

CONTENTS - FEBRUARY

1 ▲ 9 ▲ 1 ▲ 2

COVER DESIGN: A REMODELED LONG ISLAND FARMHOUSE

FRONTISPIECE: A MODEL HOUSE NEAR DRESDEN, GERMANY

TWO MODEL GERMAN HOUSES AND THEIR FURNISHING..... 11
By *Eva Elise Vom Baur*

TAPESTRIES OF TO-DAY..... 15
By *R. V. Goodhue*

A COLONIAL HOUSE AND ITS GARDEN..... 17
By *Arthur W. Dean*

JAPANESE STENCILS 21
By *Hettie Rhoda Meade*

A FIRST YEAR GARDEN..... 24
By *Louise Taylor Davis*

THE NATURALIZING OF A CITY MAN..... 26

HOMES THAT ARCHITECTS HAVE BUILT FOR THEM-
SELVES—IV 28

The Remodeled House of Howland S. Chandler
By *Mary H. Northend*

STORIES IN THE SNOW..... 31
By *Warwick S. Carpenter*

THE CASE FOR INDIRECT HEATING..... 34
By a Member of the Society of Heating
and Ventilating Engineers

FOREHANDNESS IN THE VEGETABLE GARDEN..... 36
By *F. F. Rockwell*

A SKIRMISH FOR A GARDEN..... 38
By *A. A. Farrington*

A PAGE OF DOOR KNOCKERS..... 39
Photographs by *Mary H. Northend*

THE HOME OF DR. E. R. LAMPSON, HARTFORD, CONN. 40
By *A. Raymond Ellis, architect*

INSIDE THE HOUSE..... 42

GARDEN SUGGESTIONS AND QUERIES..... 44

EDITORIAL..... 46

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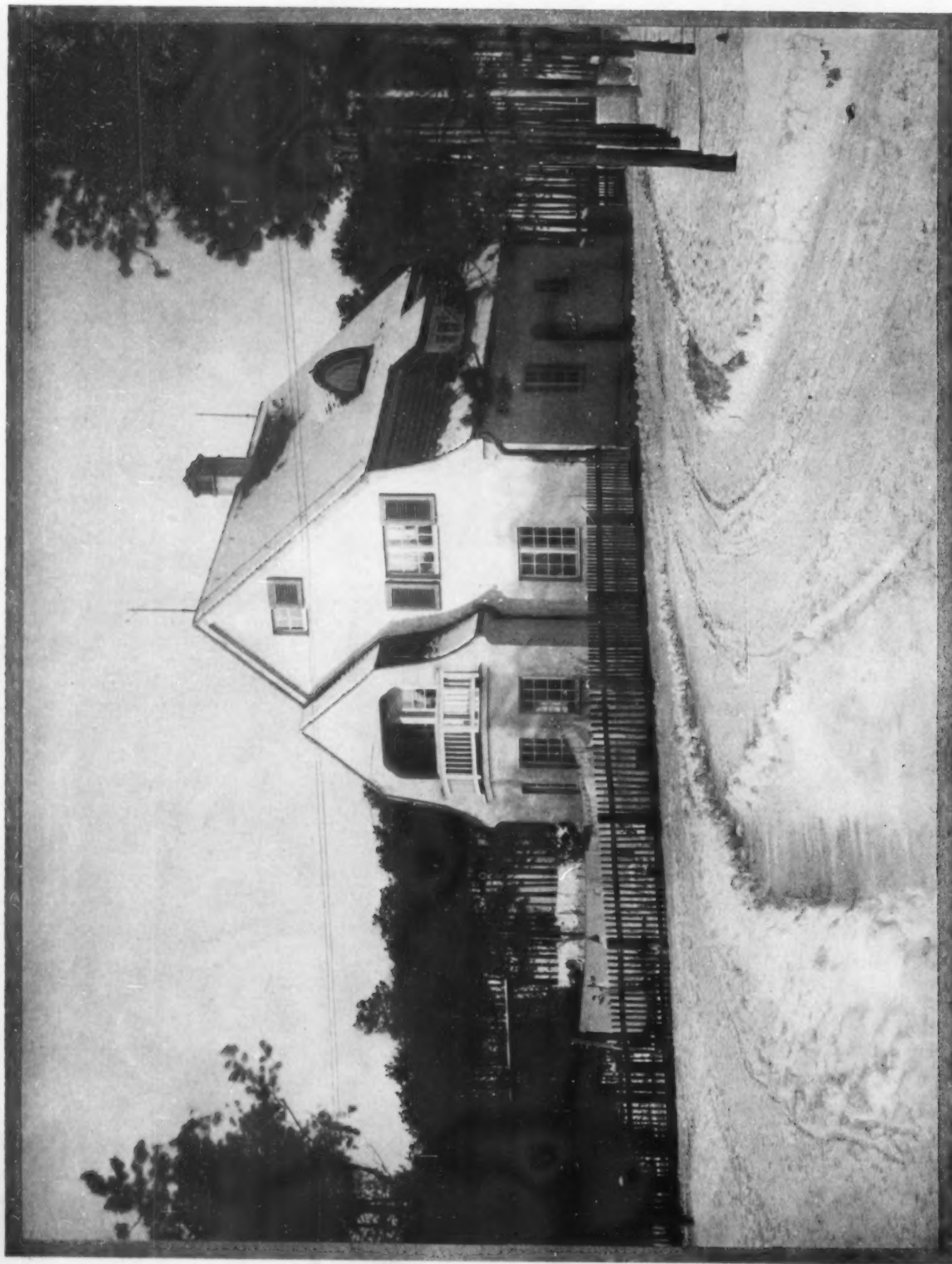
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In among the pines in a suburb outside of Dresden the upholders of the new school in German architecture and decoration have erected two model houses. They are simple concrete buildings with slate roofs built for utility, but preserving certain characteristics of the peasant cottages



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A study decorated in lavender and brown. The furniture is of dull-finished oak in harmony with the tan wall edged by a lavender border. The portieres are striped canvas with shirred ribbon trimming in lavender

Two Model German Houses and Their Furnishing

BY EVA ELISE VOM BAUR

Photographs by Max Fischer

TO the average mind the term "German household" is synonymous with high-ceilinged rooms furnished with an overabundance of stiff-backed plush chairs and sofas, white lace tidies and heavy, gilt-framed pictures. That conception, however, is no longer correct. It concerns a style that originated in the post-bellum days when the Prussian wanted to show that he hadn't suffered from his conflict with the Frank by vaunting his wealth

in the overloading and overdecorating of his house and his city. When peace was declared, the good Michel and his wife set about fixing up their homes. They did it with more thoroughness than good taste, as is attested by the rows after rows of solid brown-stone houses with huge, unsmiling windows and entrances planted straight in their middle, that line the streets where live the autocratic and the upper bourgeois subjects of the Kaiser.



The dining-room in the model house built and furnished by Karl Bertsch. The dominating color is Yale blue, but red, green, yellow and even purple are used in the wall paper and furnishings

The newer generation, finding this cold expression of national affluence and solidity oppressive, went to the other extreme in their methods of house decoration. In trying to introduce a more cheerful note, they took to pastel shades, unsubstantial-looking furniture built in curves and curling outlines. Scarcely a city in the Fatherland fails to show the scar left by the *jugendstich* epidemic in art—if it is only a row of pale yellow houses with peacocks perched on the cornices, their graceful tails entwining the waterpipe.

But the reign of this fashion was short. It was too radical, too saccharine for the stolid, practical German. The pendulum swung back in due time to more simple and more substantial things, until to-day the slogan of the school is Simplicity and Usefulness.

The new movement began, of course, in Munich, whence come all the good as well as the freak innovations in art. As it is of this day and generation it is affected naturally by secessionistic principles and ideas, and a striking ensemble effect is produced in great part through brilliancy of color. One might almost say that sombreness of form and intoxication of color are the paradoxical essentials of this new German style of interior decoration.

The ideas of the leaders of the new school—artists and architects of renown, such as Karl Bertsch, Richard Riemerschmid, Hermann Muthesius, Theodor Fischer and others—are put into concrete form by a few craft workshops (*Werkstätte für Handwerks Kunst*, they are called in German) that manufacture everything for the inside of a house from rugs to vases and improved pepper-pots. In a model town, erected about one of these factories near Dresden, there stand two model houses, designed, built, decorated and furnished by disciples of the new school; through them one gets the best idea of the principles for which it stands. The accompanying pictures all represent the Riemerschmid and the Bertsch houses in Hellerau, near Dresden.

Believing neither in imitation nor in



A young girl's room in green tones. The wall is white plaster decorated by narrow lines of green and blue irregularly formed dots

the slavish adherence to historical ideals in art, the members of the new school adopt only those things of other times and other schools which they deem applicable to modern needs and conditions. Like the present-day musicians and novelists, they, too, believe in expressing their own age before trying to interpret another for which they have only an imperfect understanding and sympathy. To put a modern man in sombre, straight-lined clothes and close-clipped hair into a Rococo house they would consider, for example, as a preposterous incongruity, and to house a suffragette in an Empire office, an unpardonable breach of good taste.

"Art for art's sake" has no value here. Art must be utilitarian. Riemerschmid is known as the first man who built a house from the inside out; that is, with an idea of utilizing every inch of space to the best advantage and giving the first thought to the details of the interior arrangement. If every detail fits the use to which it is to be put, he contends, and each component part is made in reference to every other part, then the whole cannot help but be a perfect, artistic whole.

The new houses are modifications of the peasant house with the red roof, the chief characteristic of the European landscape. It is the simplest house known, which has answered the demands made upon it as a fit dwelling place for century after century. The Hellerau houses are made of concrete



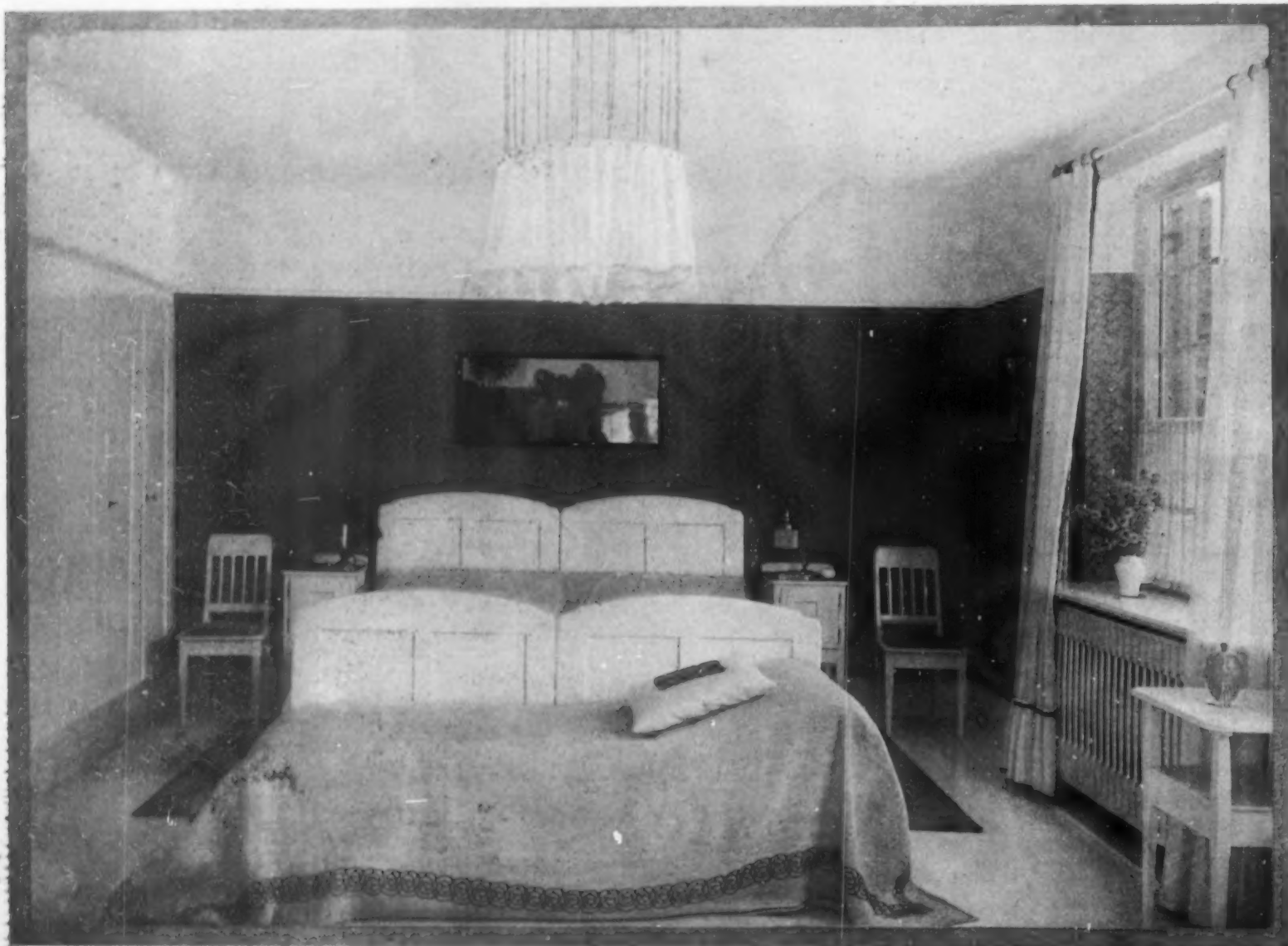
A reception room in the Riemerschmid house showing the radiator curtain which is in vogue in Germany. This consists of brass plates held together by tiny chains; the radiator behind is unfinished



A bedroom in gray and white. The furniture is gray ash in natural finish. Color is injected in the upholstery and lighting fixtures

without wooden trimmings unless the lumber is used in the actual construction; the roofs are sloping and of slate. No matter how the house may be situated in respect to the street or the road, the most important rooms, such as the dining-room, the sitting-room and the bedrooms, on the upper floors, are given the sunny, southern exposure and the pantry, store-rooms and baths, the north and the west. When the garden lies at the back of the house, the "best side" faces it, while the more uninteresting rooms are left to greet the passersby, the idea being that the family cannot get the full enjoyment of the garden which they ought to have, when it lies beyond the kitchen and the servant quarters. The new German houses might not meet with the full approval of Americans because they haven't enough piazza, but the German, so long as he has his *Balkon*, where he can take his breakfast and supper and sip his afternoon coffee, is fully content.

Another objection which the American housewife might make



A bedroom with white enameled furniture and a colorful paper in a mottled pattern of greens, reds and blues. The grill before the radiator at the right is another means of successfully concealing it



The wardrobe is an important article of German furniture. Here it is decorated with a stenciled design of green leaves with red fruit

to the model German home is that it does not have enough built-in closets. But to the Germans the wardrobe is still a decorative piece of furniture without which no room can be furnished completely. Whenever they are set in, as in the illustration at the top of this page, they are disguised as a part of the wall or the wainscoting, like the mysterious French closets. Every tenant in Germany must supply, not only his own wardrobe, but his own chandeliers and lighting fixtures. At first this may seem to be a decided inconvenience, but after a little reflection, when one remembers how easily the landlord's choice can spoil the effect of one's carefully chosen furnishings, this custom assumes the guise of a blessing. There are no side-brackets in these model houses; a few standing lamps, it is true, but generally one adjustable

(Continued on page 65)



The entrance hall in the Bertsch house is trimmed entirely in bright blue and blue tiles. The walls are tinted a yellowish tone



An American-made tapestry after the style of those of the medieval period. The conventional designs are preserved, but the figures are drawn in correct proportions and the background is in proper perspective. It is constructed with as neat craftsmanship as any of the antiques show

Tapestries of To-day

BY R. V. GOODHUE

Photographs by Peter A. Juley

THERE is one great sacrifice made to the advancement of civilization, and that is the art of the handicraftsman. The individual must give place to the hundred-handed, fatigueless, rapid working machine that supplies those imperative demands of our present existence—quantity and speed. But this is not so with all arts. Where wealth is inclined toward art and beauty the hand-worker still flourishes. Perhaps this is one of the economic services of the best type of rich man.

Tapestry weaving offers a striking example of this, for within late years there has been a slow but sure growth in the manufacture of articles of this kind. If you care to delve among musty records you will find that the art of tapestry making is placed back in the earliest civilization; that when our ancestors began to build and make for their comfort, they discovered the simple mechanics of basket weaving, and from this grew weaving in cloth. When they wrought in fabrics they made tapestries, first for use, then for decorations. Wherever the tastes for art developed, and it was encouraged by the wealthy, then tapestry appeared. Egypt, Greece, Rome, Phoenicia, and



A portiere and an upholstered chair that are good examples of the artistic results obtained by workmen to-day

the great Oriental nations all developed the art in their golden years. To-day we find it again coming forward, for now we have a class that is able to encourage work of such expense. Not that it requires great wealth to indulge an appreciation of these works, but it certainly needs a competence not only to purchase them but to show them properly. Since the really good work costs in the neighborhood of \$100 a square yard, it requires a good income to afford them.

A glance at what tapestry really is will enable us to appreciate its worth. Tapestry is really a combination of weaving and embroidery. It is not true weaving, because in this craft the weft or cross-going threads are thrown entirely across the width of the fabric; besides, the threads may be indefinitely long. Tapestry has its warp (the longitudinal threads), as has real weaving, but the weft consists of a great number of short threads twisted in and out, making each detail of the pattern, and only long enough to make the special color wanted in a particular part of the tapestry. Then in embroidery we have an interweaving of threads on an already created and different fabric; in

tapestry the design is an integral part of the texture. William Morris, that reviver of craftsmanship, calls it "a mosaic of pieces of color made of tied threads." Such work, of course, demands hand labor and of an experienced and extremely high type.

This, then, in brief is the fabric which was so beautifully and wonderfully developed in Arras, in Flanders; in Aubusson and at the Gobelin shops in France, and at Mortlake, England. Here artists sent their painted cartoons and the weavers worked them into mosaics of colored wool, or sometimes silk and gold and silver threads. The Gobelin tapestries are still made today, but until William Morris established his Merton Abbey workshops the tapestry lover had to look to the antique, and in most cases this was almost prohibitive in cost; but in general the antiques afforded the available supply. Since the greatest artists made the models for tapestries—Raphael designed cartoons for the Sistine Chapel and Charles Le Brun for the Gobelins—there was another factor of value besides rarity, age and difficulty of construction. Only the most wealthy could afford such antiques and very few were seen outside the most palatial mansions or the homes of royalty or in museums.

So popular became the manufacture of these tapestries during the Middle Ages that they were used for manifold purposes. Indeed, it is thought that the coat of arms which we speak of was once the brilliant tapestry woven with the heraldic design of the warrior, and which he threw over his shield as a distinguishing mark in contests.

The antique tapestries picture many curious scenes of hunting and battle and incidents from the great epic cycles, and it is largely from them that we have obtained such accurate ideas of the manners, customs and apparel of the early days. Some of them are very curious, with no perspective, and castles, men and ships all of a size and superimposed upon one another. The backgrounds and foregrounds were drawn chiefly from conventional themes of curious little combinations of leaves and flowers, very much like the decorative work of the illuminated manuscripts.

The men who have chosen to revive this art of tapestry weaving have more to induce them to take up such a work than the fact that this appears to be a time when patrons can be found to encourage it. Not only is the craft one of intrinsic merit and highly developed, but the works themselves are of real utility.

