

DECEMBER 1911

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House & Garden



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The Mystery of Machpelah	The River that Goes Down	The Glory of All Lands
The Dome of the Rock	The Sea of Death	The Lake of God's Delight
The Wall of Tears		Chronological Table

AMERICAN HOMES AND GARDENS THE DECEMBER NUMBER

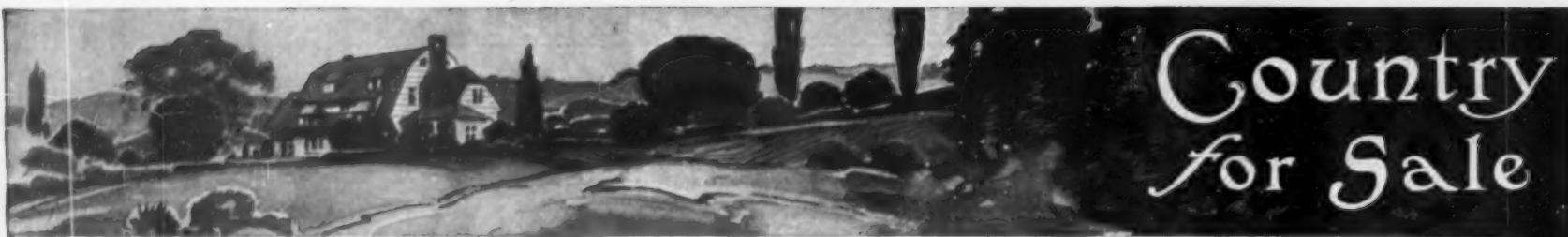
THE reader of AMERICAN HOMES AND GARDENS will find many important articles in the next issue of the magazine. This December number will contain a beautifully illustrated article on one of America's loveliest gardens, a garden which, though planned and planted by one of our foremost landscape architects, is nevertheless full of suggestion and ideas that might be applied to the laying-out and making of even a very small garden by the amateur himself. The article will be accompanied by ground diagrams and gives an indication of what AMERICAN HOMES AND GARDENS will present this coming year for the consideration of its readers. To this number one of the foremost authorities on the subject of textiles will contribute a most entertaining and helpful article on Oriental Rugs. Many persons imagine that genuine oriental rugs must necessarily be beyond their purses, in consequence of which they have passed by the subject. They will, perhaps, be surprised to find that rugs of good pattern, texture and durability can be had to fit almost any purse, the prices of the various rugs being given in this article. One of the most attractive houses in the vicinity of Philadelphia will be described by a well-known architectural authority, and fully illustrated with reproductions of both exteriors and interiors. It is a house so skilfully planned that despite its ample proportions it still creates an atmosphere of home-feeling and inspires one with commendation for this sort of domestic architecture, which never can be too generally employed. Edward I. Farrington, the poultry expert and a writer of accepted authority, will contribute an illustrated article on the subject of "Keeping Twenty-five Hens." This and future articles on kindred subjects will assure the standard that has been set by AMERICAN HOMES AND GARDENS for its Poultry Department. The same number will include another article on "Making Hens Lay in Winter," and a helpful Kennel article. If the reader of this present issue has found pleasure in the various photographic reproductions of "friendly dooryards," which the Editor hopes will serve as a little primer for stimulating home-building efforts in such directions, it is to be hoped that he will also find as much of interest in a similar feature that will occupy the middle pages of the magazine for December, a feature especially appropriate to the holiday season, as will be several other articles, including an essay by a New England writer of note on nature subjects. There will be other articles dealing with homes and gardens of distinction and the issue will be fully as interesting as the present one. "Good Taste in Decoration" will head the department established in the present issue called "Within the House," and the Garden Department will cover a variety of hints and suggestions useful to the home-builder and the garden maker, while some new, original and delicious Christmas dishes will be described in the "Helps to the Housewife" Department. The December number will be richly illustrated throughout.

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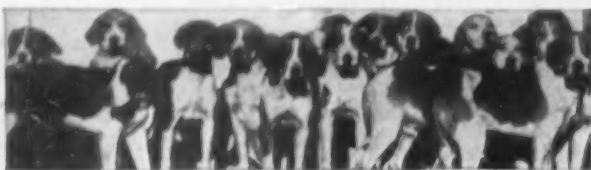
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If we wish to gratify our longing to have our friend, the dog, with us, and thus to develop a side of our nature that ought not be neglected, we should willingly put up with some of the petty annoyances. What is more, a careful training can do away with many of the distasteful elements. A good dog really reflects a good master, for the slipshod man who neglects his pets or the over-indulgent one who spoils them, is a man who would act in a parallel manner with his children. No one should have a dog unless he is ready and anxious to exert his influence, spend his time and lend his careful attention to bringing up his canine companion in the way he should go about it.

With these things granted there are some things to be suggested to make the dog what he should be. First, you must insist on cleanliness and stringently, if necessary. You can form a habit for your dog that will not be broken if established early. A young puppy should not be allowed in the house, except occasionally, and never after he has been sleeping, unless he has been allowed "outside" for awhile. When he does wrong he should at once be scolded and clearly shown that he has misbehaved. When you scold a dog don't turn around and pat him and say, "good fellow," or he will never be obedient. A firm hand is necessary and one that assists in shaping his course of life. The dog should early be taught his province, made to recognize his bed and given to understand that there are certain sections of the house which he must not enter. Regularity of training makes regularity of habits and will make your dog a pleasure to have around, not a nuisance. Those animals that keep up a constant yap-yapping whenever the door bell rings, that climb all over visitors, have their beds on livingroom pillows and enter the dining room, whining during meals, simply cause trouble to their owners because they have not been taught what is right. You don't need to be cruel but you can be firm and it should be a subject of pride to you to know that your dog is well brought up.



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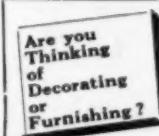
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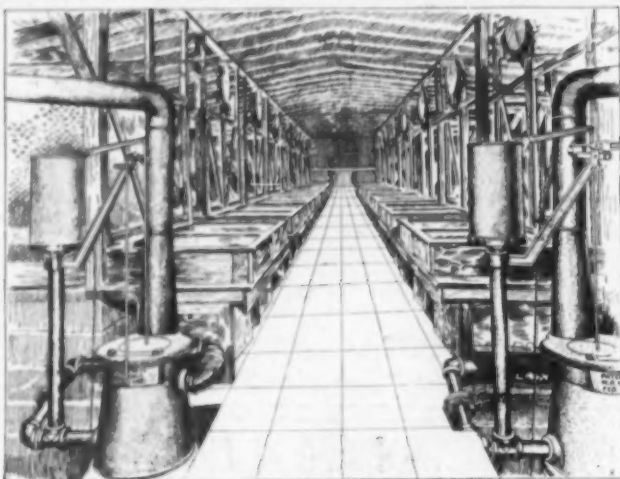
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is often mixed in a mash—either a dry mash or a wet one. It is highly concentrated and only a little should be used or the hens may reject the mash. Although it is not as good, common hay may also be steamed and fed in the way described.

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A Baker's Dozen of Old English Teacups

AMONG these thirteen tea cups and saucers are a number of Staffordshire pieces. While the first in line, a gilt-banded white china one, is not in that category, the big blue and white one with no handles, next it, is. Its design of a mother with two offspring at her knees suggests "Cornelia and Her Jewels," with its Roman statuary, arches and columns in the background of white. Cups were made without handles and a number in this collection show that feature of the potters' work, who made tea sets in the last part of the eighteenth and the first part of the nineteenth centuries. This large blue and white creation has a fine border inside the cup of an inch and a half with urns and trees in medallions, with scrolls. Its capacity is large, holding a half pint and probably the tea taster of the Colonial days had no fault to find with that part of it. The next smaller blue one without a handle also, is a beautiful piece with its bright blue decoration on white, with tiny conventional border at the top outside, and inside, a two-inch one of floral design, and a tiny scene in the bottom of the cup of a castle and palm trees. On the outside also is a fine Saracen rider on a fully-caparisoned steed, with Angora-like mane and tail. The same



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castle and trees appear as in the bottom of the cup, with the addition of a Gothic archway through which the rider has just come. The fourth cup on the top row is a Chelsea one, with purplish-blue flowers in raised work on a white ground, as is the one below it on the second shelf, with the addition of a little tracery of gold lustre added to the flowers.

Beginning with the second row is a gilt-and-white china cup and saucer with graceful handle and bands of gold with the spring pattern. Then follow the two in blue without handles, the first with smooth rims of cup and saucer, has sixteen radiating sections in the saucer and thirteen in the cup (a baker's dozen). It bears the impressed mark of Alcock, one of the Staffordshire potters and "Oriental, Stone" and the word, "Scinde" in a blue-bordered ellipse. The one next it has "Davenport" impressed with an anchor and the word, "Amoy" in small blue platter-shaped design and the same number of sections as in the Alcock piece. The rims of the Davenport one are slightly scalloped



Thirteen of the old English tea cups that have the advantage of being attractive and rare.

in both pieces. As the Chelsea piece which follows was described below, we go on to the last row, which begins with a lovely pink, green and gold lustre cup and saucer, with pinkish-gold band and mountain scenery, with deer in the foreground on the saucer, and the same general scene with equestriennes and pedestriennes in the place of the grazing deer and doe. The cup and saucer following the pink-lustre one is blue and white, of the Staffordshire class, and shows little white, except inside the cup. It has an Oriental picture on it with temples, palms and a loaded camel, with floral design also. The King of Cups is next in line, and while the Colonial tea drinkers acquiesced in the size of the "Cornelia-and-Her-Jewels" one, they would make obeisance to this generous cup of the days of our forefathers, holding as it does more than half a pint. The modest little calico blue and white combination next the last in the collection has a deep border in and outside, with urn and "cattle on a thousand hills" in the bottom of the cup, while the thirteenth is a pink, green, gold and white lustre piece of pink flowers, with narrow gold rim. J. W. C.

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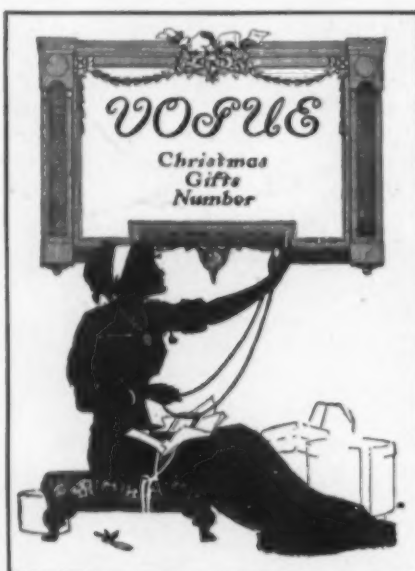
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HENRY H. SAYLOR, EDITOR

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VOLUME XX

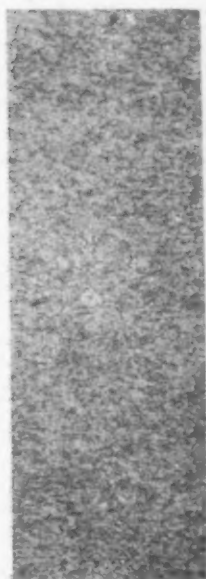


NUMBER 6





"The Orchards," by Edwin L. Lutyens, architect; a modern English example of the purest Northern Tradition, showing the English character in the roof of maximum pitch, the grouped windows and the marked predominance of chimney-stacks.



The Northern Tradition

BY ALFRED MORTON GITHENS

Photographs by the author, H. H. S., and others

[The problem of choosing an architectural style for the American country or suburban home is one of the most puzzling that confront the home-builder. In order to bring about a better understanding of the more common types and with the idea of clarifying, as far as possible, this whole matter, we have asked a number of prominent architects to present each the case for one particular style. In previous issues the characteristic features of the Colonial, Dutch Colonial, Half-timber, English Plaster, Chicago School of Architecture and Swiss Chalet type were developed and illustrated at length by prominent architects interested in each of these types. There remain two or three of the more common styles which will be taken up in future issues.—EDITOR.]

WHEN the editors of House and Garden ask the most fitting style for an American country house—by which presumably they mean the style proper to the major part of the United States, not South America or Southern California, with their different materials and traditions—the self-evident answer seems to be, “That style which is the natural expression of our building materials and constructive problems.”

A house, after all, is an enclosure of walls with a roof over it. Now, no matter what the material, walls are vertical always and windows and doors are merely holes in them. But the roofs vary in character with the material used, and seem to



At Bronxville, New York, by Wm. A. Bates, architect; showing the type-resemblance to the old New York barn above, though it suggests a different wing composition suited to a different setting.

give the first broad impression. An Eastern house, and one pictures high parapet walls and hidden behind them a flat, clay roof where the master walks in the cool of the day; a house of the romance countries, Italy, Spain or Southern France, and one sees gently sloping tile roofs and broad eaves; Northern France suggests the excessively steep slate of Normandy farms or the chateaux of the Loire; Germany and Britain, and whatever the so-called “style,” the roof-slope is neither steep like the Norman or flat like the Southern, but a half-way pitch, generally ending in gabled walls. A child draws a house on his slate and though one cannot



Farmhouse at Cornish, New Hampshire, showing the alteration of an old house without the destruction of its original character of roof lines

tell whether it be "Gothic" or "Colonial," still it never fails to show the roof-slope. Perhaps the roof should be the standard of classification, that just as a fossil-hunter ignores at first all other structure and broadly classifies his skeletons by the tooth formation, so the philosopher-architect should look to his roofs for guidance, the teeth of the house as it were.

Roof-slope seemingly should be determined by the materials used. Tin we have apparently discarded; interlocking tile is so expensive that for the immediate future it will not be common enough to count in the average; so the slope must be determined by slate and shingles. Build the roof flatter than thirty degrees, and rain and snow will drift in; steeper than forty-five degrees or fifty, and space is wasted and money with it; narrow

limits indeed—enough, it seems, to form a dominant character.

If this argument is just, then the conclusions must have been reached long ago. They should be found chrystalized as a type in use ever since building with these materials began. Fads and fashions might assert themselves for awhile, but after each there should be a recurrence to the type.

If we follow the history of country houses in a northern country, England for example, as it is best known, we find striking proofs of this surmise. The builder of the Middle Ages knew nothing of distant lands, had nothing to copy, and therefore his houses should obey this natural law as to slope without attempt at concealment, and so they do; so do the later houses without exception down to Elizabeth's time, when certain men masked their roofs with high parapets as at Hatfield or Bramshill; a few years, and under King James the fad is forgotten and the true tradition revives.



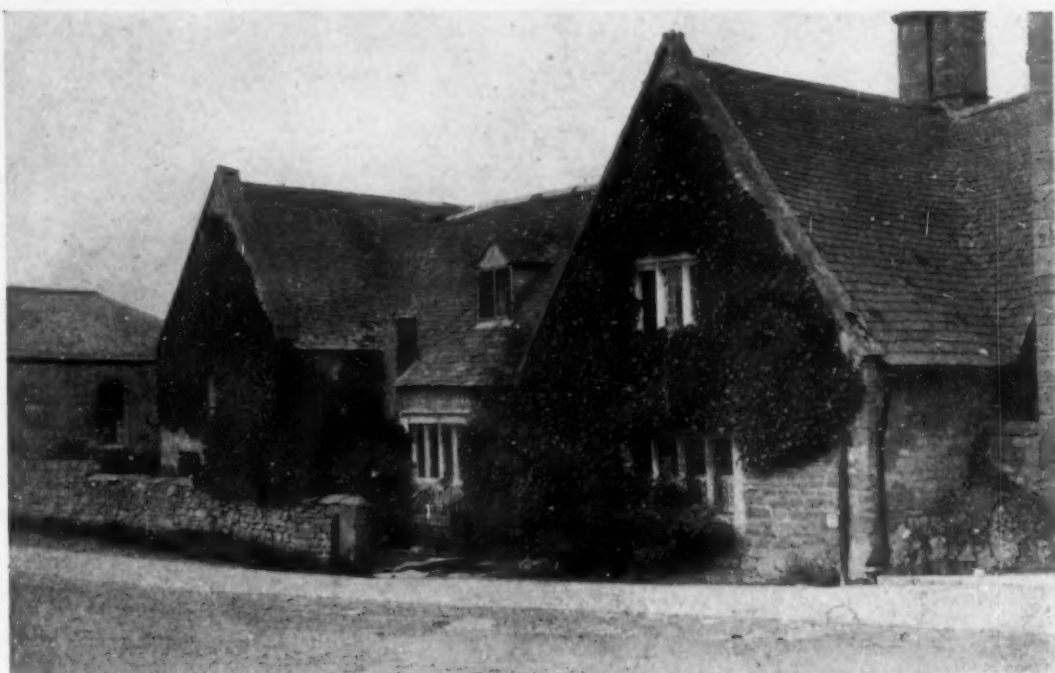
A house at Mianus, Connecticut; an early example of the forerunner and inspiration of much that is evidenced and delineated in the Woodmere type below



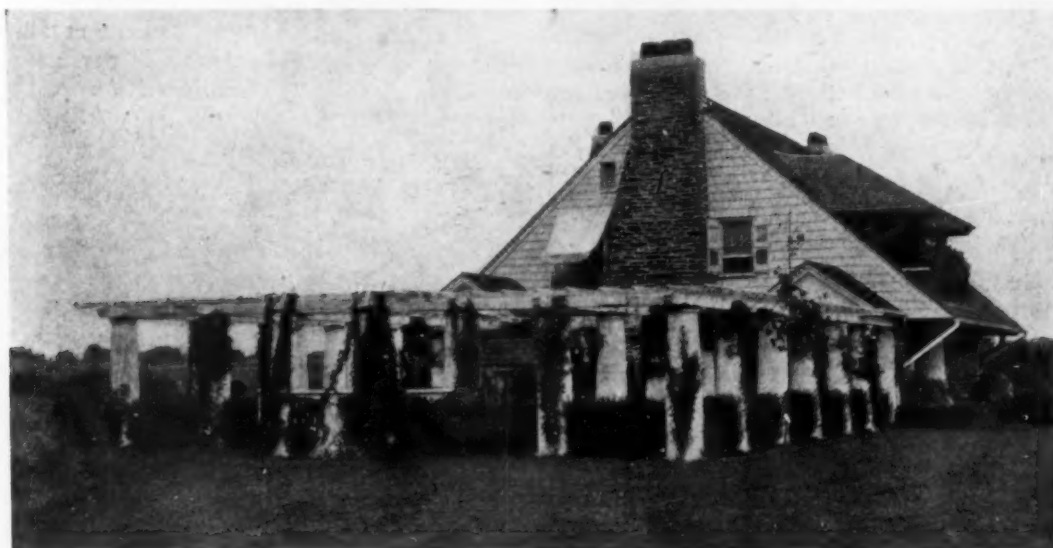
At Woodmere, Long Island, C. Barton Keen, architect; and "Grayeyes," at New Rochelle, Wilson Eyre, architect; two totally different American developments of the Northern Tradition, but the photographs show that the houses would not be inharmonious if juxtaposed, and show further the variations of this architectural style

The high renaissance comes with its artificiality and the type is banished to the simpler houses of the countryside or the colonies. These recognize the classic revival by veneering a pilaster each side the entrance door, by inventing a sort of pediment to put over them, by elaborating the eaves into a cornice and perhaps adopting a more orderly arrangement of windows, but otherwise the type is little altered.

Then why not this for the answer to the question—this nameless basic type which one writer calls the "English Tradition," though it was the tradition equally of Scotland, of Ireland, of the American colonies and it seems most northern countries? Its characteristics are its roof-pitch, its gables (for gables are simpler than hipped roofs framed to slope back at the ends of the house), the moderate overhang of roof (for broad eaves shut out the sunlight which in the north we need), and the importance given to chimneys. Examples of



In the Midlands, England. An early type-example of the Northern Tradition in its simplest form, depending for its interest on strong mass and vigorous outline rather than on detail



Stratford Lodge, near Philadelphia, C. Barton Keen, architect; a type of the true tradition, but showing the possibilities of an adaptation of the Italian pergola-enclosed garden

it are the Tudor country houses, the simpler of the Georgian, the Colonial of the northern states, barring those of them showing the worst artificialities; the Dutch Colonial, with its thrifty gambrel roof, framed to get most with least expense, and purest of all the farmhouses and barns here and in Northern Europe. Just now the type seems undergoing a curious development in England, a complication of many gables, of strange and restless oddities of contorted, half-developed forms, the picturesque run wild. In America, Procrustes-like, we stretch it to fit a repertoire of "styles"—loaded with false half-timber to wear its appearance of some centuries ago; decked with pilasters in the fond hope that it will appear "classic" or what is called "Colonial"; shorn of its gables, with roof depressed and wide eaves, it is "Italian."



"Two Stacks" near Philadelphia, Charles Z. Klauder, architect; Garden and Entrance fronts; the first informal with irregular gables and low eaves, the entrance front with lofty walls, severely symmetrical but not at all monotonous, as life is injected by choosing the stones for their color and texture, which makes unnecessary and superfluous all exterior decoration.



At Villa Nova, C. Barton Keen, architect; crowning the spur of a hill, its long roof-lines appear almost as a continuation of the hill-slope a successful solution of that most difficult of architectural problems, an encircling veranda. This view shows what is offered by this type in the way of natural embellishment

was designing in "Gothic," or the early settler that he was doing "Dutch Colonial." Let us beg the question then, and argue for a certain type, rather. "Grayeyres," "Two Stacks," "Stratford Lodge" or the Villa Nova or Woodmere houses are pure examples, but what can they be called more than "Northern Tradition?" As far as I can see there is nothing in them, not a natural expression of construction. The stout stone columns were doubtless taken from the old barns near Philadelphia, the pergola surely from Italy, the porch about the Villa Nova house from nowhere at all, but each is perfectly

(Continued on page 414)

One enters a certain suburb of New York. All the houses are new; no buildings were there a year or two ago; it was a clear field for architects to do what they could, for the promoters were anxious to make it an ideal suburb; yet its general impression is discordant in the extreme. Houses are individually most interesting, far above those of the average town in character, yet it is one of the most unpleasant towns one ever sees. One leaves it with discouragement, with the impression that our country architecture is resulting in a condition worse than the much-despised mid-nineteenth century, when at least there was a certain harmony; that our study, our familiarity with the best work in the world has resulted in nothing; that "the mountain has labored and brought forth a mouse."

One passes "Colonial," "half-timber," "modern English plaster," "thatched shingle roofs," "Italian adaptations"—all seriously studied too, and most of the houses distinctly good according to their several ideals—and the result is wildest discord. Each house strives to assert its independence and drown its fellow. It is as if in an opera Brünnhilde and Carmen, Yum-Yum and Aida, Thais and the Runaway Girl were all on the stage together, answering each to each in her own song, some serious, some frivolous, each admirable, and the result diabolical.

An English or a German town never gives this impression. Is it possible that there they have a clearer conception of the basic type? One house may have the orderly arrangement of the Georges and the next a Tudor-arched doorway and mullioned windows, but the difference seems rather interesting. Is it because they are all perfectly natural in their use of materials and roof forms, members of the same family, so to speak, all examples of the same traditional type, nearer, perhaps, than their builders realized or that one can recognize at present on account of his having befogged his wits with much reading of the characteristics of these "styles?"

But this was to be an article upholding a certain "style!"

Until a style is past and done with, it has no name. The medieval architect would have been much surprised to learn that he

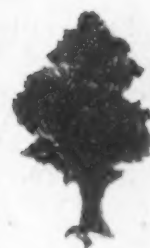
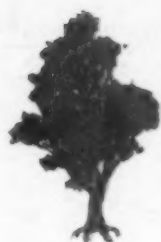


An old example of irregular, clustered gables, by the Mianus River, Connecticut



At Lake Mahopac, J. H. Phillips, architect; altogether irregular but unmistakable in type; relying on naiveté and picturesqueness rather than on studied composition

The Naturalizing of a City Man



Editor's Note:—The author of this narrative had refused to write the story of his experiences in going from business life to a farm. His objection was that the published account taken from his closely written diary would contain nothing of the joy and inspiration he felt in getting close to Nature, and would be merely a matter-of-fact list of happenings with their message lost. He finally consented to write it in his own way, allowing memory and imagination to lend color to those days of struggle which are now cherished recollections. He preferred to hide his identity under the disguise of another person, but the essential facts are true and full of practical information. This number deals with the key to his reformation; subsequent installments will show how he succeeded.

MANTELL climbed wearily up the stone steps of his house, and paused disconsolately to note the holly wreath with its satin ribbon behind the rich Cluny curtain. Irresolutely he fumbled with his bunch of keys, and slowly unlocked the heavy inside door.

His wife stepped anxiously from an adjoining room to meet him.

"You're late again, Henry," she said, placing a sympathetic hand on his arm. "Are they still fighting? Can't you call a truce even for the holidays?"

"Hush," he answered, "we'll talk upstairs. The children may be around." He snapped on the light, drew down the shade, and locked the door. Then he stood facing his wife.

"Helen," he said, "you may as well know the worst at the outset. They've won. I'm ruined."

There was nothing theatrical about his manner. So low and even was his voice that the woman did not at first realize the importance of his words. Her brain struggled for a moment to reconcile his calmness with the gravity of the subject.

"You're tired, Chic," she said finally. "You're blue. I know it's not so bad as all that. Try to forget it all for a few days, and when you go back things will look better."

They had proceeded to the room above and he drew the heavy curtain across the doorway after them. The woman sank down into the great chair by the center table, and the man went over to the gas log and stood with his hands behind him as one who would warm himself, although the room was at more than summer temperature.

"I wish you were right, dear," he said slowly, "but there's no use disguising matters. They have bought over Lawson and with him, of course, the new patents. Not content with that, they have brought pressure to bear in another vital matter; my credit is gone! I am helpless, absolutely helpless. They can put me into bankruptcy the minute they say the word—as easily as I could press that button for Annie."

There was a full minute's silence. Muffled, dulled, far away, the harsh voices of the street leaked in upon them. Then Mr. Mantell laughed bitterly. "My business is the least of my troubles now. I don't know which way I shall turn when I do think of it again. But day after to-morrow's Christmas, and the kids—?"

"There," he added, taking from his pocket and flossing over a very slim green roll, "there's every cent we've got."

She came over to where he stood, lost in thought, and placed a white hand on each of the slightly stooped shoulders. "It's not so bad," she urged, "we were poor before."

"Yes," he answered, "yes, I know. But this is different, quite different. Then we had the future before us, wealth to be won, success to be attained. I worked for it; I earned it; I had achieved a substantial start—and now, poof!—like a child's bubble, it bursts between my fingers—and through no fault of my own. I do not understand it. I give it up. And yet in a way it is all clear. I can see just how they've done me; how I had to lose. But it doesn't seem fair somehow. It's all out of line with what they used to teach us about life."

