of the house to be painted is quite different from simply multiplying height by the breadth. But it is necessary in order to include in the surface all the small under parts that must be touched. The professional painter must take cognizance of this, more on account of the time required for painting than because of the extra paint. It requires nearly twice as much time to paint a broken than a flat surface, although nearly the same amount of paint may be used on each. The simple, plain houses which are so much in fashion to-day are therefore cheaper to repaint than those broken up with many gables, balconies, and gingerbread ornaments. To paint a house of the latter type a painter will add nearly one-third to his estimate for a plain house. So in the long run the plain house of straight simple lines is not only cheaper to build, but less expensive to keep in repairs and well painted.

After making his estimate of surface area—which by the way is generally one-third more than the area obtained by simply multiplying the length by the breadth, or one-half more for a house elaborately ornamented and broken up—the painter usually charges for work and paint materials at the rate of ten cents per square yard for one coat, and thirty cents for three coats. This is for new work. For

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old work the charges are generally fifteen cents per square yard for the first coat, twenty-five cents for two coats, and thirty-five cents for three coats. This price varies somewhat in different parts of the country. In the South, for instance, three coats of old work are applied for twenty-five cents per square yard. Varnishing is generally based on a charge of 15 cents for one, and 30 cents for two, coats. This is for ordinary varnishes, and for special high grades more is demanded.

From these figures it is possible for one to make a rough estimate of what it should cost to have his house painted in a workmanlike manner and with the best of paints. Where there is little competition it might be well for a property owner to have a pretty fair idea of the cost of the work, and he can tell then if he is paying a good deal more than the market price for similar work in other parts of the country. When a paint contractor comes in and makes a survey of the job, and gives a bid for it, it is quite necessary that the owner should have an approximate idea of the cost. This may result in cutting down a bid anywhere from \$50 to \$100. Unscrupulous painters will frequently take advantage of a house owner's ignorance if they think there is little chance of the over-charge being detected.

One may be partly prepared to estimate the cost of painting the house without the aid of a professional painter. As the cost of the labor runs from two-thirds to three-fourths of the total cost of the job, one must be prepared to find a startling difference when the owner does all the work himself. Thus if the surface area of his house measures 7,200 square feet or 800 square yards, the cost of the job would be \$80 for one coat or \$160 for two coats, at ten cents per square yard per coat. The cost of paint for the two coats should be only about \$55 to \$60. The rest represents the labor of the painter. We can estimate the amount of paint needed by the other method given above. You divide the number of square feet by 200, and this gives the number of gallons of white lead in oil needed for two coats. In this case 7,200 square feet divided by 200 gives 36. If we pay \$5 a gallon the material for the job will cost \$180, but good paint can be had for much less than this, which will leave a margin for extras.

If one does not count his own labor the work of painting the house is not an expensive job. It can be undertaken without much fear of extra costs which frequently loom so large in carpentry and cement work. Painting exterior surfaces is really a simple operation. The chief thing is to work the first coat in thoroughly, spreading the paint well so that it will not be thicker in places. When this has thoroughly dried the second coat should be applied a little thicker. The chief thing in the second coat is to secure a uniform, smooth surface without streaks or lumps. Much depends upon keeping the paint properly thinned so that it will not streak, and not so thin that it will run.



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