Tapestry's greatest field is in wall decorations and in upholstery. William Morris, writing of the lesser arts, advises, "Whatever you have in your rooms, think first of the walls, for they are that which makes your house a home, and if you don't make some sacrifice in their favor you will find your chambers have a kind of makeshift lodging-house look about them however rich and handsome your



The designs of old masters are reproduced



Such a panel is suitable for rooms decorated in the period styles and is framed in molding

movables may be. One of the best services of tapestry is its accomplishment of the purposes suggested here, and in one of the best ways possible. The connotation of such hangings is of itself an asset. They suggest manorial halls and fine apartments and all the romance of a chivalrous age. They are at once picture and background with colors that are not hampered by the reflected glass of frames. There is no forced arrangement or collection of many different odd sizes. The hanging itself is decorative, and has the elements of design as one of its first considerations. For a tapestry does not imitate nature; it translates it through convention with ideas of relation and position, and thus appeals to the sense of order as well as to the imagination.

With the desire to perpetuate a notable craft, to make the finest of hangings and furniture coverings, several artists have gone earnestly to work in this country. Artisans from Flanders and Aubusson, with the heritage of their fathers' skill and cunning, have been set at work to bring tapestry-making up to present requirements. Just as Morris, with Burne-Jones' cartoons, made a new English type that had as much vigor and strength as the old works had, these men are producing an American type. The conventions of the old are modified to fit the new; perspective, for instance, is added. There is great care taken in the choosing and matching of colors, the combinations of few strong tones being preferred to the thousand shades of the effete Louis XIV works. Wonders of richness and beauty have been evolved after a thoroughgoing study of the art and what it offered for present-day conditions. The variety of subjects is large, and the most prominent schools of the middle ages are represented. There are the knights and ladies and classical subjects of Flemish origin, as well as the panels with their scrolls and flowers that we associate with the early Gobelins, and those which renew the Oriental motives. These are made to be hung flat with guimpe or molding borders or to be framed in with woodwork, or they are procurable for hanging from hooks. In this last case they may be removed for renovation with little difficulty.

In writing of tapestries it is but fair to mention the machine-made varieties. These technically are not true tapestries, for threads are carried across the entire work, and they are chiefly of cotton—the wool threads in a large piece would be too bulky if the design were intricate and many colors used. At best they are an inferior substitute, but have their place if they are frankly used as the machine-made variety, and do not pretend to be more. There are many good designs obtainable in panels with designs after the antiques, or in piece goods. Landscape effects or foliage in various tones are the best of these. They are sold by the square yard; the panels may be had at prices in the vicinity of eight dollars, the piece goods patterns in good taste, for considerably less.



The home of B. F. Pitman, Longwood, Mass.—Kilam & Hopkins, architects. The straight lines of the fence are broken by the vine-covered posts and gateway; the white wall is shaded by three great trees

A Colonial House and Its Garden

A HOME WHERE THE OWNERS ENDEAVORED TO REPRODUCE THE SPIRIT OF COLONIAL TIMES IF NOT THE LETTER—THEIR GARDEN OF RECTANGLES

BY ARTHUR W. DEAN

Photographs and measured plan by Thomas W. Sears

THERE once was a fine Colonial house wedged in between its "Mission" stucco neighbors on a busy suburban street. It was an exact and faithful reproduction of the old Massachusetts home of Miles Alden or John Standish or some such historical figure. On the square patch of ground behind it was the finest of Japanese gardens, which might have been dug out of Nippon and carried over bodily. The people who lived in this house had decided Empire tendencies, so that one was always wondering if they might not grow like those mythical monsters with lion heads, women's bodies and tails like fishes. Many people came to revel in that house, but it always seemed to me a pathetic sight.

Here is a Colonial house that



The entrance gateway swings a double gate with slender baluster grille

the "Empire" owners of the aforementioned place might call hoax, but in my twisted way of thinking it is genuine fourteen karat. This house, the home of B. F. Pitman, is in Longwood, a residential section, near Brookline and not many minutes from Boston. As is true of so many of this city's suburbs, it is blessed with fine old trees and many of them, and the spirit of Colonial New England seems fairly tangible, or at least audible, in the whisperings of the elm tree foliage overhanging its shaded streets. When it came to build here, the owners felt that there was no choice of a style; it simply demanded something Colonial.

Instead of following slavishly the disputed canons of this style, or making an exact reproduction of some uncomfortable house that



The use of successive lawns makes possible a beautiful vista, especially when framed by arch and arbor. The path of irregular flagstones runs to the sun-dial, branches about it and leads to the lawn below

had irrefutable evidence of a continuous existence from seventeen hundred and dash, the owners made up their minds to build a Pitman Colonial house. That is, they would embody in their plans the things that were most suggestive of the period to them; some features that they thought were very fine they appropriated from one house, some from another, and when their suggestions approached a concrete plan the genius of the architect was set to work to make such selections as were compatible with unity.

A simple, dignified clapboard house, given strength and solidity

that lie beyond. As the house was planned, so was the garden. It was to be Pitman first and then Colonial afterward. There were numerous considerations also of importance, however. First a partiality for Milton's "gardens trim" and the "smooth-shaven green" that one remembers with pleasure of the English homes. They liked the divided beds of Colonial tradition, but were not so much in favor with the stiffness of the evergreen hedges that so often framed in the flowers of the early American gardens. Finally a plan was evolved that satisfied all

by end walls of brick containing the chimneys, was the result, and it was built in among magnificent tall trees which shaded the doorway and framed the place in green boughs.

The fence and doorway were chosen to heighten the Colonial impression. The gateway now grown over with clematis has a double swinging gate opened by an attractive latch. It opens on a box-bordered, brick-paved path and discloses a doorway of the Salem type above two broad stone steps. The side panels beside the Doric capitals have a simple leaded design that is matched by a somewhat similar pattern in the flanking green lattice fastened to the house wall. The outside door is of the shutter type that one associates with homes of the Revolutionary era. Trimmed bay trees are set at the end of this walk adjacent to the house.

Such is the impression of the entrance, and it is a fit introduction to the gardens



The extreme end of the long lawn with the service yard fence on the left and the vine-covered entrance to the seed bed in the center



On the intersecting paths is set a stone lantern, and beyond it the inviting entrance to the summer-house

their various idiosyncrasies.

One appreciates the success of the scheme as he walks out from the living-room onto the porch and looks into the garden. That is the only direct entrance into it, as a desire for privacy has induced them to shut it in naturally with vine-draped fences and thick planting alongside all its boundaries. So one gazes into a little separate world, apart from the prying sight of passersby. It is a garden of rectangles with not a single curving path. Directly before you, as the plan shows, is a dirt path running left and right. Three small walks at right angles to this divide the area in four, and a smaller path parallel to the first one makes four little square beds with two oblong ones to right and left. On the center point of the crossing paths is a little stone lantern of Oriental origin, and at the four corners of this intersection are four little conical box trees which are used instead of the box borders. At the end of this same central path is a lattice summer house of dark color trimmed with white painted edges. This lattice construction is echoed in the porch trimming and in the arbor connecting the two main lawns.

So much for the arrangement—a little as to the planting. There is a fine opportunity for balance and gradations of color here. Each bed is trimmed with a narrow edging of grass, next to which the white masses of alyssum crowd, and rising a little above this are the broad leaves of geraniums. The center is

generally a mass of phlox. The side beds are planted with nicotianas and early annuals, for there is a restriction that limits the choice. The family is away during August and early September, and selects therefore only early or late blooming flowers, as it seems a pity to have their beauty wasted. The fence and summer house are thick with vines, and the back beds grow tall clumps of golden glow and hollyhocks. A succession of late bloom follows in all the beds. Dahlias are then most prominent, and the cosmos is bulked into the background.



The living-room and porch have the full sweep of both lawn gardens. The arbor leads down from the square lawn to the smoothly rolled grass of the long green



The box-bordered brick walk meets an entrance doorway of the Salem type



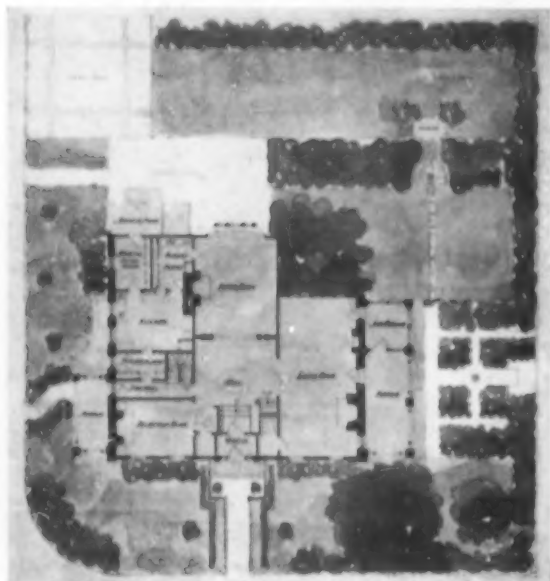
From the vestibule a flight of steps leads up to a spacious hall open to the bedroom floor



An alcove off one of the bedrooms fitted out as a window garden makes an interesting addition

Is the flower garden Colonial? Not if a reproduction of a true garden of the Georgian time in America is meant. One who is well versed in the varieties grown there might call it an anachronism. But he wouldn't be contradicted. Even though the flowers are not the proper ones or the arrangement quite correct, it has the suggestion of the regularity and divided beds of that time, and goes admirably with the modern Colonial house. In reality, when one stops to think, there is no such thing as a *modern* Colonial house. It can only be a copy of an old house, or be a new house with a few suggestions in detail from an old one. That is what this garden is—a strictly modern garden with suggestions from the Colonial. The arbor for instance is one, and is a modern application of some of the eighteenth century productions that were influenced by Chinese motifs. But if you ask whether all the parts of arrangement are strictly in keeping, no is your answer; practically they are in keeping and certainly in good taste.

A desire for vistas fitted well with a desire for lawn spaces. Turning left on the path running before the flower garden one finds a good example of the way this was worked out. A rustic arch, well grown over with wistaria, separates the garden from a nearly square lawn, which is at a slightly lower level. Running



The plan of house and garden showing the complete segregation of kitchen and service departments



The dining-room is decorated in white enameled trim, suggestive of the Colonial but with modern additions



The living-room breathes comfort and is furnished only with those antiques that can be used with pleasure

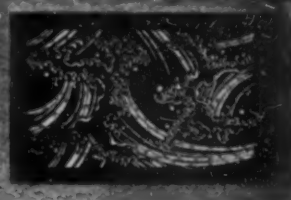
straight from this arbor is a path of flagstones let into the sod. This meets an antique dial on a stone pedestal and, dividing, runs around it, under an arbor leading down to a narrower lawn that runs nearly the whole width of the lot. The straight line leading the eye beneath two successive arches gives the effect of greatly lengthening the distance. Besides, it picks out and frames portions of the landscape, bringing them out as one does focussing on selected portions of a painting, and thus adds to the picturesqueness of certain details. The first lawn is thickly hedged about with thick shrubbery and bushy plants, and the sun-dial set in the thick foliage with a guardian evergreen at either side, makes a distinct and very attractive garden nook.

The long lawn beyond the arbor is less densely planted. Its upper side has a low lattice fence covered by a luxuriant growth of nasturtiums. This meets the higher fence of the laundry or service yard, for this department is quite shut off on all sides by a high wooden fence surmounted by a lattice. At the extreme

(Continued on page 48)



JAPANESE STENCILS



The stencil above was used to give the design for this embroidery

A NUMBER OF BEAUTIFULLY EXECUTED AND ATTRACTIVE DESIGNS THAT MAY BE HAD—USES TO WHICH THESE STENCILS MAY BE PUT IN FITTINGLY DECORATING THE HOME

BY HETTIE RHODA MEADE

Photographs by the Author



Patterns stenciled on cloth may be embroidered for many articles

THAT the Western world is gradually beginning to see that some good can come out of the East, is noticeable in the growing appreciation of Japanese art. But it has taken the very recent years to find practical as well as decorative uses for it. The stencils now form a new field for those interested in handicraft.

For centuries the Japanese have printed their silks, linens and cotton goods, all fabrics in fact, with these carefully worked and intricate patterns. They cut them from heavy paper and use a variety of shellac so that they do not absorb the moisture of the color. The designs, ranging from hair-like fineness and maze-like intricacy to bold patterns of comparative simplicity are cut by hand. Indeed it is difficult to understand the accuracy of the hand that guides a knife with such precision. Like all the arts of the Japanese people, however, it is the practice of centuries that has wrought such skill. The art of stencil cutting may well be called a fine art, though among these people with their highly developed artistic perception, the cutting of these paper patterns doubtlessly was considered little more than artisanship.

Most of the stencils that one may gather to-day are old and have seen much service, but one occasionally finds some unused stencils. The rich brown tones of the old work, stained by the frequent application of inks and paints, seem most desirable, however.

Almost all the stencil patterns will be found to repeat—but the



Stencils used as lampshades give striking effects when illuminated. This one has a good companion piece in the butterfly tray



A design may be carried out with a number of stencils used for different purposes. Here the butterfly pattern is repeated on the curtains, table-cover and the pictures

amateur worker with them will be surprised at first to find them so narrow. All Japanese fabrics, at least those that they make for their own use, are narrow—scarcely over fifteen or sixteen inches wide. So much is now made for importation that one finds twenty-seven and thirty-six inch silks and cottons with Japanese designs, but these are made particularly for the foreign trade.

When it comes to the use of the stencils, the person of small experience should beware the fine and more intricate patterns and restrict himself to those in bold outlines and on extra heavy paper. The Japanese use a brush made of badger hair, a very primitive and unique affair, with a square, broad face. These brushes hold a great deal of color without having it too moist and are most satisfactory to work with. Bristle brushes are the best brushes to use when those made by the Japanese cannot be procured.

Besides using stencils for the purpose for which they were made—that of stenciling goods—there are numerous ways to employ the paper patterns themselves. Lamp and candle shades, trays of willow or mahogany, with stencils set in, pictures, lamp-screens, window transparencies and even large windows may be made of them.

A charming window made of many stencils of varying design carefully arranged and fitted together is more suitable to use in a room where extreme simplicity of line and color has been kept,



Japanese bird designs come in endless variety

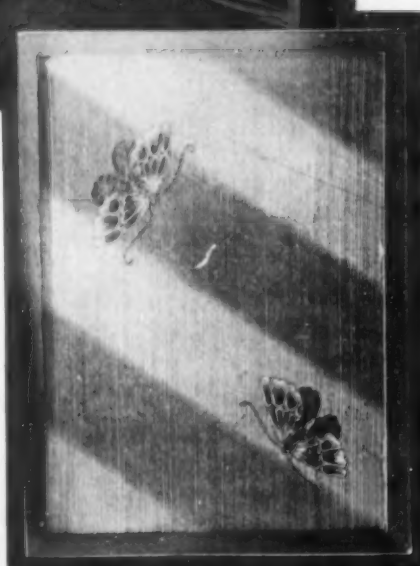
than a stained glass window would be, and is equally handsome and much more unique and unusual. I cannot recommend anyone's attempting to make a window of stencils. Only the skilled fingers of the Japanese could so carefully join the edges of the varied designs, but they may be made to order by a Japanese workman, and they are very beautiful when in place.

Trays are a simple matter to make. Mahogany or walnut trays may be bought at almost any department store, and many of the stores carry willow trays, or they may be bought where willow furniture exclusively is sold.

After selecting the size and shape tray and a stencil that will fit into it without much waste, for it seems a sacrilege to cut these beautiful lacy patterns, the work of making an artistic tray is very simple. There is usually a piece of cardboard or thin wood under the glass. Cover this with silk, the color you have decided to have your tray. This must be carefully stretched and may be done by stitching it back and forth with a strong thread—carpet thread is best—or it may be pasted down. The folds resulting on a round board should be pressed flat.



A translucent lamp screen made from one stencil cleverly cut and matched by Japanese workmen



One of the simpler patterns that suggests a unit design to be repeated

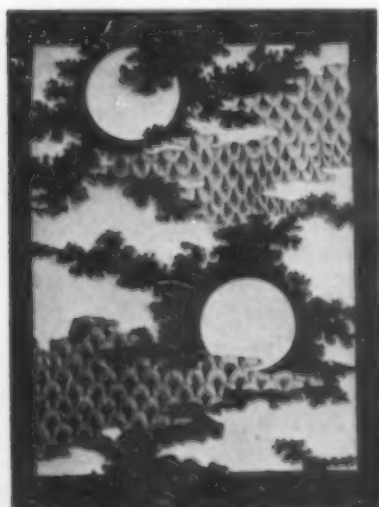


The Japanese love of flowers is evidenced by countless designs

As this board fits into the tray, it will not be necessary to finish it carefully on the back, though a piece of heavy paper can be cut to fit the board and pasted over the back, if one wishes to make a very neat piece of work.

Cut the stencil the exact size of the silk covered board and paste it down by touching here and there with a little paste. Over this put the glass. Where willow trays are used they may be stained to match the silk. The best effect is obtained by staining the tray and rubbing off some of the color. This leaves the darkest tone in the crevices and gives an irregular finish, which is much more effective than a solid color. Stain the willow rim which holds the glass in the same way, and when both tray and finishing rim are dry, tack the rim in with a strong thread of the same color. This will hold the board, glass and rim securely in place.

The little lamp shown in the



The delicate tracery and intricate patterns make it seem impossible that the designs were cut by hand



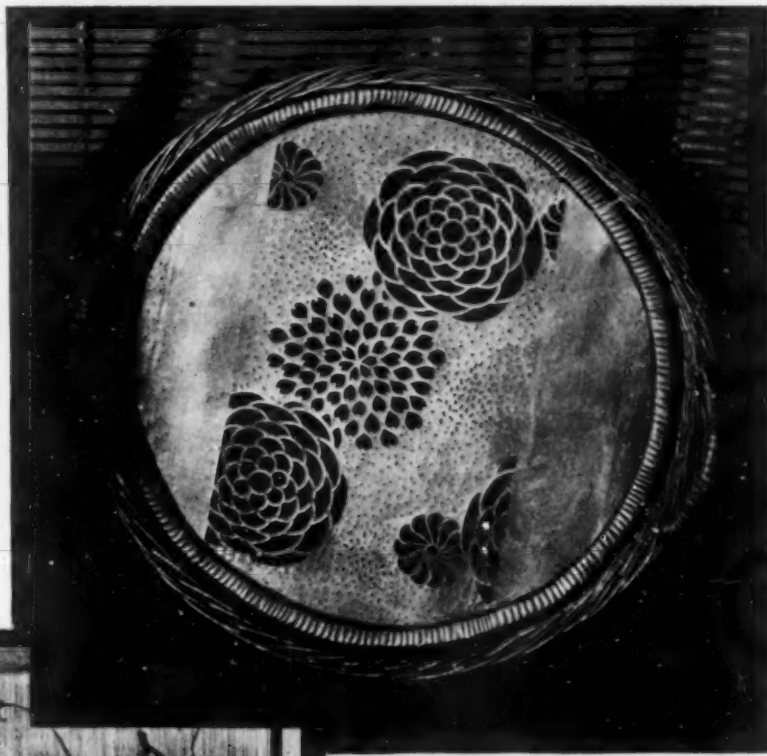
When used under the glass of willow trays the Japanese stencil adds an attractive note that is hard to duplicate with other materials





Design is combined with exquisite detail in many patterns

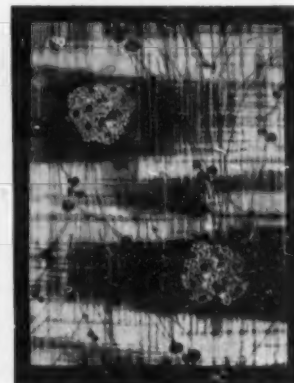
illustration is made of a Merrimac pottery bowl, which cost \$1.50, a central draft font costing \$1.25, and the shade is made of two Japanese stencils mounted on a cardboard frame purchased for 10 cents. The sides of the frame measure $3\frac{1}{2}$ inches at the top and 10 inches at the bottom. One stencil (a 10 inch x 16 inch size) will make two sides of the shade, and at 75 cents each the cost is \$1.50. The shade is lined with blue silk. It takes one-half yard of narrow silk, and in this case the silk cost 60 cents a yard. Then there has to be a wire frame to hold the shade. These have to be made to



A good example of a willow tray with a bold stencil design fitted within it



Simply framed, a Japanese stencil makes a beautiful substitute for the prints one sees so often used as wall decorations



Such stencils as this are fitted for window use

order, unless a shade is made to fit a ready-made wire frame.