"Come," said his wife, with assumed sternness, shaking him by the arm. "Come, you can philosophize better after a square meal. It's spoiling now. Besides, I have a card up my sleeve." (He laughed and pinched her smooth bare forearm.) "You remember Uncle Jay's mysterious wedding gift—the big gold key and the little black box that was never to be opened until misfortune overtook us? Come on, dear, and after dinner we'll open it." And she led him from the room.

Some time later they sat alone before the gas log, the mysterious box between them.

"Uncle Jay was something of a miser as well as a little 'off,'" said Mr. Mantell. "Who knows what tricks he was up to? That

key alone, as I remember it, that must be worth a good deal in itself. Let's see how it has stood the years." His wife tore open a faded envelope and extracted a large key. It glittered warmly in the firelight as she passed it over to him. Its shining was reflected in her eyes.

"By George," said her husband, "I had forgotten how big it was." He inspected the key carefully. "Looks like the real thing, too. It must weigh several ounces. At eighteen dollars an ounce it won't buy an automobile, but it will tide us over Christmas all right. What do you suppose the miser put in that box, it's so thin and light? Seems like a fairy story to be opening it after all these years."

As Mr. Mantell passed back the key his wife's fingers actually trembled a little and it dropped to the hearth. Not a dull, golden sound, nor even a metallic tinkle, but a clear, ringing clink struck their ears.



To the accompaniment of cheery sleigh bells they sped past peaceful homesteads and snow-blanketed white hills contrasted with the dark fir trees

"Why that—that sounded like iron," exclaimed Mr. Mantell, in a voice that suggested some disappointment. He picked the key up, and applied to it the point of his penknife. "Just the thinnest coating of gold," he asserted. "It's too bad, dear."

"But the box," insisted Mrs. Mantell, trying bravely to hide her disappointment. "I still have faith in Uncle Jay's present—even if people didn't understand his peculiar ways. What do you suppose is in it?"

"Diamonds," said Mr. Mantell, with a smile, "made of the best of glass."

"Henry!" expostulated his wife. "You don't deserve any Christmas. No fairy would stay in the room with you a minute. It might be——"

"It might be," he concluded for her, and more than half in seriousness, "his savings bank account. Compound interest for seventeen years—that would be quite a nice fairy."

The big key clicked in the big lock on the little box.

"Oh-h," said Mrs. Mantell simply, but with a falling inflection that expressed more than many words. She passed the box to her husband with one hand, and with the other sought for her handkerchief. Mr. Mantell gave one look and then threw back his head and laughed loud and long—laughed as she had not heard him laugh in years.

"Henry! how can you!" she exclaimed, dashing the tears from her shining eyes. "You're too cruel for words."

He put one arm around his wife's shoulders and kissed her. "Never mind, Pet," he said, atoningly. "Look, here's something on the card."

Together they bent over the photograph of a rambling country house which the box contained, and read, in the jet-black, hair-line chirography of the long deceased Uncle Jay:

"The roof is tight,
The taxes paid,
Come back home,
When the game is played."

"Abominable grammar," said Mr. Mantell—"most abominable. But say, what do you know about that! What good does this do us? I suppose the place was worth about \$3,000 then; it must be worth about \$300 now."

"You are quite a brute," replied his wife, suddenly all eagerness in voice and manner. "You don't deserve any Christmas at all. You don't recognize the gifts of the Magi when they're showered upon you. You can do what you please, but Robert and Helen and I are going to spend Christmas in the country—the real country—and have the lark of our lives."

"Nonsense, Helen, nonsense," he protested, catching her intention and alarmed at her earnestness. "Why it would be the height of folly. It's impossible. Think of the——"

"Think—think!" she contested, of course warming to her theme under opposition, "we've done nothing but think for years. Think and plot and work for a life here, in a brick cage with lace curtains. I won't think. We've got plenty of money for carfares and that settles it. It will be more fun for Rob and Helen than anything else we could possibly do. Now don't try to reason with me, because I won't reason."

Well, it doesn't take a philosopher to know that when a pretty

woman gets a silly idea wedged nicely and firmly into her imaginative head it can be dislodged about as easily as a capsized canoe may be paddled up a rapids. Besides, Henry Mantell always secretly admired these infrequent unreasonable or super-reasonable moods in his capable wife. So the natural up-shot of the matter was that a late hour found them sitting before the hearth discussing the exciting details of their strange adventure to winter-bound Arcadia.

For the sake of the artistic touch the dying flames and the sinking embers should close the scene, but the flames only flickered back and forth over the changeless logs, with a slightly gassy smell, for a genuine fireplace and a real fire was a luxury they had desired, but never quite felt they could afford.

II.

The agent at Priestly Junction received a somewhat disjointed telegram the next day that requested him to have carriages at the 5:23 train to take four passengers and two trunks to the old Rasmussen place, and have half a cord of cut wood delivered there immediately. Six dollars to defray expenses had been paid at the sending office.

Accordingly when the 5:23 pulled in that night—at 5:56—Mr. Mantell found awaiting him the express agent, telegraph operator, baggage master and ticket agent in the presence of Bill and his co-worker; the chief of police and postmaster in the person of Mr. Hutchins; and Priestly Junction's leading merchant, citizen and liveryman in the rather stout personage of Mr. Logan; who had all been attracted by the somewhat mysterious and very unusual message. There also awaited him several lesser lights, and in addition the

very definite rumor that he was a millionaire broker escaping for a quiet Christmas in the country with a prominent actress, who would undoubtedly have been recognized if venturing to any more populous center than Priestly Junction. The appearance of Bob and Helen, however, full of energy suppressed by half a day's ride in a slow train, very shortly dissipated the supposition for one several shades nearer the truth.

The postmaster, with all the dignity at his command, introduced himself and then his companions and after a brief inspection of trunks and bags, Mr. Mantell brought on the first shock by stating that before driving out to the place they wanted to secure a few provisions. Bill and his partner looked at each other with a double grin. The postmaster looked at Mr. Logan, and Priestly Junction's foremost citizen looked at the station platform.

"Why-er-ye see, this 'ere aint much of a city," explained Mr. Logan. "We don't keep much of a line outside of gen'l groceries—soap, an' matches, an' clothes-lines, etc." He paused, for want of wares.

Mr. Mantell looked helplessly at his wife. Perhaps there was an expression of "I told you so" in his eye. At any rate she took matters into her own hands.

"Oh, we didn't want much," she volunteered. "Just a couple of chickens, and some cranberries, and sweet potatoes, and celery, and nuts, and lettuce, and cream."

Mr. Logan groaned aloud. "Celery—lettuce—cream," he puffed. "Why, Mam, we aint in the city, you must remember.



The rambling-roofed house nestling in the snow-covered hillside offered the appearance of welcome Christmas comfort

"You're in the country out here, Mam, and what's more it's winter."

"What have you got?" she asked, a little alarmed.

"Why, Water's pink-label soups, an' Make-it-in-a-minute mince-meat, an' Gold Seal guaranteed near-butter, an'—why quite a line of such things. The drummer says they are all used quite free in Noo York."

"Where do you get anything fresh?" pleaded the woman.

"Oh, we do most of our buyin' down at Priestly," joined in the postmaster. "Last stop before this place, you came right through it."

"When is the next car back?" asked Bob, whose interest in the discussion of provisions was getting painfully acute.

"9:45—tomorrow morning," said Bill. "Only it don't run tomorrow, bein' Christmas."

"Look-a-here," interrupted Mr. Logan, with an expansive smile that indicated he had been hit by a happy thought, "it's only three miles back, and only one mile further out to the place than it is from here. We'll let the trunks go out direct, and we'll go by way of Priestly. The sleighin's good, an' it won't take much more'n half an hour longer—not includin' th' shoppin' of course," he added, with a timely thought on woman's ways.

Suit-cases and grips were put aboard the sled, and they piled in. Three miles over a smooth road, covered to the tune of cheery sleigh bells and to the time of Lute's long-striding mare "Fly-away," went quickly enough. As they flew past peaceful homestead and snow-blanketed white hills, with now and then the contrast of groups of dark firs, black as the heart of midnight, the satisfying consciousness came to them that all this fitted in with the spirit of their Christmas lark and that they were leaving the city and its troubles very far behind. The moon hung clear and full in the cloudless sky, and the keen, vitalizing air, rushed into their lungs, so long used to the desiccated atmosphere of city rooms, with almost the effect of an exhilarating cordial.

Mr. Mantell (thought his wife, as she eyed him sideways through her veil), looked ten years younger and twenty years more boyish than he had for a long time. As he glanced up suddenly he saw his wife's face clear cut in the moonlight. Her eyes were shining, her thin, delicately carved nostrils dilated with the sheer joy of life—life at the full tide, insurgent, resistless—and in that moment the blood rushed and swirled about his heart in the ancient, primal way that he had not experienced in years. It was a revelation of many things in a lightning flash; and now he sat wondering about it, wondering what had fallen out of his life, and how it had gone without his missing it, and why.

"Thar she lays," exclaimed Mr. Logan, rounding a sharp curve and flourishing his whip half way around the horizon. At the foot of a long hill, spread out before them like a photographed Christmas tree, sparkled the little city of Priestly.

A few minutes more found them in its shopping center, with a red-cheeked and suspiciously curve-nosed butcher explaining to Mrs. Mantell that his supply of holiday niceties was "direct and fresh from Boston," and the apples—he showed her the mark on the tissue wrapper enveloping each—from Oregon.

Apparently no one in the place, including several farmers from

the adjacent countryside, saw anything incongruous in the fact that squash, celery and lettuce were being supplied to them from a distant city, and apples from across a continent. Mr. Mantell, being a stranger, was struck by the fact that it seemed rather funny. Mrs. Mantell was struck by a fact that was not at all funny—the prices of all the nice things she had expected to find so cheap in the country, were in most cases higher than city prices. To keep inside the single green bill with a 5 in the corner, which she had set as the limit, she finally decided upon a pork roast instead of chicken, which really was the part of wisdom, for the pork was extra nice and the chickens were not. That was hardly their fault either, for several long months they had been freezing blue and pucker-skinned in storage awaiting the rush season.

When they finally reached the homestead, the trunks were awaiting them on the veranda, which faced south, and there also was piled half a cord of wood. This offset to some extent the inhospitable looks of closed blinds and boarded up doors; inhospitable, that is, to the extent that this low, rambling roofed, veranda-screened, nestling house could look inhospitable. Its whole appearance and attitude spoke a word of welcome, offered quietness and comfort.

Mrs. Mantell, inwardly somewhat agitated, tried the golden key in the lock of the wide door, entering the house from the veranda, the only one not boarded up. A final misgiving fluttered through her mind as to whether she had not been terribly foolish. Suppose it was wet and leaky? Wouldn't it be impossibly damp and musty? She set her lips firmly, exerted all the strength in her fingers, and the big bolt shot back.

"I christen it 'Pandora Cottage,'" she cried, stepping back, "for whatever comes out. Hope will remain here!" And she threw the big door open.

It was not at all bad; only "kinder like a front parlor after a funeral," as Mr. Logan lugubriously put it. Close, musty, a little dank, of course it was.

Mr. Mantell's camping experience had prompted the taking of a hatchet, and with the capable assistance of Mr. Logan and his man, a fire was soon roaring on the hearth. At first it wanted to smoulder and smoke and blow out into the room. But some dry old shingles, from a pile in the shed, soon had it sucking burning fragments of them bodily up the cavernous flue, and radiating a generous warmth out into the room.

Apparently everything had been left ready for immediate occupancy. An axe and a rusty saw were at hand in the well filled woodshed. Dishes and cooking utensils occupied their places on

shelves and nails in the kitchen.

The kitchen range stored a fire beautifully. Even the pump worked after a few minutes' operation, and though the water seemed all right, Mr. Mantell would not permit its use. So Rob and Helen got some from the well outside. One bucket leaked and the other was mossy, but the water was all right.

The trunks were brought in and began to yield up their useful contents. Supper was soon under way, with the women folks in charge, while Mr. Mantell and Rob explored the house. It had been left partly furnished and evidently with the idea that

(Continued on page 396)



Everything was apparently ready for immediate occupancy and the cavernous fireplace was suggestive of warmth and hospitality

The Smokeless Fireplace

AN EXPERIENCE WITH A CHIMNEY THAT WOULD NOT DRAW AND A FLUE THAT WAS TOO SMALL—HOW THE DEFECTS WERE REMEDIED—HINTS ON HOW TO BUILD A FIRE

IF there is a moment in the experience of the builder of a home that is fraught with greater tragedy than the moment in which he faces the realization that the fireplace will not draw, I do not know when it is. Many kinds of despair and rage consume him at different times as the different little difficulties which await him are met, but the fireplace that emits only smoke is the crowning calamity. I know, because I have suffered them all—and suffered this, too, at the end.

All of our sentiment about home centered in the fireplace; most people's does. We had always felt ourselves before it, watching the glowing, crackling logs while we heard the sweep of winds outside and the beating of an icy branch against the pane, and saw through the casement the drifting, scudding snow. Never was there greater joy of anticipation!

So the lighting of the first fire on this home altar became an event—a ceremony—and we approached it accordingly. We placed the backlog as it should lie, then the smaller forestick that goes at the front of the andirons; and then we laid the kindling, remembering to start with the two mystical crossed sticks, for their ancient symbolic meaning. The hickory was just right, dry enough to burn and green enough to last, so the torch (really it was a safety match, but we called it a torch) was applied with keen enthusiasm.

Then—my goodness! Did human beings ever before or since succeed in lighting such a smudge, I wonder? Doors and windows had to be thrown wide, and we finally had to carry that wretched fire bodily outdoors, stick by stick, and dump it into the snow.

Then we sneaked upstairs to scrub off the soot, nurse scorched fingers, go to bed to get warm and be alone to curse the mason and the contractor and the architect, not alone of this house but of all houses; individually, collectively and universally!

Of course we went to studying about fireplaces after this, but so far as we were able to find out, there was nothing for ours but to tear the chimney down and build it all over. And as this was very much the same as tearing down the house, owing to the chimney's location, we did nothing and tried to ignore the fireplace.



With the new throat and smoke chamber the fire burns perfectly and the new finish of the mantel was found more satisfactory than the former one

BY E. O. CALVENE

Photographs by the author

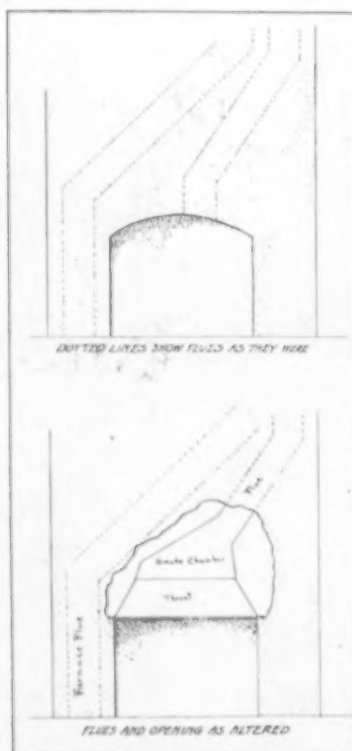
time and money wasted. If your fireplace smokes, look at the flue first of all.

Compute the flue area and the fireplace opening area, for purposes of comparison. The area of the former should be from one-tenth to one-twelfth of the area of the latter, according to the very best fireplace experts, never less than one-twelfth. If the flue, for instance, is 8 x 8 inches across, its area is 64 inches.

This will carry a fireplace opening having an area of 768 square inches. Very well. Now, as a pleasing proportion is usually insured by making the opening about two-thirds as high as it is wide, a little figuring will develop for this area, 23 inches for the height with 33 inches for the width, ignoring the fractions. No larger opening should be attempted.

But our fireplace was 26 inches high and 36 inches wide, with an arching top, as the drawing shows. With a flue 8 x 8 inches, this gave us a flue area of about one-fifteenth the fireplace opening! No wonder the smoke could not get up the chimney. And added to this we found that our flue was away over at the side instead of being in the center, that there was no throat whatsoever, and no smoke shelf, consequently no smoke chamber. It was, in short, nothing but a crooked, bent opening, up through to the sky, starting in 8 inches square right at the top of the fireplace. I never would have believed that any mason could or would have done such a thing if it had not

(Continued on page 398)



The small, misplaced flue was cut short and attached to an iron smoke chamber and throat



The building lot, 258 ft. wide by 178 ft. deep, is partly on the crest of a hill and partly on its steep slope. Into this the cottage was fitted to make it seem part of the landscape and at the same time take advantage of the best views

The Making of a Distinctive Home

THE HOUSE AND GARDEN WHICH ITS OWNER PLANNED TO FIT HIS PERSONAL IDEA OF COMFORT AND LUXURY—A SIMPLE AND SINCERE COTTAGE WONDERFULLY ADAPTED TO AN IRREGULAR SITE

BY LOUISE SHRIMPTON

Photographs by George E. Doust and the author

ON a hill-top site overlooking Syracuse, N. Y., William Henry Peters has located the house and garden of his own designing. They are a practical refutation of the theory that the American business man is narrow minded, with no interests other than commercial ones. His cottage is planned with the utmost care as a fitting home for the family that lives in it. Every advantage of site has been utilized in the placing of living rooms and garden features. A rule of simplicity is everywhere adhered to. In the furniture, designed specially for the places it occupies, the owner has adequately completed his scheme.



The garden furniture is of unfinished pine already weather stained

The building lot, two hundred and fifty-eight feet wide by three hundred and seventy feet deep, is partly on the crest of the hill, partly on its steep slope. At the foot of the slope is a large pond belonging to a city park. At present the steep hill-side is planted to

alfalfa, and is not shown in our garden plan. The width of the lot and its sharp descent at the rear prevent any future interference with the view of the blue hills that stretch far into the distance and skirt half the horizon. In planning the cottage, the site has had due influence, since the principal rooms face the hills at the east, while the kitchen is on the street front. The distribution of ground floor space is also a feature of the plan. In a successful small house plan there must necessarily be sacrifice and selection. To copy the large house or mansion type results in a series of box-like compartments, no one of them large enough for a family assembly room. The living room in this cottage fills a large proportion of ground floor space. The dining room is distinctly small, and the studio is also small, though both rooms have glass doors opening upon the terrace, extending their apparent size. The kitchen is furnished with built-in cupboards that make a butler's pantry useless.



Each article fits into the general scheme simply but appropriately



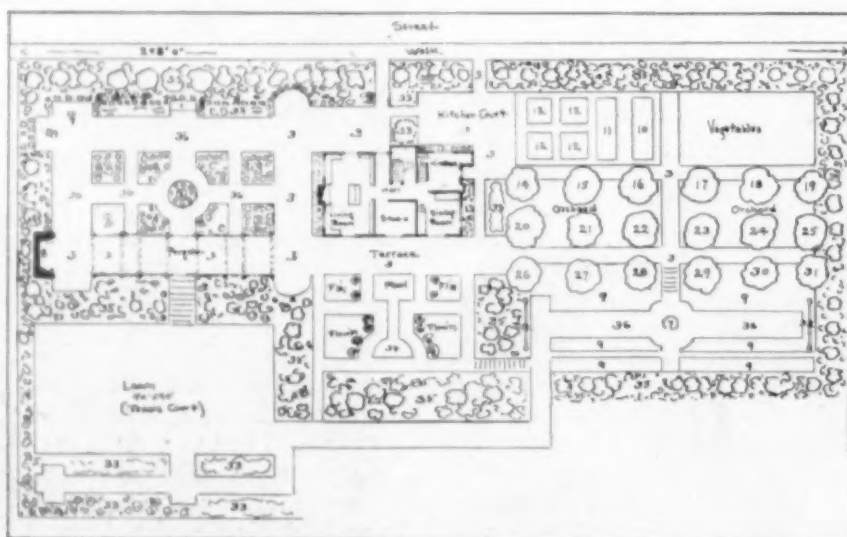
The living-room fireplace, flanked by spacious built-in-seats, is constructed of the exterior brick, varying in tone from a bright red to a dark, bluish gray, put together with ordinary gray mortar

Through this deliberate curtailment of other rooms, the living room is spacious, plenty of room for a big table and desk, for a large fireplace with inviting seats built around it and a settle in front, for the foreign books and prints that line the walls. In spite of its size, seventeen by twenty-six feet, it is a homelike place of cottage type, low ceiled and comfortable, the long horizontal lines of casement windows helping this effect, while additional light and air are given by glass doors at either end.

On the second floor the owner's suite consists of a large dressing room and a smaller sleeping room, furnished with windows that make it practically an upper porch. Nursery, guest room, sewing room and bathroom complete the plan, and servants' rooms are finished in attic space.

Sincerity and a feeling for beauty in the choice and use of materials are marked characteristics of the construction. In building chimneys, garden walks and terrace, hard fired

brick was used. In the living room fireplace there is no veneer of different material toned to the manufacturer's ideal of lifeless uniformity, but the exterior brick, varying in tone from a bright red to a dark bluish grey, is frankly used with excellent effect, put together with ordinary gray mortar. The roofing slate is unusually varied in color, ranging from pale gray into orange tones, the variation caused by the oxidation of the iron in the composition. Though perfectly durable, this slate lacks monotony and is inexpensive. Chosen partly because of its cost,



The plan of house and grounds

- 1, Bench; 2, sun-dial; 3, brick pavement; 4, arbor vitae; 5, climbing rose; 6, standard rose; 7, pedestal ornament; 8, summer house; 9, small fruits; 10, coldframes; 11, hotbed; 12, seed beds; 13, hollyhock; 14, cherry; 15-18, Northern spy apple; 19, chestnut; 20, Bartlett pear; 21, Clapp's pear; 22, champion peach; 23, Crawford late peach; 24, Crawford early peach; 25, plum; 26, red Astrachan apple; 27, Pumpkin sweet apple; 28, Baldwin apple; 29, McIntosh apple; 30, mother apple; 31, butternut; 32, grape arbor; 33, flowers; 34, lilies; 35, hardy shrubs; 36, grass.



The crest of the hill was extended out and upon this a terrace of fired brick, showing a fine color effect, was built



At the foot of the lot there is a pond, beyond which the distant hills are seen framed in the lines of tall hollyhocks

it proves uncommonly successful from the standpoint of beauty of color.

In both exterior and interior woodwork is the same sincere use of material, selected not because it happens to be popular, but because it is suitable for a cottage; unpretentious, but with marked beauty of grain and texture. Cypress clapboards treated with oil were used for the exterior walls. For interior woodwork hard pine was used throughout, stained a light brown that shows tawny and greenish tones. Paraffin oil is used for cleaning, but this has been the only finish, no shellac or wax having been applied. In design, the woodwork has straight lines, flat surfaces that are easy to dust, and no mouldings. No stock windows or doors were used, but all were built after special designs and their proportions and paneling add much to the effect of the interior. In our photograph of the dressing room the doors show the simple lines of the woodwork and its beauty



At the edge of the terrace, which is really an outdoor living-room, furnished with garden chairs, is the garden pool

of grain. The staircase has heavy newel posts reaching to the ceiling, suggesting modern, English woodwork. The floors throughout the cottage are of comb-grained pine, stained a dark brown and finished with paraffin oil.

The ceilings are of ordinary light construction lathed and plastered. There are no picture rails. The low ceiled walls, seven and a half feet high on the ground floor and seven feet on the second floor, are finished in a float coat, without the final smooth coat beloved of the plasterer, which often cracks and peels off within a few months' time. No wall paper was used. In the living room and hall, the walls are left in the uncolored gray plaster, the color echoed in the monk's cloth portières and silk window curtains. In the dining room the walls are painted in oil-color in a deep

Prussian blue. In one or two other rooms a pale water-color paint much diluted was put upon the walls.

A distinctive feature is the furniture, built-in and movable.



This buffet of quartered oak is only thirty inches high, but long and narrow, and contains a series of cupboards



The simple chiffoniers, in harmony with the trim and designed to fill the wall space, have no ornament but tiny brass knobs

Nearly all the pieces were built by hand after the owner's designs, to occupy a wall or to fill a floor space and, incidentally, to emphasize the quaint and livable quality of the cottage. This method of furnishing, not expensive in the case of built-in pieces such as bookcases or seats that do away with heavy movables, insures a certain harmony between an interior and its fittings, to be gained in no other way. Also pieces can be built to suit and fit their owners, obviating frantic search through shops for an unobtainable ideal.

Among the built-in pieces are the broad settles on each side of the living room fireplace. Their high backs, of broad planks, form a wainscot for the greater part of the room. A built-in desk of very simple make, and simple book shelves, are other living room features. In the nursery and sleeping rooms are broad cushioned window seats with box space beneath. The dining room buffet and serving table are of unique design. The accepted conventions are definitely abandoned, and the buffet instead of being thirty-six inches high, with high back and plate rail, is thirty inches high, with no plate rail or back, a long narrow piece with heavy posts and containing a series of cupboards. On the top is a delightful row of brass and copper utensils collected in Italy. The serving table, not so long as the buffet, is of the same height and contains drawers for table silver as well as linen cupboards. Quartered oak is used in their construction. The round table and leather bottomed chairs are also of oak, stained a slightly darker tone



The rear of the cottage is really the garden front. At the left is a formal arrangement of rose beds, with a sun-dial in the center; beyond, at the right, is the orchard



Another view of the terrace front of the cottage, with the brick steps, which lead from the pergola to a lawn and tennis court several feet below. These steps are another example of the artistic value of bricks irregularly laid and of different color

than the woodwork. In the dressing room illustration are shown two chiffoniers designed to fill a wall space. They are of a pattern as simple as possible with no vagaries of line, and tiny brass knobs are their only ornament. An armchair, a desk, dressing table and other chairs in this room are also built specially for their places, as are some of the bedsteads and other furniture in the sleeping rooms.

The cottage is protected from the road by a hedge formed of

small trees and shrubs planted in a wide border. There are wild plum trees, their purple colored foliage contrasting with the green around them; Lombardy poplars, sumac, which will be cut out later, as its semi-tropical appearance is not liked, but which gives quick results in the way of shade; syringa and wild currant, and a row of little arbutus trees outlining the inner edge of the border. In the three years that cottage and garden have been in existence, the growth of this hedge has made it a thick, high barrier. It has an informal look, and violates none of the prejudices of the passer-by who resents high walls or unbroken hedges. There is no gate, but a narrow brick pathway leads to the sidewalk without.