This is about the least expensive stencil lampshade that can be made. The frame of the shade instead of being made of cardboard can be made of sheet copper or brass—about 28 gauge will be a good weight—or bamboo frames may be

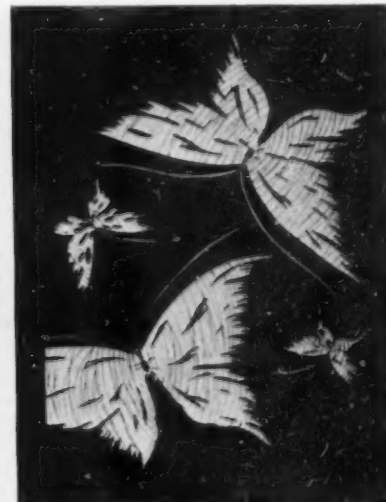
bought at the stores which carry a variety of lampshades. Very beautiful stencils costing several dollars apiece and far more expensive silk can be used for the lining, where a handsome and expensive lampshade is desired. A round shade or a six-sided shade may be made in any depth and size desired, and with little or much flare according to the place where it is to be used.

Stencils may be used as decorative pictures by mounting them on white cardboard or silk, light colored enough to show the tracery of the design. Light or dark oak, mahogany or a plain black moulding will be best for frames. Window transparencies may be made in the same way, omitting the pasteboard backing, and using a molding with a double rabbet, which will permit a glass on both sides of the stencil. This will be necessary to protect it.

(Continued on page 49)



Where the stencils are used in trays, those only should be selected which can be used with very little cutting



Certain attractive combinations of designs are available, such as these—iris conventionalized and butterflies

A Beginner's First-Year Garden

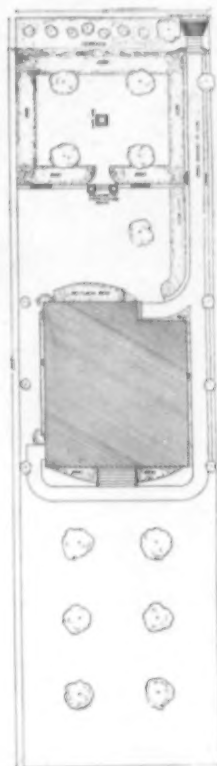
HOW A GARDEN WAS MADE TO GROW IN A YEAR SO THAT IT HAD THE LOOK OF BEING PLANTED YEARS AGO—THE PLANTS THAT PROVED SUCCESSES AND HOW THEY WERE ARRANGED

BY LOUISE TAYLOR DAVIS

Photographs by the author

NOW that the splendor has departed from our garden, the Amateur Gardener and I can reflect on the triumphs and failures of last season. A year of gardening seems to divide itself naturally into four periods. There's the period of Expectation, beginning, usually, as early as January, when your enthusiastic garden lover pores over catalogues, draws numerous weird little diagrams on every available scrap of paper, and goes about with his brain filled with thoughts of seeds and plants and soils and fertilizers. Then, about the first of April, ensues the period of Preparation—a time of digging and planting, of alternate hopes and fears, of paving the way, by the sweat of your brow and the ruin of your finger-nails, to the wonders which are to follow. Gradually the days wear on, the sun feels a little warmer on your bending back as you work in your garden beds, the birds arrive, familiar little green things begin to stick their heads up into the air and look around—and there you are, landed suddenly in the period of Realization. Of course your struggles and labors aren't over then, and you can't sit back and rest. You've got to water and weed and thin out and cultivate, and do lots of other things and keep on doing them. But what do you care for that when one flowery miracle is rapidly succeeding another, and you are finding, to your rapt delight, that the roses *are* going to do well, after all, and the clematis has grown an astounding number of feet. This period of Realization is the time to store away enough memories to brighten up a bit the last period—that of Meditation. The maker of a first year garden can turn his meditations to very good account by trying earnestly to determine just where and why his garden failed or succeeded. That's what the Amateur Gardener and I are doing now with an eye to the future.

Last summer was our fourth summer in our home, and, to our shame be it said, the first summer we have had a garden. At the time the house was built there were already twelve young peach trees on the place, and as soon as we had moved in we set out six little Lombardy poplars, three on each side of the house. These trees and the grass on the new lawn constituted all



The plan and arrangement of the first year garden

our planting for that season. The two following years we went out in the spring and half-heartedly planted, in beds near the house, a few of the flowers which generally constitute the gardens of people with no imagination—sweet peas, nasturtiums, and the like. Having put the seeds into the ground and patted the earth down over them, we considered our whole duty done, and left the rest to the flowers themselves. The results were not brilliant. Then on a day last March, when, for the first time, spring was in the air, the Amateur Gardener and I reformed. We stood on the porch and surveyed our surroundings discontentedly.

"This place looks bare," said the Amateur Gardener. "We ought to have bushes and vines and things." He waved his hand vaguely in the direction of our uninteresting back yard.

"What we need is a garden," I said. "But it's such hard work."

"If you will, I will," said the Amateur Gardener. "Work, I mean. Let's make this place look like something."

We shook hands solemnly on our compact, and went in the house and unearthed an old seed catalogue. From that moment to this the garden has been the subject uppermost in our minds and most prominent in our conversation.

The chances of making the place "look like something," as the Amateur Gardener had said, did not seem very promising. I think we both had in our minds at first, as a sort of vague, half-formed ideal, the velvety lawns, the masses of neatly clipped shrubbery, and the mathematical flower beds that one encounters along a well-kept suburban street. Inasmuch as we don't live on a well-kept suburban street, but on the outskirts of a little village which is so far from the city as to be almost in the real country, we soon realized that we must cast aside our neat suburban ideal and, to the best of our abilities, evolve a garden scheme which should be in harmony with our surroundings.

The conditions confronting us were rather unusual. Our lot is on the slope of a hill, and at



The cottage fairly demanded a vine covering which morning glories and clematis well supplied



Yellow day lilies acquired from a tumble-down house bordered the long path



Four cedar posts and bean poles were the basis of the picturesque pergola entrance



At the foot of the terrace phlox and larkspur grew in careless profusion

the back, where it adjoins the road, lies several feet below the street level. At the other end the lot runs off into a field, which is itself a beautiful garden in summer, knee-deep in grasses and wild flowers. On either side extends the peach orchard, of which our own trees are a part. In the orchard also, grow grasses and wild flowers of all kinds, from the earliest violets to the golden rod and Michaelmas daisies that defy the frost. We felt that we must discover for our own garden a treatment which should in no way clash with the beauty of the natural garden surrounding us. There must be, we felt, no artificiality, no straining for effect, nothing to mark with a sharp dividing line the place where cultivation ceased and the wild growth began. We wanted our garden to be a beautiful whole, but we wanted it just as much to be an integral part of a beautiful landscape.

Our house was built with its back to the street, so that the front porch might command a wonderful view of rolling country. We decided to do very little planting at the front of the house. Our eyes, we felt, would always be so busy with that lovely distant landscape that there would be few glances to spare for a foreground, no matter what flowers grew there. Our real gar-

den must go at the back of the house where we could appreciate it.

We were very busy all through March, discussing, arguing, frequently disagreeing, in our efforts to work our plans. We felt well repaid for this trouble, however, when the actual work began, for the plans on paper proved invaluable. We approached our garden-making with a definite idea of what the place as a whole was to look like, and I am sure the results are much better than if our beds had been dug and our planting done more or less haphazard. Of course there were many changes in the plans. As we worked, one thing would suggest another, and we find now that things have been done that we didn't intend to do, and things left undone that we did intend to do. Still, these were only details, and the original plan as a whole has been adhered to.

The first real work was the setting out of the privet hedge, which was done the first week in April. We had bought 325 two-year-old plants, and the Amateur Gardener planted them eight inches apart, to form a hedge on each side of the path as far as the kitchen door. There were enough plants left to extend along the outside of the path as far as the front porch. The plants

(Continued on page 49)

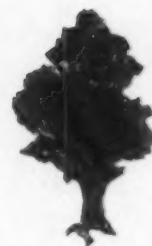
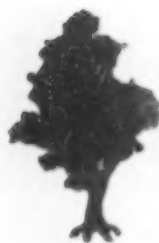


Two railroad ties as steps placed between rough field stone led into the lower level of the garden



The petunia seedlings proved wonderfully prolific and lent a rich color to the beds with their purplish bloom

The Naturalizing of a City Man



Editor's Note:—The author of this narrative—began in the December number—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 is the third installment and describes the early activities in the city man's country life. Subsequent issues will give further details of how their problems were met and overcome.

A COLD spell of more than usual severity had kept the sledding at top-notch for several days. All hands were turning their best efforts to rushing through what remained of the wood-cutting job. Mr. Mantell had acquired Squire Hunderson's discarded one-horse sled by "swapping" for it a day's labor on the part of Raffles and Robert. And then, with an extra heavy load of wood on, the sled had slewed and tipped, over a large rock, and both stake-chains had parted under the strain.

That was about ten o'clock in the morning, and Raffles hastened off to town to have them welded at the blacksmith's—a two-hour job at the longest. Noon came, and passed, and Mr. Mantell put in half the afternoon trimming trees that had been felled and cutting out small ones. Still no Raffles! So Mantell went over to the Squire's to telephone, and found out that his chains had been ready since eleven A. M., and that the liveryman next door had taken pity on the horse and brought him in out of the cold wind and fed him at noon. No one knew where Raffles was.

Mantell had the liveryman send the horse out—which cost a dollar that was needed for many other purposes—and got down a load of wood.

About dusk the cold silence of the frozen world was broken by a high and somewhat unsteady voice rendering a sentimental ballad about some "Mar-ee," and Raffles, enthroned in an automobile and smoking a large cigar, came down the long hill and up to the front door.

"Ben-Del-Ile, he's a frien' of mine," explained Raffles. "Take a man home quicker'n any horse. He runs th' garage."

Then he proceeded to unwrap with great care a box on the floor of the back of the machine. It was too heavy for him to manage, so Mantell helped him out with it. It was about as heavy as lead.

"Be ca-careful," said Raffles. "First purchase for Garden D'partmen'; been on D'partmen' business all day—worked hard."

"What have you got there?" demanded Mr. Mantell sharply, as Mr. De Lile and his machine took a somewhat sinuous flight toward the front gate.

"Ph-togers' plates!" exclaimed Raf-



It was Robert's duty at the close of school days to do the evening chores, and the most arduous of these was the splitting of the newly cut logs

fles proudly. "Tell you all about it, Mr. Mantell."

In his present condition there was little use arguing with him, so Mantell patiently listened to the incessant and sometimes disjointed babble of words which followed him persistently during the several operations of feeding, bedding and milking, which that night he felt it advisable to do himself since Robert had gone skating. These "chores" were his duty in the evening just before he split the wood for supper, but tonight was his holiday. The gist of Raffles' Niagara of loquaciousness was that Raffles' great plans for the Garden Department made a

greenhouse absolutely necessary, and as the company didn't have enough capital to have one put up, he was going to build it himself.

The first requisite of a greenhouse was, of course, glass, and the best price he had been able to get on this at the hardware store, even by the box, with no allowance for breakage, was prohibitive. It was the disappointment, declared Raffles tearfully, which had driven him to taking a glass of beer, and that had given him the inspiration about the photographer. He had bought a hundred old plates at a cent and a half apiece. He had started in to clean them, but the fumes of the acid the photographer had given, he said, made him dizzy—he was a little dizzy yet, he thought—so he had secured a box and packed them as they were.

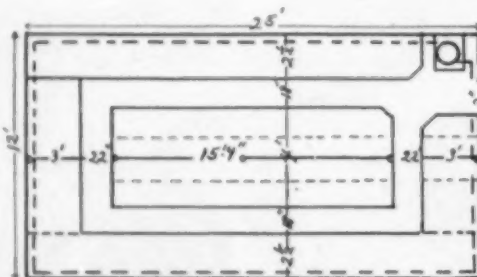
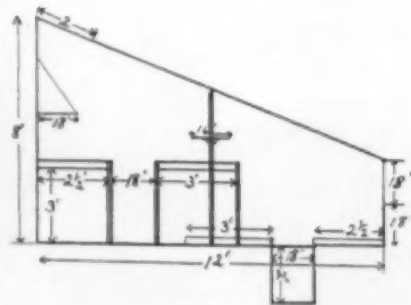
The temperance lecture which Mantell had been preparing for his "manager" was curtailed by the statement that Raffles had signed the pledge. He exhibited his card with some pride.

"I'll finish what I've got, and then no more for a year," said Raffles.

Mantell was not pleased. He had little faith in pledges. He had had some experience in handling men, and now he tried a little experiment.

"I've heard that old story before," he said sternly. "I know your sort, Raffles. Plenty of ability, but no will power. You're hopeless. You'll break that pledge in a month. I know it. You can't help it. You haven't got it in you to stay straight. You haven't got gimp enough to, any more than you could smash the rest of that pint, instead of swallowing it. You're a weakling."

Raffles flushed up, but did not lose his



Raffles' greenhouse plan afforded much bench room and had the advantage of raised and solid beds

temper. His pride had been stepped on and on a subject that hurt.

"Is that so?" he said slowly, and taking the bottle out he broke it against a rafter. "We'll see about that!"

It was just the result that Mantell had hoped for. The incident was closed, and so was Raffles' connection with the cause of it, but the germs of the greenhouse disease, however, had been thoroughly planted and everyone caught it.

The photographer's place was ransacked for all the old plates he could spare. These were 8 x 10" in size, and there were four hundred of them. The job of cleaning them was no fun. However, Mrs. Mantell's suggestion of doing a certain number each night, after cleaning up the kitchen work, reduced the task to a minimum.

Raffles made a sketch of the proposed house. They found an ideal location for it south of the barn—a regular cozy-corner which furnished their north wall ready made. Estimates showed, however, that they needed at least 552 square feet of glass, while the amount purchased so far came to only 460, and the photographer said he had to take photographs for at least a year more before being able to supply them with the balance.

Squire Hunderson had laughed for two days when he first heard of the proposed greenhouse.

"Going to—to set it on top of the frozen ground?" he inquired, scoffingly—to the extent, that is, that it was possible for him to scoff! "Going to have Christmas roses blooming in the snow? It is ridiculous, sir! No one 'round here ever heard of such a thing."

A few days afterward, however, he stopped and took Mr. Mantell off to town, on one of his dark trips. He had hunted up a contractor, from whom Mantell could get quite a lot of second-hand glass, in old windows, at a cent a light. And they got at this place also twenty-five second-hand cellar windows 14" x 24" at ten cents each with the glass intact, and an old glass door for twenty-five cents.

Raffles was very much pleased with these things, and at once carefully drew up a plan for his greenhouse. He called Mr. Mantell's attention to the fact that building it in this way they would get a great deal of "bench space" with a minimum of material. In the first place, the back wall was already erected. In the second, the arrangement of the benches and beds was such that it actually gave them more than the total floor space of the house,

including the paths, and without throwing any parts in shade; and thirdly, they had the benefit of having both raised benches and solid beds, a distinct advantage for the general purpose work they had in view. And there was in addition the simplicity of the heating problem, as the pipes for hot water, which Raffles expected to use, crossed the path at only one point, and that where they could go below it, as it would be at the lowest point of the system. The posts they cut in the woods and had sawed out at the mill. Squire Hunderson himself proposed swapping some of his dry pine lumber for green timber, so that they could get dry material that would not warp and have it sawed and milled into the shapes they wanted at the sash and blind shop in Priestly. So this good advice was acted on accordingly.

Raffles had already subscribed for a weekly florists' paper, and sent for a number of greenhouse material catalogues. From these he got a great many good suggestions at the cost of three or four postage stamps. He finally ordered a few iron fittings and twenty-nine thirteen-foot "sash-bars," and two "end bars" of cypress. These cost about the same as the local mill would have charged merely for turning them out, with the material furnished. Including the freight these cost him thirty cents each.

The different materials were gradually gathered together, not without difficulty, and not without exciting the curiosity of passersby. Such "goings-on," especially on the part of a newcomer—and a "city bug" at that—did not go unchallenged. On more than one occasion was Mantell hailed, when he chanced to be near the barn, and cross-examined by a doubting native; and his crazy schemes furnished a nocturnal theme for the old-timers at the Priestly Junction store. And it must be confessed that Squire Hunderson took a secret pleasure in throwing out hints that made things worse than



The following morning found the hill and forest covered with a four-inch blanket of snow

they were, and which, of course, became more and more exaggerated as they were passed on, especially as it was very seldom that any member of the Mantell household was present to correct or contradict any statement made. One interested neighbor (that is, he lived within five miles of Mantell) wanted to know if it were true that he was going to put up a big hothouse and grow roses for some of the "swell set" in New York (from which the Mantells were popularly supposed to have dropped); and another asked if he really thought it would pay him to grow "truck" to

(Continued on page 53)



The plain and unattractive kitchen exposure to the southwest was converted into a most pleasing appearance by the addition of a bow window and a high lattice fence covered with vines

Homes That Architects Have Built for Themselves

THE REMODELED HOUSE OF HOWLAND S. CHANDLER, ARCHITECT, AT NEEDHAM, MASSACHUSETTS.
WHAT WAS ACCOMPLISHED WITH FEW RADICAL CHANGES IN A HOUSE BUILT IN 1801

BY MARY H. NORTHEED

Photographs by the Author

SEARCHING for a dwelling that could be converted into a comfortable summer home, Mr. Howland S. Chandler, architect, of Boston, chanced upon an old house at Needham, Massachusetts, that seemed to answer requirements, and he purchased it. It was a square-framed dwelling, two stories and attic, with a kitchen ell at the rear, quite ordinary in appearance, without any unusual exterior features. It had been built in 1801, at a time when work was thoroughly done, and as a result, the frame construction was wholly



Dormer windows relieved a monotonous roof line and let in light to the apartments built in the unfinished attic space

sound. Inside, a small hall opened at the left into a large parlor, distinguished by a good fireplace with simple mantel and some wainscoting of old-fashioned wide boards, while at the right was the dining-room, opening into a small bedroom, located just back of the hallway. Beyond, in the rear ell, was a good-sized shed, and beside it was the kitchen.

The dwelling fronted the southwest, an arrangement which secured but little sunlight for the main rooms, while the rear, which was wholly sunny and cheerful,



The dining-room's single window was built out and made a fitting and useful place for houseplants of various kinds



A tapestry paper in green tones contrasted well with the simple white enamel of the hall woodwork

and commanded a delightful view of brook, mill pond, and distant hills, had been little considered. Two small windows—one in the kitchen and one in the bedroom—were inserted here, the owners evidently preferring to sacrifice view to prescribed formula of arrangement, which seemed to demand that houses must be built parallel to the street line, with the best rooms at the front.

In the process of remodeling, the original contour was left unchanged, additions being depended upon for development. A good-sized porch, with brick floor and high-backed settles at the sides, replaced the unattractive old-time entrance, and the long, monotonous roof line was relieved by quaint dormer insertions, which afforded light to the apartments evolved from the unfinished attic space. A brick-paved terrace was arranged at the left, just outside the original parlor, and at the rear, beside the shed space, an addition was built, running from about midway of the shed to the line of the chimney in the parlor, and without a large covered piazza was added. To the

kitchen ell, an addition of about four feet was made to provide space for a vestibule within the new back door, and also to secure extra space at one side of the room that a window might be inserted to render it lighter.