At one side of the cottage is the rose garden, a formal arrangement of beds, with a sun-dial in the center. Tree roses form a circle around the dial. The grafts are tea-roses on ordinary stock. Climbing roses fill the centers of the beds. The location is a perfect one for a rose garden, the delicate tints of the tea-

(Continued on page 398)

When and How to Do Winter Spraying

THE VARIOUS PESTS WHICH ATTACK TREES AND SHRUBS
AND HOW THEY MAY BEST BE REACHED DURING THE WIN-
TER—WHAT PREVENTIVES ARE MOST SUCCESSFULLY USED

BY F. F. ROCKWELL



Every inch of bark must be reached

TIME was—according to those wonderful tales which one may always hear where a knot of the oldest inhabitants gathers at the blacksmith shop to watch the repairing of some part of the spraying outfit—when perfect apples loaded down the healthy and unmolested trees, and spraying was undreamed of.

That day, if in fact it ever really was, has passed. I believe, however, that authentic history would support the remark of J. H. Hale, the "peach king," made at a meeting of fruit growers. Several had complained at length of the ravages of the San José scale; as a veteran grower they looked to him for a few remarks. Jumping to his feet he exclaimed, "Why the scale is the best friend you ever had. It has compelled you to take proper care of your trees, which you never would have done without it!"

Mr. Hale was one of the first to give his trees real care. He not only kept them clean, but through cultivation he gave them moisture and air, and he fed them—he orders their food-stuffs, straight chemicals, by the hundreds of tons. In spite of Brown-rot scale, Black-spot, Yellows, and all the other new-fangled insects and diseases, his peach orchards have transformed barren New England hilltops into

green acres of productive fruit trees.

It is true that the armies of the minute enemies have invaded fruit growing as well as the other field of agriculture, but in none can they be more thoroughly fought off, or has their history been so carefully studied.

The habits of the several insects attacking fruit trees naturally vary greatly. Some of them may be got at only while they are active, in the summer time, as they spend their winters in quarters inaccessible to the orchardist. Others, on the other hand, are careless enough to leave themselves exposed; and this gives the fruit grower an exceptionally good opportunity to exterminate them, for three plain reasons. First, as the trees are dormant, much stronger remedies may be applied; secondly, as no leaves or fruit are in the way the job can be done more thoroughly; and in the third place, as the enemy is not active, it is easy to get him. Moreover, there is usually more time for the work than is found in the busy summer season, and consequently is not so likely to be skipped. But it must be borne in mind that winter spraying is a supplement to, not a substitute for, summer spraying.

The *San José scale*, illustrated in its active state on this page, is the most serious of the pests we can fight in winter. To the

inexperienced, the amount of injury which this small creature can do to a strapping big full grown tree, seems incredulous. But one who has witnessed the astonishing improvement, both in quality of fruit and amount of new growth, resulting from a single season's thorough spraying, needs no further proof that they must work serious havoc. The San José scale is about the size and shape of a small pin head, with a diminutive "crater" at its center. As every female scale bears several hundred young—there are sometimes four broods during a season—and as they are born living, one may imagine at what rate they increase. However, cold weather kills off all but those at a certain stage of development—black and half-grown—which live through the winter safely. Where they get a chance to multiply unchecked they form plainly discernible colonies or crusts on the branches, and on the fruits conspicuous small red spots.

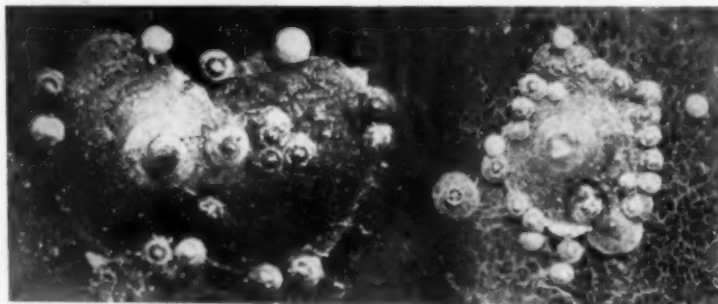
For San José, spray in fall or spring, with any of the winter sprays. In bad cases, at both times.

Oyster Shell Scale. This is sometimes taken for the above, as it colonizes and encrusts small apple twigs, and larger limbs. It is really a bark-louse, the eggs of which are protected during the winter by the old scales, which are something the shape of an oyster shell, but only the fraction of an inch long. Beside winter spraying, they may be reached, just after they hatch, in late May or June, by spraying with 10 per cent. kerosene emulsion or whale-oil soap, 1 pound to 4 gallons. This scale is not nearly so injurious as the San José, but undoubtedly retards growth.

Blister Mite. This minute destroyer makes himself known by raising small brownish spots or blisters on the leaves of apple or pear trees. Spray in winter or early spring, with kerosene emulsion diluted five times, or miscible oil.

Leaf-curl of the peach, which causes the leaves to become twisted and distorted in spring and to fall in early summer, may also be controlled by winter spraying. Give one application, before the buds swell, using Bordeaux (5-5-50) or lime sulphur.

Besides directly combating the disease being fought, the winter spraying undoubtedly serves a second purpose in keeping the trees clean of other insects and eggs. In winter spraying lime-sulphur wash and miscible oils are the two preparations universally used. The lime-sulphur became the more famous, but of late it has, if anything, been losing ground in favor of the oils.



The little red spots of San José scale have this appearance when greatly enlarged. Ordinarily they are the size of a pin head



Tall trees will need a power sprayer

The lime-sulphur wash may be obtained in three ways: (1) home boiling, in which the ingredients, in the proportions of

Lump lime	4 lbs.
Flower of sulphur	3 lbs.
Water	5 gals.

are boiled hard for an hour, kept well stirred, in an iron kettle. After boiling add water at the rate of 5 gals., preferably hot, and use if possible before cooling. (2) Self-boiling: While the self-boiled lime-sulphur is very slightly less effective than the fire-boiled, it is so much less trouble to prepare that for use on a small scale, it is preferred. It is prepared so easily that there is no excuse for the owner of a single tree to let it go unprotected. It takes, for a supply for two or three dozen trees,

Lump lime	8 lbs.
Flower of sulphur	8 lbs.
Water	50 gals.

Slack the lime in a little warm water; when it is going freely, sift in the sulphur and keep it stirred thoroughly until a thick paste is formed. From the time of putting in the sulphur the mixture self-boils for fifteen minutes, preferably covered. Then cool down with the rest of the 50 gallons of water, and use as soon as possible. A smaller amount may be made, keeping the same proportions. Some advise the addition of a little common soda-lye—such as is sold in grocery stores—to the mixture, say one pound to eight of the lime, adding it after the sulphur is put in.

(3) The "factory-boiled" or commercial brands of lime-sulphur are the easiest to handle and prepare. They are ready for use as soon as diluted with water, warm water being preferable if it may be had.

The miscible oils are the most convenient of all winter sprays to prepare and apply. They are put out under several trade names, and have been proven effective. Dilution with water is the only preparation needed, one gallon of the oil making ten to twelve of spray. They have the advantage over lime-sulphur, for work near buildings that they will not spot painted workwork, or make the trees conspicuous. They also do not stick-up and corrode the sprayers and nozzles as badly as lime-sulphur.

Oil emulsions may be made at home quite readily. The standard formula is as follows:

Crude oil or kerosene	2 gals.
Water (soft)	1 gal.
Soap (preferably fish oil)	½ lbs.

Boil the water and add the soap, shaved. Dissolve thoroughly, remove from the fire, and add the oil, and churn rapidly with a pump for five minutes or so, until a milky consistency is obtained, and the oil and water will not separate. For use, dilute with five to seven parts water. Where the strength of an emulsion is expressed by, say a 10 per cent. kerosene emulsion, it means

that there would be two gallons of kerosene in ten of the mixture as diluted, ready for applying.

As will be seen from the foregoing, there is quite a choice as to the sprays available. There is, however, no choice in the matter of applying them *thoroughly*. Only by covering every square inch of bark exposed may efficiency be hoped for. This is where the miscible oils have another advantage over the lime-sulphur wash; they spread more and work into the crevices in the bark.

Before the perfecting of modern spraying apparatus, the thorough and economical application of spray materials was a problem, especially for the man who could not afford extensive apparatus. It is now a simple matter. Modern nozzles give the spray that degree of fineness which is so essential to thorough work. And for use in the home orchard the compressed air sprayer furnishes a steady, conveniently regulated pressure.

For commercial orchards, use is made of a power spraying apparatus, usually driven by gasoline and conveniently arranged lines of spray hose and nozzles, handled by poles, which enable the operators to cover the trees very readily. For the home orchard a barrel-pump like that illustrated below, or one of the several good types of knap-sack or air-tank sprayers, like that illustrated on this page, does a world of good with mighty little effort. There is no reason why home grown fruit should not compare very favorably with the best seen in good markets at such pay-envelope wrecking prices.

The little hand sprayers of the syringe type may do for rose bushes and plants; but if you have two or three fruit trees get a good brass air-tank pump. It will be useful for many things beside your winter spraying; not a month in the year but it will pay good dividends. An important feature to watch is to see that the hose is securely fastened to the tank; on most small pumps this is the weakest point. I once got a full charge of kerosene emulsion and Paris green square in my mouth, nose and eyes by having a pump give way at this point, and since then have been rather careful.

The nozzle is another important factor. It should throw a perfectly fine, even spray, should be as nearly as possible "clog" proof, and should be under easy control. One simple kind has the advantage of having a "goose neck," so that a simple turn of the wrist at the end of the nozzle pole will throw the spray in any direction desired, and thus takes the place of a great deal of inconvenient maneuvering on the part of the operator, in order to cover both sides of limbs, etc. This advantage is still more noticeable on a windy day; with the old type of nozzle throwing the spray straight ahead, it was frequently necessary, in order to do a good job, to go over the tree twice, when the wind happened to be unfavorable. The goose-neck overcomes all this by turning the spray at best point.

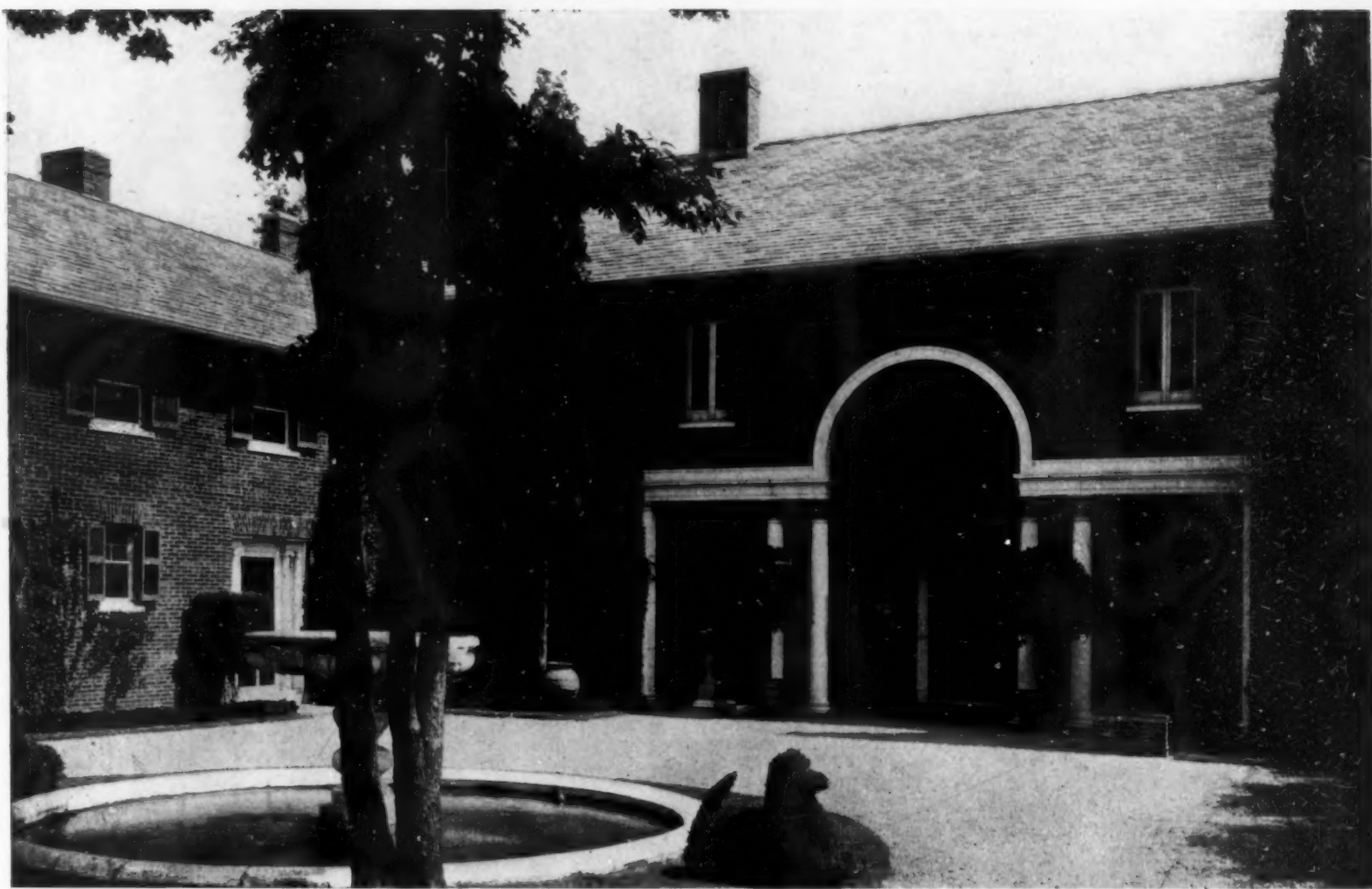
(Continued on page 400)



For the home orchard a barrel pump connected with lines of hose makes an efficient sprayer



The handy little compressed air sprayer is easily manipulated and furnishes a steady pressure



The main entrance to the house is through the quadrangle, in which the marble-trimmed arch marks the doorway to the main hall

Homes That Architects Have Built for Themselves

THE LONG ISLAND HOME OF MR. THOMAS HASTINGS AT WESTBURY

BY HENRY H. SAYLOR

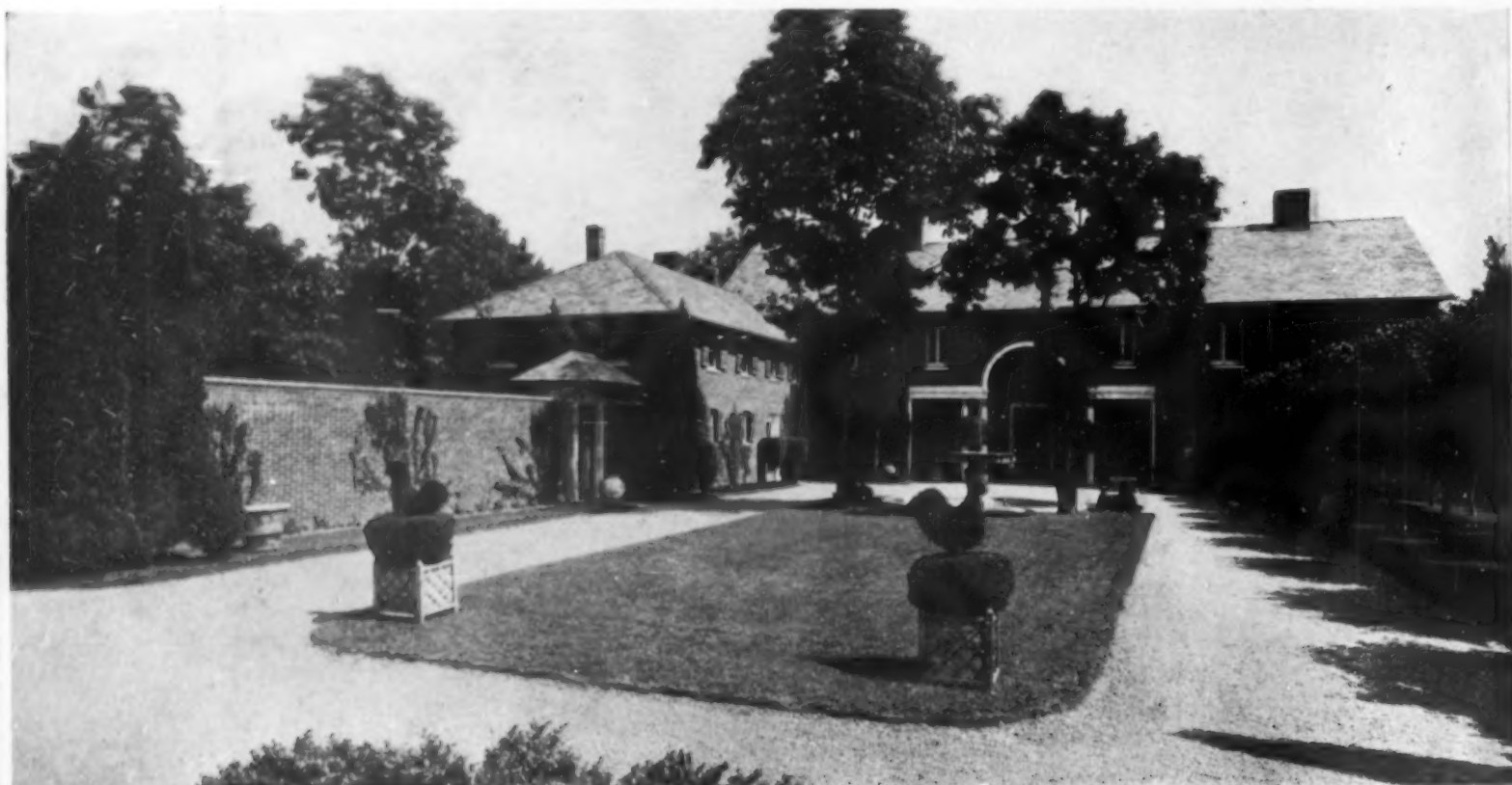
Photographs by Robert W. Tebbs

HERE is a fact that seems not to be very widely recognized in connection with building a home. It is that the most successful home as a general rule, is the one built as an expression of one dominating idea. When a man says something in a clear, concise way—making a definite statement regarding one fact—there is no chance of his being misunderstood. It is only when he tries to tell you several things at one time that none of these makes a pronounced



The paneled dining-room is at one side of the terrace front, with a porch at its end. On the other side is the living-room symmetrical with it

impression upon your mind. It is precisely the same in architecture. If a man tries to put together in a harmonious whole a number of schemes that he has observed successfully incorporated in as many houses belonging to other people, the result is sure to be a disappointing hodge-podge. If, on the other hand, he does as Mr. Thomas Hastings did in designing his own home, the chances of success are all in his favor.



The four box-stalls for the thoroughbreds have their doors and windows opening upon this view over the court. The service wing of the house is at the left, partly enclosing the quadrangle

Mr. Hastings wanted to live where the center of interest is the thoroughbred horse. Here live many of the friends of Mrs. Hastings and himself—horsemen and horsewomen all, enjoying the broadest sort of country life, in which the saddlehorse plays the leading part. The Westbury colonists do have 30 horsepower mounts too—with the accent always on the horse, for one of the really scarce things in that part of the country is a carriage.

The dominating idea, then, in Mr. Hastings' own home was that he was living in a place where the main interest of everyday life was the horse, and all that has to do with him—following the hounds or riding cross country. To those who know him, the thoroughbred horse is a very lovable animal. Mr. Hastings knew this so well that he wanted to live in the same house with his mounts. A glance at the plan will show how clearly he has expressed this in his design. House and stable are at opposite ends of a moderate-sized court that is enclosed on one of the longer sides by the service wing and a brick wall, on the other side by a pergola. Both buildings are built of the same materials on the outside—a rough-textured brick, which, on the house, is brightened by a restrained use of white marble. The four large box-stalls look out upon the court, whose broad graveled paths are made for the use of the four-footed members of the family as well as for those who come from out the Palla-

dian entrance at the opposite end across the plot of smooth lawn.

The site of the group is one that closely approaches the ideal. Half in and half out of a patch of woods on the slope of a hill, the stable end is given a background of green as a setting for its splendidly simple roof lines, while the outside rooms of the house

look out over a terrace down to the pasture for the thoroughbreds in the valley. A really magnificent conception, is it not?—and one that expresses, as clearly as architecture can, the thought—"Love me, love my horse."

When one examines the group more in detail there are several particularly interesting things to notice. One is the fact that Mr. Hastings has built his home as well as it could be built, of enduring materials—the only wood exposed to the weather is that in the window sashes. He has so disposed the openings that there are broad masses of brickwork to support the vines that are already well started. Under the terrace there is a place for wintering the bay trees, aquatics and other potted plants of the kind. A garage is found in a secondary position in the stable group and under it there is a low stable.

It is a pleasure to notice that Mr. Hastings has not followed the beaten path as regards his vegetable garden, relegating it to some out-of-the-way corner as a necessary evil. He has, on the other hand, given it a place bordering the entrance driveway, edging it with lindens which he purposes clip-



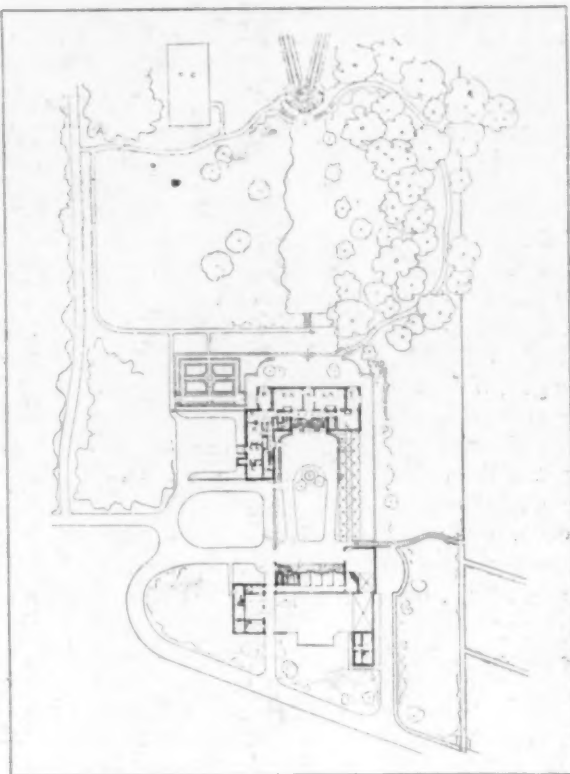
In the entrance gates Mr. Hastings has given a freer rein to his fancy for color, using terra cotta with the brickwork

ping back. The screen reveals glimpses of the growing vegetables as one drives in, without giving an uninterrupted view over them all the way.

It is particularly interesting, too, to look into the matter of the building's architectural style. Probably many visitors to the Hastings' home will be surprised to find so simple a structure sheltering the man who designed such buildings as the New York Public Library and the New Theater. The one thing above all others that Mr. Hastings strove to avoid was an appearance of "too much architecture," as he phrased it. And in this connection I remember how vigorously the late Mr. John M. Carrère, Mr. Hastings' partner, spoke of his own difficulties several years ago along this same line. As he put it, his repeated admonition to his draughtsmen working out the details of his Westchester county home was, "cut out the architecture!" Simplicity and restraint in design are the most difficult things to accomplish, just as they are the two most important factors in the successful result.

house, if there is any such thing. First,

Mr. Hastings' house, in architectural style, may be said to be an Italian farm-house and all the time, however, it is a Long Island country home for the owner's family, never forgetting the thoroughbreds. And, above all, it is not a finished product. Mr. Hastings says most truly that when designing a country home he tries to picture what it may be made ten years, or



The stable group is at the lower end of the plan, forming one end of the quadrangle

fifty, from its completion. For if it cannot be constantly improved, rounded out in detail, made more lovely each year of its life, it is not a good house. Moreover, if within the owner's lifetime it can be called *finished*, that man has lost his grip on the most vital thing in country living. In constant improvement, refinement and making more lovely the house and its setting, lies the very essence of joy in the country home.

In this feature I think Mr. Hastings has expounded a truth that should be well to emphasize. The trouble with our American homes is that they show too much evidence of the "home built while you wait" appearance. The house, its ready made garden—bought in its entirety rather than through selection—all must be complete at a certain time. Then the tired owner bids farewell to the tired architect with a short "that's finished." Yes, it is finished, perhaps, but there is no room to spread, nothing to grow into, and that feature which we admire so much in English homes is entirely lacking. If we were not so anxious to end our house in a season

we would open up the possibilities of perfection through progress; we would have for our own the enviable enjoyment of a new work to be undertaken as we advanced to the various stages of new requirements to be met and new desires developed. In this way Mr. Hastings has been wise and long-sighted.



The same rough-textured brick is used in the stable walls, and the inside of this building is as well kept as the house at the opposite end of the court

Beautifying the Bathroom

WHILE SANITATION IN THE BATHROOM HAS REACHED GREAT DEVELOPMENT THE DECORATION IS OFTEN NEGLECTED—WALL PAPERS AND RUGS WHICH MAY ADD TO THE BATHROOM'S ATTRACTIVENESS

IT seems curious that the smallest room in a house is receiving the most attention. The bathroom is as important as the parlor. It has been the subject of so much careful consideration during the past decade that it now has almost perfect sanitation. Stringent legislation has wrested the subject from individual discretion. Equipments have changed, improved and multiplied.

With all this evolution and revolution the absorbing idea has been sanitation. Everything has been sacrificed for this object. Now that the goal has been won, attention is being turned to decoration. While conforming to every law of health, the place should be made as attractive in its way as any other room in the house. Bathing even indoors in a little room may be more truly refreshing if the surroundings are right. The environment should be psychologically correct. How delightfully this is being accomplished it is pleasant to observe.

For purposes of classification bathrooms may be considered as of two kinds. First the hospital type, a favorite style. And second the familiar home type, idealized. Opinions are divided as to which is the more desirable. The choice of types is a matter of personal preference when building. It frequently happens, however, that one must adapt the sort one finds already installed to the style one prefers. Fortunately there are always latent possibilities. How to make the most of these depends upon the knowledge of working materials and how to use them to obtain best results. For the present article we will confine ourselves to making rooms attractive and leave the matter of novel equipments and luxuries to be considered on a later occasion.

Before going into details of decoration we pause to make one suggestion by way of preface. Keep the bathroom what the name signifies. Let it be a lavatory only. Eliminate the toilette. Put that in a separate room even if it be tiny. This may mean taking space from the bathroom itself, but the convenience of both rooms will be more than doubled.