Due attention was paid to the rear in the matter of window development, and here were laid out rooms which would be frequently used. In consequence of this re-arrangement, the interior

was practically wholly changed. The shed was made over into a charming sewing-room, opening at one side onto the piazza, and the new addition beside it was combined with the original little bedroom and a small portion of the parlor to secure space for a library. This made possible a passage by a door to the dining-room and sewing-room, and by a broad, open space to the living-room.

The old-time parlor showed two deep closets beside the fireplace. One of these was torn out, a window being inserted in the outer wall, and a seat built beneath it, while the other was done away with to make the opening into



By slightly reducing the height of the window casings the wall paper and molding were carried above them, doing away with the original cramped effect

the library. This arrangement secured additional light, and at the same time permitted a broad glimpse of the picturesque rear view.

In the dining-room, several changes were made, and the result was a complete change in shape and size. Oblique walls replaced the two rear corners, one containing the doorway leading to the library, and the other affording entrance and furnishing some space for the china closet which was inserted between the dining-room and the kitchen. The single window on the southeast was replaced by a semi-octagonal bow recess, fitted with small lights of glass, affording space for the grouping of numerous pretty plants, and incidentally adding a touch of distinctive beauty.

The kitchen received its share of consideration in the process of making over, resulting in the substitution of a pleasant, convenient apartment in place of the rather conspicuous, ill-lighted original room. A built-in refrigerator was added at the right of the vestibule, and about the side walls of the room proper, built-in cupboards were grouped.

Two other important changes in the body of the houses are worthy of consideration. One was the enlargement of the cellar, made necessary by the greater space demanded by modern heating apparatus, and the other was the substitution of the original small-paned type of windows for the two-paned type which in the course of time had been provided to take the place of the old-time worn-out ones.

The decoration of the revised interior completed, the transformation from the commonplace original to the present charming abode took place. A pretty tapestry paper, of landscape design, in varied tones of green, combines with white paint to convert the hallway into a simple, dignified entrance, and the contrasting tints of the same coloring in the paper, secures the effect of more space than is really the case. In the living-room, a dull red paper above a white dado provides a fitting background for the display of



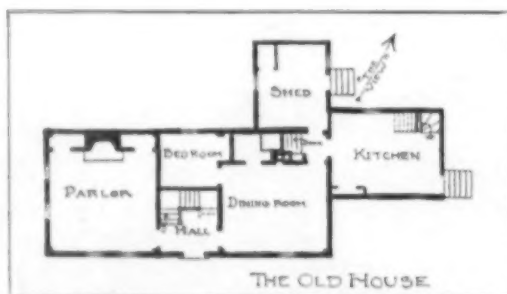
The library was finished in dark brown and surrounded with built-in bookshelves of corresponding color

occupied principally by bookcases, the trim is stained dark brown, the bookcases corresponding in finish, while the hangings are tan in shade. This room with its cheerful outlook is one of the pleasantest in the entire house, and with the sewing-room, and living-room, combines to bestow upon the rear of the dwelling the consideration of which it is worthy.

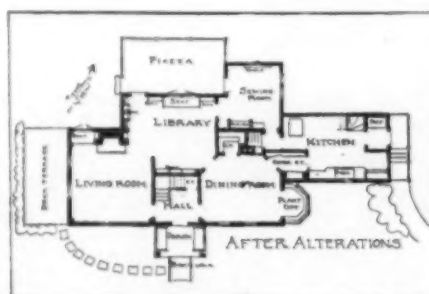
The dwelling complete is an interesting example of successful and tasteful remodeling. Exterior and interior are wholly in harmony, and the result is a comfortable and attractive home, secured at a much less cost than if an entirely new house had been built.

Besides this it is an interesting example of an architect's ideas of tying the

the house and its setting together. In its original state it had the appearance of being dropped on top of the ground and seemed no more permanent than a tent. The architect, realizing the possibilities of an irregular site, made the additions fit into the topography by giving a descending series of roof lines and completing this with a lattice on the same principle. (The first illustration shows this to advantage.) In this way, when the vines are grown, the house will be an integral part of the landscape and blend into it rather than stand out from it as it did before remodeling. This is alteration of the right kind.



THE OLD HOUSE



AFTER ALTERATIONS

The old house had its principal rooms facing the street. The changes made took advantage of a fine view by putting the most lived-in rooms on the other side



The kitchen was not neglected and was made serviceable by its quota of useful built-in furniture



Almost the entire business of the woods is a struggle to take life or preserve it, and the recording snow makes note of each incident with broad impartiality

Stories In the Snow

THE LITTLE TRAGEDIES OF THE WOODS AND FIELDS THAT FOOTPRINTS IN THE SNOW CAN TELL—AN OPEN BOOK THAT WINTER OFFERS THOSE WHO REFUSE TO STAY INDOORS

BY WARWICK S. CARPENTER

Photographs by the author and others

REYNARD had been about in the night. He had come out of the woods at the back fence and up the hill along the line of the old stone wall with its thick screen of snow-lodged raspberry vines. Thence unerringly he had pointed straight for the chicken coop and had sniffed longingly at its closed door. Then seeking again the shelter of the wall, he had gone back as he had come, to earn his breakfast honestly among the big, white rabbits of the swamp. Like a neurasthenic that he is not, he has a well-marked dread of open places, and much prefers the protection of some overhanging fence or concealing hedge when he ventures out of the timber to forage abroad. Accordingly his tracks are often found along the drifted fence lines, public highways of so many creatures of the wild whose business takes them into the haunts of man.

But in the woods Reynard's affairs are spread out upon a broader scale. His lines of control are drawn upon every elevation and slope, and follow into each nook and cranny of the forest, until we may be sure that little has gone on there which has escaped his astute espionage. It is interesting to pick up the thread of his wanderings and follow its twists and turns. It is quite unmistakable. One footprint falls almost squarely in front of another, making a clean, straight line, and indicating a preciseness of body quite in keeping with his well-known habits of mind. Often he travels aimlessly, winding in and out, doub-

ling and circling, or walking straight up the trunk of some fallen, inclined tree for a better view at the top. Again he has an errand of much importance which takes him straight away over ridge and valley to some far swamp. There, after a little, he appears to have been joined by other buccaneers of his color, so much have his tracks multiplied, and to have investigated every rod of the cover and run down every beaten pathway of his quarry. In a single night he can make a fair sized rabbit swamp look much like your own city backyard when it has hemmed in the activities of a lively terrier.

Those same rabbits that interest Br'er Fox so intensely are themselves prolific track makers. On moonlight nights after a fresh fall of snow has cleaned the forest floor, they come out in force to reopen their old runways and weave fresh patterns with the shadows of the trees. They must course the whole night through, in the ghostly light of a winter moon, for by the time the morning sun has blackened the half-tones of the moonlight shadows, their territory is again well organized, with trails, short-cuts and stopping places, and full of all the erratic wanderings of restless feet.

One is prone upon first sight to mistake the direction that a rabbit has taken, or, if he has seen him go, to think that, like the horse upon which that Briton of history escaped, he has his shoes on backwards. He throws his long hind legs forward at each



The footprints here show where Br'er Rabbit was hard pressed by a dog whose master brought up the rear



The rabbit's snowshoe-like hind feet swing in front of his forelegs and indicate the direction of his trail



Those winter-bravers, the crows, leave a trail that the inexperienced often mistake for game tracks

leap, until they pass the stubby front ones on either side and strike with their broad snowshoe feet well ahead. Rabbits are ordinarily leisurely travelers, hopping quietly along upon no apparent object. But when occasion demands, they seem literally to have drawn on seven league boots. This may be when your hound has unexpectedly routed one out of his retreat and is nipping and baying frenziedly at his very heels for a few bounds.

You can read afterward what has happened, and if the chase has led down hill, the tracks will be yards, I had almost said rods, apart. But the rabbit soon gains the lead and proceeds carefully and methodically to throw his pursuer off the track. He is in no particular hurry about this, unless the dog is very fast, the footing good, and the scent strong and fresh. He will sit down frequently to look back, then go on a few rods and turn sharply to one side. The dog will over-run and have to hunt about for the trail again.

Br'er Rabbit loves to sit snugly under some sheltering spruce in his home swamp and "spec'late." What "spec'lations" of deep import are carried on under those tapering ears, I have no means of knowing, but that they consume much of his time is clearly evident from the many little areas of hard packed snow where he stops for his cogitations. The white ones of the big woods have no burrow, and in stormy weather they crouch in some retreat until the snow has entirely closed them in with its warm blanket. When it clears they throw it lightly aside in full assurance that another will meet their necessity.

The partridges also know how warm the snow will make them and plunge precipitately into it as night draws on. Their little, temporary houses must feel cozy indeed when the thermometer is dropping down about thirty below zero and all the wood folk are making what shift they can to keep life intact. The entrance sometimes slants downward for a foot into the snow and terminates in a little chamber where the bird nestles. About the openings are wing prints, clearly defined. Occasionally the entire top snow has been thrown violently away, evidence of a startled flight at the sensed approach of some enemy. When it snows in the night they are buried deep, and I have had them burst out from the clear expanse before my very feet with a suddenness and noise which is disconcerting. At times, however, the snow turns to a freezing rain and a hard crust forms through which they cannot escape. But it's an ill storm of that kind which Br'er Fox cannot turn to his own good account.

Almost the entire business of the woods is a struggle to take life or to preserve it, and the recording snow makes note of each incident with broad impartiality. One comes frequently upon the spot where a fox or a bobcat has caught his dinner and eaten it, save for a few scattered feathers or some fur. Or it may be that a weasel has captured a mouse and carried it off to his lair to be devoured at leisure.

Others of the woods people are occupied more peaceably. All about are the tracks of the mice. They come up out of one hole in the snow and go down through another a few feet distant. They have nests down there in the ground, or in the hollow of a tree. The red squirrels are equally omnipresent. Chipmunks have long since begun their hibernation, but the red squirrel is out in the coldest weather, barring storms, running about from tree to tree, intent upon his quest for food, and finding it often in the seeds of pine and spruce cones. The remains of his feasts are found in little, scattered clumps upon the snow. But the red squirrel is not limited to what he can find on the branches of the trees. He flirts his tail a few times, jabbars some insulting epithet—he first looks about to be sure that nothing is near to take offence—then disappears with a dive into the snow. His reappearance may be instantaneous—that epithet is on his mind and someone may have heard—or it may be after half a minute and at a distance of a dozen feet. When he comes up, he will eat his prize where he is or run with it to a nearby tree.

When one first comes upon a hedgehog working, he is certain to think that he has found something. Mr. Hedgehog is a very portly gentleman. His legs are very short, and he has that well-developed middle which is guardedly termed a "corporation." In snow he is at a disadvantage. Nevertheless, he ploughs resolutely through it, leaving behind a broad, deep furrow, in the bottom of which are his footprints, almost like the diminutive impressions of a person's hands. His paths run in all directions from his den, which is made under a ledge of rocks or in the base of a hollow tree. Wherever one strikes them, he will not have to follow far to headquarters, and turning the other way, he may often easily trace the Alderman himself to some tree which he is eating clean of bark.

Of all interesting things in the winter woods, a deer yard is one of the most absorbing. Perhaps this is because it is on such a large scale and gives so much evidence of something going on. When the snow is not too deep, the deer wander far afield, browsing on small twigs and scratching through the snow for forage. But when the snow piles higher and higher, giving no support for their delicate feet, and the cruel cold of January settles down, the winter of their discontent begins. There is no real yard, as commonly believed, but the deer herd together in some protected locality, which becomes lined with their tracks. Their food is of the scantiest and they frequently starve or freeze. It is a pitiful story, this tragic tale of the deep snow, ending in well-worn fox tracks, which converge upon something beneath a thick spruce, where it last sought refuge from the searching cold.

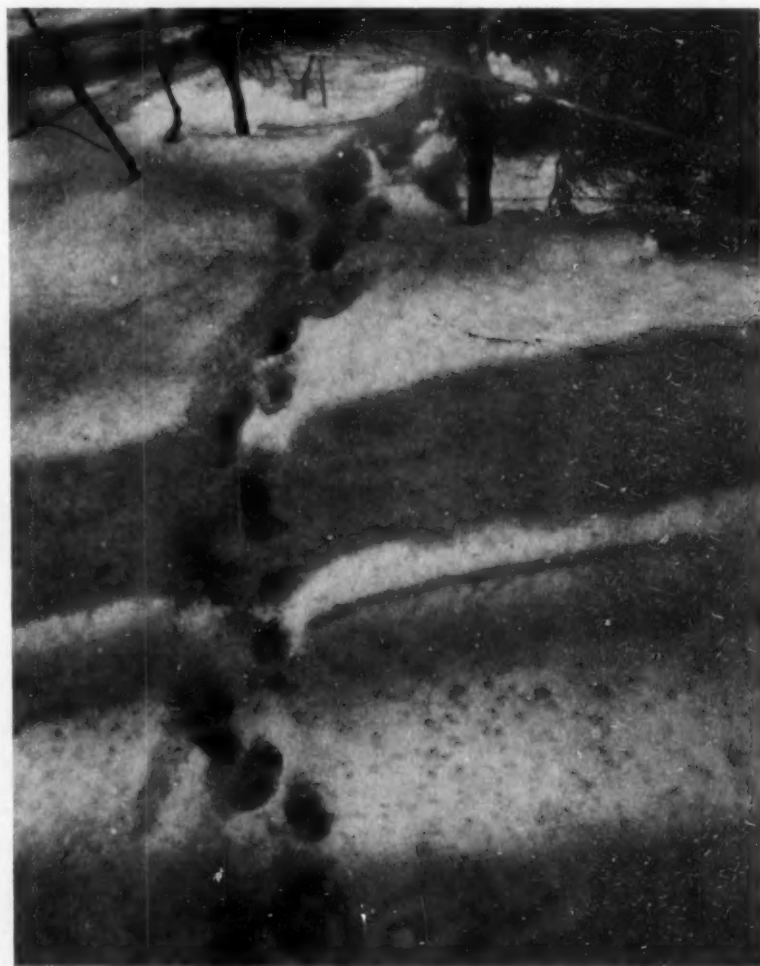
After the snows of late fall, some day when the mercury has suddenly tumbled down with ominous warning, you may run across the track of a bear on his house-hunting. All summer he



Winter brings hardships for the deer, whose small feet sink deep in the snow, often holding them prisoners



Old Alderman hedgehog may often be caught at his bark meal by following the furrow that he leaves



The fat, slow hedgehog, plodding through the snow, leaves track enough to be made by a bear

(Continued on page 56)

The Case for Indirect Heating

PROPER HEATING AND VENTILATION ACCOMPLISHED BY WARMING A CONTINUOUSLY FRESH SUPPLY OF AIR—HOW THE FURNACE SUCCEEDS AND WHAT RADIATORS CAN DO

BY A MEMBER OF THE SOCIETY OF HEATING & VENTILATING ENGINEERS

Diagrams by the Author

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 last article was on hot-air; its predecessors were on steam and hot water. This is the final article in the series.

INDIRECT heating, like indirect lighting, represents an increase of cost over direct methods proportional to the decrease in intensity and the extent of diffusion; and, as the latter is a justifiable expense in the conservation of the optic nerves, so is the former in the preservation of sound lungs and their concomitants.

The hygienic necessity of fresh air and the esthetic demand for freedom in the exercise of taste in decoration, require that as large a proportion as possible of all heating apparatus space be placed outside the living rooms and that the means of contributing heat shall be invisible and effective.

No universal rule is possible in the premises, for what is "one man's meat is another man's poison," and one set of scientific opinions or heating and ventilating platitudes, will appeal to the common sense of one individual and fall flat in the case of another.

Until recently, considerations of hygiene alone have been sufficient to declare in favor of indirect heating, but indirect heating by the ordinary methods is not the complete panacea for the ills of bad air.

Recent discoveries point to the fact that keeping the air in motion is of greater moment than the introduction of large volumes of outdoor air, and the aeration of the skin is of even greater importance than the right (theoretically) chemical composition of the air for breathing.

Still one is by habit of thought strongly inclined to the established ethics of fresh air. In one particular, at least, suggested by the growing custom of smoking in most any of the rooms of the house, considerable fresh air is necessary to relieve the house dweller of the nausea of a second-hand smoke.

On the side of esthetics there is no question but indirect heating is the only solution.

This method of heating, dependent as it is upon the introduction of heat by the vehicle of air, absolutely relies for success upon some means to secure a constant flow of warm air into the rooms.

The open fireplace which with the time-honored legends surrounding its history, without which there could be no Santa Claus, is still the central feature of decorative art in the home, and is at the same time one of the best means of assuring the success of indirect heating. But as to the room in which there is no fire-

place, some means of relieving the room of its contents of air must be provided in order that the flow of air into that room, charged with the necessary heat, shall be positive and constant. Ventilation (a much abused word), or more accurately a means of exhaust, is the usual and uncertain solution. A flue, or pipe called a flue, leading from the room to the outer air above the

roof, if it is not too small, if it is not too crooked, if it is properly installed, will sometimes solve the difficulty—and sometimes it won't.

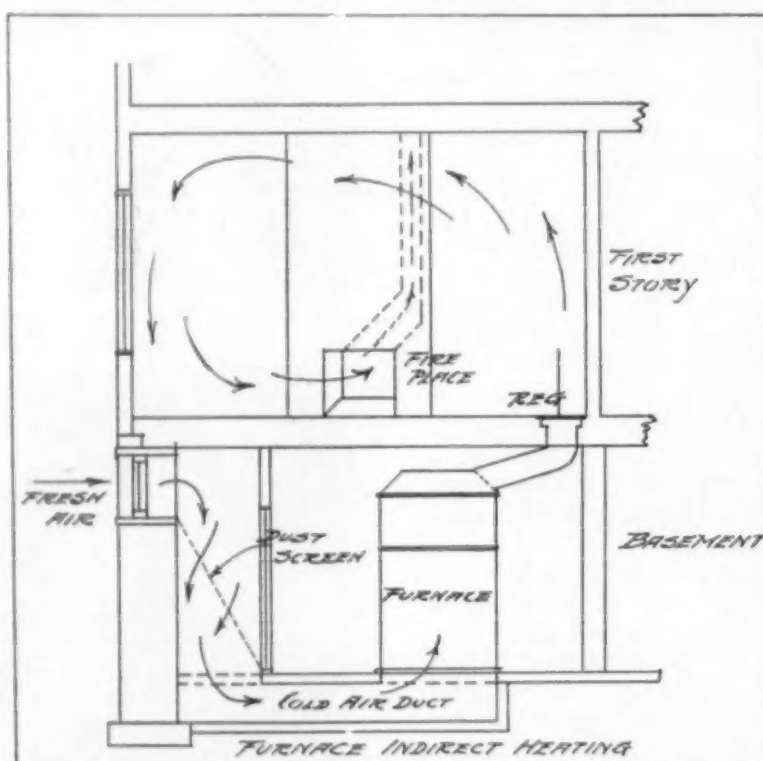
There are three conditions or characteristics of air in a flue—(a) when the outdoor air is sufficiently colder than the air in the house it flows upward; (b) when temperatures indoors and outdoors nearly coincide an equilibrium is established and stagnation of the air in the flue results; (c) when another flue in another part of the house for any or all of a dozen reasons has a stronger draught than the flue we are considering has a down draught, and like Artemas Ward's ditch (high at the wrong end) the indirect system of heating will fail so far as that room is concerned.

It is seldom realized to what an extent air leakage into or out of a room takes place; but through walls of all kinds of material as well as around windows and doors a consid-

erable passage of air is constantly taking place, with but very slight difference of pressure indoors and out: how else is it possible that so many houses without a single fireplace or vent flue are warmed at all by means of hot-air furnaces.