With this hint as to arrangement we may take up the two styles



The turtle and trident is attractive as a corner piece or at intervals in a frieze

BY LYDIA LEBARON WALKER

Photographs by the author and others

of rooms as above classified. Regarding the first or "hospital" type, we may say the term is used here in an appreciative and special sense. So immaculate is everything in such a room that one instinctively feels as if everything, floor, walls, ceiling, accessories and even the air, had been sterilized. One is confronted with highly glazed tilings. The whole scheme is as a crystal to a diamond. It has all the clarity and purity—without the glow and color. But it is the option of the housewife to add certain decorative elements.

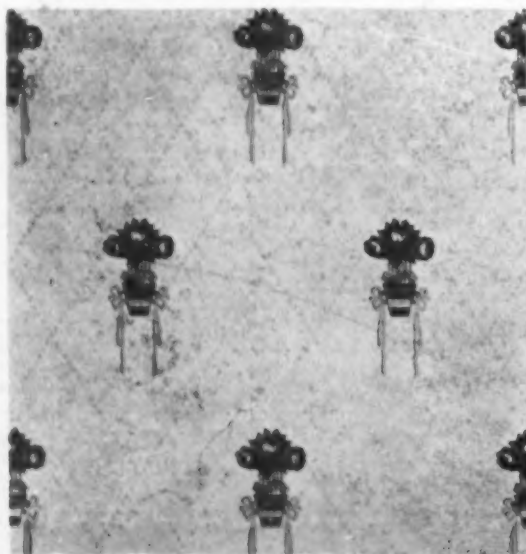
Suppose, instead of having white tiles only, some tinted ones were introduced in the tiled floor, in the lower third of the wall or in some simple frieze effect. Use this same tone as the keynote for the color scheme of the entire decoration. Choose a wash-

able rug that has this hue dominant. Bring the color into prominence again in the linen. Select towels with borders of the color. Or if white linen only is desired, have monograms and embroideries worked in the right shade. Thus the monotony is relieved by the color introduced.

Where the tiles are unglazed, or walls are painted, stenciling makes an excellent ornamentation. The designs illustrated are unique and especially appropriate. They have the right spirit. Conventionalized fishes, waves and seaweed form the theme for the frieze section, while turtle and trident are strikingly brought into relief in a separate motif. These designs may be used alone or in combination. The turtles and tridents make attractive corner pieces. They may also be introduced occasionally at regular intervals between repeats of the frieze.

Another good use for these stencil designs is to apply them to bathroom rugs. Any suitable material that will wash, preferably white, may form the basis of such rugs. The design may be used as an entire border or to decorate the ends only.

While these stencil rugs are unique and can be made at home, yet the rush of modern life leaves most of us little time, and we avail ourselves of factory products. This season shows some admirable designs. For example, one rug illustrated has for its



Wall papers may be washable and sanitary without the sacrifice of beauty. At the left is the kingfisher design and at the right the sea gulls above the ocean; the central paper combines a conventionalized design with the suggestion of tiling

border some real or imaginary monsters of the deep which are of genuine decorative value. This rug is of wool, soft and warm to the feet; it is washable and is guaranteed as to color. These woolen rugs, by the way, are a very recent innovation.

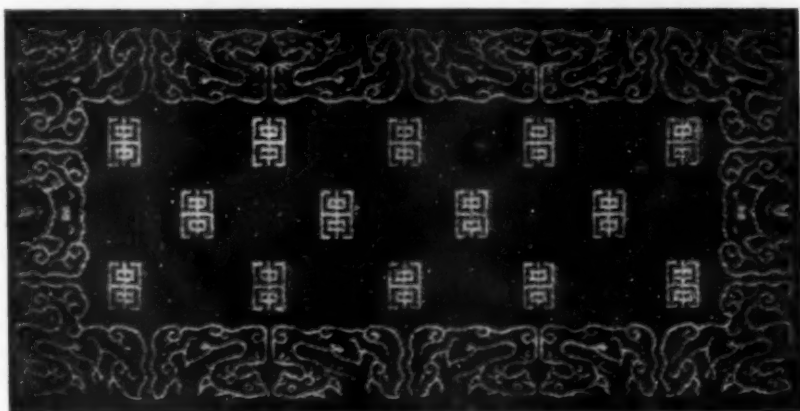
In turning from the first type of bathroom to the second or home style, we find it lends itself to more varied treatment. This is largely due to the fact that the walls are papered instead of tiled or painted. The range of bathroom papers is wide. They are



Sanitation does not necessarily preclude decoration. A little color and design might be introduced on these walls, the tiles or in the rugs

Whether the theme be the sea or no, out-of-door papers are the latest vogue. The tide is turning from severity of design as seen in the ordinary tiled effect. The newest papers bring either a smell of the sea or a breath of the garden.

The most decided innovation is the flowered papers. They are some of the surprises Dame Fashion springs on us just as we have fallen into a rut. She refuses to allow us to become conservative. Our ideas may be getting a wrench, but it is toward beauty.



A new wool rug which is washable and somewhat warmer than the old kind comes in various designs



The Greek scroll makes one of the most serviceable patterns for the various styles of cotton bath rugs

washable and sanitary without any sacrifice of beauty. It is useful to know, however, that one or two coats of varnish make any paper waterproof. The regular bathroom papers are apt to possess the more appropriate designs. Some of the artistic conceptions are nothing short of beautiful.

Take, for example, the kingfisher paper. The background is a realistic lake surface dotted with pond lillies which are reflected upon its waters. Kingfishers are alight on curving stems. Other kingfishers are on the wing, while occasional dragon flies skim the surface. Though the color of this paper is blue, there is the feel of sunshine. Skies are bright and days are pleasant along the shores of this pictured lake. One wants a dip into the water and the tub is inviting.

In contrast to this lake another paper shows the ocean. Little white-caps fleck the waves while sea gulls flit about, their snowy wings reflecting the sunlight. One sees them skim the water, swoop down to catch some unwary fish, or soar far and high. The aesthetic harmony of a bathroom so papered is obvious. However small the room there is a suggestion of immensity.



Even the towels may echo the dominating color note in the decoration



Conventionalized fishes, waves and seaweed form the theme for various frieze patterns

England sends us some of the most fascinating papers for the coming season. One strikes a balance between tiles and flowers and might be termed a transition paper. The background is blocked out in tile effect. At regular intervals there are blossoming plants in decorative flower pots, the handles of which are ornamented with bows of ribbon. It has a quaint, old-world appearance.

There is a chintz paper shown in one of the advance fashions for 1912. The pronounced vogue of English chintz was dwelt on in a former article. Now it is invading even the bathroom. A curious trait of these chintz patterns is the apparent ease with which all sorts of flowers grow from one stem. Whether or no the English florists are experts in the art of grafting, one thing is sure, their designers are.

Other appropriate papers are those depicting Dutch life. There are lads and lassies, windmills, boats, lighthouses, ducks, etc. The coloring is chiefly Delft blue.

The final touch of perfection in either of the two types of rooms mentioned is the introduction of growing ferns or other greenery to render the bathroom ideal.



It was the ideal of the chalet dwellers to make the interior trim and furnishings harmonize as nearly as possible with the keynote of the house. The living-room might have been transported from the Tyrol.

How We Furnished the Chalet

BY HELEN RAY

IN a recent number of *HOUSE & GARDEN*, a writer remarks that the quality of picturesqueness in the Breton farmhouse, or a Swiss chalet, is much a matter of architecture wedded to landscape. All will agree that the harmonious relationship of a building to its site is the first essential of success in the final whole. No less important is the fitness and relation of things within the house.

When the owners of "Felsengarten" (illustrated in the November, 1910, *HOUSE & GARDEN*) had finished building and the chalet seemed to "ride" very well with its stony hillside furnishing a truly Swiss approach, they found themselves up against it, as the boys say, to make "boughten" furniture cousin with Swiss architecture. The woman in the question brought her woman's wit to the problem, and then called in the carpenter. A bedstead of German solidity and of the uncompromising lines of the *Vaterland*, was the first evolution of the ingenious carpenter—shall we call him "wood worker," as being a more feeling title? When the bed was made up, with its heavy spread of old blue and white homespun and big Dutch pillows with crochet edged ruffles, it certainly looked the part.

A bureau, warranted to endure for aye, and designed upon the same massive lines, followed. Those who know, had

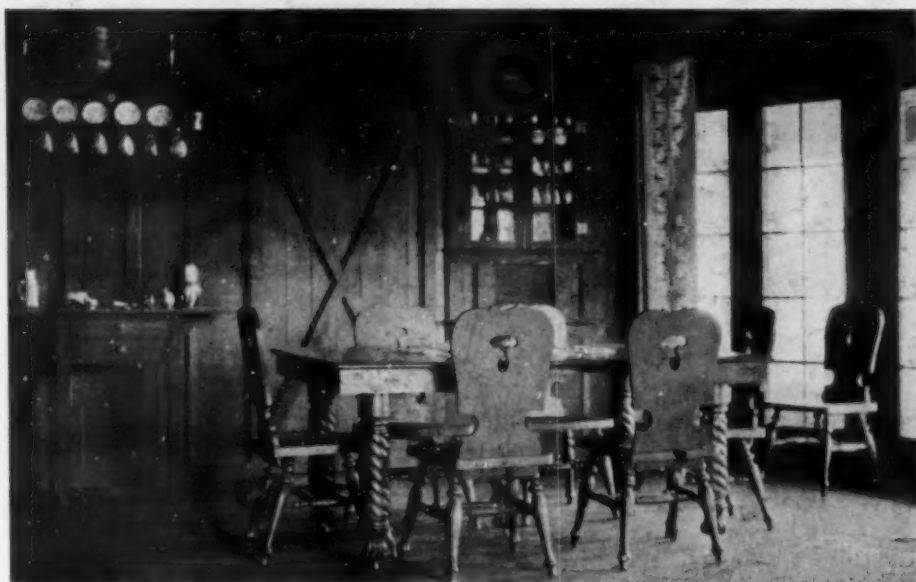
told us that the *sine qua non* in chalet work was massiveness bordering upon clumsiness, so each piece was made rugged and solid. All were built of heavy Oregon pine, stained a warm, walnut brown, not too much rubbed, so that all seemed part and parcel of the woodwork of the rooms. A few odd chairs, a mirror with quaint frame, a candle stand for the side of the bed, were fashioned from odds and ends of the lumber about the place.

The living-room and dining room combined made a fascinating "picture puzzle" in composing its properties. A big library table was built of heavy, two-inch lumber, with sprawling supports, into which the under shelf was let with wooden pegs; an open work clover-leaf was carved out of each end; the same open-work clover-leaf appears elsewhere in other pieces. A small-sized rag rug of dust color, into which were woven little green pine trees, served for a table spread and was well suited to the surroundings.

The look of the shiny upright piano of polished golden oak could not be tolerated for one instant, as being too American-ish altogether for the Swiss interior, and therefore a folding screen was created to conceal it. In the central one of the three panels, a colored oil print of De Frigger's "Zither Player" was introduced, the outside panels being of beautifully grained Oregon pine stained a russet brown. Here again



Felsengarten, the California chalet, is built according to all the conventions of the Alpine chalet. Myron Hunt & Elmer Gray, architects.



It took considerable ingenuity to make the furniture coincide with the trim. The carpenter sawed out the chairs from Oregon pine; all were stained a rich brown

appears the clover-leaf design, and altogether it forms the central feature of the simple apartment.

A few concessions had to be made for the sake of comfort, and so a morris chair was



One of the most attractive pieces that were made was the screen with its colored panel

allowed for the head of the family to smoke his nightly pipe of peace in; but the cushions were made of such non-committal russet-brown burlaps that no one would look twice at them. Mother, too, was privileged to have an American rocker, but its quaint fiddle back and cushion of scarlet leather was what caught the eye and no one looked at the rockers.

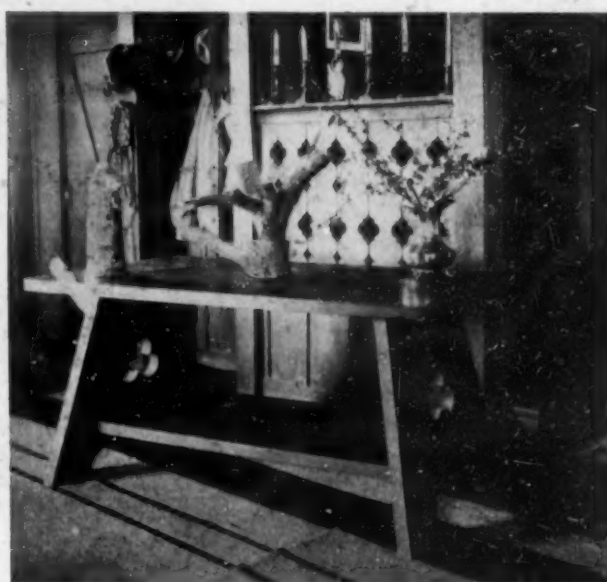
The extension table in the dining room proved something of a problem to the carpenter, so the factory furniture supply was again levied upon, and a black oak table was chosen with heavy carved or twisted legs—on the score that the Swiss peasants spend long winter evenings carving



The bureau was of massive design and seemed part of the room's woodwork

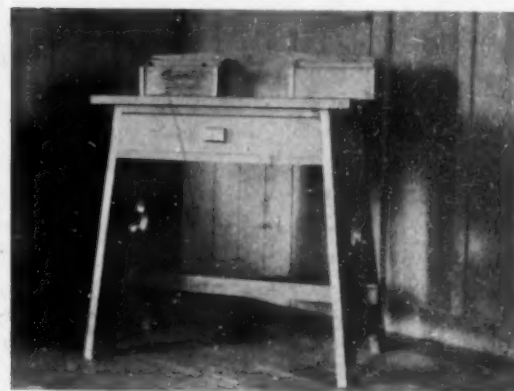


A bedstead of great solidity and of the uncompromising lines of the Vaterland was the first evolution of the ingenious carpenter



The big library table was built of heavy two-inch lumber with sprawling supports held by wooden pins

and might easily choose to carve the legs of their tables! When chairs were set about it, it looked altogether very fit. A small side table held a copper percolator, a copper water pot, a brass *Brödchen* basket, and a



The desk was also hand made and bore the clover leaf common to most of the other pieces

German stein for sake of lending atmosphere.

Altogether it makes a retreat of refreshing departure from the stilted and over-adorned or Nouveau Art styles so much exploited.

What satisfied us so completely with our cottage was that we had chosen an appropriate type for the situation and made its interior consistent with its outside appearance. Our rugged site, with its garden of rocks, was certainly suggestive of Alpine scenery, and if the house was to be a chalet its furniture had to chime in. Then, too, we found that after all the pleasure of the furniture building, that it really was intensely practicable and long-lived and decidedly comfortable in use.



In England a great deal of attention is given to centering the family life about the hearth. This inglenook is almost an additional room

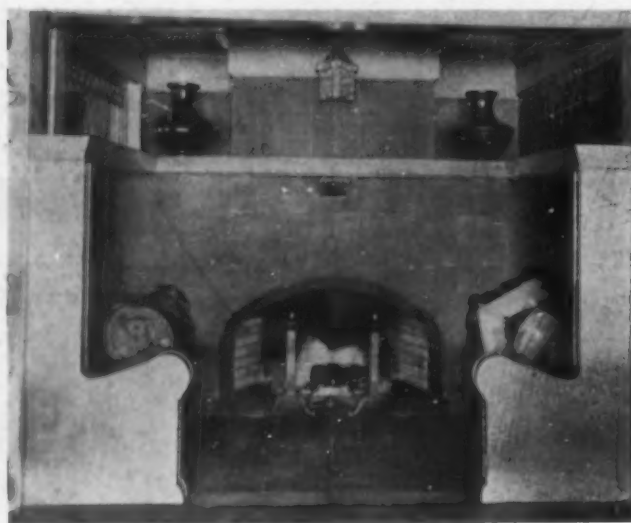


The raised hearth with flanking seats is characteristic of the inglenook and results in making the fireplace a distinctive feature

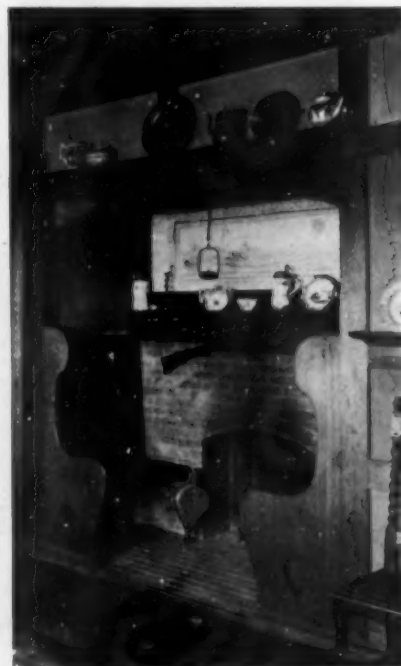
A PAGE OF INGLENOOKS



Even very simple fireside seats make an attractive corner by the hearth



An interesting effect is obtained here in tiling the entire inglenook. The seats and mantel are all one



The large oak seats are really continuations of the wall paneling



The heavy beams make the disposition of an inglenook a simple matter. The grotesque figures are an interesting addition



The English architects seem disposed toward glazed tile fireplaces, which they make in interesting harmony with the woodwork

The Case for Steam Heating

A CORRECTION OF POPULAR FALLACIES IN REGARD TO THE STEAM SYSTEM—THE MODERN IMPROVEMENTS IN CONSTRUCTION WHICH HAVE RENDERED IT EASY TO REGULATE AND MORE ECONOMICAL

BY A. MASTERSON PLUMMER

Editor's Note.—"What heating system shall I use?" is the constant query of the home-builder. To assist in solving his difficulty, *HOUSE & GARDEN* has had experts in heating engineering present the advantages of their own favorite types of apparatus. For the first time the whole case of the best heating method will be presented to the public as a jury. The first article was on hot water heating, others will follow presenting the characteristics and advantages of hot air, and the indirect system.

THE relative desirability of the three methods of artificially warming the house is not determined by their relative first cost, nor is it wholly dependent upon the matter of expense of maintenance in fuel and repairs and efficiency in securing to all portions of the house that degree of temperature necessary to physical comfort during any and all conditions of weather.

In manufactories where a large number of operatives are employed; also in school rooms, cheap heating was at one time the desideratum, but it has been found, by the introduction of modern apparatus and methods of heating, that absence due to impairment of physical and mental vitality has been very considerably lessened; that in the former case the output has very materially decreased in cost and improved in quality, and in the latter case sluggishness of brain has been superseded by mental activity and greater progress in study. The effect upon the general health chargeable to the method of heating as noted above is hardly less potent in the home, and especially is this true as regards those members of the family who spend the greater part of each twenty-four hours in the house. Anything which contributes to that condition summed up as "a sound mind in a sound body" necessarily contributes to increased efficiency of man, woman and child, and coincidentally cuts down expense in the matter of medical attendance. The system which accomplishes this will be our choice.

Following the subject in all its bearings to a logical conclusion, there seems no escape from proof that "the best is the cheapest."

Confronted and perplexed at the outset by convincing catalog data bearing upon the several methods of heating and types of apparatus, viz.: steam, hot-water and hot-air, the prospective builder of the house is driven to consult his friends who have had experience. The result in such cases can usually be summed up thus. "Tis with 'their' judgments as 'their' watches; none go just alike, but each believes his own."

Not the specious arguments of the salesman nor the advice of friends, but facts should determine the selection of apparatus, and facts are sometimes hard to come at.

It is now generally comprehended that ventilation is a prime

necessity, and that ventilation and heating should be the inseparable achievements of any method or type of apparatus.

To such readers as have never sought to define what the word ventilation really means, it might be sufficient to say that a room in which the percentage of carbonic acid is less than 10 parts in 10,000 parts of air and consequently not to be detected by odor, is sufficiently ventilated, that is, the air is of a sufficient

degree of purity to support healthful respiration. This chemical condition of the air, coincident with the most nearly uniform temperature possible of 68° to 70° indoors in our American climate, constitutes perhaps the best definition in a few words of the conditions sought.

Considering the possibilities within the scope of the hot-air furnace, the usual claim that it comprehends, in the method of which it is a part, both ventilation and heating, whereas steam and hot-water heating do not, may be dismissed as a mischievous half truth. Steam and hot-water heating by means of "direct" radiators in the rooms exclusively do not, it is true, provide for ventilation, but a single "indirect" radiator will provide, through its fresh air supply pipe and one or more registers, sufficient renewal of the air indoors to maintain good and sufficient ventilation.

On the other hand the hot-air furnace is dependent for its success upon the heating of a quantity of out-door air far

in excess of that required by the exigencies of ventilation and at an expense for fuel which is prohibitory.

The usual failure of the hot-air furnace to deliver heat to exposed rooms during severe windy weather is too generally known to require a demonstration of the reasons here. Its cheapness in first cost is too inconsiderable an advantage to weigh against its large expense of maintenance and failure to give entire satisfaction.

So far as it may constitute a menace to health, not even stoves in the rooms can vie with the average hot-air furnace in the dissemination of dust, ashes and coal gas. In short, this type of heating apparatus may be dismissed at the outset as having no place in the domestic economy of modern life.

Hot-water heating, only until recently, has possessed the inherent



The German architect makes his heating apparatus a decorative feature by using unfinished radiators and covering them with a removable screen

qualities that go to make up the most pleasant, healthful and economical method procurable, but at the present time steam-heating is much superior to hot-water in several particulars, which will be noted.

The "mild, pleasant, summer-like" quality of the heat from hot-water radiators so frequently urged in favor of hot-water heating has led many people to conclude that this desirable condition is due to the water contained in and circulated through the system, whereas these agreeable and healthful conditions are due entirely to the moderate temperatures of the hot-water radiators, which to all intent and purpose might as well be filled with molasses, hot-air, gas or vapor of the same temperature. The only effect upon the air of the room exerted by the hot-water radiator is to warm it gradually and steadily, instead of "violently" as with pressure steam heating. The water in the system contributes no moisture or other element to the air of the room; just temperature.

The chief objection to hot-water heating consists in the impossibility of quickly increasing and reducing the temperature of the house; particularly in the latter case, which occasionally entails the necessity of opening windows to allow the excess heat to escape. Water is capable of holding so much "heat in suspension," that it becomes at once a most intractable medium to control.

For instance, and for the sake of comparison with steam, a hot-water apparatus comprising 600 square feet of heating surface in the radiators would contain altogether about 225 gallons or 1,880 lbs. of water. If this water were let into the system from the street main at 40° and heated to an average of 180° temperature, the whole quantity would contain about 263,200 British Thermal Units: B. T. U. (the unit of measure of heat) representing under average conditions the burning of about 33 lbs. of coal.

A steam-heating apparatus comprising 600 square feet in radiator surface would contain about 50 gallons of water and 25 cubic feet (about 1 lb. avoirdupois) of steam. Under atmospheric pressure (212°) this amount of water and steam would contain 55,380 heat units, representing a consumption of about 7 lbs. of coal.

In the hot-water radiators and pipes alone, there would be contained about 230,000 heat units, costing 29 lbs. of coal. In the steam radiators and pipes there would be about 1,150 heat units costing about 1-6 lbs. of coal. In short, about 180 times as much capital (sinking fund) is invested in the heating medium when

water is the medium as when steam is the medium.

Provided there were no sudden changes in our climate, the above facts would signify no advantage in steam-heating, but as it occasionally happens that the outdoor temperature will rise twenty to thirty degrees in two hours, the need of quickly cooling the radiators becomes apparent. With steam-heating this can be done without loss in a few minutes by closing the valves and allowing the steam to

condense, but with hot-water heating the large amount of heat in the radiators cannot be gotten rid of without the loss incident to opening the windows and allowing it to escape.

Steam-heating is familiarly understood to refer to the use of steam delivered into the radiators by pressure at not less than 212° temperature, and this form of steam-heating is not as desirable as hot-water heating except in the one particular noted above.

For the practical purposes of this article, steam may be said to be (as commonly understood) the vapor of boiling water which is at 212° F. in an open vessel at the sea level and at, say 160° F. in an open vessel at the top of Pike's Peak or any similar altitude where the weight or pressure of the earth's atmosphere is sufficiently reduced to let the vapor (steam) get away from the water.

To make available the lower temperatures possible with the production of steam is at once to render steam as a heating medium the equal of hot-water in the mild salubrity of the house and economy of fuel, and its superior in flexibility of control.

The one desideratum in the undertaking is a partial vacuum within the heating system, said vacuum corresponding with or the equivalent to a reduction of the atmospheric pressure surrounding us and everything about us. Water will boil and vaporize in a complete, "perfect vacuum" at about 90° F., but a partial vacuum permitting vaporization (the production of steam) at from 150° F. to 180° F. meets all requirements of agreeable and hygienic warming of the house.

Simple devices bearing quite numerous different trade marks, are in practical use at the present time, which make the phenomenon of steam at any temperature from 150° to 212° a simple accomplishment; likewise devices variously called "graduation, modulation," etc. Valves are today in common vogue which permit a mean temperature of the radiator much lower than 150°, so that as wide a range in the temperature of the radiating surface is possible with steam as with water, below the advisable maximum of 180°.

To secure the desirable qualities of hot-water heating as well as to avoid its undesirable features, an apparatus should comprehend the possibility of an almost continuous state of partial vacuum, so that the high temperature of pressure steam in the radiators will seldom occur; and any apparatus which contemplates the necessity of frequent recourse to steam pressure as a means of securing the degree of vacuum necessary to low temperature steam is deficient to the degree of said frequency.

The prospective builder of the house should understand that his interest and comfort as the future dweller therein are not conserved by the fact that "smaller radiators will do the work" than are required for hot-water heating, when the use of these smaller radiators contemplates the use of high temperature steam during cold periods of weather, at which times it is the custom to exclude as much out-door fresh air as possible.

(Continued on page 401.)



The steam radiator is not placed where necessity demands, but can be located where it can heat incoming cold air



The improved vapor systems bring the steam in at the top of the radiator. It flows steadily and obviates all "knocking in the pipes"



The winter is often very severe even on the sparrows and the chickadees, and a little effort can save many to be cheerful companions during the winter and will keep some of the song birds by you throughout the year

Feeding the Birds in Winter

WHAT MAY BE ACCOMPLISHED IN TAKING CARE OF THE BIRDS THAT STAY DURING THE COLD WEATHER—SUCCESSFUL WAYS OF MAKING FRIENDS AND COMPANIONS OF OUR GARDEN BIRDS

BY HANNA RION

Photographs by Craig S. Thomas, Grace Aspinwall, and others

THE winter care of the birds really begins during the summer before. For then it is that we plant great quantities of sunflowers, planting so many we may leave at least half the seed heads untouched for the autumn birds to help themselves to, the remainder being stored away in crates carefully protected from rats for the bird hard times in midwinter.

There is also a large patch of peanuts planted for the chickadees and nut-hatches. The chickadees eventually become so tame they permit us to offer them peanuts in the fingers, perching on the hand when nibbling. The peanuts (crushed) are daily spread on a shelf extending beyond the studio window in full sight, where we may enjoy the merry feasting of the chickadees and the sly thief-like snatching of the hatches.

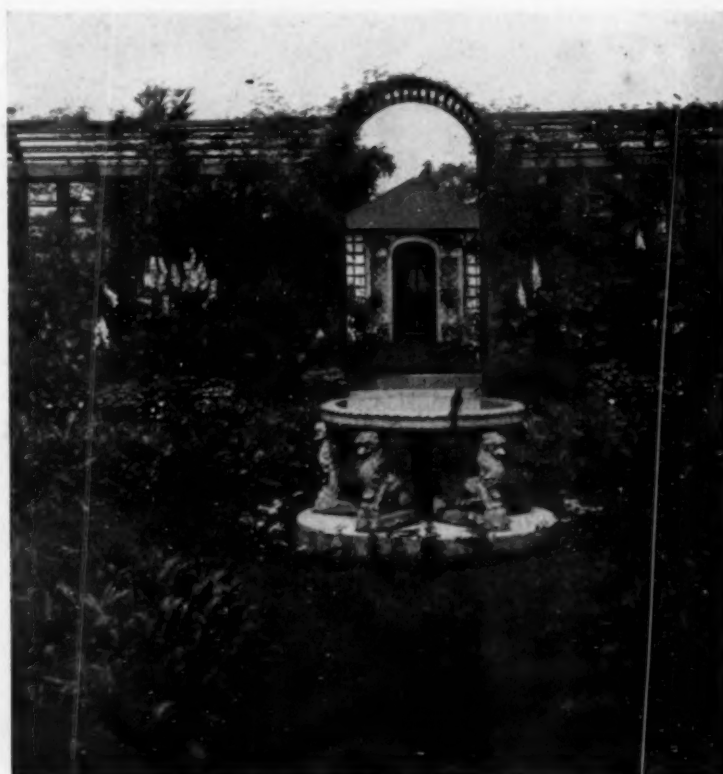
During the autumn little bird hotels are erected in sheltered spots, out of cat-reach, in trees near the house for the universally and unjustly despised English sparrows. We take ordinary wooden boxes and by adding partitions form various lit-

tle apartments, for even sparrows like private rooms and, having once appropriated them, hold and defend their property against all intruders. A little carpentering increases their attraction.

During the snow storms they will patronize the "Catlas-Jar-Inn," and when ice hangs heavy on the boughs overhead they will hie to "The Sign of the Bumford Baking Powder." After five years of intimacy and unprejudiced careful investigation of the English sparrow, I have not found one thing their detractors say to be true. And they *do not* chase other birds away.

I have attracted all the sparrows I can to my garden and I have more robins, juncos, thrushes, cat-birds, chickadees, nut-hatches, hermit thrushes, Phoebes, orioles and song sparrows than can be found anywhere else within miles of the Wilderness. The sparrows live on terms of greatest amity with all the other birds—their quarrels being confined to their own family.

And as for quarrelsomeness, the nearest approach to actual dueling I've ever witnessed was between two robins. For sheer



The winter care of the birds really should begin in the summer when we may make them at home at the bird bath and plant sunflowers to provide them food

peevishness and peckingness, none surpass the white-striped headed sparrows of high degree, while even the dear chickadee is remarkably quick of temper and snippish.

The poor English sparrow has been so persecuted and talked about he is very sensitive and especially grateful for kindness, showing actual devotion to a human friend. When I go out under the apple trees and call, "Come on, little children, come on," they flock to me from all directions, fluttering about my head like tame pigeons. The morning after a snow storm I find the embroidery of little feet all over the front porch up to the very door, where I suppose they would knock if they were stronger. There they sit or flutter about the porch bare vines, knowing they can count on us for food supplies during this stormy time.

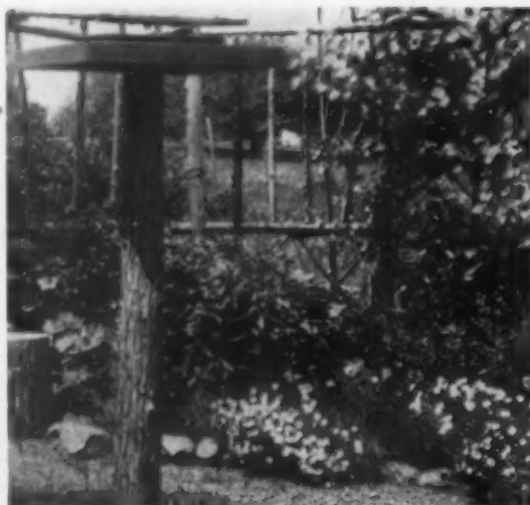
The sparrows suffer so much during the winter; we always have a few cripples in our flock—poor birds who perhaps perched for the night on a bare bough and woke in the morning to find their feet frozen to the limb.

For two winters we entertained a one-legged junco who, I'm sorry to say, was much persecuted by his kindred, but perhaps it was for some individual unpleasant trait that I didn't know about. He eventually waited until dusk to come alone for his meal under the studio window, stumping about most pitifully, using one wing as a sort of crutch.

The birds learn to look on us as protectors and it is a proud position to fill. I'd even rather be a bird protector than a policeman on Broadway.

When we are awakened, before the workman's whistle, by a hullabaloo at our window, and rush out in nebulous garments just in time to save our sparrow colony from a hawk, it is indeed a proud moment.

During last summer we noticed that the sparrows deserted the drinking bowl for days and kept trying to raucously try to tell us some scandal about it, but it was only by a chance glance out at dinner one evening that



A bird table with its bath and platform for crumbs makes friends with the birds



Even the sweet voiced song sparrows were induced to stay late into the autumn



The various attractions, especially the bath, brought cat-birds and made very tame companions of them

we discovered the trouble. It was a rat who sneaked out to the bowl from the cellar, stealing the bird bread and perhaps pouncing on sparrow orphans and widows.

A small child's rifle aimed nervously and amateurishly fired, only served to wound the rat, and then there was a frolic. All the family rushed at the rat with various nice weapons, such as a chafing-dish, brass poker and Samurai sword, and when the sparrows saw their enemy wounded and our efforts to slaughter him they joined us with all fear departed, diving down between our weapons, getting in the way of blows, pecking the rat's back until somehow, somebody—sparrows or we—killed the enemy. There was a general festival and a grand funeral which all the birds attended.

Of course, taking the responsibility for the birds can be carried too far, if the birds begin to shirk responsibility themselves and expect you to look after the children who desert the nest too soon, the parents demanding, "Where is my wandering boy?" every time you go into the garden, instead of feeding the little bawlers themselves.

Then, too, it's a terrible responsibility to have to assist in the general pandemonium when an entire brood of post wrens fly the coop at once.

There was "Spilly Willy," the post wren, and his little wife, "Tildy." He came to the back porch, then to

the front porch, searching and begging for a home, having been unexpectedly accepted by Tildy the day before. We hurried and found a little stunted failure of a gourd that looked about the size of his necessity and broke a fine knife making a round door, and mashed a favorite finger nailing it up to the veranda post. Spilly Willy accepted it in three hours, and he and Tildy nearly killed themselves spilling over with song-joy while trying to fit four-inch twigs of wood crossways in an inch door hole. Then we found another gourd,

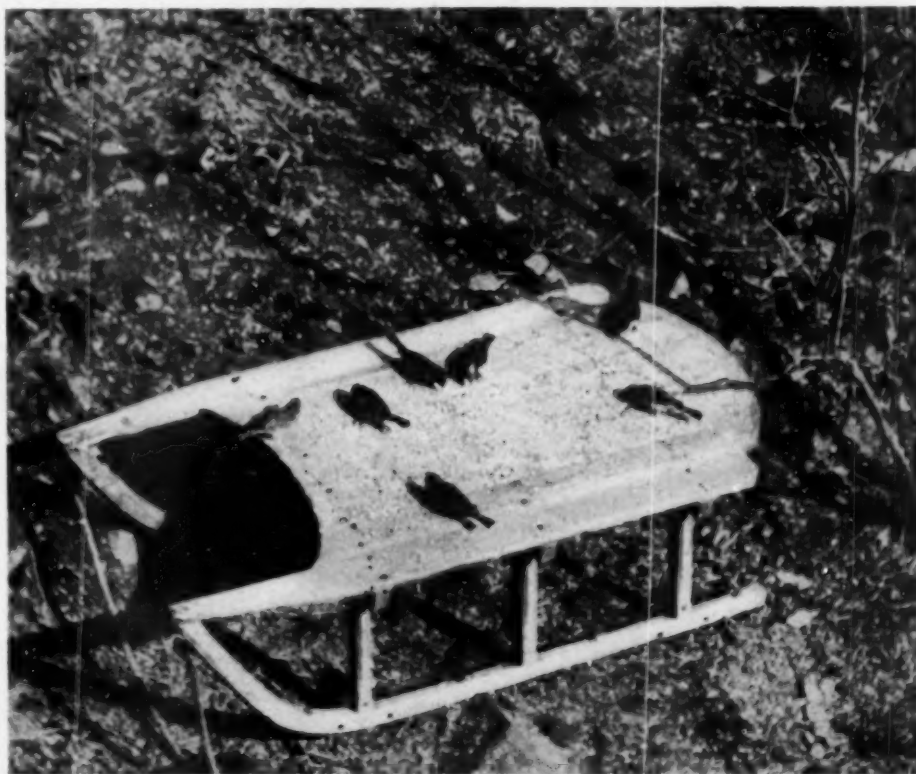
a size larger, with a dried crooked stem (which would make a beautiful balcony), and in this one we made two doors, front and back, and nailed that to another post in case Spilly Willy had a cousin or college chum who wanted to go to hurried housekeeping, too. We had scarcely gotten it in place when Tildy—curiosity-beset woman—flitted over to investigate the new house and went in the back door and out of the front door and sat on the balcony and went indoors again and squatted down to try its hatching qualities, and then out she came and called to Spilly Willy (who was still trying, manlike, to do an impossible mathematical problem with twigs) to come over and behold this model abode with all the modern improvements. After much feminine argument Tildy had her way, of course, and Spilly Willy reluctantly gave up the rustic cottage he'd set his heart on and began all over again the task of bringing twigs for the furnishing. I never saw such work as those two accomplished for the next few days—and I never heard such rapturous singing as they kept up perpetually, perfect cataracts of music tumbling from their little throats.

Then the laying started and poor Spilly Willy was completely left out of it—didn't know what to do with himself, didn't even have a pipe to smoke—so he just sat on the balcony while Tildy laid the eggs as fast as she could, and sang his very heart out serenading and encouraging her. Spilly Willy no longer had the freedom of the home, as he had when there was house furnishing to do; Tildy treated him as if he were a bull in a china shop and wouldn't let him do more than peek in at the precious fragile eggs, so Spilly Willy, having no club to go to, formed a habit of going to the first-chosen gourd cottage, sitting contemplatively therein.

Tildy sat and sat and sat and Spilly Willy sang and sang and sang, and brought all the delicacies to be found in the universe



The bird house will save many a life in the winter, but be sure to build it high out of cat reach



The winter feasts of the chickadees and nut-hatchers consisted often of crushed peanuts



The tiny wrens can be easily domesticated and will rely entirely on human assistance if they are allowed to

to his little wife until at last the first son and heir emerged from his shell.

After little Billee arrived, other little brothers and sisters appeared, until there were in all six hungry, cavernous mouths to feed. Tildy and Spilly Willy nearly worked themselves to feathers and bone providing for that family, until I was afraid the world's store of grubs and spiders would be exhausted. And Tildy kept reminding him what a blessing it was they moved to the model house, for now she could go in at the back door and feed the children and out of the front, when he arrived at the back door with more food.

Then came a day when Spilly Willy summoned me with piercing shrieks of alarm. I rushed out and sat long before I understood. Tildy, it seemed, had gone

off as usual for a spider and, alack and alas, had not returned. There was no use to hunt—I didn't know where to go—I could only say all the comforting things I could think of and keep a vigil over the little flock while the disconsolate husband sought far and near, coming back every now and again with food which he hastily and silently delivered only to be off again, desperately calling in heart-breaking tones, through the Tildy-less distance.

Toward the end of the third hour, what with his heartache and double duty of feeding the children, Spilly Willy was nigh dead, and I never saw a sadder thing than when he went over to their first

little home and crawled inside, his back turned to the world, alone with his memories and his sorrow.

We had both given up hope—I believed a cat had gotten her or she had become entangled in a wire fence—when suddenly a Niagara of song sounded near.

Spilly Willy sprang forth from his retreat as one electrified, and gave a cry of joyous relief that gripped my throat. It was Tildy in the flesh, Tildy safe, Tildy back again to her lover and her brood! She gave Spilly Willy one gleeful greeting, and song of

(Continued on page 402)



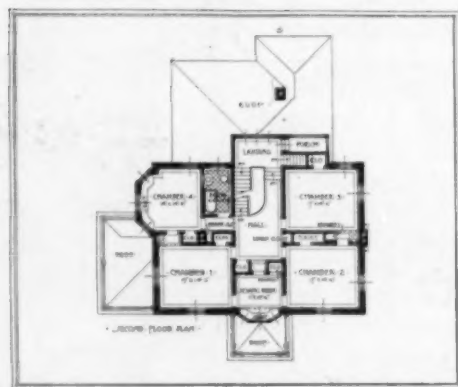
Mr. Massey's home is a modern adaptation of the Colonial which shows many of its best features. The brickwork is Flemish bond, giving a rich color effect.

Good planning is shown in the kitchen wing and the bedrooms, each with a double exposure



THE HOME OF
MR. GEORGE W. MASSEY
LAMBERTVILLE, N. J.

C. E. Schermerhorn & Wilson K. Philips,
associate architects



The drawing-room with its large glass chandelier and chaste white wood-work is of approved Colonial design. A little deviation is made in the hearth and fireplace, where a pleasing effect is obtained by the use of delicately colored tile



From the door a staircase leads up to a broad landing which has almost the value of another room



The woodwork of the dining-room is of birch and cherry to match the mahogany furniture. The fireplace here is also of hand-made tile



In the kitchen built-in furniture is a feature. The shelves in the doors give almost double capacity



Almost all decoration in the bedroom is left to the furnishings, which are family heirlooms of fine old mahogany



A very attractive feature of the dining-room is a leaded glass window, made of various sorts of white glass with a touch of color in the center. Here also the spirit of Colonial times is evident in the mahogany furniture and the chandelier of modified Colonial lines



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.

Inexpensive Furnishing

EVERYONE has not an attic of treasures to resort to. City-ites at best, have a storeroom where the kind of treasures one finds in an old country house attic are not to be found. Last summer in our attic I unearthed from behind a pile of old bed springs, mattresses, etc., three small old-fashioned kitchen chairs. They were in pretty bad condition, the splint seats broken, some rungs missing, and the old red paint was very rough.

I took the chairs, washed them carefully, had new rungs supplied where they were missing and then began my work of restoration.

I sandpapered the old paint off, getting down to the smooth boxwood or applewood of which this type of little old-fashioned chair was usually made.

After the wood was perfectly smooth and clean, the dust made by the sandpapering having been washed off, I applied a coat of dull black paint, a second and a third coat following as each application was thoroughly dry.

I then purchased wooden seats, which may be had at any ten cent store, and fitted them to the chairs where the splint seats were too far gone to be substantial. Had the original splint seats been in good condition, I should have left them as they were, or had a maker of rush seats been available, I should have had rush seats put in. Neither being possible, I upholstered the seats, using hair stuffing with a good, stout denim covering. Over that I put "crinkled tapestry" in old blue. I then painted a little design in blue and white clematis-shaped flowers on the broad back pieces of the chairs, and they were finished.

A yard and a quarter of any double width tapestry will make covering for four moderate sized chair seats. A twenty-five and a fifteen cent can of paint was enough for the three chairs. One is apt to have some hair, cotton, excelsior or floss in the house and denim for the lining comes at twenty-two cents a yard.

These chairs cost me very little, and they were attractive enough for the living room or bedroom of any not too pretentious home.

By hunting around one can pick up old chairs at a cost of from twenty-five cents to a dollar and a half that can be done over at home into very handsome pieces of furniture, providing each process in the restoration of the whole is carefully done, so that the result will not be amateurish.

I had the opportunity last summer to buy some very pretty chairs for a dollar apiece. They were old-fashioned cane seated chairs which had been newly enameled in white, at a cost the dealer told me of seventy-five cents each, and newly caned at a similar cost; rather a losing proposition for the dealer, but a great bargain for anyone who wanted some very pretty chairs for a white bedroom.

In the same shop were some charming little chairs in very bad repair for twenty cents each. The greatest expense in restoring them would have been in having new rush seats put in. Otherwise they

were in excellent condition and charming in proportion.

If one has not a large pocketbook, but a realization of what can be done at a moderate cost, providing one has a little ingenuity, a home can be furnished throughout for a very small sum of money. The largest expenditure in such furnishing is of time and labor. However, the pleasure of gathering the odd bits together and the enjoyment in doing the work, to say nothing of the satisfaction one takes in the finished result, more than repays one for any inconveniences in the process of accumulation and restoration.

Decorating Over Wall Paper

THE condition of our living room when we undertook to redecorate was this: A room with north and east exposure with natural oak trim in very good condition, a red brick mantel, the red inclining toward brown and the walls covered with a much-faded dark green crepe paper.

The ceiling had a six-inch drop and was papered with a plain mat paper in rather dark cream.

My ideal was a rough plaster oil, stained. This was clearly impossible but I finally achieved the same effect in the following manner:

All loose ends of wall paper were re-pasted carefully to the walls and the whole surface thoroughly sized.

Sizing in drying has a tendency to draw the paper from the wall.

Where this was the case it was again pasted and thumb-tacks used where the paper seemed obstinate.

Over the sizing were applied two coats of ordinary cream paint, the shade of the lightest parts of the trim. Had the paper been a lighter color one coat would have been enough.

When the second coat was thoroughly dry a coat of light wood-stain was applied with a carriage sponge. (Stain such as grainers use for white oak or maple.)

The stain was reduced with turpentine to obtain the proper shade.

Beginning at a corner at the top, the sponge was passed with a circular motion along the moulding to the nearest door or



When painted and upholstered, the old chair looked quite like a well-preserved antique



Wicker stands and tabourets have the advantage of being much lighter than wood

window casing, back to the corner and so on down to the baseboard. Each passage along the wall covered about eighteen inches of wall space.

Care was taken to go over the ground just enough to blend the lines but not to give a muddy appearance.

When this occurred the whole section had to be washed with clear turpentine till all stain was removed and the stain re-applied.

When all the wall had been stained, the corners seemed to have lost their plumb. This was remedied by dipping a small brush in the stain and lightly passing it the whole length of each corner from top to bottom.

Without removing the paper the ceiling was given two coats of one of the preparations found on the market similar to kalsomine, matching in shade as nearly as possible the groundwork of the walls.

The finished room was entirely satisfactory and has stood the test of time, for the paint was applied three years ago and the walls show neither fading, rubbing, nor ripping away of the paper.

I did the entire work myself, the cost of materials was less than two dollars and a half.

Other colors may be obtained by using other shades for groundwork with corresponding wood stains for the surface, but I chose the yellows and browns as it brought into harmony my light woodwork, red mantel, and black walnut furniture upholstered in brown leather.

Rag Rugs

THE rug woven from our hand-sewed rags proved so satisfactory that we decided to fit out the bedrooms of our country bungalow with them, matching the warp with the general color scheme of wall paper and draperies. But where were we to get more rags? The last rug had emptied our rag bags, stripped our piece trunks, and even taxed our good

neighbors for the material for the final pound ball. The weaver volunteered to sell us balls of rags in hit-or-miss colors, but we felt dubious about his source of supply. Since we must have new rags we decided upon that heavy chambray which retails at 6c. per yard. We found that we could get it by the piece at great reduction from the wholesale shops; so we bought one piece of rose, one of blue and one of natural or unbleached color. Then came the problem of reducing them to rags. Surely it was not worth while to cut them into short strips merely to sew them together again! We finally hit upon the expedient of cutting four or five yards from a piece, tearing a strip about 1¼ inches in width down one side, turning the corner by the aid of a little snip of the scissors, and when that side was torn across to within 1¼ inch of the edge, turning the next corner, and so on around to the starting point (still not cutting off the strip) repeating the operation until the entire piece was cut into one rag many yards in length. While one wound this into a ball, another piece was hastily prepared in the same way and its end affixed



The trays have colored hunting scenes in attractive colors set in beneath the glass

to the first strip so that within a few hours several pound-balls were piled in our basket. Some old sheets were treated in the same way (old material always cut in strips a trifle wider than the new) and in a fortnight everything was ready to send to the weaver. We insisted upon the "four and four" weaving, a little more expensive but making a much more artistic and durable rug. After the required number of yards had been woven in any one color, the weaver often finished off the warp on the long or short lengths (strips two or three yards long) bordering each end with rows of a contrasting color, and allowing for fringe. When these were unravelled and tied, they made excellent runners for bathroom and halls. Where the color of a rug is given mainly by the warp, it often pays to use the wool warp (adding about two cents a yard to the cost) or else the "oil-boiled" as it holds its cotton warp color long after the ordinary cotton warp has been reduced to nondescript hues. We found that rugs woven in tan and blue warp were serviceable for dining room and sewing room, as the debris is easily gathered up from them. On the porch the rag rugs gave a home-

like touch and stood rough treatment from weather and foot tracks. And in the four-poster room the rag carpet gave an old-time atmosphere and ideal setting for grandmother's furniture.

Wicker Trays

TRAYS for all sorts of uses, and small stands and tabourets for the accommodation of smoking sets are made of English wicker and for the time being at least, are used in place of the same articles made of wood.

The wicker is so closely woven and of such substantial quality that to all intents and purposes it is quite as serviceable as wood, to say nothing of being much lighter in weight and the color, a rich shade of brown, is most effective.

All of the trays and stands are supplied with sheets of glass that fit over the tops, and under the glass are colored prints that add considerably to the decorative appearance. Some of these prints show landscape or water scenes, but the majority are sporting subjects, either hunting or coaching scenes, which with their rather vivid colors, seem more in keeping with the brown wicker frames.

The smoking stands and tabourets are of nearly the same design, the principal difference being in the height. The tabourets have an additional lower shelf which makes them rather more serviceable in point of capacity.

Another piece in the English wicker is a folding stand, quite a novelty that adds no little to the appearance and usefulness of the trays for which it is designed. It is much like the regulation butler's stand in size and shape, and has legs of wicker with brass tips. The tray fits snugly over the top of the stand, making a firm, substantial table for the afternoon tea things, the smoking set or the after dinner coffee.



The tall folding stand is made to fit the trays exactly and makes a substantial table for tea or coffee things



Conducted by
F. F. ROCKWELL

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

December

NO season is enjoyed more enthusiastically and more universally than the Christmas season. Through centuries it has remained the holiday of holidays, and the most cynical observer, if he is willing to acknowledge the truth, must admit that the Christmas spirit is a vital, energizing thing.

"Peace on earth: good will toward men." After all, that is a pretty succinct presentation of the idea, even from the individualistic point of view. Only don't be content to try to put on that mood, like a fancy-dress ball costume, once in fifty-two weeks. Get the habit; make it chronic. And the surest way of doing it is to try to beautify and develop some little spot of ground, no matter how small, about your home. In most of us, no matter how thickly plastered on and highly polished the varnish of city living may be, there is beneath the hide a natural hankering to get our hands dirty in the vegetable patch, once in a while, or let loose a few justifiable cuss words when the plane catches and slivers up a nicely smoothed pine board that was just about ready for the cupboard in the dining room.

I hold no brief for squabs, back-yard egg farms, mushrooms or other get-rich-quick-sure-and-easy schemes that can be put into operation in a good sized hatbox, and without experience. In fact, I am not sure that you cannot add slightly more to the bank account by staying in a flat—although in the end it may be transferred to the doctor. But I do know that there are several ways in which, with a very small amount of ground to work with, living expenses may be cut down and enjoyment built up. And if there are children to be considered, the advantages cannot be measured in figures between vertical red lines. In all things the superstructure is limited by the strength of the foundation, and during the tender years of life the foundations are laid. They cannot be too wide, too deep, too strong. And get some dirt with it—a rough, hummocky slice of an erstwhile farm being better than a filled in lawn, with a strip of cement path and a maple-sapling. Remember that what you

want is the raw material, which you will have the fun of working into shape with your own hands. And that job will be no sinecure. You will probably be long in getting to the end of it. But nothing will yield you greater pleasure, or more enduring profit.

Look before you leap—look carefully and find a good place to land. But do not be afraid to make the attempt. If you can, just get a good foot room, and hang on, the improvements, down to blue hydrangeas in front and a choice collection of dwarf fruits around the garden in back, may gradually be added in the years to come.

There's only one life to invest. So try



The chief duty of the early winter is mulching. In place of the withered portions of the plants, cover with leaves or straw

to get your layout as early as practicable and then develop it so rapidly and thoroughly as circumstances will allow. Remember always that the real return on effort is not an accumulation of bank deposits, but what you are getting out of life as you go along.

Outdoors

IF your garden work has not all been attended to, remember that strawberries and the small fruits—raspberries, etc.—will need their mulch early this month.

The rose bed and any tender spots in the hardy border, should also be attended to. Leaves, held in place by small boughs, make a good mulch. If the rose bushes have thrown up long shoots late in the fall, that seem top-heavy and likely to whip about in the wind, cut them back about a third.

This is also a good time to get a lot of work in the orchard cleaned up. Be sure that you are keeping your trees pruned out to the open head shape. Cut out branches that cross or rub together. Look into the subject of winter spraying. An article on another page of this issue gives particulars about what to spray for, formulas, when and how to apply, etc. In these days one cannot have good fruit without spraying.

Fruit and Vegetables in Storage

It will pay handsomely, if you can get the time to go over your pears, apples, etc., and select some of the best and firmest and pack them away carefully in cracker boxes to keep for especially late use. You will probably find many that have small soft or bad spots which are all right to use now, but which, if left undisturbed, would not only soon spoil themselves but spread trouble through the lot. If you are keeping any onions by the freezing method, be sure that they are put where they will stay frozen. Look over your squashes and put the firm ones where they cannot get even severely chilled. See to it that the celery is dry and kept cold. The storage cellar has been spoken of before. It is not too late to provide a cool, dry place for your winter fruits.