The one way to render indirect heating in the house successful is to have recourse to that modern agent which is now as familiar to us as was the wooden plow to the Egyptians, viz., electricity. The electric fan in the main air supply duct, running at a trifling expense and exerting just enough pressure to make a delivery of air through pipes, ducts and flues to all the rooms of the house simultaneously is the practical solution.

A point to be considered in this connection is that in indirect heating the diffusion of the air throughout the house renders it highly important that all bath and toilet rooms should be heated, and by the direct method (radiators); that such rooms should be connected to flues leading to the outer air, so that the passage of air through or around the doors of such rooms shall be inward and not outward to other parts of the house, as would be the



Indirect heating should provide an exit as well as an entrance for the air. The arrows show the circulation of the air in a typical system

case if such rooms were heated by warm air through registers.

Any of the three types of heating apparatus, steam, hot-water or hot-air, will serve the end of indirect heating; success being dependent upon the ability of the engineer to realize the inherent disabilities of each and to design the apparatus along lines which will favor such disabilities and give advantage to the plan of the strong points in each.

Whichever type of apparatus is selected the expense for fuel in indirect heating remains about the same. The efficiency of the best examples of the different types of heaters will vary but little, and considerations of durability and first cost are the principal ones. There are some points of difference between steam or hot-water and furnace heating that are worth considering.

In the former the radiators or source of heat may be placed near the registers and losses by radiation from long warm air pipes avoided, also the delivery of heat through short pipes connecting the indirect radiators with the registers is more to be depended upon than in the case of the hot-air furnace centrally located in the cellar with pipes of greatly varying length and some of the registers necessarily quite remote from the source of heat, viz., the furnace.

As previously noted, toilet and bathrooms should be heated by direct radiators; likewise pantries, back halls, kitchens (when a gas range is the type used) and many rooms not occupied by any number of hours consecutively by persons physically inactive, can with considerable economy in fuel be heated by direct radiation.

In short, the heating of the entire house by the indirect method is from any consideration unnecessary and will not be as satisfactory as the composite of direct and indirect as indicated.

The cause of failure in heating apparatus, in almost every case, arises from the the same misconceptions on the part of the house-builder as result in the production of an architectural blot when the architect's services are "economized" and the carpenter who takes the contract designs (?) the house.

A house built along the lines of stock sizes of lumber and window frames may be habitable, but if competition among the heating contractors is to decide the selection of heating apparatus it is almost a certainty that the acceptance of the lowest bid will result in a condition which will render the house uninhabitable.

The design of the heating apparatus should be dissociated from the scramble for the heating contract, and this can only be accomplished by the selection of an engineer *per se*: one who has his professional reputation at stake only.

In indirect heating, the introduction of outdoor air through the cold and warm air pipes entails the entrance of dust from the street, unless special provision is made for the filtration of the air through screens of cheesecloth or deflecting the air currents so as to promote the deposit of dust in a chamber before the air is allowed to enter the ducts located in the basement.

Elaborate mechanisms called air-washers would hardly come

within the investment scope of the average house, but simple inexpensive devices will prove very effective and require but a few minutes of the engineer's time in the planning.

The importance of removing the dust from the air is at once apparent to anyone who has noted the results of medical investigation of disease germs.

Humidity of the air is next in importance to dust removal, and here again the simplicity of method that would be in keeping with the running expense of the average house is to be sought. Whatever expedient may be resorted to in this connection, no receptacle containing water for evaporation should go longer than forty-eight hours without a thorough cleaning; this is hygienically of greater importance than fresh water with which to make the tea.

In mechanical detail, as to that part of the indirect heating apparatus above the basement, it is important for the house builder to reach an early decision to adopt it in order that his architect may, while the plans are still in embryo, provide spaces for the proper heating flues, with all registers in the walls and none in the floors where they become receptacles for dust which will be dessicated by heat and menace the ol-factories.

Should the term indirect heating here used lack definition in the mind of the lay reader, a word along this line may not be amiss in closing. The two processes of Nature by which heat is dispensed from a heated body are convection and radiation, the former signifying the absorption of heat by air brought into direct contact with a heated body and the latter the communication of heat from a heated body or substance to another by means of invisible rays which do not affect the temperature of the air through which they pass.

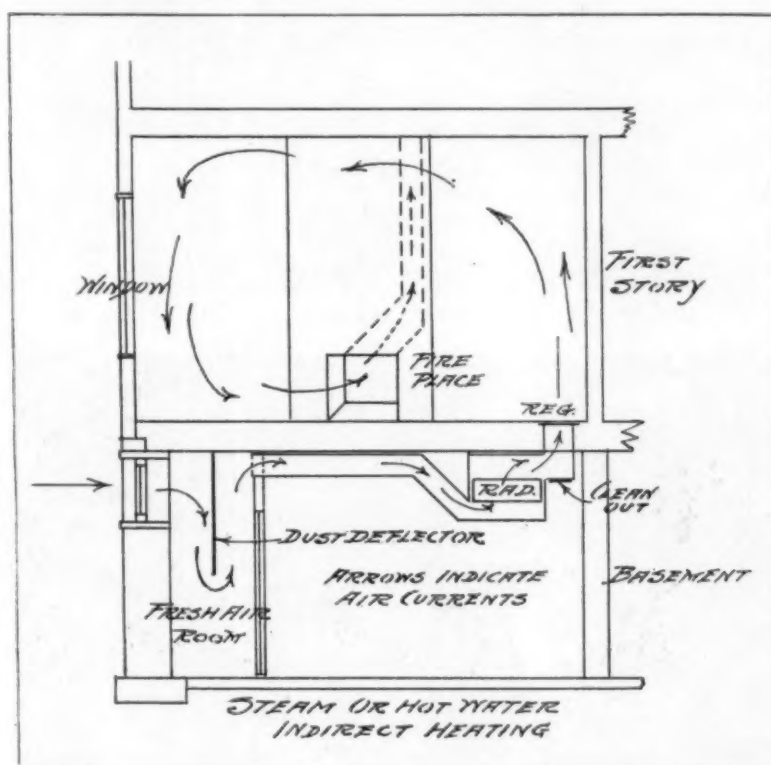
Indirect heating is accomplished by the exclusive means of convection or the medium of air brought into contact with heated surfaces (either radiators or furnaces placed

in the basement). It is one of the best methods known.

A radiator, stove or fireplace in an inhabited room constitutes the means of direct heating, although in case of the former two, both convection and radiation obtain.

The points noted might be amplified by reference to the interesting facts that the open fire heats almost exclusively by radiation, while a stove burning freely heats by radiation about 90 per cent. and by convection 10 per cent. A radiator at about 170° Fahrenheit heats by radiation about 45 per cent. and by convection 55 per cent.

The laws governing light and radiant heat are the same: the intensity decreases as the square of the distance from the source increases. With these laws of heating engineering proved and accepted it will be readily seen that the heating question is not a matter of guesswork or experiment, and the engineer previous to installing a system can compute its needs and make provision for them. The materials considered are all of constant efficiency, so there is no reason why the indirect system should not, if installed by competent engineers, meet the heating problem in an ideal manner.



Where steam or hot-water radiators are used in indirect heating they may be placed as near the registers as desired and thus secure uniform temperatures

Forehandedness in the Vegetable Garden

THE REWARDS OF AN EARLY START IN THE VEGETABLE GARDEN PLANTING—WHAT ONE MAY DO TO GET EARLIER CROPS, BETTER PRODUCTS AND MORE OF THEM

BY F. F. ROCKWELL

Photographs by E. R. Rollins



IF there is one factor that makes for successful gardening overlooked more often than all others, it is getting things done promptly on time.

If you are making a path, or painting the barn, or constructing a tennis court, what you do not do to-day can be done to-morrow. Not so with the garden's operations. What should be done to-day and isn't, is lost—and only a part, sometimes a very small part, is found by attempting to do the same thing later.

The two most general causes for getting behind with the garden are lack of working ahead and attempting too much. Only great caution and some experience can obviate the latter. The former can be overcome with accurate information—and some gumption. The benefits of getting the first spring stuff along early are too patent to need emphasis. Do you want to begin collecting profits from the investment of time and money put into your garden six weeks sooner than you did last year? Do you want to have fresh beets, and early cabbage, and sumptuous cauliflowers days ahead of your routine working neighbor? Start things now!

Nor will extra early crops be your only reward. In many cases it will be possible for you to get a second crop, where under the old system you got only one. Your transplanted beets, for instance, will be out of the way in time for celery, and your cabbage and cauliflower for later sowings of beets and carrots for a winter's supply. Not only this, but the long season crops, such as potatoes, corn and pole beans, will do very much better if started early, especially in dry seasons, such as we seem to be pretty sure of getting every summer now.

The number of vegetables which can be hustled along several weeks ahead of the time one ordinarily sees them ready is much greater than generally supposed. We grow thousands of vegetable plants to sell every spring, and outside of cabbage, lettuce, tomatoes and celery there is practically no demand, in spite of the fact that just as great advantages are to be gained from forcing beets, cauliflower, corn, cucumbers, melons, onions, squash and several others, including the humble potato. A complete list, with the particular methods of handling each, is given at the end of this article.

To get plants as large and nearly matured as is practical before setting them out in the garden, it is, of course, necessary to start them several weeks before the frost has left the ground. For this purpose the market gardener makes use of his forcing

house, but a suitable substitute for the home gardener is to be found in the use of the hotbed and coldframe.

I want to say emphatically that there is a great deal of misconception of the amount of knowledge and care required to operate a hotbed, and the cost of getting one. It is no more difficult than a score of other things that one has to do in connection with gardening—except, perhaps, that it must be done more regularly, as far as the item of giving air to the plants is concerned. If this is attended to, there is no reason why the beginner should not achieve success with his first attempt.

The hotbed is simply a bottomless box, usually six feet wide, and approximately thirty inches deep at back and twenty-four inches at the front, which gives the glass "sash" used for covering it a pitch of six inches. The length depends, of course, upon the number of sash to be used. These are 6 x 3 feet, so that dimension can be easily figured out. The material need not be expensive; any fairly straight, even edged boards will do. It should be placed, of course, in the warmest, most sheltered location available, facing south.

The heating material, naturally, is a matter of vital importance. It is supplied by fermenting manure. Horse manure is the best, and it should be obtained in a fairly fresh state and mixed with about a third its bulk of leaves or short straw, and forked over several times to get it into a thorough and even state of fermentation. It is put in to the depth of about twelve inches, and well trodden down. Over this put four to six inches of good garden loam.

If you have no regular hotbed frame, and yet want to make use of this method this spring, more manure will be required. It must be spread in a flat heap on the frozen ground, nine feet wide, eighteen inches deep and eighteen inches beyond either end of

the frame, which is set directly on the manure and should be twelve inches high at the front and eighteen at back. A cord of manure will make a base for three 3 x 6 sash—enough room in which to start everything for a very substantial garden—and the manure, after the heat is spent, is as good as ever for fertilizing purposes.

A cord of manure, delivered, should cost \$3 to \$5, and you need it for your garden anyway. The frame would require

30 ft. 12" boards
15 ft. 6" "
15 ft. 1 x 1/2 battens
25 ft. 2 x 4 scantling



By setting the plants out of doors during the day and later night and day, they will become hardy enough to transplant

and you could build it for \$2 to \$3. The sashes, glazed, would cost \$2.50 to \$3 each—a total of \$7.50 to \$9. Frame and sash will last for years. It's worth looking into, isn't it?

The seeds are sown either in flats or directly in the soil of the hotbed or coldframe—which is, of course, made as fine as possible. The former method, however, offers distinct advantages, and is to be recommended.

In the first place, it is possible to get all the conditions of soil, drainage, depth and thickness of planting, etc., much more accurately with flats than by sowing directly in the soil. The flats are easier to transplant from. And more important still, the plants can be moved about, rearranged and moved to cold-frames, or outside to be hardened off, according to their development, and some will come along much faster than others. With plants sown directly in the soil, one must give them all pretty much the same treatment.

The matter of the preparation of the ideal soil for starting seeds, a new method of watering them, etc., are given in detail in this month's Garden Department, and therefore I shall not take them up again here. But remember that the more care you take to get these details just right, the more certain your success will be.

There is sometimes danger, with the beginner, that after he has brought his plants to the transplanted stage, he may assume that they are practically done with, and become careless in his attention to their wants, the most important of which is ventilation. To let up in your vigilance at this time may result in the loss of all the work you've done.

In the matter of ventilation, for instance, air should be given always on bright days. It might easily happen that a cold cloudy March morning would clear off bright by eleven o'clock, and two or three hours of direct bright sunshine on your tightly closed frames would be a very bad, if not a fatal thing for your plants, as it would run the temperature so far above a hundred that the plants would suffer considerably. On very cold days the frames should be tilted up a little at one end (preferably the back) and on warmer days opened up more accordingly. Try to keep the temperature inside not over seventy to eighty degrees during the day-



time. For cabbage, lettuce, cauliflower, beets, and such "cold-blooded" plants, the sash should be stripped off altogether whenever the outside temperature allows anything over forty degrees.

The matter of watering, especially in the early spring, is likely to be overdone. Plants at this season of the year, particularly very small plants, do not need much water. As suggested elsewhere, in connection with watering seed boxes, when watering is done it should be done thoroughly—never a little sprinkle—and then withheld entirely until a dry condition of soil is indicated by the surface, which becomes lighter in color and powdery.

As the plants fill the flats and crowd each other, and time for setting them in the garden approaches, they should be hardened off. This is done by leaving them without any protection, at first during the day and then both night and day. If your frames are needed for other plants (say tomatoes, peppers, egg-plants, etc., coming along) set the early plants outside in a sheltered spot, where they can be covered with old bags, curtains, shirts or anything similar, in case a very cold night comes along.

If a sudden frosty night does catch your plants, and you find them all stiff and white in the morning, don't throw them away. Water them—drench them, with ice-cold water. Then cover them up, or put them in a shady corner where the sunshine can't strike them. They will probably come out of it all right. The cabbages illustrated on page 36 had been twice snowed under, the second time with nearly three inches, and the only injury done them was that some were bent over.

Cabbage, cauliflower, brussels sprouts, lettuce, and beets are all handled in the same way, as described above. Tomato, okra, egg-plant, pepper,

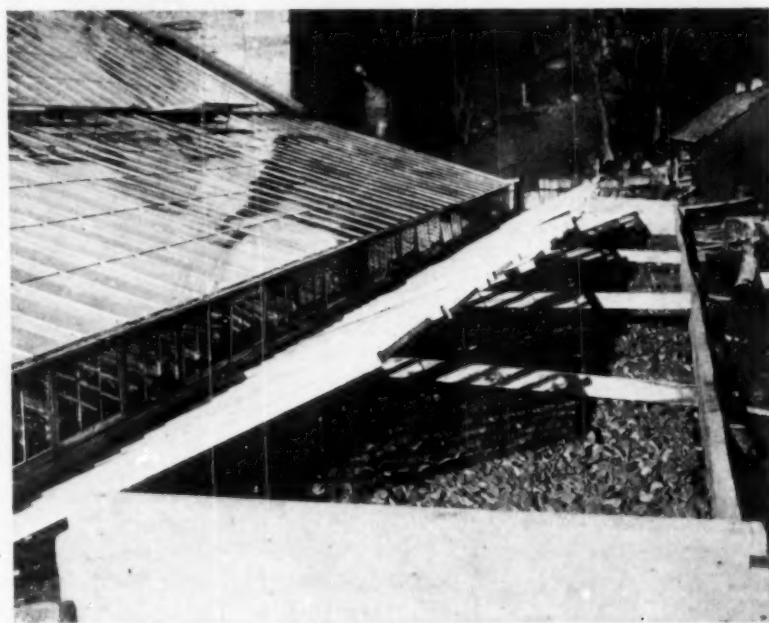
in much the same way, except that they need more heat all the way through, and for best results should be put farther apart than the others, or if possible, in pots, being transplanted in either case, a second time.

Celery seed is very fine, and very slow to start. Soak in tepid water for twenty-four hours before sowing, and do not sow too thickly. Transplant 50 to 100 to a 13 x 19 inch flat, and grow cool all

(Continued on page 57)



Tomatoes which were started in the hotbeds and shifted later to pots were in fruit by the time that spring came



On warm days open the sash wide; even on very cold days they should be tilted up a little

A Skirmish for a Garden

THE EXPERIENCES OF A MAN WHO WAS TIRED OF A FLAT AND WANTED A FEW GROWING THINGS—HOW HE MADE FLOWERS COME WHERE THERE WAS NOTHING BUT WEEDS BEFORE

BY A. A. FARRINGTON

WE lived in a flat, four stories up, with invigorating air; and grass—a patch ten by thirty—forty feet below our elevated station in life. A mighty poor chance to grow things!

The house across the way became vacant. We moved into it the tenth day of June.

What a prospect! Grass that we could actually step on, twenty by fifty along the side of the house and fifty by forty back of the house, with a luxuriant growth of dandelions two feet high.

Off came our coats, up went our trousers' legs and on the old shoes.

We got a lawn mower, a rake, a spade, a hoe, a grass-cutter and wheelbarrow—and blisters and a sore back. The lawn mower would run over, but could not cut through the dense forest of dandelion stems. We mowed with a scythe; then the lawn mower became possible.

Three wagon loads of this inspiring plant and general rubbish were hauled from the little patch, and a mighty sigh of relief escaped us as we stood, the conquering heroes of the first skirmish with a garden.

We removed the sod from a strip three feet wide around the edge of the back yard enclosed with a four-foot board fence.

Hurrah! Earth, real earth! And nightly dreams of a beautiful lawn bordered with flowers and vegetables, butterflies and bees, and birds, and raspberries, big red ones, were ours. Vegetables to gather ourselves, from our own garden, grown between the ornamental patches of an Aladdin's wealth of flowers, appeared in our fancy.

A spade, and the first thrust reached the rock at three inches depth. Then came a long pause, a thoughtful wrinkling of the brow, a dull sickening realization that we were not Chinamen and consequently could not grow flowers and vegetables from rocks. Just a mere covering of thick, terribly thick, pasty red clay, and that only three inches deep, was over a foundation of broken rock.

We adjourned to the front of the house, a lattice-work underpinning three feet high to the porch floor, built to hide the uncovered rocks and rested on a solid rock foundation.

The petals of the dream flowers floated off into the thin air of despondency, and the vegetables lost their crispy freshness in the ring of the spade against the adamant beneath our feet.

We acquired a scowl, a Napoleonic determination to conquer

that clay and rock, a hope born of the very desperation inspired by the obstacles confronting us.

We bought boards ten inches wide, laid them on edge along

the front and side of the porch, making a bottomless box eight inches wide and ten inches deep. This we filled with street sweepings, planted rose bushes and nasturtiums, some climbing or, rather, hanging vines along the edge of the box; and that we might have some foliage, set in geranium plants to lend a touch of green while we waited for the nasturtiums to grow, crowning the whole with the self-satisfied smile of the conqueror.