Plants in the House

During the dull, dark days of mid-winter, special care must be taken with the house plants. *Do not over water.* During this season most plants are resting and need just enough water to keep the pots from drying out. Plants in full bloom require a little more, and may in many cases be given extra food, in the form of liquid manure or fertilizer, to advantage.

Keep them clean. In cold weather, when windows must be kept tightly closed most of the time, and the air inside gets very dry, conditions will be favorable for the appearance of insect enemies—aphis, the small green plant lice, mealy-bug, the cottony, buzzy looking stickers, red spider, size of a pin point and making the leaves turn yellow and drop; these and others must be guarded against. Don't let them get a start! Formulas and other methods of fighting will be given in detail in next month's department.

Give all the air you can. Nothing is more important to healthy plant growth than fresh air. They should have all it is possible to give without letting the temperature get too low—60-70 in the daytime is right for most house plants. Never, however, let cold air blow directly onto the plants. Ventilate through a hall, an adjoining room, or window on the opposite side of the room, with a screen in front of it. Once in a while, on a bright day, give the plants a good syringing and let them dry off in the sunlight.

Study your plants: find out their individual needs. Get all the information you can about them.

A Use for Dust

DRY dust is a valuable absorbent. Gather it off the surface of the road or walks after a long dry spell and store it in boxes for future use. It is good in the hen house if spread over parts of the henery or barn daily. Wherever there are foul gases and a disinfectant is needed this dry dust is useful. Mixed with ground tobacco stems and leaves and dry manure it makes an excellent fertilizer and is worth a good deal in developing plants in a hurry.

J. J. O'C.

Mulching Ivy

THE success of gardening depends entirely upon preparatory measures. Along this line first of all comes mulching—the most important of all the garden work. Try it and see how true this is.

A slip of ivy taken from the walls of Kenilworth Castle and brought to this country just hugged the ground year after year, never attempting to climb until a mulch of fine stable-manure was applied to it, in the fall of the year. When attention was called to it, the answer would be, "Kenilworth ivy is of very slow growth."

After the mulch was applied, covering it pretty well, it began putting up its tendrils all along the wall. Its new growth, a light willow-green, looking so thrifty and beau-

tiful. It now makes a fine display, almost covering a window and showing leaves that are three times the size of those before applying the mulch—and many times more beautiful. Its feeble growth, as well as the coloring and the size of the leaves, was helped by the mulch.

C. B. H.

Planning Garden Work

THE successful gardener is the man who has his garden in mind all the year. In the spring, its preparation and planting; in summer and autumn, cultivation and harvest and the preservation of its products, and in the winter, reflection upon causes and results, and careful planning. To leave the choice of seeds, fertilizers, tools, etc., until the first warm days of

Peas, beans, potatoes, beets, carrots, and corn require from one-fifth to one-fourth of the weight of the entire mixture of fertilizer to be some form of potash. Fruits and berries require about one-third.

Spreading the garden with compost increases the efficiency of the prepared fertilizers.

The mixing of fertilizers may be done some weeks previous to planting time if the mixtures are stored in a dry place. Be sure to label each mixture.

For a garden plot of one-quarter of an acre set with small fruits, this mixture is very helpful: Thirty pounds of ground bone, forty-five pounds of muriate of potash, fifty-five pounds of acid phosphate.

For the same area planted with garden vegetables, twenty-five pounds each of ni-



The attractive garden is not the product of a single spring planting, but depends just as much on careful winter planning and arranging to produce results such as these

spring is to be governed by the vague memories of last season's work and by the plausible arguments of seedsmen and agents. To previously form logical plans is to vitalize one's garden work and to progress. Such gardening is a good investment with sure returns at the end of the season.

Under ordinary conditions, with the usual garden list, the first question is that of fertilizers. Ready prepared fertilizers for the garden can be obtained from local dealers almost anywhere, but one can work far more intelligently by buying the separate ingredients, mixing them according to the needs of the garden under consideration. Fruit, the rapid-growing vegetables, and those which require several months to mature, can all be made economically fertilized by special mixtures.

trate of soda, sulphate of ammonia and ground bone; forty pounds each of dried blood and muriate of potash and one hundred and fifteen pounds of acid phosphate is an effectual fertilizer where compost has been spread. On poor soil double the quantity.

The necessary garden tools should be procured early enough to permit one to become familiar with the parts and their adjustment and garden seeds should be ordered while supplies are plentiful thus avoiding the danger of substitution on the part of the seedsmen. Enough seed should be purchased to provide for a succession of radishes, beets, peas, lettuce and other vegetables.

Plan to have the preparatory plowing and harrowing done the last week in March, so that planting may be early.



EDITORIAL



The Situation— Outdoors and In

WHAT is all this talk about situation in house building and the fitting of house to land and room to house? It is merely the old law of harmony made applicable to the home not merely to develop it as a work of art but because when planned most consistently its economy of comfort is greatest. The days of a roof and four walls are past, because history and civilization have advanced our tastes and increased our desires. The cave man might have found little to bother him in a stone bed; the present-day citizen can be irritated by an ugly color scheme. It is not elegance that is demanded but relation of parts. In several instances described in this magazine house builders have sought and obtained this ideal. The section upon which they chose to build appealed to the architect's constructive imagination and he designed a type suitable to the situation. That is the hope of architects. They accepted his ideas and carried them out still further by seeking to have everything inside the completed dwelling add to the unity of the whole. But how often is the good beginning spoiled by a poor completion of the work. The style of exterior design is forgotten in interior decoration, and the furnishing is undertaken as chance dictates. It is not a matter of greater expense to complete a scheme. In these several instances it was a saving. But the greatest gain is in the living. As we are influenced by our environment we will find our days run much pleasanter in a home where there is no constant fight between the house and the things in it. The old song can then be changed to this rendering: Behold how good it is to dwell in a house where there is unity.

The Grip of Winter

IT is only within very recent years that Winter has began to be appreciated. Even so keen a nature lover as Thoreau, writing fifty years ago of his sojourn at Walden Pond, dwells but lightly on winter. He tells of the animals and their winter habits, of fishing through the ice, of the ice harvest, but of the beauty of nature in her winter dress he says very little. Perhaps he was too close to nature to appreciate her Winter, the need of replenishing his fire and chopping through a foot of ice for his morning's water, too grim realities for even his appreciative moods. We have the advantage of him in this. It is a far more comfortable and enjoyable experience to pay a short visit to the Winter woods from our comfortably heated homes of today. There is less chance for the real zest of it to be numbed by the reality. And he who has once tramped, preferably on snowshoes, over the blanket-like drifts of the Northern woods needs no suggestion that he repeat the experience. He would as soon miss the thrill of a hunt through the woods for the May wildflowers.

For the man who really knows the beauties of the four seasons—knows them by intimate association with their moods, a choice between them is difficult. And yet it does seem to us that Summer is the least inspiring of the cycle, that the sweetly melancholy days of Autumn, with a tang of burning brush in the air, are more satisfying than the impatient, hot-headed Spring and that the vast silence of nature's Winter sleep in the woods, when the snow lies deep and unbelievably spotless, is, after all, the year's most glorious season.

Around the Chip-Block

THERE is a very humble institution that is in danger of extinction in modern life, and that is the wood pile. Perhaps you are one of those erring ones who would with perfect equanimity see it relegated to an honorable past, provided only that there is a goodly supply of coal or gas or steam in sight. It

is fortunate then that there is yet time in which to convince you of your error. A great limb of one of the lawn maples has lain on the lawn out there for a month or more. To the uninitiated it has a potential value for fuel, but that is all. If, however, you will take an axe and investigate the matter you will find that it has a potential value that is far greater. Mark the log off into lengths of a convenient size for your fireplace and swing away at it with your axe. With the flying of the thick chips from beside its keen edge there will come an appreciation of several things. There will come back to you a sub-conscious knowledge of hewing wood that comes from your pioneer ancestors. There will come also a keen relish for accomplishment that is not dulled by aching muscles and a tired back. There will come an appetite for food that may cost far more to satisfy than the value of the hewn timber, but no matter, you will have gained in health and in the knowledge that the wood pile is one of man's most cherishable possessions.

The Woman's Opportunity

"YOU surely don't intend to stay out there all winter!" This was in reply to Mrs. Field's statement that her home in the country would be ready for occupation late in the fall. Her affirmation brought a flood of criticism that ended up with the remark that such a course would be suicidal. Her visitor claimed she would die of ennui, would become cramped of vision and narrowed in mind away from the city's culture and opportunity for intercourse. Those whose life fortunately is spent in the open can afford to smile with the wider knowledge that refutes such ignorance. But there is something in the question which demands our attention.

Out of the tourney of suffrage arguments, among broken weapons of discussion, we find the claim that the mother woman is the domestic drudge under present conditions; that she must of necessity be so for she has no incentive or opportunity to be otherwise. Let us leave the question to the combatants; we have rashly approached too near. It gives us a thought for the country woman, however, and an answer to Mrs. Field's uncomprehending friend.

The matter is summed up so well in Prof. L. H. Bailey's book, "The Country Life Movement," that we give it direct:

"It is as necessary to the woman as to the man that her mind be open to the facts, phenomena and objects that are everywhere about her, as the winds and weather, the plants and the birds, the fields and streams and woods. It is one of the best resources in life to be able to distinguish the songs and voices of the common fields, and it should be part of the education of every person, and particularly every country person, to have this respite. The making of a garden is much more than the growing of radishes, strawberries and petunias. It is the experiences in the out-of-doors, the contact with realities, the personal joy of seeing things germinate and grow and reproduce their kind."

We personally feel that the woman, much more than the man, is appreciative of this and that perhaps the first sentence should be 'It is as necessary for the man as for the woman.' But at any rate it is so, and the country woman has the God-given opportunity. The change of seasons, the wonderful alchemy of Nature which, when we throw back that of her bounty which we have used and destroyed, turns it to use again to give sustenance to a new crop—all this is far from narrowing; is big in importance for us. The greater chance to enjoy it is the woman's, and most of all, of course, the country woman's. Wouldn't it be well to cultivate this attitude to strike a companionship with birds and beasts and plants? The country would then have a sweeter song and brighter message. This is not a poet's dream; it is truth.



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The Naturalization of a City Man

(Continued from page 367)

it might be put into immediate use. In fact there were signs of recent occupation of the woodhouse bunk.

Lute Logan and his man had not been gone many minutes when a solid tread resounded on the veranda, and a hearty knock rattled the door. Hale, hearty, red-cheeked, a little puffy after his walk, a towering framed visitor introduced himself.

"My name—is Hunderson—live—up the road—next house," he informed them, banging a two-gallon jug he had carried down on the floor, and depositing his walking stick with a thwack on the table. "Logan—told me—you'd just come out—from the city; and I thought—maybe a little good cider would go nicely over the holidays. So I took the liberty of dropping in—we don't stand on ceremony out here much you know—and getting acquainted. I'm your nearest neighbor, and have sort of looked out for this place for a good many years."

"Squire" Hunderson—to whom the old title stuck even into a new generation—was a gentleman of the old school. Before taking his leave, some fifteen minutes later, he had won the hearts of the whole family. He also left them the information that the treasurer of the Priestly Bank, an old friend of Uncle Jay Rasmussen, had kept the place in order and repair since the latter's death.

Supper was soon ready to serve and was not kept waiting. Of course the best things were being saved for the morrow, but genuine hunger is a better appetizer than any Ai sauce, and there was little left over for the dish-washers to remove.

The combined effect of a drive in the exhilarating cold and the full meal was not long in making itself apparent. Heads began bobbing as they all sat before the cheery open fireplace and sleeping quarters were quickly assigned. The old house was warming up quite nicely and drew forth complimentary remarks for the fireplace, until the discovery was made that the sky had clouded over a south wind was blowing up, which had changed the temperature several degrees.

Mr. Mantell, as well as the rest, fell into a sound sleep almost immediately, lulled by the sound, which he had not heard in many years, of rain beating upon a shingled roof. With it, there came to him a strange sense of security, of comfort, of protection and peace, that he had not experienced for a long time.

The morning was as warm as early spring; the snow had largely disappeared, and the brown steaming hillsides looked like March rather than December. Rob, who had brought his skates, was disappointed until the fact that all the ice had been covered with snow was called to his attention. It wasn't a bit like the traditional Christmas day, but they enjoyed it immensely, just the same; particularly Mrs. Mantell, to whom the memories of

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many spring openings on those same hill-sides were recalled vividly. She roamed through the brush and weed-littered hardy garden, with an undefined but ever growing desire springing in her thoughts. The square on the slope south of the house and east of the orchard, where the vegetable garden had been, was still definable. Her thoughts turned back to many long ago Aprils—and then to the one ahead. The vague awakening within her mind began to take more definite shapes.

Mr. Mantell came suddenly upon her sitting on the stone wall under the bare and brushy lilac hedge. He experienced again the feeling of the night before, and it made him almost bashful. He did not even sit down by her.

"Helen," he said, "What do you suppose I've done?"

She had no idea.

"I've hired a man. For once I thought I'd do something on impulse, since you're always advocating it." He waited for her disapproval. "You saw that fellow I was talking with out at the barn. It seems the treasurer of the bank has been letting him stay here in return for looking after the place. He's out of a job and wants to work in return for the place to sleep and eat while we're here. Besides I may send you and the kids up here for a few weeks next summer."

"Oh-oh," she said simply. He could not understand the note of disappointment in her voice.

Late that night they sat alone before the open fire—a real fire in a real fireplace. And their happiness was real. Suddenly she got up, came over and sat down in his lap, and put her arms about his neck.

"Did your new man tell you," began Mrs. Mantel cautiously, for she had been interviewing the new incumbent, "that he had worked for two years on a big seed farm?"

"I believe he said something about it," replied her husband, wondering; "what of it? You can't believe these fellows anyway."

"But you do believe him; I know you do," his wife persisted. "Do you know, I've been thinking today a lot; thinking awfully hard."

"Well?"

"I've been thinking that a certain man I know and have a good deal of confidence in, is going to leave the city and make a living out here in—"

"Impossible, my dear. I'm—"

"No, it is not. You've struck a lucky combination of circumstances. Just think—"

"I have thought. I wouldn't like anything better, but I don't dare take—"

But what's the use of arguing with a woman?—especially when for every reason you want to agree with her. Mr. Mantell's resistance burned out with the fire.

"Well, I'll think it over," he gave in at last. "Maybe—we might try it."

And in the flickering shadowed gloom he drew her close to him, and a very deep, very perfect happiness enfolded them.

NABISCO Sugar Wafers

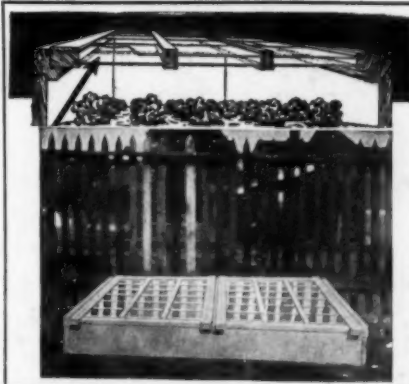
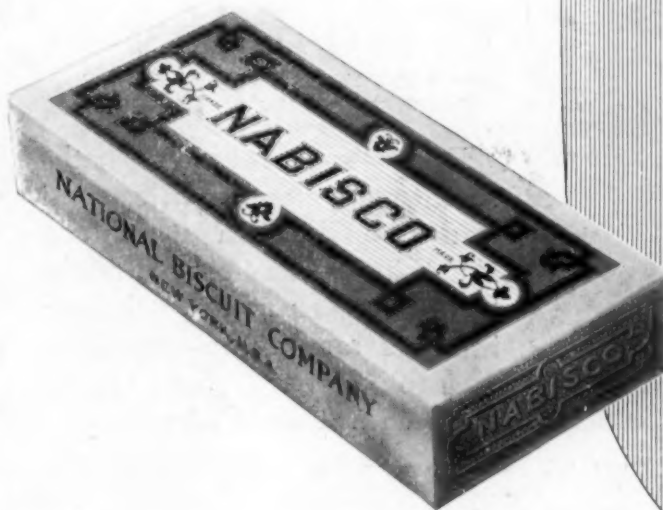
These delightful dessert confections rightly have a place in every holiday repast. Their fragile goodness and delicate sweetness never fail to please. Their varying flavors comport with any dessert, with ices, fruits or beverages.

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Two layers of glass instead of one with a $\frac{3}{4}$ inch layer of dry, still air between take the place of mats and boards. You never have to cover Sunlight Sash.

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recommend the Porcelain for its beauty, durability and convenience. The Imperial Porcelain Built-in Bath is glazed inside and out—a damp sponge keeps it spotless.

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261 W. 36th St., New York City
Cooking Apparatus of All Kinds.

The Making of a Distinctive House

(Continued from page 372)

roses seen against the background of marvelous blues or misty greys of the distant hills.

At the rear of the cottage, which is really the garden front, is a broad terrace, used as an outdoor living room, and furnished with garden chairs. Beyond are flower beds and a garden pool. The crest of the hill is built out fifteen feet to extend this part of the garden. The brick terrace and broad walk with pergola at the end are planned to give a vista of sunlit and shadowed spaces. Brick steps lead down several feet from the pergola to a lawn and tennis court sunken several feet below. On the other side of the garden, near enough to the cottage to insure protection from marauding boys, is the orchard, further shielded by the hedge of shrubs and trees. The fruit trees, small as yet, included varieties of peaches, apples and pears. Below the orchard is a sunken plot of grass bordered with small fruits. Since the street front has an aspect of no particular interest, hot-beds, cold-frames and vegetable garden are given this location and at the front, near the kitchen entrance, is the kitchen court and drying ground.

It is unusual for the home builder to design unaided a complete house and garden scheme. Clear cut ideals and the ability to insist upon their fulfillment are often lacking. But problems of house construction and garden planning, as discussed in modern magazines and books, are of increasing interest to house owners. This cottage, expressing its owner's personality, and carrying out in every detail cherished ideas and principles, is by no means an unknown variety of the American home.



The Smokeless Fireplace and How We Achieved It

(Continued from page 368)

actually happened in my own house!

Three days' work fixed the chimney when we found out, after many months, what to do. All the brick that had been built in for hobs and the raised bed of the fireplace was first chipped out with a cold chisel and mallet. Then the entire front of the chimney the full width of the opening and almost up to the mantel, was cut away, little by little, in the same way. The mantel was a reinforced slab of concrete and the bricks were all laid in cement mortar that was as hard as stone, so we knew the chimney could stand the strain perfectly well. Cutting away the front exposed the tile flue of course, and this was cut off to make room for the throat, and the smoke chamber above.

A groove was cut in the brick 23 inches from the floor on the inside of the jambs and across the back, to receive the project-

ing edge of the patent cast-iron throat that we had decided to use, and this was pushed back into position from the front. Ordinarily it is simply laid onto the bricks, when the proper height is reached, and the chimney is carried up around it.

With this throat in place the work of reconstruction was actually begun. The front of it formed the lintel to support the brickwork above the opening, and though we were obliged to change our original segment-top opening into a flat top, we were more than pleased with the result. The little recessed panel above the opening was conceived as the work of bricking in the throat was in progress, and was executed as an experiment. When the chimney front was plastered it broke up the surface space so pleasantly that we left it.

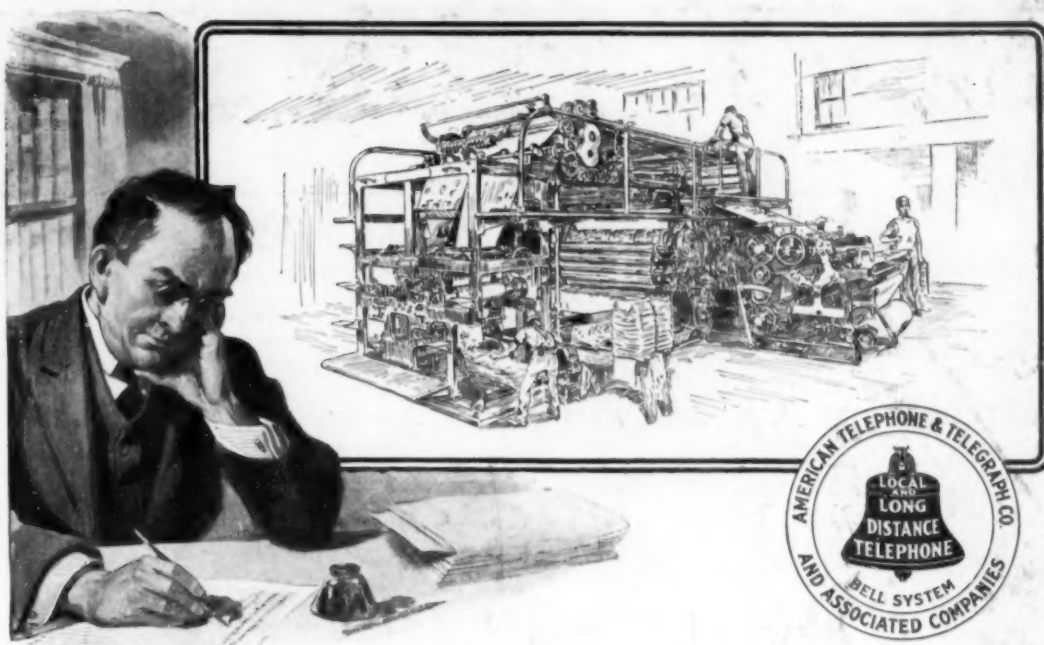
The inside finish from the throat up into the flue, we were cautioned, was of the utmost importance. It proved to be the toughest part of the job, too, for it had to be reached up through the throat after the latter had been bricked in, and the cement had to be worked onto the brick with the bare hands while the operator sat in the fireplace and received showers of it on his head and down his neck. He was a sight—a regular cement man—when he came out, but he bore it bravely and did a fine piece of work.

Every bit of surface from the iron up into the flue—this being the smoke chamber—was made perfectly smooth and worked free from even the slightest irregularities, for even small chunks of mortar, we were told, might act as obstructions sufficient to impair a perfect draft.

Our brick chimney breast was of course ruined, and some sort of finish had to be resorted to, to hide the scars. Tile was considered, but we finally decided to have the sand-finished plaster of the walls carried right down to the fireplace opening and see how it would look. This was, therefore, done, and we were amazed to find our whole room seeming larger than it ever had in the days of our cherished red brick chimney front. This is, of course, easily accounted for, because now there is practically unbroken wall surface over chimney and all, but it is one of those things we never should have known would have this effect, until the knowledge forced itself upon upon us.

All of this was two years ago, and we have ever since realized fully all our dreams of and about the fireplace. It holds its warmth and life through practically nine months of the year, in spite of radiators, for it is all that our fancy had ever painted it as being, and every individual who comes into the house makes straight for it—including the dogs.

I should like to say a word, finally, about building wood fires, and taking care of them and of the fireplace. Do not take out the ashes more than two or three times during the winter and do not take them all out then. They should lie, a soft gray bed, beneath the andirons, to hold heat and to aid in the regulation of the draft underneath the logs. They are indispensable for



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with every other telephone and each unit in the nation is given a personal membership in the most highly developed system of communication that the world has ever seen.

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U. S. GOVERNMENT REPORT

(Dept. of Agriculture, Forest Service, Bulletin 95,
issued June 30, 1911, says of

CYPRESS:

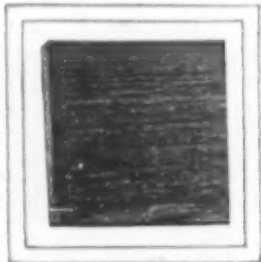


**"AS SIDING IT
PRACTICALLY
WEARS OUT
BEFORE IT
DECAYS."** (From page 44.
U. S. Government
Bulletin 95.)

Same report says "CYPRESS shows paint well and holds it for many years, but lasts a long time without it."

(You know the conservatism of Government Reports.)

Here's a photograph (straight from the wood) of a piece of Cypress Siding taken from St. Charles College, La., duly attested in writing by the president, Father Maring. Built 1819—Torn down 1910. **NOT A TRACE OF ROT.** Note that the lower or exposed edge, originally the thicker, has become the thinner by the simple erosion of nearly a century of rains.



CYPRESS SIDING SOUND AS A DOLLAR after withstanding the tempests of a century and willing to start again! 91 YEARS "ON THE JOB," WITHOUT EVEN PAINTING, on a church in use till the day it was razed to make room for a larger building, and the CYPRESS LUMBER COMPOSING IT THEN USED AT ONCE to erect a new gymnasium!

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banking the fire at night or at any time if, for one reason or another, you wish to quench it, and they are needed often to roast chestnuts—in our house at least. Keep them brushed back behind the fire-screen, so that the hearth is clean, but remember that a fireplace is a place in which to burn something, a place for a fire: do have it look as if it served its purpose and served it thoroughly. I saw one the other day, all hard glazed green tile that shone like glass, looking so clean and cold that it fairly screamed to be warmed. Its owner told me they never lighted a fire in it; there seemed never to be time somehow, and anyway it didn't seem worth while, with the steam!

The backlog should be a whole log, not a split piece, and it should lie on the bottom of the fireplace, back of the andirons. In this position it will keep the fire forward where the greatest amount of heat may be realized from it, and it will not burn itself, except as it is charred without actual flame. Such a backlog in the old times when fireplaces were as large as sitting rooms, would last for days, radiating a vast amount of heat before being actually consumed.

The cost of our chimney reconstruction was about \$20 including the cost of the cast-iron throat. This could be lowered to about \$8 or \$10, if the labor were excluded, the throat itself being \$5 or thereabouts. The labor is so simple that an energetic man might very easily do it himself, if he were not averse to getting very much mussed up. It would be a tiresome thing and one requiring patience, but given this nothing else but common sense and a measure of agility are needed.



When and How to Do Winter Spraying

(Continued from page 374)

Winter spraying is done usually in November, or in February or March. A bright fairly warm day, with little or no wind, is not only the most comfortable, but things will go better and results be more satisfactory.

Although this article deals with winter spraying, a word on winter pruning may not be amiss, as the trees should be put into the best of shape before spraying. If you will only take the pains, in winter, to do just the best you can by your trees, you can begin right now to set your mouth for some surprisingly fine fruit.

Pears and plums require practically no pruning; just enough to keep them in even form, and the instant removal of black-knot if any should appear. Peaches will have to be cut out a little to keep them open, and headed low—in the commercial orchards they like to have the lower branches low enough to droop right down onto the ground, when in fruit and thus relieve the trees of their excessive burdens. The apple requires more attention. Young

Landscape Gardening



Prof. Craig

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trees should be cut out to the open-head shape, formed by pruning above an outside eye whenever the branches are cut back. In older trees, all suckers must be kept off, and cross, tangled and rubbing limbs removed; if over an inch in diameter, use a clean-cutting saw and paint over the stumps. March is a good time to do this work, as all winter-damaged limbs may be removed, but November or December will answer as well.

In the small home orchard—and every house with a garden ought to have its few fruit trees—two or three afternoons' pleasant work will serve to put things into first-class shape. The pruning is a matter of a few hours only. An efficient spraying outfit may be had for a few dollars—\$4 to \$10—and used for other purposes all the year round. A standard prepared spraying wash or oil is ready for use by simply adding cold water; and from five to thirty minutes, according to its size, will spray a tree effectively. What excuse is there, then, for backward trees and poor quality fruit. You may as well have the extra fancy sort.



The Case for Steam Heating

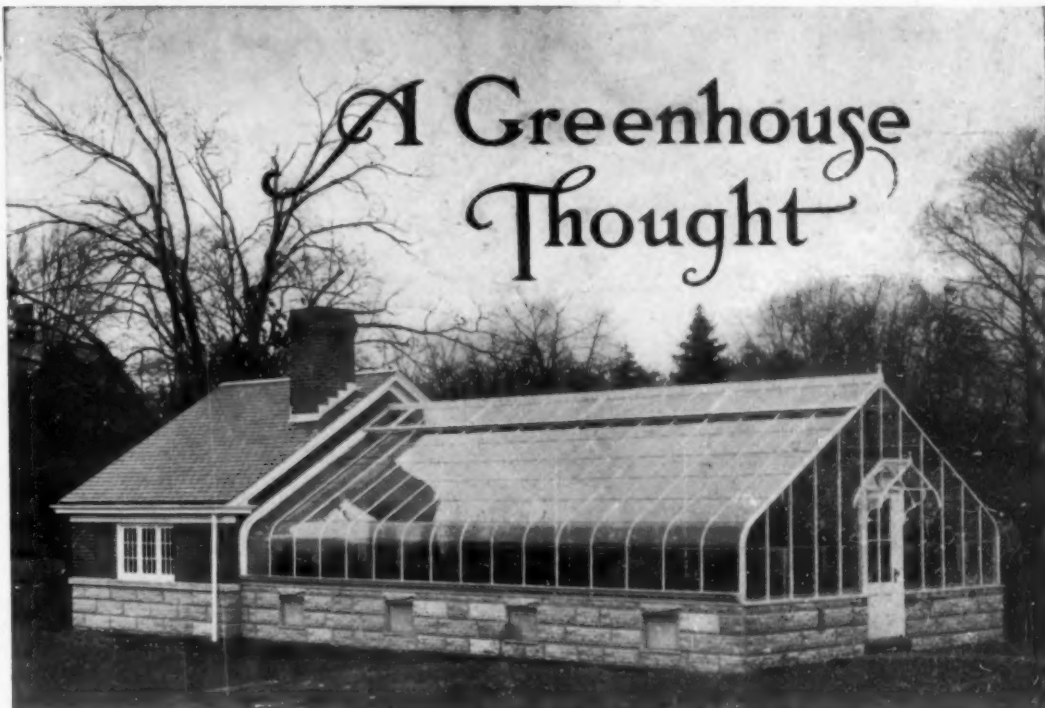
(Continued from page 384)

The size of the radiator for service in any room is dependent upon its temperature, consequently the larger it is the lower its temperature may be in rendering the service required of it, and the lower its temperature, the nearer it approaches perfection in the dissemination of artificial warmth in the house.

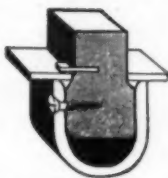
In the modern systems of heating by low temperature steam (vapor) some of the objectionable mechanical features of the more familiar steam-heating systems are eliminated. Air valves are dispensed with, packless valves are employed and noiseless circulation at all times is assured. The fire in the heater will contribute heat to the rooms continuously as with hot water and much of the waste in fuel incident to the pressure method of steam-heating is avoided. This method of steam-heating will cost less in fuel consumption than hot-water heating and a system expressing the best practice in the present state of the art will cost about the same to install as a first-class hot-water heating apparatus.

This article being in the nature of a comparison of different systems of heating and not a technical exposition of the methods of arriving at the proper size of the heater, radiator, pipes, etc., it presupposes that a general statement of the importance of moderate temperatures of the radiators, indorsed by medical and other scientific authority, will sufficiently indicate to the house builder that a clause limiting the temperature of the radiators may be inserted in the contract for the heating apparatus.

Heating apparatus in the house makes



This house is fully described and illustrated in our catalog.



This is the U-Bar. The Bar that makes U-Bar Greenhouses the famous Greenhouses they are.

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

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

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

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

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

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



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

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you have a rug of wonderful texture, the soft, high, resilient pile sinking luxuriously under the foot. In design we offer you close imitations of beautiful old Oriental masterpieces worked out in their rich, mellow colorings. The length of pile and the use of splendid material insures you great resistance to wear, while our dyes are subjected to rigid tests in our laboratory before use. ¶ These rugs were primarily made to fill the need of those in search of the artistic and beautiful as well as durable, who can not afford a high-priced Oriental. The Whittall method of manufacture, taking advantage of each and every mechanical improvement, is able to produce a splendid rug at a moderate price.

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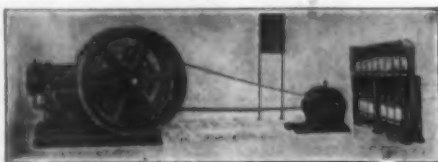
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CHAS. PFAU, Bourse Bldg., Philadelphia.

its appeal to us (or does not) in very cold weather through a sixth sense of its friendly warmth. Of course nothing in the way of artificial warming approaches the open wood fire in its appeal to that sense. This luxury in our climate contributes its warmth by about 90 per cent. of radiant heat. The radiator produces a genial 45 per cent. of radiant heat and the register gives no radiant heat at all but just *hot air*.

The radiator is a useful friend in taking up and warming the cold currents of air in the bay windows, under the stair wells and near the outer doors.

"A radiator seems to me
The kindest reptile that can be.
Its cobra coils of golden art
Entwine the cockles of my heart.
I do not blame poor Eve at all;
For it was very cold—that Fall;
Of course, she took the serpent's hiss
For Steam heat's everlasting bliss."

—Southern Architect and Building News.



Feeding the Birds in Winter

(Continued from page 387)

explanation, then sped within the back door to her crying children.

Spilly sat on the balcony stem outside, his vigil, his labor, his heartaches suddenly relieved; his little head drooped and nodded in the exhaustion of sleep.

As the children grew older they would hang out the front and back doors squawking for food and almost tumble out before their parents could bring it. This nearly frightened Tildy to death but I really believe Spilly Willy took pride in it, for one day while Tildy was off foraging he deliberately sat on the balcony and dared little Billee to come clean out. Billee did and so did Sally and Tildy, Jr., and Beatrice and Harold and little Pearl—all six just fluttered, fell and spilled out front and back doors and made off for inaccessible foreign parts.

Then Tildy returned and was flabbergasted; she accused Spilly Willy, he denied it and I didn't tell on him. There was pandemonium, wifely shrieks and flutterings, then all of a sudden both laid all the blame on *me*, and I was made to understand that as long as I was responsible for the breaking up of their home it was up to me to search for the children.

Of course, they had gotten under our porch and neighboring porches, down cellar and in every other difficult place, where I bumped my head and skinned my back nearly reaching them, only to have the wretched little things flutter farther away. After an hour's ceaseless pursuit I eventually landed the entire six babies, placed them unhurt on the boughs of a sumach and delivered myself of an oration to the parents, with which I forthwith washed my hands of the entire business.

Locking the Windows

THE necessity of going about the house at night to see if the windows are safely locked, can easily be obviated by the use of the clever arrangement of the lock and lower sash-lift at the bottom of the lower sash. This consists of a metal finger-hook for raising the sash. There is, however, a drop hook as well. A separate plate, with a hole large enough to accommodate the drop hook, screws into the window-sill. The sash-lift and the hook-locking device work from a center pivot, and the act of closing the window forces the edge of the drop-hook over the edge of the lock-plate on the sill, thus clamping the window on the "hook and eye" basis.

Where the bedroom windows are on the ground floor or other exposed place, the "ventilating lock" is a very desirable addition to one's comfort. This is a metal device applied to the side of the window, allowing the upper sash to be dropped a required distance, when the night-lock is applied. Bolts are also made for the purpose, and it is merely a question of personal preference as to which is the most desirable; the ventilating lock, however, being more practical as it is self-applying.



Economy in Gardening

SO far from expecting to make any profit from their gardens, many would probably be satisfied if they could make them self-supporting. We are all agreed that the pleasure afforded by a well-kept garden is worth a good deal of trouble and expense; indeed, it can be looked upon as a necessary expenditure, inasmuch as it is an indispensable factor in maintaining the value of an estate, but it is very certain that the study of the accounts of a number of important gardens would reveal the fact that good and bad management result in a very considerable difference both in outlay and returns.

Economy in gardening is largely a matter of making the best of the site. Is it not really better to make the most of natural advantages than to pit one's ingenuity and purse against nature? Yet there are people who must cultivate roses where all the soil for them has to be brought a great distance, and others who must needs make a lake on an unsuitable site, or whose taste is all for plants which require constant replacement. Fortunately, in glasshouse gardening it is quite easy to economize. Thus the maintenance of a stove or forcing houses cannot be termed a necessary expense, and the conventional summer bedding out is an item which might certainly in some instances be advantageously improved away. Where room is available a saving could be accomplished by doing more home propagation. Professional gardeners say there are not many employers who have not got economy very much in mind. The pity of it is that

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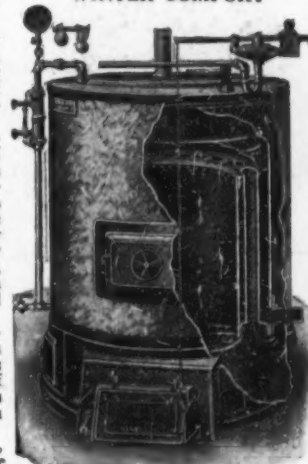
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their efforts are often misdirected, for he who knows little of gardening is unlikely to be able to economize with good effect. The usual mistake is to seek to effect a considerable saving in the cost of labor. But by doing this the garden is sure to get out of hand, and above all things it is fatal to try to save by employing cheap incompetent men.

W. R. G.



California Notes

ON February sixth I found the purple-crimson tips of our very earliest Clematis, the "Scarlet Trumpet," *C. Sanguinea* or *C. Coccinea Sanguinea*, just peeping out of the ground. The old vine dies back to the ground each year, but the strong young shoots grow rapidly, and before they have attained a height of three feet the buds appear at the leaf axils, and while the vine climbs steadily skyward the buds grow brighter and more showy.

The small coral blossoms never open out flat like other Clematis, but retain the flagon shape of the bud, only opening at the tip, absolutely unlike any other Clematis I have seen, dainty, fairy, attractive bits of scarlet coral, standing up stiff on woody stems and holding much of honey in their depths. The humming-birds visit them the first thing every morning and many times through the day, making the delicate drapery of vine over my bedroom window a constant delight.

The vine never grows heavy or thick, being a delicate ornament rather than a shade. The seed clusters are as ornamental as the flowers, of soft, pale green, and most curiously twisted and curved. It grows readily from seed, but the seedlings are slow of growth, when two years old only attaining a growth of about twelve inches.

The mountain clematis, *C. Montana*, is the second one to bloom here. While I find it, and the later and more showy ones, very attractive, still nothing is more charming than the *Sanguinea*, blooming as it does from earliest springtime until fall, all summer long withstanding the hottest sunshine, still growing and blooming and displaying

LILLIE F. SHAW



The Sprouting Stage

I HAVE found the sprouting stage of my plantings accompanied with the greatest dangers to the little seedlings. Last year, in order to have them more fully under my care, I planted corn and lima beans in small boxes of damp sand; when they had come up and seemed sufficiently hardy I put them out in the ground and discovered that such fostering seemed to make them immune from the rot and other enemies that blast the life of so many baby plants in the raw chill of early spring.

A. W. D.

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Keeping Cut Flowers Fresh

ALL decay is caused from some sort of bacteria, and by using antiseptic preparations and cleanliness we can delay the process. In the case of cut flowers we find that they will keep fresh longer if gathered at night and the next morning have the stem washed in warm water and a quarter of an inch cut off with a sharp knife. They may then be put in a vase of water and be taken out and washed and trimmed again every morning for several days before they show signs of decay or wilting. If it is desired to send flowers to a distance they may be gathered at night and treated in this way the next morning, then wrap each stem in cotton and oil paper. A small potato stuck on each stem will furnish sufficient moisture to keep a flower fresh for several days while in transit.



How to Make Your Suburban Home a Success

THE man of moderate means as well as the man with millions has a desire for the scenic beauty of the country, which finds expression in homes ranging all the way from a lot with a few flowers, to the country estate. Each in its way serves to gratify this desire. By successful administration let us mean that the lawns are well kept, the walks and drives are in order, the shrubs and flower beds and the garden are free from weeds. First of all, have your residence and out-buildings properly located. There is nothing that adds so much beauty and at the same time cuts down the expense of a place like an economic arrangement. Many a man has become disgusted with his place because it never seemed to be in order. You have seen many places where the whole arrangement reminded you of a horticultural junk shop without shape or system. Vegetables and flowers growing together, the lawns cut up with figure shaped flower beds as crosses, stars, etc. Perhaps you will find board boxes or wooden edges to the beds. All these things tend to lessen the character of the place. This patchwork method is always the most expensive and totally lacking in taste or art. Flower beds edged with field stone are in bad taste and never in keeping with any design of a bed. By far the best way to make a flower bed is to cut out the shape and size out of a well-kept sod, letting the dirt come almost flush with the top of the sod. Good taste demands no greater demarkation of the bed and lawn than this. It is much the simpler way and there is nothing about it to become dilapidated.

Perhaps the most important of all is the lawn. We all enjoy a wide stretch of green. Make your lawns seem as large as possible. Do not cut them up with beds of flowering annuals, they have no place on a lawn, where nearly everything like

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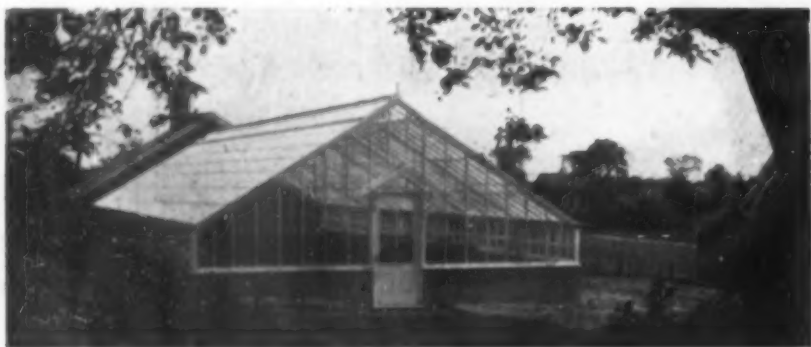
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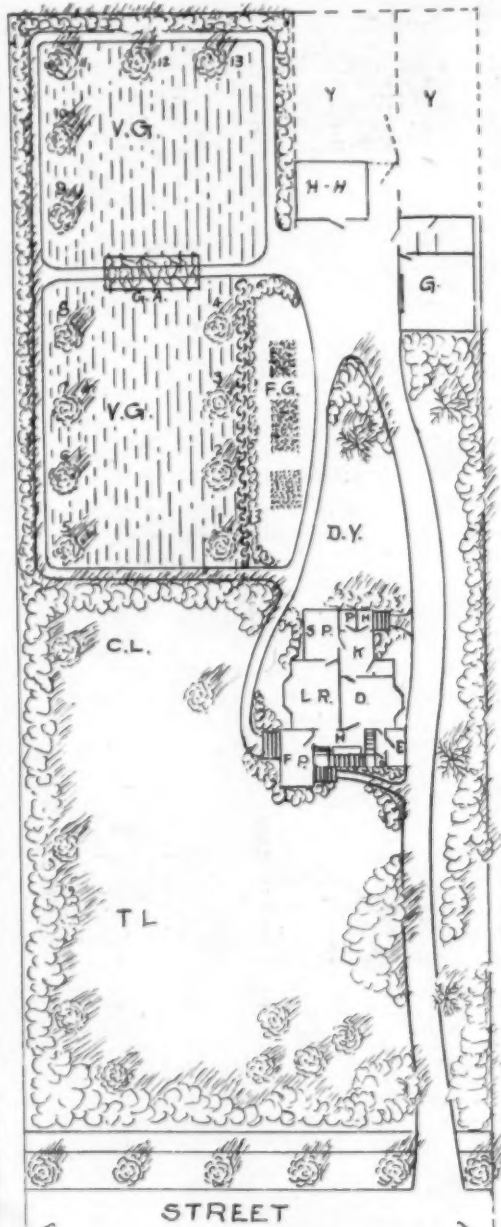
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the trees and shrubbery borders are perennial. Aside from cutting up the lawn, their usual early autumn decay make the lawns look unsightly. There is a great deal of beauty to the angular shape of the shrubs when the leaves have fallen. The bare forms of the trees against the autumn sky are picturesque indeed; but a bed of dying flowers has nothing in com-



An acre lot planned to give individuality to the grounds and giving most attention to the place where most time is spent

mon with these. Keep the lawn centers open, they are interesting and cheerful.

Place your residence and out-buildings so they can be reached in the quickest and most natural way, keeping in mind the decorative individuality of your grounds. You will be much on your front porch and in your living room, and it is from these points, to a large degree, that you will enjoy your open lawns. Your out-buildings should be of easy access from your residence, but screened off as much as possible with trees and high growing shrubs.



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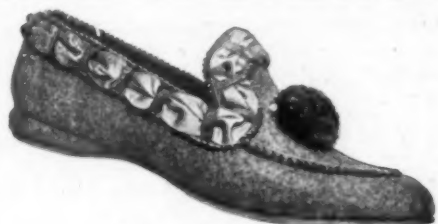
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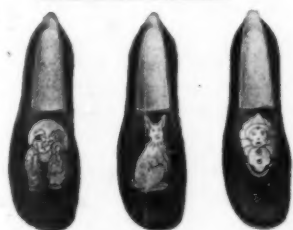
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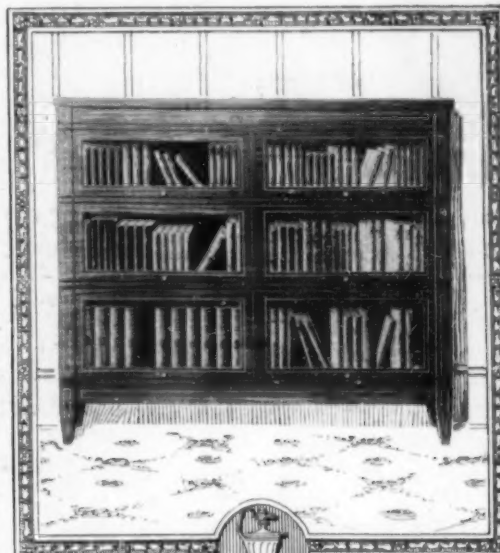
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Now let us study this design of an acre lot with reference to all these details. Your place or the place that you may have in mind may not be like this one in shape or extent, but nevertheless it will lend itself to this style of treatment, which is our main object.

The drive, which is both walk and drive, enters from one side and the out-buildings are reached without cutting across the main lawn. In going to or leaving your garage (G) you pass your residence without going some roundabout way. Your residence is so located that you have the best possible view of your lawns from your front porch (F. P.) and your living room (L. R.), while at the same time your out-buildings are so close that you experience no inconvenience. The residence must, to a very large degree, be considered as being diagrammatic, for in this matter individual taste plays so important a part, that at best suggestions are only safeguards. There are some features of a suburban home that make it enjoyable. By means of our sketch let us study some of these features. The summer porch (S. P.) is fitted up with removable screens and used for a summer dining room. This porch is close to the pantry (P). Through the kitchen hall (H.) you have easy access to the drying yard (D. Y.) and the vegetable garden (V. G.). The front entrance is by way of the front porch, or you may use the carriage entrance (E.) at your discretion. The living room is a good size and through a bay overlooks a wide stretch of lawn. These details are important and must be worked out carefully, for they have much to do with the success of your home. The residence and home grounds are correlated and must be worked out together. (C. L.) and (T. L.) are croquet and tennis lawns.

The garage (G.) and hen house (H. H.) are so located that the yards (Y.) are together with only a fence between them, but connected with a wide gate so the two yards can be thrown into one if you have no occasion to use them separately, thus giving you a larger hen park. The out buildings are located closely to the garden, so that all manure and compost can easily be drawn out on the garden at the proper time, and which aids very materially in making your garden a success.

The garden contains thirteen fruit trees. 1, 2, 3, 4 are Early Richmond, Black Tartarian, Elkhorn and May Duke cherry trees. 5 and 6 are summer apples, Red Astrachan and Yellow Transparent. 7 and 8 are autumn apples, Fameuse (Snow apple) and Duchess of Oldenburg. 9 and 10 are winter apples, Baldwin and Jonathan. 11 is Hyslop's crab apple. 12 and 13 are Kieffer and Seckel pears. Small fruits, such as black and red raspberries, gooseberries and currants, are planted in variety on the outside of the garden walks. The grape arbor that covers the center garden walk (G. A.) is covered with Concord, Delaware and



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Niagara grapes. A nice strawberry bed could be planted in the southwest corner of the garden. This scheme gives you quite a variety of fruit and a quantity that will supply a large family table throughout the entire year. The walks are three feet wide and constructed of coal cinders laid to a depth of three inches. On either side the walks are bordered with a strip of sod a foot wide, which serves to keep your walks well lined up. Here you may grow all manner of vegetables to suit your taste. Do not, however, grow the same vegetables on the same plot for more than two successive years, change them about. A good deal of green stuff from the garden can be thrown into the hen park for the hens, for this will help them to stand confinement much better. It is never practical to let your hens run at large, for they will destroy your garden and pester your neighbors.

Flowers can best be handled in gardens by themselves. The flower garden (F. G.) is composed of three beds. The center bed is eight feet by fifteen feet, the two end beds are eight feet by ten feet. The row of cherry trees and a privet hedge forms a background and separates the flower garden from the vegetable garden. A perennial border between the flower beds and the hedge runs the entire length of the hedge and ends in a bank of high growing perennials at the north end of the flower garden, which serves also to screen the vegetable garden from the flower garden. These beds can be filled with bulbs in the fall to give you your first spring bloom. Subsequently, when the bulbs are done blooming the bulbs should be removed and the beds filled with bedding plants that will bloom all summer. The perennial border is composed of the hardiest perennials, of which we might name, Golden Glow, Japan and German Iris, Achillea in variety, Columbine, Perennial Asters, Campanula or Bellflower, Lily of the Valley, Hardy Phlox and there are hundreds of other good varieties to select from.

The drive can be made very cheaply and lasting by excavating to a depth of nine inches and filling in with six inches of coarse coal cinders for the first layer and a three inch layer of good gravel for the top coat. It is quite essential that you give the drive a good crown, as it serves for both walk and drive, and it is important that the surface water runs off quickly, so that the drive will always be dry and hard.

The lawn plantations will vary, as will all other plantations, with the locality. In general we may say that all shrubs planted close to the residence should be of a low growing character, so as not to obstruct any view from the house. Among these can be mentioned Dwarf Barberry, Indian Currant, Snowberry, Spiraeas, etc. Shrubs in the background of the border plantations should be high growing shrubs, so they shall serve to screen out any objectionable features that may be beyond

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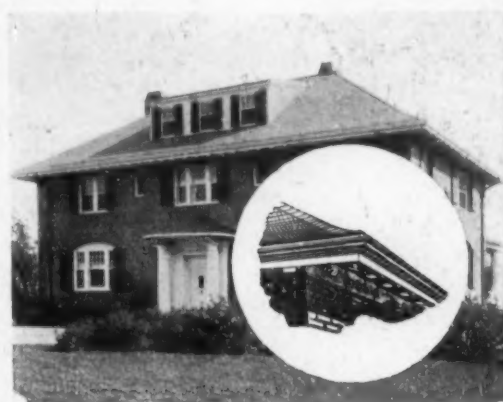
you. High growing shrubs with trees serve to break the skyline. Among these we might mention, Philadelphus, Honey-suckle, Lilac, Ailanthus, Sumach. Some that are not so high growing and which belong in the foreground of these borders are Dogwoods, Weigelas, Privet, High-bush Cranberry, Forsythia and many others that we might mention if we had in mind some specific locality.

The keynote to your success will be your general arrangement. Economy and art are always on good terms and do not be afraid to mix them. I feel sure that every suburban home-builder that will carry out these suggestions will find that their home will become their pride, a pleasure spot and a success.