Our friends flattered our ingenuity. They said it was very simple and very ingenious, but we could not expect anything

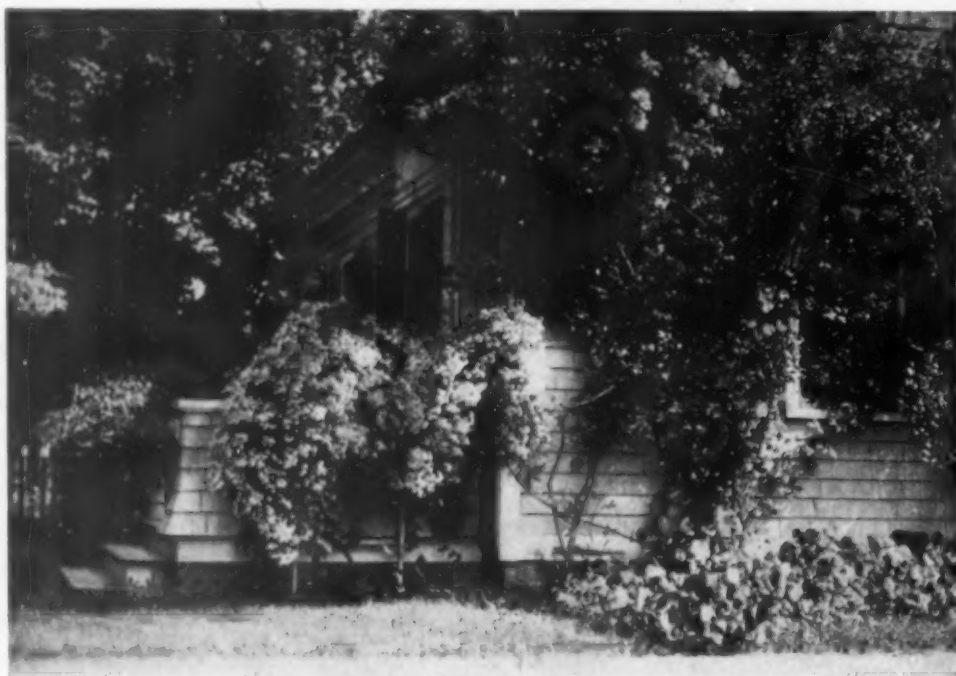
from our efforts this year. It would be next year before we could possibly hope for any results. It was so late in the season, et cetera, et cetera.

But the geraniums were really green, and the rose bushes were really there, although they were leafless, and the nasturtium seeds were really in the ground. We could really touch real earth, and the dandelion stubble looked something like genuine grass; our feet could touch it, and we could smile a little anyway, so we were a little bit happy even if our good friends could not enter fully into our happiness. Perhaps they had not been living in a flat 40 feet above the surface of the earth. But how could we blame good friends for doubting our success when even the kittens a year and a half old were so frightened at the first contact of their feet with real grass they ran to the attic and stayed there for three days, not daring to venture again into the mysteries of this new world.

In August our table was daily beautified with nasturtiums freshly picked, and pansies, and roses—real roses, Richmond's and American Beauties from our very own bushes. And on the twenty-fifth day of October we picked the last beautiful buds and presented them to our doubting friends.

We had bachelor buttons, too, and ferns, and morning glories; and a beautiful blue flower appeared on our hanging vine. We didn't know the name of it and asked the florist who sold it to us. He said he never knew a blossom to come on that kind of vine before. And our geraniums bloomed—beautiful large clusters of red blossoms. Then there were purple columbines, and a blue

(Continued on page 58)



There is a bed of nasturtiums that bloomed the first year and the promise of a green vine-covering beside the house.



An attractive Eighteenth Century design that is more decorative than serviceable



The stern old tiger with the heavy ring in his mouth is one of the oldest types



Wrought iron affords a large field for good workmanship in knockers old and new



Knockers of the flat kind are in greater favor with most people as being less obtrusive

A PAGE OF DOOR KNOCKERS

Photographs by

Mary H. Northend



This familiar kind is obtainable in polished brass in clever copies of the old work



A certain distinctive air about this modern knocker suggests a long history



The eagle with the suspended door ring appeared soon after the Revolution



A considerably different knocker brought over from Wales about 1800



The situation of the house upon the top of a moderate terrace makes the selection of a portico entrance with simple columns a very happy one. The pillar proportions are well chosen in relation to the house dimensions

THE HOME OF DR. E. R. LAMPSON, HARTFORD, CONN.

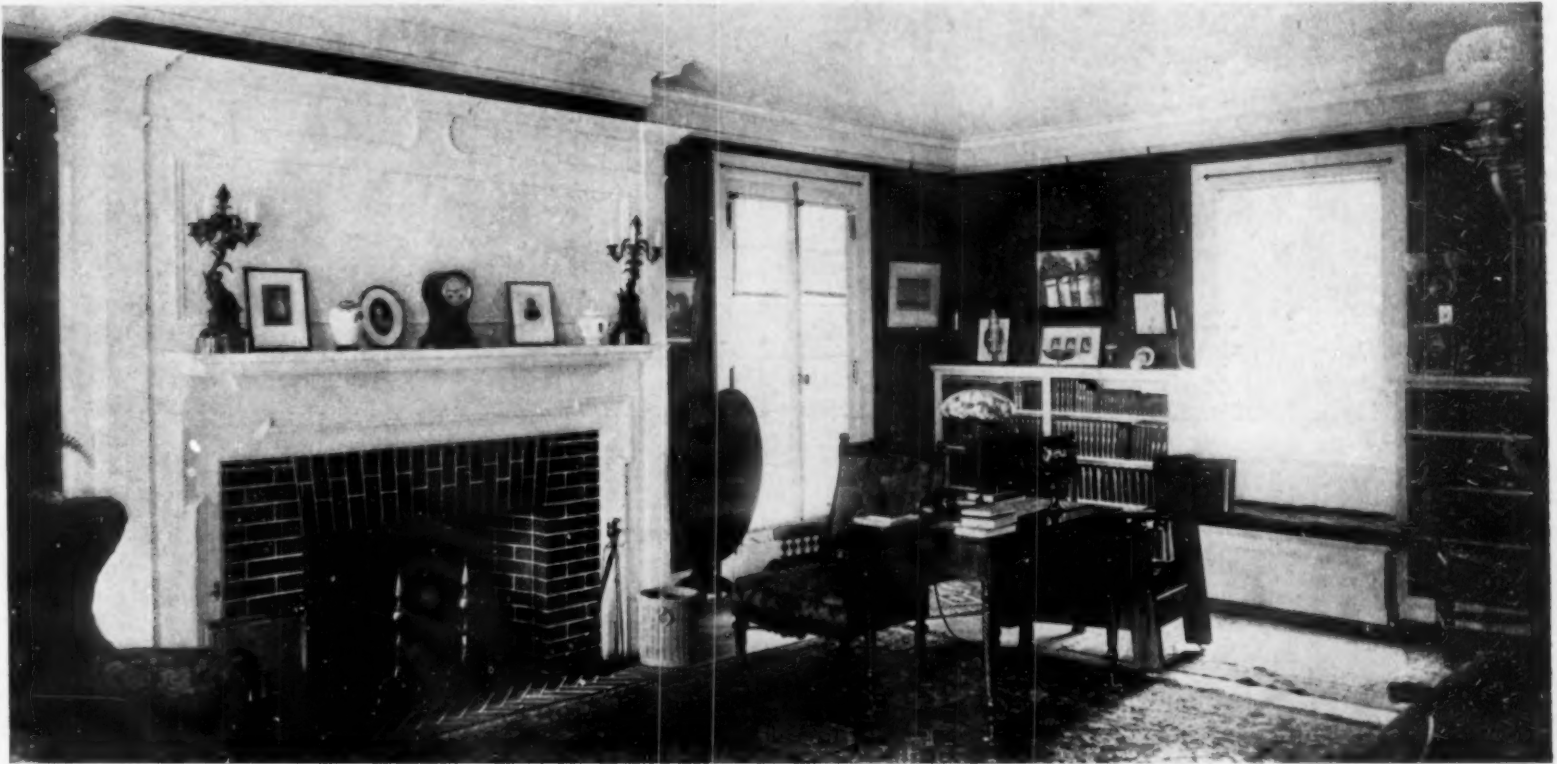
A. Raymond Ellis, architect



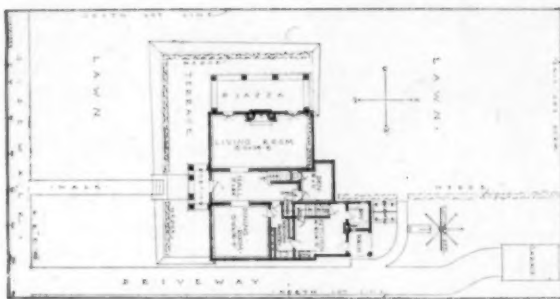
Both porch and entrance are paved with brick chosen for its possibilities of color and texture



The stairway and its landing were patterned after Colonial work. The door here opens onto a small balcony



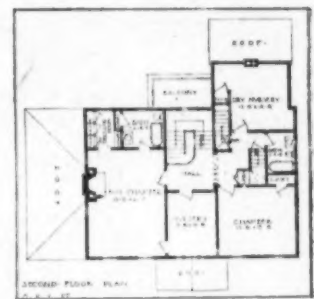
The mantel with its simple paneling is a reproduction of an old one. The French doors at either side of it open out on the piazza and in summer make it the living-room annex



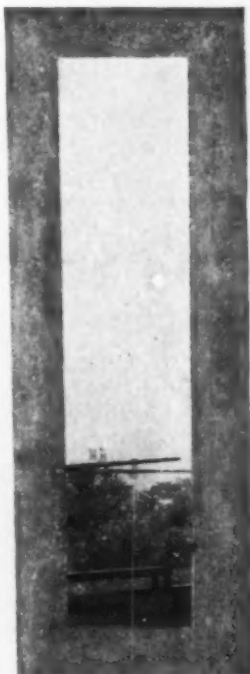
Opening on the kitchen porch is a window for filling the refrigerator from the outside

THE HOME OF DR. E. R. LAMPSON HARTFORD, CONNECTICUT

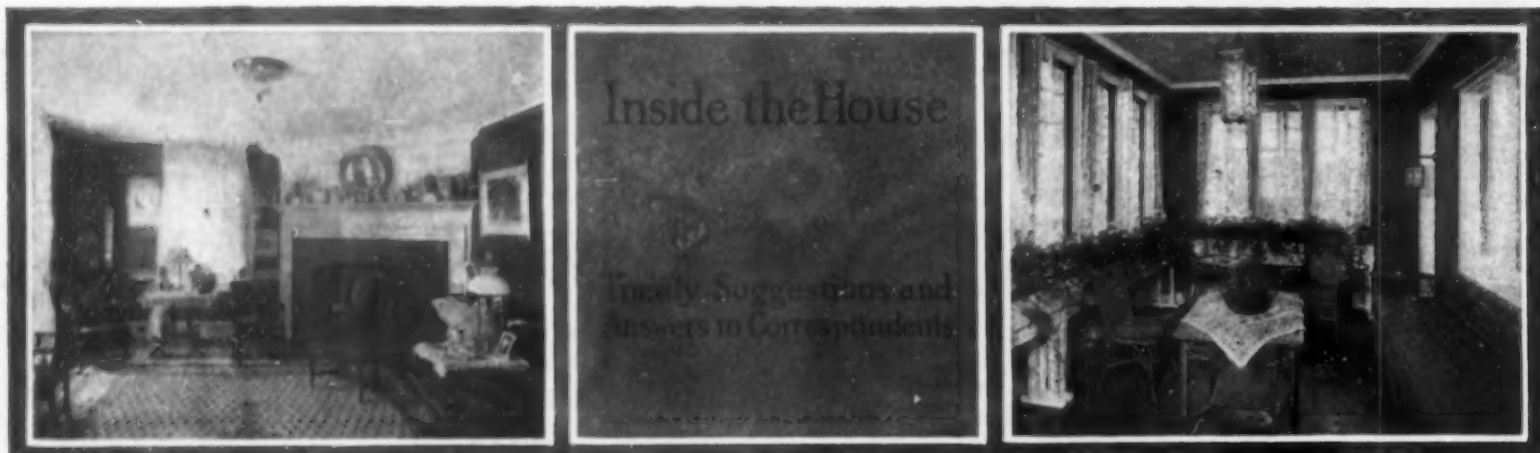
A. Raymond Ellis, architect



At the head of the stair a window lights the hall



A small balcony much in demand when outdoor seclusion is required is built over the roof of the den. The decorative window contains a door opening out from the stair landing



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

Pewter

WHETHER a genuine antique, a fake imitation or a frankly modern production, a piece of pewter ware is almost certain to have good lines, and will make an effective bit of decoration if used in the proper place and not mixed indiscriminately with brass or silver.

The opportunities for collectors of really old pewter are of course few and far between, in this country as well as abroad, and most people who buy a few pieces for decorative purposes must be content with those of distinctly modern make. The use of this ware in place of silver, which was too much of a luxury for the struggling colonists, extended over a period of almost two hundred years, the manufacture of pewter articles for household use practically ending in this country with the beginning of the nineteenth century. So thoroughly have the attractions of these old pieces been appreciated by collectors that there is little to be bought now.

A round of the so-called antique shops reveals only a few pieces, of such doubtful antiquity that one is immediately reminded of tales about manufactured worm holes and made-to-order stains. They are really too black and ancient looking to be genuine. A certain amount of pewter is still manufactured. Some of it is unmistakably new in appearance, with no pretense at being anything but modern, while other pieces are made from old moulds, and show clever imitations of the marks of famous makers which doubtless tend to deceive a more or less unsuspecting public.

In either case, though not as carefully made, and therefore not so perfect as the antique pieces, they nevertheless preserve the severely plain lines that formed the principal charm of this ware. Among the productions of the modern pewter manufacturers are the ale mugs with glass bottoms, small editions of the old tankards, that are decidedly commercial in appearance, though of attractive shape; and plates, tureens, hot-water dishes, salt cellars, pepper pots, spoons, and moulds in various shapes, some of them quite elaborate.

Opportunities of picking up quaint pieces, even of modern make, are much better abroad than in this country, and the collection shown in the illustration was acquired mainly in France and Belgium. The specimens shown in the shops here are high in price, considering the uncertainty of their age, or rather the certainty of their youth. Small plates are \$2.00 to \$4.00 each, and spoons from \$2.00 up, while tankards and larger pieces are still more expensive proportionately. However, there is always the fact that stirs the enthusiastic collector to feverish action, the chance of obtaining a genuinely old piece. Such pieces not only have the maker's name stamped in the bottom, which may or may not be proof positive, but a more certain guarantee of their genuineness is that with scarcely an exception the marks of the hammer are visible in one place or another.

Whether to keep pewter highly polished or not is always a question for discussion, and although in one way the shining pieces

may seem rather more attractive, in another their dullness always holds out the possibility of being the dullness of age, and some persons consider the polishing of pewter an act hardly short of vandalism. The chances are that even the little pewter mug that may not have had time to celebrate its first birthday would be allowed to go unpolished by the majority of owners.

Inlay as a Home Craft

INLAY, done with woods of different colors and varying grain, is usually thought of as a difficult art. In Germany, however, it is a home craft followed by women who, without special training, make beautiful gifts for their friends or decorate useful articles for themselves. The triangular tray, measuring ten and a quarter inches across, shown in our illustration, was made by a young German girl. A similar one could easily be made by an amateur with a slight knowledge of the use of tools.

A small jig-saw, screws, sandpaper and shellac, and a workbench of some sort furnished with handscrews or vise are needed for the work. The necessary material, pieces of veneer in mahogany, ebony, cherry and other woods, may be purchased of a dealer in veneers or from a cabinet maker. Less expensive woods are needed for backing.

It is best for the beginner to use only two contrasting veneers in one piece of inlay. Two articles can be made at the same time, thus utilizing all the veneer. In making trays similar to our illustrated one, mahogany and ebony are employed and a piece of each somewhat larger than the finished tray is procured in the veneer. The two pieces are glued together, but a piece of newspaper is first put between them, as otherwise they could not be separated later. They are then put into a press between two boards or fastened firmly and evenly between handscrews at a workbench, and left for several hours until perfectly dry. The next step is to cut out the pattern, previously traced on the wood from a design on paper. The simpler this design is the better, and a



Few are aware that pewter of frankly modern manufacture is nearly as good as that hunted for its antique value, and much more reasonable

purely decorative design is to be preferred to a naturalistic one. It is easiest to begin by drilling a small hole with an augur bit; then to insert the saw and saw out the pattern. Experimenting in the use of the saw with cheap wood as material should be a preliminary exercise. When the pattern is cut out the glue is softened and the pieces of wood separated. The problem now is the easy one of fitting the ebony pattern into the mahogany tray piece and vice versa, making two trays. A little glue fastens the pieces into their proper places. The edges are sawed into triangular shape. The inlay must then be backed with some wood that will not warp, though it need not necessarily be expensive. Maple is a suitable wood. The piece for backing is made larger than the veneer, and is glued to it. The pieces must be dried carefully, with equal pressure. If the amateur has not access to a press or a cabinetmaker's bench, a bookbinder or cabinetmaker must be engaged to carry out the drying and pressing processes. The moulding is next sawed out and fastened to the edge of the veneer on top of the backing. Screws put in from beneath serve to hold it to the backing. If desired the rim may be made flat without a moulding.

The finishing process is next and last in order, and on it depends much of the beauty of the trays. They are first sanded thoroughly and evenly with fine sandpaper. Then a coat of shellac is applied. They are then allowed to dry for twenty-four hours, when the sanding is repeated. Sanding and shellacing are repeated in this way three or four times. Then the wood is oiled, rubbed with a piece of dry cheesecloth, and the trays are completed.

Small tables can easily be furnished with inlaid tops by the amateur workman, the veneer top being placed above the table top that is already in place. An ordi-



Very few tools and no special training are necessary to do inlay work, and the results are most pleasing

nary little table, of oak or mahogany, can in this way be given a distinctive quality. Chessboards are other inlaid articles easily made by an amateur.

It is by no means impossible for the novice to introduce bits of mother-of-pearl, copper, or pewter into a piece of inlay, giving a rich and interesting color effect. In using metal, the veneer must be rubbed down until it is the thickness of the metal. A hole of about the size of the piece of metal is sawed in the wood. The bit of metal is then tried beneath the hole, which is sawed out gradually to the required size and shape. Inexpensive woods can be stained in different colors if a particular scheme is required, and many of the cheaper woods, such as whitewood, can be used in their natural color in small pieces. Charming little decorative landscapes can be worked out in inlay, and used to decorate chairbacks, desks and settles that are bought in unfinished woods

and stained by the amateur craftsman. The use of inlay in this way, however, should be restrained. A touch of color, an interesting spot of wood or metal, gives distinction, but there is risk of over-ornamentation, in this as in other decorative arts.

Wistaria Stools and Some Old Coppers

THESE wistaria stools may serve a number of purposes. Primarily they are made for jardiniere stands, but they are most useful for porch or garden seats. The bottom support being a heavy rim, they do not sink into the ground as a chair, with its slender legs, does. Then, too, these stools are, if anything, improved by rain—quite an unusual distinction for anything in the furniture line. The dampness tightens and toughens the fibres of the wistaria so they are only improved by the accident of a wetting. They are of small size, the base about fourteen inches in diameter, the top twelve inches, and they stand about fifteen inches high and cost a dollar and a half apiece.

The jardinieres, shown in the same illustration, are rather out of the ordinary. The emigrants from Russia and Italy come to America with their household equipment, and finding the modern utensils used by Americans more to their liking, adopt them, discarding their time honored traditions and their old cooking vessels at the same time. Often they are entirely black with the smoke and use of many years, but if persistently polished (it will be better to take them to some factory equipped with burnishing wheels and brushes than to use one's own elbow grease upon them) they will become bright and shining. Most of these cooking vessels are of excellent proportions. They may be purchased for four or five dollars, according to the size and the rarity and desirability of the shape.



Small wistaria fibre stools are obtainable for a variety of uses. They are very durable and are even improved somewhat by hard usage



Conducted by
F. F. ROCKWELL

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

February

The most important thing there is to be attended to this month is the starting of plants.

Of course you've all done it, but how many did you get, and were they nice and stocky and hardy, or a little inclined to grow up tall, as though looking around for something to lean on?

This subject may not seem as interesting as some other garden topics, but it is the basis of success with a great many vegetables, and any information concerning the details that will make results more certain is well worth every gardener's attention.

The importance of having good, strong growing seed, of course, comes first of all. No amount of attention to soil, temperature, and care will get good, robust plants from weak or old seed.

Another thing to remember is that our garden plants, both flowers and vegetables, come from all parts of the world, all sorts of climates, and while they have been to a great extent modified, they still retain inherent differences of character which must be recognized in attempting to grow them. You cannot expect the heat-loving egg-plant or musk melon to prosper under

the same conditions that will give cold-blooded lettuce or celery a rapid, crisp and tender growth. And just so, in starting seeds, conditions should be made favorable from the very beginning.

Temperature

A high degree of temperature is not required, but plenty of light is essential. Whether one is using greenhouse, frames or the kitchen or living-room window, if a temperature which during February will never go below forty degrees at night can be had, the greatest variety of plants can be started, because the more tender sorts, such as tomatoes, peppers and eggs, should not be sown until four to six weeks later, by which time a night temperature of fifteen to twenty degrees higher can easily be maintained. The night temperature for the early vegetables—cabbage, cauliflower, lettuce, beets, onions, etc.—should average between forty-five and fifty degrees, but one or two drops to forty degrees, if they are not long continued, will do no harm.

Soil

One of the greatest secrets in starting seedlings with certain success is to get the soil for the seed boxes porous and light

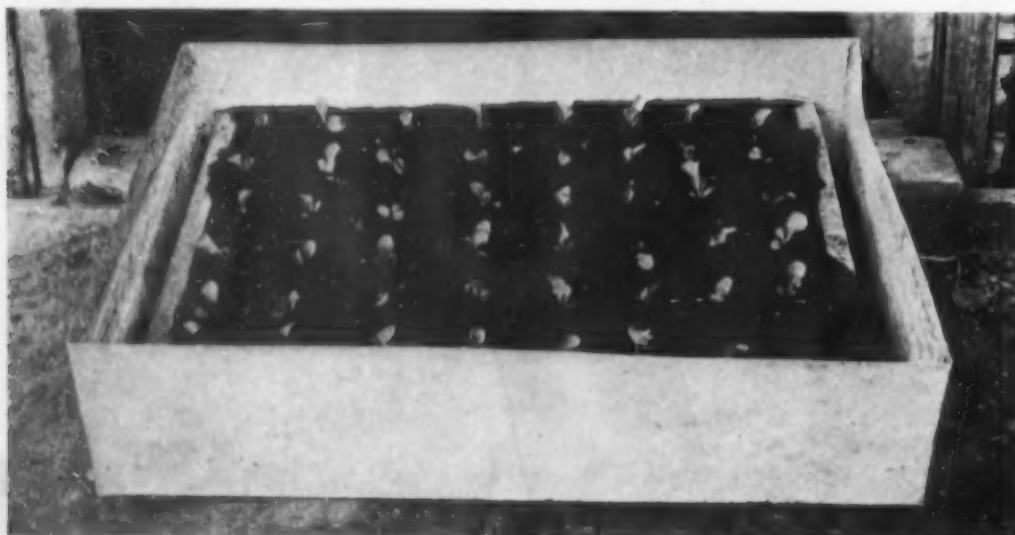
enough. I think it is in this particular more than in any other that the beginner is likely to fail. He is so anxious to get the neat little seed packets torn open and their contents into the seed box, that he can't take an hour or two—or half a day, if necessary—to prepare the soil properly for the most important stage of their growth—a good start. Too much water retained in the soil will cause the seeds or little seedlings to rot, and soil that has any tendency to pack will form a crust through which the tender sprouts cannot push up. In order to overcome these difficulties, sifted leaf-mold or cocoanut fibre, or chip dirt should be added to give it the needed lightness, and enough sand to make it fine and crumbly, so that it will not pack or cake. A soil half garden loam and half leaf-mold, with one-quarter to one-half sand added, will give you an ideal medium in which to let your little plants reach the first stage of development.

Sowing the Seed

The seed box should be about two inches deep, any convenient size, and have several small holes in the bottom to let any surplus water drain off readily.

Put into this half an inch or so of the rough screenings from the seed soil—which should be passed through an ash sieve to make it fine and mix it thoroughly—and then give this a thorough wetting. Then fill in with the prepared soil to within about half an inch of the top of the box, and wet this thoroughly also. (The idea of using all this water is to get a reserve supply of it, as the less we have to put on the surface, the better.) Then fill up nearly to the top with more of the same soil, level it off, and sow the seed thinly in rows two to three inches apart. A good way is to mark off lines with a sharp stick, about as big as a lead pencil, and sow in these. The seed should be barely covered, and the whole pressed down level with a piece of board or brick. After an hour or two the surface will be found to be evenly moist with the water soaked up from below.

For the next twenty-four to forty-eight hours the seed boxes may be given considerable heat, sixty to seventy degrees, especially under the boxes, though they



The seedlings should have a watering pan of this fashion made for them. The pan is filled with water, which is absorbed through the holes in the bottoms of the flats

should not be placed directly on any hot surface. Lettuce and cabbage will frequently sprout in two days; other seeds take from four to ten, even with artificial heat. Just the minute they begin to push through the soil they should have full light, as otherwise they will immediately get drawn and weak, and may be ruined in a single day. A pane of glass held in place just over the seed box, during the sprouting period, will do much to keep it from drying out.

Water should not be given again until the soil in the seed box becomes quite dry, which, if prepared as directed above, should not be until after the seeds are up. When it is required, it should be applied with a very fine rose spray, or better still, with a sub-irrigation tray like that illustrated on page 44.

Transplanting

For several weeks succeeding the sprouting of the seeds—and you can start several hundred in one common sized flat—keep them in the full light and give them all the air possible while maintaining the required temperature, which during the day should be ten to twenty degrees higher than at night. Let them grow slowly—they will be all the better for it. Water only on bright mornings, so that the foliage will always have a chance to dry off before night. If you take these two precautions, you should escape the dreaded “damping-off” fungus, which attacks the tender stems just at the soil level and destroys millions of seedlings yearly.

As soon as the second true leaves form, the seedlings will be ready for “pricking off” into other flats. These are prepared in much the same way, except that manure or bone meal is used to enrich the soil, and a layer of manure is placed for drainage in the bottom of the flats, which are usually three inches deep. The soil need not be as finely sifted as that for seeds. The little plants are put in about two inches apart each way, fifty being a good number for a 13 x 19 flat. They should be lifted carefully from the seed box, and set in to one-half to two-thirds their length. Hold the seedling between the right thumb and forefinger, make a hole with the forefinger of the left hand (or with a small sharpened stick) and drop it into place, firming it into position with the thumbs and forefingers of both hands.

After transplanting give a light watering with a fine spray, and keep the newly transplanted seedlings in the shade for a day or two, especially during the noon hours, if it is bright. They can then be moved to cooler quarters, such as a cold-frame, and the warmer spot used for the on-coming tomatoes, eggs, peppers, etc.

Buying and Handling Manure

The average home gardener pays altogether too little attention to the matter of enriching his soil—whether it is that of garden, flower beds or lawn. With the commercial grower nothing takes precedence over this: he knows as a matter of dollars and cents experience that he has

got to put plant-food, and lots of it, into his soil if he expects to get crops that will pay him for his labor. Attend to the purchasing of your manure early. Quite likely you can buy it and have it hauled cheaper now than later. It may be spread directly on the frozen ground, but a better way is to have it built up into a compact square heap, mixing with it anything you can find or get that will rot—old leaves, old sod, street sweepings, garbage—it's all like putting coin in the bank.

It used to be a very common practice to cover the lawn over each fall or spring with a heavy dressing of manure. I believe as good results are to be had, with a great deal more convenience and agreeableness, by using prepared sheep manure, or a mixture of chemicals at the rate of twenty-five pounds of nitrate of soda, twenty-five pounds of muriate of potash, and seventy-five of acid phosphate, or fine bone. This should be put on just as the grass starts in the spring.

How to Save Money on Your Flower Garden

I have often wondered why so many people—including thrifty housewives for whom plants do splendidly—wait until the day before Decoration Day before buying the plants, geraniums, heliotrope, petunias, daisies, or whatever they want. Why not go to the florist the end of this month, or during March, while his stock is complete and the plants are small, and get two or three dozen, for what you would pay for eight or twelve late. Often there is a corner of the hotbed or frame, or surely a nice sunny window, where they would be kept and enjoyed, and repotted to larger pots as they outgrow their present berths, as indicated by a white mass of roots enveloping the ball of earth within the pot.

A Garden on a Mountain Top

CONTRARY to the opinion of all the “old inhabitants” I have successfully carried on a market garden in the mountains for three years—altitude, 9,000



Hotbeds high up on a mountain proved successful enough to grow vegetables for market

feet. The first year I devoted almost wholly to experimenting. I planted some of nearly every variety of seed from all the catalogues, and kept accurate tab on the results. The second or third years I knew just what to do, and the results were astonishing—at least to the “croakers.” I now have about two acres and expect to increase to five next season. The whole thing has been intensely interesting as well as instructive. Peas do remarkably well, but I early learned to discard all smooth varieties, and settled down on first, American Wonder; second, Gradus; third, Nott's Excelsior. One and two give about equal results, both early and hardy, and fine flavor.

The enclosed view shows my hotbeds, Long Peak in background, altitude 14,274.



Notwithstanding the fact that on May first twelve inches of snow fell and the temperature ranged from 12° to 55°, the seedlings in the beds prospered



EDITORIAL



Fads in Building

ABOUT six months ago an enterprising builder, possibly influenced by the desire to embody some beauty and a little art in a practical structure, built a Gothic office building. That is, the ornamentation, detail and window design were after Gothic motifs. Almost immediately five or six of the mushroom crop of similar structures going up began to appear in the same dress. Where the first one showed restraint, careful selection of details and proportion, the buildings appearing later ran to a riot of carving, tracery, scroll work, quartrefoil windows and so forth. It is not our purpose to make criticism of the Gothic office building; that is outside the house and beyond the garden. There is, however, something to say on the psychology of imitation that is disclosed.

In a certain section of Massachusetts some experimenter in comparative areas felt that he had made a great discovery. This was that if he should build a house which approached a circle in ground outline he would gain in floor area in proportion to wall surface. The result of this brilliant idea was an octagonal house. History does not record what he said when he discovered that each additional angle necessitated waste at the corners in work and joinery; but he finished his structure and left it an architectural eyesore. But he got his revenge in the way his house was copied, so he was not alone in his discomfort. To-day one may find scattered through the state octagonal pill-box houses with octagonal wings; octagonal houses of every size and condition.

Not so different was the imitation which has left in some sections of our suburbs the melancholy remains of what is sometimes called the late Victorian type. Possibly some of us do not have to walk far from home to see rows of houses decorated with intricate sawed and turned grille work, cut-out moons and stars and little Turkish minarets. The wave of these grotesque styles has swept over sections of this country and left a haphazard flotsam and jetsam of fad building.

It is not so much American architecture that is at fault, but it is the peculiar compelling force of imitation that seems to make men follow the false lead of the first bizarre builder they see. We notice this same thing in modern dress. A new cloak is designed with some novelty of color, texture or cut, and presto, it is reduplicated by thousands. What is it that drives the whole country like sheep after the wether? It seems no other force than the tinkle of the bell of novelty. It is this that spread the bungalow so widely through the land until its simplicity and honesty were lost and every conceivable form of structure from summer-house to ten-story apartment were designed after it.

The remedy will not come from the evolution of an entirely new, absolutely different style. Such a thing would be apt to die from this reduplication. It is much better to be reactionary and still stay with the old traditions than seek an ideal type that has nothing but an air foundation and is built from the roof downward. Let some of us remain original in clinging to the established and the tried until the new can offer us a sane development with utility and beauty as twin considerations.

Some Architectural Dogmas

IT is strange that hand in hand with a voracious gobbling up of the bait of newness is a sleepy clinging to ancient tradition. Mr. R. A. Briggs in his recently imported "The Essentials of a Country Home" spends an introductory chapter on "fallacious legends." These he considers to be the senseless copying of old forms that have exhausted their usefulness and are simply repeated from year to year as a force of habit. One of these dogmas is the mirror over the mantel. We

here in America are less addicted to this peculiar obsession than Mr. Briggs's fellow-Englishmen are, but nevertheless many a house-owner still insists on the mirror over-mantel without knowing why or wherefore.

The mirror was originally not a decorative feature. It is that by-product of vanity that is now essential to regulate the costume and arrange the coiffure. It is to serve a useful purpose and is now a very unromantic article of the household machinery. For this it belongs in the dressing-room or the boudoir, but surely not over the mantelpiece. There is no reason why that location should be chosen. It cannot be that madame desires to admire herself standing before the fireplace, or to arrange her toilette in the living-room. It is a relic of the Louis XVI time, according to Mr. Briggs, for with the style of that period mirrors were part of the decoration and were located as decorative units. To-day it is another matter. We need no Louis XVI ideas in the living-room that is not of period decoration. Besides, there are many more fitting and attractive substitutes for the glass.

The House and the Man

IT is a far cry back to the time when the man exchanged his cave for a rudimentary house. Probably the search for greater convenience led him to do it; at any rate there was little consideration of the esthetic. To-day it is different. We no longer are limited by desires to satisfy elementary wants; we have complex requirements of beauty and art and kindred needs of the esthetic side of our nature. The house is not merely a shelter from the rain and wind and the wild beasts, but a place of careful planning for our mental pleasure as well. Colors are chosen to delight us; we consider form and arrangement and relation of parts. The conflict of various decorative elements is to-day as much a reflection upon the man as in former times an undeveloped knowledge of handling the sword was. Indeed these ideas have become so important that there are now rival schools of interior decoration which arouse the same interest in the public that a schism in the Established Church did formerly.

Location geographically, site and merits are considered in choosing one's house and its trim, but very little is said about the man who is to live in it.

In Germany, where they proceed from the theory to the practice and evolve the principle and then apply it, they have something to say about the man.

The new idea is that the house is made to order for the occupant. His architects advise him and recommend according to his temperament. Colors he should be able to decide to fit his own taste, but the rest is made to fit him. For instance, the German designers can see no rhyme and reason for a twentieth-century man living in a seventeenth-century house, any more than that he should seek a first-century house. The conditions of the ages are so different that the appearance of a man to-day in a room of a former time is an anachronism and therefore inharmonious. To correct such things as this they are designing and decorating homes that shall be built upon the single idea of utility. They will be as beautiful as may be, but nothing except the useful will be there. To this end they have designed the furniture to fit the inmates and in proportion to human anatomy, not built after the articles produced long ago. Tradition, in so far as it denotes natural growth, is preserved, but all that is merely ornamental, and exists for decorative purposes only is swept away. Think what a blessing a house without dust-gathering bric-a-brac would be!

Whatever objections there may be to these theories one must grant them much soundness of reasoning in these points. We await with interest the outcome of the new German movement.

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That's why we make No-Rim-Cut tires 10 per cent over the rated size. The manner of fitting permits that.

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Yet these tires which can't rim-cut—these oversize tires—now cost no more than other standard tires. That's why they outsell others.

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These two features together—No-Rim-Cut and oversize—under average conditions double the life of a tire. This judgment is based on 13 years of experience, with 800,000 Goodyear tires.

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But the figures are fair.

Certain it is that No-Rim-Cut tires save all the ruin of rim-cutting.

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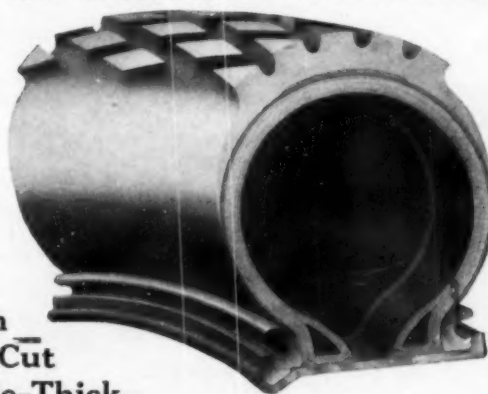
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A Colonial House and Its Garden (Continued from page 20)

end of the lawn running to the street (see extreme upper left-hand corner of the plan) is a seed bed, and here the garden experiments are carried on and the plants grown to suitable size for transplanting in the flower garden.

Both of these lawns are suitable for different purposes and are used in different moods. The small one is an outdoor living-room and suggests the pleasures of tea on a long summer afternoon. It offers pleasant little corners for drawing away in seclusion. The long one seems to call you out to play lawn bowls or offers you the opportunities of other summer games.

When you retrace your steps you find that the interior of the house does not disappoint you after a judgment of the high level of the exterior and the garden. There is a broad hall that welcomes you with its bright enamel contrasted against a colorful paper. The stair well is large and open and it seemed to me discloses the one appropriate place for a rubber plant. The living-room is given over to comfort; generously fitted with those most decorative of all furnishings, well filled bookcases, and furnished with only those antiques that are comfortable and inviting. This room is given the best outlook, and opens onto the porch and sun parlor that faces the flower garden. In the rear it overlooks the square lawn and garden. The dining-room is in white trim which, where it surrounds the fireplace, is delicately carved in choice detail. A bedroom above reveals the owner's appreciation of growing things, in an alcove with a bay-window opening off it and made to hold an attractive window garden. The interior, just as the exterior, is suggestive of the Colonial in its design and furnishings, but stops short of imitating the old where modern design and invention have seemed preferable, either because better fitted for life to-day or because in some things—heretical though this may sound—our modern artisans have better substitutes for the work of their predecessors.

The whole place, then, has this strongly to argue for it—it is a sane adaptation of the Colonial to a modern place. The initial choice of plan was an excellent one for the location and it was developed only so far as seemed practical. The house seems to be the descendant of the early settler, just as the man is. He did not deem it necessary to show his ancestry by wearing knee breeches or buckled boots and high crowned hat. Neither did he plan his house along lines of similar reasoning. In the garden he has put a touch of Colonial spirit and at the same time given an admirable variety and provided for the various tastes of a more cultured and more exacting civilization.



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Brighten up the deep, shady nooks on your lawn, or that dark porch corner—just the places for our hardy wild ferns and wild flower collections. We have been growing them for 25 years and know what varieties are suited to your conditions. Tell us the kind of soil you have—light, sandy, clay—and we will advise you.

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will give the charm of nature to your yard. These include not only hardy wild ferns, but native orchids, and flowers for wet and swampy spots, rocky hillsides and dry woods. We also grow such hardy flowers as primroses, campanulas, digitalis, violets, hepaticas, trilliums, and wild flowers which require open sunlight as well as shade. If you want a bit of an old-time wildwood garden, with flowers just as Nature grows them—send for our new catalogue and let us advise you what to select and how to succeed with them.

EDWARD GILLETT, Box F, Southwick, Mass.

Japanese Stencils

(Continued from page 23)

The little stencil lamp-screen shown in the illustration was made by a Japanese, and like the window seems to require the skilled fingers of the Japanese to do such delicate work, but these may also be made to order by a Japanese workman.

There are innumerable ways of using these beautifully cut patterns, which I have not mentioned. Stencils of a uniform size and design which harmonize may be selected to form a frieze around an entire room. All stencils having the same motif may be selected, such as all peonies, all birds, all fish, all bamboo, all waves or all geometric designs; or two subjects, for instance, birds and flowers, or waves and fish, or a naturalistic and a conventional pattern may be alternated. There is an endless variety of ways in which these Japanese stencils may be used in the decorative scheme of a room. A screen may be made of them, a tea table may have one under the glass, in fact, one can introduce just as many stencils as one cares to use. However, it should be remembered that dignified restraint is better than over-elaboration, and it will be better to have a few well chosen stencils introduced into your decorative scheme than to have a surfeit of less beautiful patterns.