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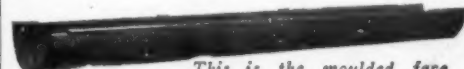
The problem of having sufficient hot water for the bath, kitchen, or laundry, at a moment's notice, is one with which even the large householder has had to struggle; cooks are fallible when it comes to keeping the kitchen range hot enough for a boiler always full of hot water. One of the greatest blessings that any householder can desire is the instantaneous automatic hot water heater, which has now reached such a state of perfection that once installed you need never worry about hot water question. The complete heater may be installed in any house where gas is available. One need only turn a hot water faucet to have immediately hot water pour forth in abundance. The heater itself, which resembles a small furnace, is installed in the basement or cellar. It has no connection with the kitchen boiler, and it has no boiler of its own. [Prospective house builders will do well to make arrangements to include one of these automatic heaters in their specifications.] The price varies from \$80 to \$160, depending upon the number of faucets to be supplied. The \$80 heater supplies three gallons of hot water a minute, with connections for bathroom, kitchen and laundry. The heater is easily installed in houses already built, the connections being made with hot water pipes direct with the heater instead of with the boiler in the kitchen. The workings of the heater, although apparently quite marvelous, are in reality, simple. The heater contains a series of coils of copper pipe, through which cold water is drawn from the water mains. Beneath these coils is a powerful set of gas burners. When a faucet is turned on the cold water from the mains instead of proceeding directly into the kitchen boiler in the old way and forcing the hot water through the open faucet, forces itself through the coils above the burners, becoming instantly hot with contact as it proceeds through these coils and then to the open faucet. Closing the faucet shuts off the burners, as open-



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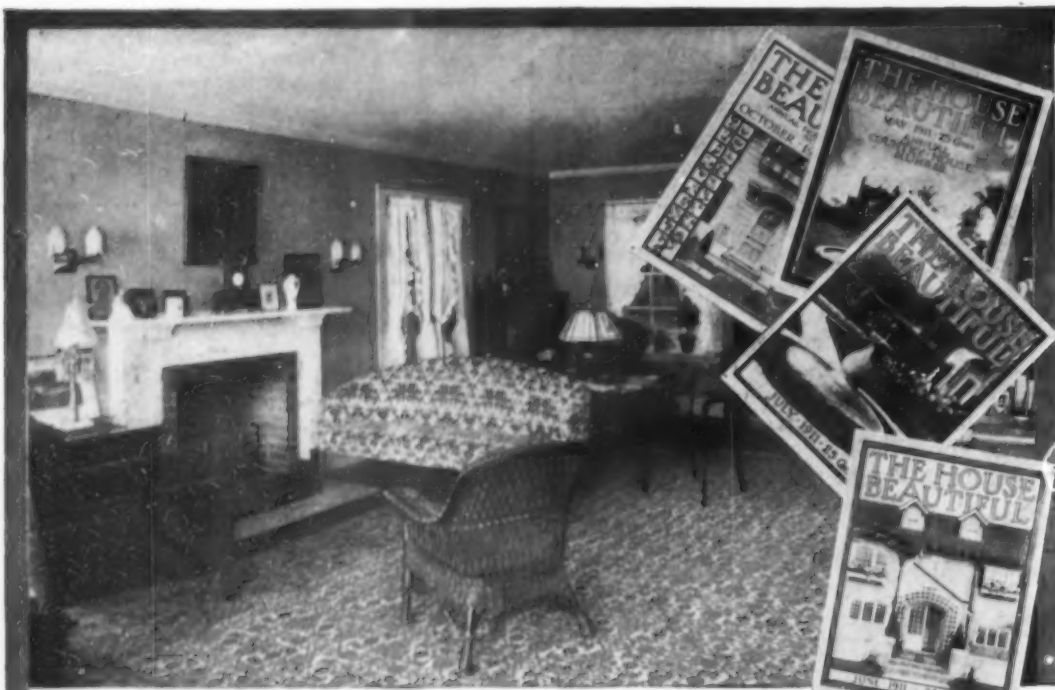


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ing it lighted them. There is absolutely no waste in the gas. It is not lighted until the minute the water is needed; it is extinguished the minute enough has been drawn. There is, of course, a tiny pilot light which burns all the time, in waiting for the signal from some faucet to light the large burners; but this pilot does not burn more than ten cents worth of gas a month. For sixty gallons of scalding hot water a day, the cost, including the pilot light, is about three dollars a month. This will supply the average small household with all the hot water necessary. When one takes into consideration that to supply sixty gallons of hot water a day with coal as fuel, would cost a considerably greater sum per month plus the labor, the inevitable dust and dirt, and the added kitchen heat, one can readily see the advantage from an economical side as well as from that of comfort.

K. N. B.



The Investigations of the Agricultural Department

AS scientific farming advances we find further assistance from the Agricultural Department. The experimentation carried on in investigating the spread of contagious diseases affecting farm stock is of the greatest value at a time when the subject is not completely understood. For instance, a recent farmer's bulletin (473) contains an important and most comprehensive statement of facts on bovine tuberculosis. The bulletin deals with the history, nature, symptoms of the disease; how it spreads, how a herd is infected, the tuberculin test, and its prevention and suppression.

"Tuberculosis," the bulletin states, "is a widespread disease affecting animals and also man. Human beings and cattle are its chief victims, but there is no kind of animal that will not take it. Hogs and chickens are quite often affected; horses, sheep, and goats being affected but seldom, however."

The disease is contagious. It spreads from cow to cow in a herd until most of them are affected. It is slow in developing and may not become noticeable for months or even years. The tuberculin test, which cannot do harm to the healthy cow, reveals the germ in a few hours, and always proves successful when in the hands of an experienced veterinarian."

"The disease is common among hogs," the bulletin goes on. "The public abattoirs report that a serious percentage of hogs inspected is found to be tuberculous. The losses among cattle and hogs are enormous, amounting to millions of dollars annually."

Turning to the infection of human beings with the tuberculosis germ through cattle, the bulletin says: "Milk is the staple food of infants and young children and is usually taken in the raw state. If this milk is taken from a tuberculous cow it

may contain millions of living tubercle germs. Young children fed on such milk often contract the disease, and it is a frequent cause of death among them.

"Meat from tuberculous cattle is not so likely to convey the infection, for several reasons. It does not so frequently contain the germs; cooking destroys those that may be present, and, lastly, meat is not consumed by very young children."

As to the spread of the disease, the bulletin says: "Sooner or later the tuberculous cow begins to give off the germs of the disease. The germs escape by the mouth and nose, the bowels, in the milk, and in discharges from the genital organs. When the germs are being given off in any of these ways, the disease is known as open tuberculosis."

The bulletin concludes with: "Dark, dirty, crowded stables are favorable to tuberculosis. Under these conditions the disease spreads rapidly and is only kept out with difficulty."

"Clean, airy, well-lighted stables, on the other hand, are unfavorable to the development of the disease. If brought into such a stable it does not spread so rapidly and is not so difficult to get rid of as in the first case."

"A well-built, sanitary stable need not be made of expensive material or of elaborate design, but should have plenty of light, air, and drainage."

"Light is very important. Direct sunlight is a great destroyer of germ life. Tubercle bacilli soon die if exposed to sunlight. It is a disinfectant, always ready to work without cost."



Naming the Country Home

THE return to nature has been the social phenomenon of the last decade.

Our grandfathers—or our grandmothers, rather—herded in great hotels, at Long Branch or Saratoga; our fathers "took trips" to Florida, or the Pacific Coast; but we, of this generation, are not content merely to visit the country, we want to own a bit of it. We covet a place where we may build a bungalow, or moor a houseboat, or, at least, pitch a tent; a place that we may call our own, and this very calling necessitates a name. So, when once the spot is selected and the tabernacle rests, the question is "What shall we name the summer home?"

Simple as the question sounds, it is, by no means, easy to answer. There are, it is true, hundreds of names to select from, but to find the one, attractive, euphonious, unhackneyed and, above all, suitable, is becoming more and more difficult.

In Adam's diary—that interesting document that Mr. Mark Twain has saved to us from oblivion—Adam tells how Eve went about naming all the creatures in the garden from their "looks." She called the dodo, a "dodo" because it looked like a dodo. This intuitive method is really the one that should be applied in naming



Moving a Big Pine on the estate of the late William C. Whitney. Tree on rollers moved by rope and tackle blocks

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greens, 6 to 40 feet high. Don't put it off till spring, for the chances are the spring rush will make you put it off till fall—and then put off till spring and so on. Get it done, and have us do it for you. Send for our catalog—Winter Evergreen Moving—if you can't come and talk it over with us at our Westbury nursery. We are only 40 minutes' train ride from New York, or it's a beautiful motor ride, and we are right on the Jericho Turnpike.

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the country home. What reader of Mr. Kipling's exquisite story, "An Habitation Enforced," will ever forget "Friars Pardons," and the five farms, "Griffons," "Rocketts," "Burnt House," "Gate Anstey," and the "Home Farm," that made up the estate? Does not every one of them look exactly like its name! If possible, then, decide exactly what the country home "looks like" and the question is self-answered.

First, study its location. If set on a hill, "Hill Top," "Hill Side," "Hill Slope," "Hill Crest," "Watch Hill," "Beacon Hill," are a few of the possible combinations. If one does not care for the word "hill," one of the many synonyms may be substituted, as "Rise," "slope," "peak," "summit," "brae," "barrow," if sandy, "dune," and, if high and rocky, the old English "tor."

Possibly the cottage is near a stream or waterfall. Then "brook," "beck," "burn," "cascade," "falls," "springs," are a few of the words that may enter into the name. If in an open field, "meadow," "mead," "heath," "terrace," "valley," and "fen," if in the wood, "glen," "forest," "wood," "grove," and "thicket."

These words may be prefixed to "cottage," "cote," "place," "lodge," "house," "cabin," "hall," "court," "camp"—whatever name may fit the particular form of domicile; or to one of the much liked English endings:—"croft," "wold," "crest," "more," "mere," "wood," "chester," or "stead." Again, these English endings may be suffixed to names of trees, flowers or birds, making another long list. Any tree will form the basis of an attractive name, only be sure that it is the characteristic tree of the place. "Pine," "fir," "cedar," "cherry," "locust," "chestnut," "elm," "maple," "oak," "briar," and "woodbine" are a very few. The list is only limited by the number of species. "Briar Cliff," "Cherry Hedge," "Willowhurst," "Hazel Dell," "Woodbine Cottage," "Elmstead," "White Birches," "Laurel Hill," "Oak Bluff," are examples of such names.

"But," some one objects, "these names are not what the house looks like; they are all names of its surroundings. What are some of the names that come directly from the house itself?"

It may be named from its material: "Cobbles," "Boulders," "Shingle," "Logs," or, like Mr. John Burroughs' cottage, "Slabsides." It may be named from some architectural feature: "Gambrels," "Dormers," "Gables," "Colonia," "Ridgepole," "Hearthstone," "Oriels," or "Timbers," or, it may combine the color with some other characteristic, as, for example: "Red Top," "Gray Stone," the "White House," "Red Cote," or like Mr. Cleveland's Nantucket home, "Gray Gables."

As the summer home is, especially, a place of rest and contemplation it is fitting, if desired, to let the view or exposure decide the name. "Sea View," "Hill View," "Near View," "Fair View," "Bonnie View," "Vista," "Belle Vue," "Out-

look," "Overlook," "Lookout," and "Sunnyside," "Shadyside," "Morningside," "Brightside," "Daybreak," "Sunburst," are all significant.

A play on the owner's name sometimes gives a pleasing touch of individuality. Mr. Vanderbilt's "Biltmore," Mr. Howard's "Howardon," the "Sherwood Forest" of the E. E. Sherwood family and Mr. Hazard's amusing "Hap-Hazard" are good examples of this class of names. The very cleverest one, however, is the name of a cottage owned by Mr. Maurice Sheppard, "Shieling," the Hebrides' word for Shepherd's hut.

This use of Shieling is suggestive, too, of another class of words—those from other languages that have appropriate meanings. Nothing could be better than the Japanese "Nikko"—Sunshine—for the popular Japanese cottage; the German "Herzheim"—heart home—just fits the Dutch architecture; while no name could be prettier or more suitable for a lodge in our American forests than some of the musical words of our native Indians. "Mohegan," "Minnehaha" (Laughing Water), "The Long House," "Antlers," "Arrow Head," "Horicon," "Uncos," "Manitou," are a few of these names. The lover of Cooper will easily add to the list.

From Cooper the search leads to other books and authors, for there is real joy in linking the place of rest and leisure with one's favorite poem or romance. Of course the mistress of "Boffin's Bower" will have a set of Dickens on her shelves, as the owner of "Kenilworth," "Melrose," or "Woodstock" will bring her Scott with her. It was the boy of the family who names the summering place on one of the Thousand Islands, "Treasure Island," and the grandfather who christened another one "Ellerslie," from his own boyhood favorite, "The Scottish Chiefs." "Windermere," "Atlantis," "Acadie," "Westward Ho," "Rip Van Winkle"—what a suggestion of blissful sleep—"Rosemary," "Brook Farm," "Avelon," "Appledore," "Valkyrie" and Madame Modjeska's "Arden" are all of this class.

Sometimes, however, the summer home is such a deep delight, such a realization of long cherished hopes and plans, that the owner feels that nothing short of the expression of his satisfaction in the accomplishment will serve for a name. This is naming the summer home for what it looks like *subjectively*. A few such names are. "Rest-well," "Eureka," "Eden Bay," "Paradise Point," "Joy Land," "Liberty Camp," "Peace Haven," "Hope Cottage," "Heart's Desire." One couple called the new cottage in which they spent their honeymoon "Hearts Content." They have spent their summers there ever since for thirty years, and it has always been "Heart's Content" to them and their children.

Perhaps this list would not be complete without a mention of a class of names that may be called facetious. When witty and apt, these names are often amusing, but,



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By day, there are military and naval manoeuvres, trips through surrounding historic country, golf, tennis, boating, etc. In the evenings, there is dancing for those who wish it.

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like nicknames, should fit like a glove and even then they are only suitable to the rough camp, not to the substantial permanent home. Many of them, too, like "Kill Kare," "Unedda Rest," "Hate-to-Quit-It," "Restawhile," "Dew Drop In," "Take-It-Easy," have become so common as not to have even novelty to recommend them. If one cannot coin his own he would better take some straightforward simple name that will endear itself with use.

Another word of caution may not be amiss. While it may not be absolutely necessary to have the name of the summer home fit the locality, at least it should not be a misfit. "Crestdale," for example, is a contradiction of terms. One may have intended for years to name her summer home "Anchorage," but it certainly does not fit a mountain bungalow any more than "Wigwam" does the seaside cottage. Then, while simple straightforward names are usually preferable to romantic, highly poetic ones, there is the other extreme. "Secluded Quiet" and "Good Rest," for example, are only one degree removed from "Comfortable Mattresses" and "No-Flies-Nor-Mosquitoes." In short, one needs a sense of humor, even in naming a country home.

As there are a few happy mortals who can wear ready-made clothes and have them look as if made to order, so doubtless there are summer houses that can be fitted perfectly by ready made-names, and, for such, the following list is appended:

"The Angler," "Comfort Cottage," "Content" (for a tent), "Bonnie Doon," "Horse Shoe Cottage," "Shadowland," "Beulah Land," "Nestledown," "Homestead," "Inglenook," "Heatherblow," "Mascotte" (good luck), "Bliss House," "Bide-a-wee," "In Clover," "Home Nook," "Shady Lawn," "Breeze Corners," "Meadow Creek," "Brookside," "Silver Springs," "Lea Haven," "North Gate," "High Cliff," "Green Side," "Camp Sentinel," "The Ledges," "Echo Camp," "The Fold"—the home of the Lambs; "Sunny Brae," "Uplands," "Brownlands," "Home Acre," "Undercliff," "The Breakers," "Surf Cottage," "Seabreeze," "Mizzentop," "Atlantis," "West-erlea," "Two Oaks," "Mabelle Croft," "Dunrobin," "Crow's Nest," "Wild-wood," "Graylook," "Ethelsbrae," "Homeport," "Seamoore," "The Moorings," "Tanglewood," "Shore Acre," "Rock Hill," "Brightmore," "Wendover," "Heather Lea," "The Chestnuts," "Craigmoor," "Sunnymead," "Cedarcroft," "Old Pastures," "Rockfield," "Quarterdeck," "Dunmere," "Barrowmere," "Orchard Place," "Stonetop," "Hill Stead," "Burn-month" and "Greenlea."

MAY ELLIS NICHOLS.

The Northern Tradition

(Continued from page 364)

fitted to its uses. What difference does it make whether windows are in groups with mullions between or each a single rectangle fitted with small, square panes, or the doors round-arched with fan-lights

(Continued on page 416)



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(Continued from page 414)

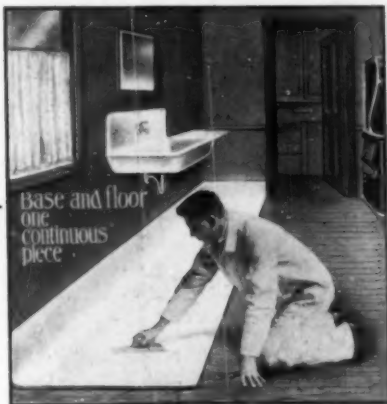
it make whether windows are in groups with mullions between or each a single rectangle fitted with small, square panes, or the doors round-arched with fan-lights or depressed-pointed with clustered mouldings?

They are of a type with gables and sloping roofs, the whole house under a single roof or with a long main ridge with intersecting gables disposed either formally or informally as the site, the plan, or the owner's whim suggests. In each the gentle lines of silhouette seem to fit our irregular treatment of a countryside where, for instance, the long tranquil lines of the Italian villas might seem unrelated. They must have a proper setting of formal terrace and garden to be in their full majesty; but our northern type is democratic and seems born of the soil. It suits hillside or meadow, formal gardens or no gardens at all with equal naturalness, a *sine qua non* of a successful American type, for while one man likes formality, another does not; where one man desires a garden with straight paths and arbors, another would sow in grass with clumps of trees, and so it goes.

"Northern Tradition" as a title is misleading in one respect. Its defense has not been attempted because it is traditional; that were an emotional reason, as, alas! most architectural arguments seem to be—misty, built on a morass of sentiment, will of the wisps which lead to self destruction. But the argument is that the house should take its form from the materials employed and the constructive problem to be solved, all in the easiest and most natural way, the old, old argument of Ruskin, the "*Cherchez le Vêrité*" of the Paris school, by which they mean that the most direct solution of the constructive problem should determine the form of the result. Now, since the problem has been substantially the same in Northern Europe since the Middle Ages, we should test our solution by comparison with the persisting basic type there; that as it seems, our solution agrees with this, we may feel sure we have argued logically, that our type is the same as this, and that by so building we are merely continuing the "Northern Tradition."

Some of my predecessors have argued that historic association should govern style; others that any beautiful quality should be adopted. Both true, but is it not true that we should take only what we can properly assimilate; that all else, be it beautiful beyond words, we may admire but must pass by, to work out our own solution with the natural use of our own materials?

Look at HOUSE AND GARDEN's symbol in the circle, each side the magazine title on the front page; what "style" is that house? Dear knows; but it does not matter. Unconsciously the magazine has adopted in its simplest form the Northern Tradition, and what is unconscious is natural, and what is natural is best.



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The Annual Building Number of House & Garden

A MAN wrote in to us the other day and asked whether we couldn't possibly postpone for six months the appearance of our next Building Number. For nearly three years he had been practically ready to start work on a new home. Each January he had found so many new ideas in the Building Number that he revised all his plans. If we could only hold back this coming January's issue until he could get a spade into the ground in early spring, his troubles would be over, he hoped; otherwise he feared he would rent a house and revise plans all his life.



Ready Dec. 23rd



ANOTHER thing—you may have had an idea that there is an infinite number of permutations and combinations in the arrangement of a first floor plan. Wrong. A writer on Typical Floor Plans demonstrates that most houses may be grouped under two or three type plans, and in these there are but minor variations. Simplifies the planning problem immensely.

We were extremely sorry not to be able to oblige him, but for the sake of the thousands who can make up their minds more quickly and who also will build next spring, perhaps, we cannot longer hold back the deluge of information, suggestions, clever ideas that other builders have evolved, plans, cost data, and pictures that tell a thousand and one stories. We had an idea that last year's Building Number was a good one—a man happened to write us that he had started his new home soon after receiving it, and that for every knotty problem he met, that Building Number pointed out a solution. However, here's a better one this year. It covers its subject like a blanket—not a wet one, and if you fail to find it crammed full and running over with brand-new ideas that you can snatch out to adapt to your own problems, why—we'll throw up our hands.

Which would you rather do—build a *new* house that express your own tastes and ideas of arrangement throughout—spic and span in its modern materials, or take one of the homes our ancestors built a hundred years ago and remodel it to suit your present-day needs as far as possible? That question is the subject of a debate in the January Building Number, and the pleaders for both sides have their war paint on.

Do you know that if you change your mind and decide to build that house of yours with stucco outside instead of clapboards or shingles it will cost you about ten percent more? There's a lot more of such information in an article on Comparative Costs of Building Materials.



But here, we can't tell you about everything in the whole number—some of the many good things will remain prize packages, in the original wrappers, which may be opened on December 23rd.

By the way, last year's Building Number was out of print soon after publication. We're printing a big pile of the 1912 one; but if your subscription expires with December, or you are planning to buy it on the news-stands, you'd better fill out the coupon on the next page right now and make sure you will not miss it.



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Just a Hint as to what is coming in Next Year's House & Garden



TRYING to tell you what HOUSE AND GARDEN is going to be during the coming twelve months is a good deal like setting a turkey dinner, with all the fixin's, before a famished street urchin—there's so much of it, that he hardly knows where to start in.

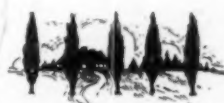
In a single issue of HOUSE AND GARDEN there are, on an average, fifteen major articles or pictorial features, and probably twice as many more minor ones in the departments and in the back of the magazine. If we were merely to enumerate the year's articles, in small type, there wouldn't be any space left on this page to tell you how good they are.

Then, too, there are some that are better than others—the real giants of the Contents Page. Take, for instance, the subject of building really good houses at low cost. That has, to judge from titles alone, been one of the most fully discussed subjects in many of the magazines of a certain class. Yet the subject matter under those alluring titles has, to say the least, left much to be desired. We think we have the real thing, however, for an architect has spent several years on this problem of building houses of brick and stucco for three thousand dollars. The houses are not mansions, to be sure, and they are necessarily—and happily—free from useless ornamentation, but they are mighty interesting examples of planning to save square inches and of a straightforward use of honest materials, outside and in. This particular architect has realized the fact that designing houses of such low cost does not pay the architect, but he has stooped to conquer one of the really great problems of modern building.

Do you know that the ant is such a true lover of country life that he keeps a cow? Do you know how the spider measures the angles across which he spins his web? Do you know all that you would like to know regarding the community life among bees? These are but a few of the subjects that will be presented in a remarkable series of articles on the broader side of that life that HOUSE AND GARDEN seeks to foster—the marvelous manifestations of nature.

If you have read "The Naturalization of a City Man" in this number you have started one of the most interesting serials that we have ever had in the magazine. It is an account of how a man went back to the land—his problems and how they were solved, not always at the first trial. It is just the sort of a narrative that will serve to guide any man who is thinking of breaking away from the city in an attempt to make the land support him and his family.

There are a number of gardening articles scheduled for early issues by Mr. F. F. Rockwell. Mr. Rockwell is a man who makes his living from the land, so that his description of the short-cuts and methods by which he makes the soil give the greatest return for his labor have a weight that the great majority of gardening writers, working only with the pen, can never have. The gardening side of HOUSE AND GARDEN will tend somewhat more towards the personal experience type of article rather than that of mere dogmatic instruction. The latter has its place—a place that cannot be taken by anything else, but we shall try always to show by picture and text just what has been accomplished by amateur gardeners. Their problems are your problems, and what they have solved you can solve and find a great joy in the doing.



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The series describing Homes That Architects Have Built for Themselves continues through the coming months. You can always recognize an architect's own home. When he may carry out all of the ideas that seem too radical for his clients the result is sure to be interesting, and it is sometimes startling. Undoubtedly this collection of homes has more claim to real distinction than any like number the country over. They will win you over to the reasonableness of certain unconventional ways of building.

We are beginning to appreciate more fully the possibilities that lie in remodeling old farmhouses for modern life. Our photographers have been scouring Connecticut, New Jersey and Long Island particularly, and have reaped a great harvest of pictures that show some astounding transformations. One of our staff has just finished remodeling for his own use a house dating from 1802, in which he has met and solved more problems than he could begin to tell about in several complete issues of the magazine. There are some particularly valuable suggestions in his experience for those who have the desire to go and do likewise, and he was forehanded enough to secure a complete set of "before" pictures.

After the Annual Building Number, described more in detail on the opposite page, it is but a short jump to the April Gardening Guide—a vast fund of information and new ideas with the finest pictures that our photographers can gather all over the country; in June comes the Summer Home Number; October brings the Fall Planting and Furnishing Number, showing how to gain a year in the making of your garden as well as the season's advance in interior decoration and furnishing—four great special issues that are absolutely indispensable.



It has been possible here to give but the most hasty glance over the magazine for 1912. The details of the notable articles that are to come must be reserved for further announcements. It remains but for you to ask yourself whether you can possibly afford to miss the inspiration and constant help that HOUSE AND GARDEN will carry to its readers through the coming year. If you have not already done so, take this opportunity to renew your subscription, to make sure that you do not miss a single one of the monthly treats in store for you. Use the coupon below and provide right now for the twelve visits of a magazine that is a guide and an inspiration to all those who would have their homes and their outdoor surroundings notable in their beauty, comfort and good taste.

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FOR 1912

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It is the most interesting and the most beautiful Magazine published

HERE ARE A FEW OF THE FEATURES OF THE NEW YEAR

Mark Twain—Episodes from an Extraordinary Life

Five years before his death Mark Twain selected Albert Bigelow Paine to be his authorized biographer. Since that time Mr. Paine has given practically all his time to this great work. He lived in close touch with Mark Twain. In his hands were placed the accumulated letters, notes, and memoranda of a lifetime. The result is a human document more fascinating than fiction. Through it all runs that delightful humor which characterized Mark Twain's life no less than his writings.

Arnold Bennett's First Impressions of America

Arnold Bennett is, beyond question, the most talked-of English author of the day. Mr. Bennett has written with extraordinary insight and brilliancy of various countries where he has lived—of England, of France, of Italy. Now he has come to America on his first visit to write exclusively for HARPER'S MAGAZINE. He will show us to ourselves as we really are. America and Americans will be his theme. In order that the illustrations for Mr. Bennett's articles may be thoroughly in accord with the spirit of the text the editors have persuaded Mr. Frank Craig, the leading English illustrator, to accompany Mr. Bennett to this country.

The Letters of a Diplomat's Wife

Among the most notable features of the MAGAZINE for recent months have been Madame de Hegermann-Lindencrone's reminiscences of her two visits to the court of Napoleon III. and her experiences during the Commune. Madame de Hegermann-Lindencrone is now preparing for publication in the MAGAZINE further reminiscences of even greater importance and interest. They cover her varied experiences during the Franco-Prussian War and her later intimate acquaintance with several of the continental rulers and many of the famous men and women whose names have now passed into history.

A New Serial Novel By the Author of "The Inner Shrine"

Of this most important feature of the MAGAZINE for 1912 it is only necessary to say that it marks the crowning point of the author's literary achievement. The new story is entitled "The Street Called Straight." It deals with a most modern phase of American life. It will be illustrated by Orson Lowell.

H. G. Wells on Socialism

H. G. Wells is not only one of the most brilliant writers of to-day but one of the ablest thinkers. He has written for HARPER'S MAGAZINE two articles in which he presents an absolutely new view of Socialism.

William Dean Howells in Spain

William Dean Howells has just revisited Spain after an absence of many years. What he is writing about, the country and its people, will be in his most delightful vein, for mingled with present impressions will be certain memories of an almost autobiographical sort.

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