There are stencils of various size, about 10 ins. x 16 ins. being the most common size. Some square ones measure about 14 ins. x 14 ins., and the largest of the stencil patterns measure from 15 ins. x 25 ins. to perhaps 8 ins. x 36 ins. or thereabouts. The small 10 ins. x 16 ins. size is most easily procurable and costs from 50 cents to about \$2 or \$2.50 each. The large stencils of very handsome design cost from \$3 to \$8 or \$10, the price depending upon the condition of the stencil and the unusualness of the subject. One occasionally can get a pair of large stencils that are very desirable to use for a window treatment. Where one is able to secure a pair or sometimes, though more rarely, three, of a very handsome pattern, the price is usually considerably above that of a single stencil of the same size and design.



Reminiscences of a First Year Garden

(Continued from page 25)

were three feet high, but the Amateur Gardener cut them back ruthlessly to nine inches, although I tried to stay his hand. He said this would give a better growth close to the ground, and eventually produce an ideal hedge. The appearance of the hedge now quite justifies his severe use of the shears. The plants behaved beautifully—only ten or twelve refused to come to life.

After the hedge was planted the Amateur Gardener used his spare time for dig-



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ging flower-beds, while I sat on the wheelbarrow and cheered him on. The ground at the back of the house is so graded that a terrace, not much more than a foot high, divides the yard into two separate plots of about equal dimensions. The upper of these plots, that is, the one nearest the road, has on it four peach trees, which are happily placed in such a way as to form the four corners of a square. The symmetrical placing of these trees suggested to us the idea of making, on this little terrace, a garden having a formal arrangement of beds. The plan will show how we laid them out. It also shows a sun dial, which so far exists only in our minds. We're going to have it next year, though, and the only reason we didn't have it last summer was that we never thought of it until a few weeks ago.

After the Amateur Gardener's back had recovered a little, he dug three beds on the lower plot of ground—a long bed inside the line of the hedge, a little three-cornered bed where the path divides, and a bed extending across the back of the house. Then he made a long narrow bed on each side of the house, surveyed his blistered hands, "laid down the shovel and the hoe," so to speak, and went on strike for several days. The skeleton of our garden was complete.

Of course we realized that this first year we would have to depend mostly upon annuals, for we could not afford to make much of an outlay on our garden. We decided, however, to beg, borrow or steal whatever plants we could. We started off by stealing. Near us was the ruin of an old house which had been burned down. In the yard grew innumerable plants of the yellow day lily. We acquired two wheelbarrow loads of these plants, and with them filled the long bed at the side of the path. Back of the lilies we planted a row of dwarf sunflowers, so that there might be some bloom in the bed after the lilies were gone. The back bed in our little terrace garden we planted in rows, using, from front to back, portulaca. Drummond phlox, African daisies, annual larkspur and early cosmos. The side beds we planted in four o'clocks, and the two front beds in nasturtiums, with clumps of hollyhocks and cornflowers (plants we had begged from neighbors) at the end of the beds next the entrance to the garden. We also begged from a neighbor an old tin pan, full of little petunia seedlings which he had planted early in the spring. That pan measured at the most twelve inches in diameter, but was crowded full of the tiny plants. We set them out about a foot apart in the bed at the back of the house.

"They won't make much of a showing," said the Amateur Gardener, "but we can't afford any seed for this bed." We little realized what those petunias were going to do!

Another neighbor presented us with some golden glow, and this we put in the little triangular bed. The house is set quite high on its rough stone foundation.

so we felt that something tall should grow in the beds on each side. We decided on pink and white cosmos as an experiment. Also as an experiment, we planted clumps of castor-oil beans on each side of the front porch. We really need some kind of shrubbery there as a permanent feature, but as we couldn't afford to put in large shrubs and wanted an effect at once, we tried the castor-oil beans. The effect proved extremely satisfactory.

Now that our flower beds were filled, we took up the question of vines for the house. As a result of our deliberations we recklessly invested in three *Clematis paniculata* plants, and five climbing roses of various kinds, among which the crimson rambler was *not* numbered. (The Amateur Gardener doesn't like it.) We also procured some fine honeysuckle, by the simple process of going out into the woods and digging it up. These things were for the future. For present results we planted morning-glories all across the back of the house. Our cottage is of the type which fairly cries aloud for a garment of vines to bring out its picturesque qualities, and some day it's going to be smothered in wonderful climbing roses and clematis and honeysuckle. Until that day, however, we pin our faith to morning glories. We planted them *thick*—so there'd be a riot of them.

When there was no more to do to the beds but water them and wait for the plants to come up, the Amateur Gardener turned Amateur Mason and Carpenter, and started on the work he had been longing to get at ever since our garden plans were made. This was to make an entrance to the terrace garden, and a pergola gateway at the top of the steps which lead down from the road to our walk. As I have said, the lot lies several feet below the street level, and the terrace thus formed is covered with a growth of honeysuckle, grasses and wildflowers. It is a charming tangle of vegetation, and we decided not to replace it with lawn grass. On the terrace grow also several young trees, which partly screen us from the road, and give to our garden, as viewed by a passer-by, the additional charm of being seen in snatches, half hidden by trees. At the foot of this bank, on each side of the steps, which, by the way, are railroad ties set into the slope, the Amateur Gardener built a dry wall. He covered a great deal of surrounding country in his search for the stones of this wall. He would come home, perspiringly trundling the wheelbarrow, in which reposed a stone of back-breaking proportions, and, he assured me, unusual artistic qualities. I would have chosen one less artistic and a little nearer home, but no doubt my wall would not have been as attractive as his is. It looks like a crumbling old wall, instead of a brand-new one. The pergola entrance looks old too—old and quaint and a little Japanesque. The Amateur Gardener designed it, and made it himself from four cedar posts and two dozen bean poles. We planted a bed of

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cannas on each side of it and morning glories to clamber over it. We stuck moss in the crannies of the wall, and planted trailing nasturtiums on top. It was the loveliest spot in our garden.

Between the two front beds in the terrace garden the Amateur Gardener made the entrance. There are two low steps made of railroad ties, and on either side a low stone post of rough field stones, put together without mortar, like those in the wall. These posts are filled with soil, and in each grew last summer a tall spreading plant of scarlet sage and a tangle of parlor ivy. It made a charming entrance to the little garden, and gave just the right touch of informal formality, to employ a paradoxical statement.

By the time the Amateur Gardener had finished being a carpenter and a mason, events of great importance were beginning to take place in our garden. I have never spent such an interesting and exciting summer. When the long-expected green things popped up out of the beds we felt as proud as a fond mother when baby cuts his first tooth. On the whole, the garden treated us well. In the back beds the portulaca, the phlox, and the larkspur made the blaze of color the catalogues had promised us. The four o'clocks adorned our afternoons with beauty. The nasturtiums on the stone wall flourished, but as for the ones in the beds—the less said about them the better. We had a very hot, dry spell when the plants were young, and, discouraged by this setback, they refused to "make good." But the lily bed helped us to forget this behavior of the nasturtiums. It was wonderful. Each blossom lived only a day, but the buds were so numerous that the bed was filled with bloom for over a month. When I went out to look at the lilies in the morning I was always reminded of Omar Khayyam's "Each morn a thousand roses brings, you say."

Almost as soon as the lilies had gone the dwarf sunflowers began to bloom, and gave us until frost a tall growth of golden and lemon-yellow flowers. For prolific and long-continued blooming, however, we decided that the palm must go to the petunias. The little plants grew tremendously, and by the middle of July had completely filled the bed with a mass of flowers, shading from white through a pinkish lavender to the deepest of purples. The number of blooms did not apparently begin to diminish until the first of October.

The cosmos planted along the sides of the house was a great disappointment. It grew fairly well, but for some reason the effect wasn't at all good. However, one learns by experience, and next year the cosmos will be banished elsewhere.

But the morning glories made up for everything! They climbed madly up the strings provided for them—two or three vines to a string, so lavish had been our planting—and when they reached the top they kept on growing, and foamed down again in a twisty cascade of heart-shaped leaves and soap-bubble tinted flowers. It

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seemed a pity that the blossoms closed up so early each morning, but I suppose that is really a part of their elusive charm. The thick mat of leaves was beautiful at all times, and when the moon shone on and through it, was lovely beyond description.

We became inordinately proud and puffed-up about our garden as it grew lovelier every day. People passing on the road would stop and stare and turn back to look at it. Friends who came out from the city were gratifyingly surprised, and demanded to know "what we had done to the place since last year." But a man who knows and loves gardens paid to ours the compliment we most appreciated. "Your garden is charming," he said. "It looks as if it had always grown here."

The Amateur Gardener and I exchanged a look of delight. It was the happiest moment our garden had given us—that moment when we were assured of having, to some extent, attained the result we had striven for. A beautiful feeling of pride and satisfaction stole over me, and I am sure the Amateur Gardener shared it.

We are not planning, though, to rest on our laurels. Our garden isn't finished yet—it's hardly begun. Gardening, to its true lover, is a fascinating game which he can play forever without tiring. Of course "it takes a lot of your time," and "it's such hard work" (I quote those without the pale)—but aren't you glad you don't plant a few railroad-station beds of geraniums and coleus and things, cut your grass regularly, and then sit on the porch and think you've done your duty? I am.



The Naturalizing of a City Man

(Continued from page 27)

ship to Boston, as he had heard Mantell intended.

But the time finally came, early in February, when several warm days had cleared off all the snow and made it comfortable to work bare-handed out of doors, when they actually broke ground.

They had to break it literally, too, but again chance was on their side, for the particular spot south of the barn which they had selected as the greenhouse site had been used to stack meadow hay and pile sawdust for the icehouse, and on the several inches of spongy, decayed vegetable matter thus accumulated, a rank growth of weeds had annually sprung up and rotted down. The frost here was not nearly as deep as elsewhere, and it broke much more readily beneath the blows of pick and crowbar.

On a warm, bright Sunday afternoon they laid out the lines—much to the professed horror of some of the natives who, if the truth were known, were glad of any excuse, religious or otherwise, not to work.

Monday night saw the corner posts set, and most of the other holes dug, and Rob-



IT was planned particularly to fit a particular available space, between the garden and the residence drive. And it fits it admirably.

Then there's another thing—the way it's built. You have noticed that it has curved eaves, adding greatly to its attractiveness. But you say "other greenhouses have curved eaves."

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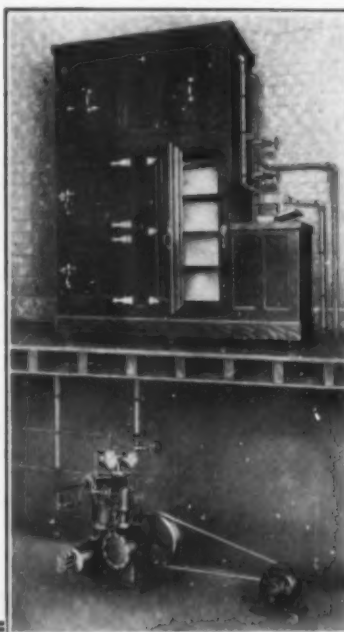
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ert stayed home for the next two days to help with the path and the rest of the posts. After that the framework went up rapidly. They got a carpenter for two days, to help with some of the harder work, such as fitting doors, sash bars, ventilators.

They had bought several bundles of newspapers and tacked these up several thick, over the part of the barn which was to furnish their back wall. Over this they had laid $\frac{1}{2}$ ply roofing paper, which made a smooth, neat and very cold-proof wall. The front wall, which was three feet high, was boarded up half way, given a double layer of tar paper and then boarded again on the outside. Between this and the eave-plate, which they had had cut out just as they wanted it, twelve of the small window frames were fitted, each held in place with a couple of short leather straps, at the top, and a wooden "button" at the bottom, so that they might be opened for ventilation. These frames were used also on the ends, and above them sash bars that they had sawed out themselves, since for use in this position no "drip" groove was required, as it was in the roof bars. For the ends of the house they managed to get from the contractor 50 lights of second hand 12 x 14 inch glass, and the bars for it were put in 14 inches apart.

The sides of the walk that had to be dug down two feet deep were boarded up with some old oak boards, tough as iron, that they got from Squire Hunderson in exchange for more green lumber. The contractor also had taken as pay for his glass, tar-paper, roofing paper, etc., 2 x 4 and 4 x 6 chestnut planks; but as he used a good deal more of these than the materials bought from him amounted to, the bookkeeping department had recorded this as a cash purchase.

The sash bars were supported in the middle by an inch pipe, running horizontally, and inch and a half upright pipes, set in concrete. The sash bars for the roof were set ten inches apart for the 8 x 10 glass, and 12 for the 10 x 12. The frames for the five ventilators cost \$1.50 each, unpainted and unglazed.

Saturday night saw the framework completed, and excitement ran high. Robert and Raffles went to Priestly that night, for the once-a-week shopping expedition, and smuggled home, wrapped carefully in a blanket, a small keg, which was deposited behind the kitchen stove after the family had retired.

Sunday was a beautiful day—"the first breath of spring." The last streaks and patches of snow shrank visibly from the brown hillsides. It was an ideal day for a long drive, and everything was made ready. But when leaving time came, no Raffles or Robert put in an appearance, and a hunt for them proved fruitless. So Mr. Mantell, his wife and Helen went alone. They had a journey which gave them more genuine pleasure than any mud-splattering auto ride they had ever taken, for now every farm, every field,



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was an object of intense interest, and they found more to notice and study than they had ever dreamed possible. At the same time they enjoyed the beauty and inspiration of it all more than ever before.

On the way back they stopped at Squire Hunderson's. After the usual greeting, and a remark or two about the weather—over which he shook his massive head despairingly—he opened fire on Mantell.

"Huh! nice sort of a reputation you'll get," he boomed, in his genial bass voice—"workin' your men on Sunday like that."

"Working my men on Sunday?" inquired Mr. Mantell wonderingly.

"Yes," said the Squire, "workin' 'em like galley-slaves. On the way to church we saw 'em workin' at that hothouse of yours, and on the way back they were still at it, hammer and tongs."

And sure enough when Mantell got back to the house, Raffles and Robert, in their old clothes, daubed up with liquid putty, and the latter with a red-streaked rag around one finger, were putting in the fourteenth row of glass. Robert was armed with a rubber putty bulb and was working just ahead of Raffles, who laid the glass, and between them they made rapid progress.

"It's quite scandalous," said Mrs. Mantell, but they kept on until dinner was ready. And after a hasty meal, it must be confessed that Mr. Mantell quietly slid out the side door, to avoid a possible argument, and gave such enthusiastic assistance to his over-zealous helpers that nightfall saw the last pane of the roof in place. Mantell even stole out in the moonlight to admire it before going to bed.

* "Henry," Mrs. Mantell said to him, "you haven't been as crazy about anything since you organized your first company!"

"I know it, dear," he replied, administering the light little kiss upon her forehead that he always gave her when he was particularly pleased with things. "Why shouldn't I be? I'm having more fun right now than I've ever had in my life, I think. And think of the advantage this is going to give us over our hide-bound competitors! We'll show 'em yet."

It proved to be a very good thing that they had taken advantage of Sunday's good weather. Monday was bright, but colder and the work on the ends of the house did not go so fast. However, as Robert had insisted on staying home from school, and as they worked hard, the first whirling snowflakes of the afternoon found them putting in the last of the glass. And the following morning, with a four-inch blanket of light snow piled on hill and forest, the little spot of real bare ground 25 x 12 feet, inside the greenhouse, looked most encouraging. They scraped the snow off the roof, and began at once digging out a square near the door for the second-hand coal stove which was to serve as their boiler. Raffles had two short pieces of 1 1/4" pipe so twisted and coiled that he was able to get several feet of it inside the top of the fire box, and two

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Send for one of our inspectors to come and look your trees over. He will advise you what should be done. You are, however, under no obligations to do it. While he is there he might look over your other trees at the same time and advise about them. Right now is the time to have inspections made and arrange for doing the work. Don't put it off till spring when the rush of work is on. There's no economy in that.

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others of 1½" pipe twisted in a close spiral that fitted over the outside. These were, of course, connected, and from them two runs of inch pipe went completely around the walls of the small house, with an open tank—made of an old paint keg—at the far end.

Great was the excitement when this clumsy apparatus was first set going with a fire of dry pine limbs; but it worked. Indeed, with a good coal fire they could keep the water boiling in the keg.

For the next few days it was kept going night and day (and at noon the thermometer hung inside often stood as high as 115 degrees) to dry things out.

Dirt was heaped on top of the stove, dried out, and replaced with another batch to get material sufficiently dry to use for starting seeds.

Then there were the benches to put up, and a hundred little odds and ends to be attended to, such as having the blacksmith make irons for the ventilators out of old wagon tires, and sawing up boxes for flats.

The middle of the month had arrived before the first flats of cabbage and lettuce were up. It took a great deal of care to manage the fire so that coal-gas would not defeat their efforts, but the exceptionally direct draft they had for the stove helped to overcome this difficulty.

Of course without Raffles' practical knowledge and experience in all this work it would have been impossible to get results anywhere nearly as good as those they did get. Mantell realized this. But he was only taking advantage of the factors which could be made to work in his favor, where a man of less energy would not have made the attempt. The croakers at the village store still croaked, and predicted failure. But the seeds sprouted, and day by day their little leaves grew bigger. Their first radical, definite effort seemed to be meeting success, and every official and employee of the Mantell company looked forward with unbounded enthusiasm to the wider activities that the opening of spring held in store.



Stories in the Snow

(Continued from page 33)

has ranged the woods, loading fat under his shaggy coat, without ever a thought of the lean season to come. But now he has a sharp reminder and sets out upon his search with all the thoroughness and enthusiasm of some seeker for that ideal apartment. After we have followed him a while, we shall be certain that he will find it. Every brush heap is nosed into, fallen trees are carefully examined, and large standing ones are entirely walked around to see if perchance they contain a hollow large enough for a long nap. Ledges of rock are particularly interesting and are gone over most minutely. Little recesses that appear promising are dug clear of snow. In some he even lies down

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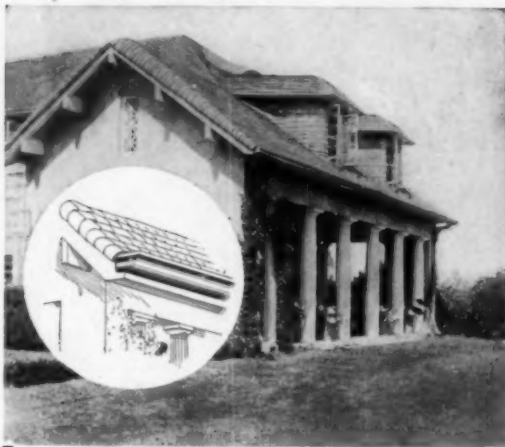
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to try them, but being dissatisfied gets up and hunts further. At last he finds it. If he is a little fellow, it may be in the rotted out heart of a prostrate hemlock. One of my acquaintances once crawled head first into such a retreat after a supposed coon, and was mightily surprised when he shot a last spring's cub. The bear's retreat may be between two rocks, with a down tree forming the roof, and an old top or brush heap well banked with snow makes a snug haven. Through the deepening blanket his warm breath makes a little blow hole. If some hunter chances upon it, he will dig down and put effective stop to the spring awakening.

This story of the snow is a fascinating narrative. It is no fireside tale, to pass an idle hour while the toes are toasted, but takes one far afield, over broad, white meadows and in the crisp winter woods, in the very theater where all the action has occurred. The setting itself is sufficiently beautiful to lure one out. But when one can reconstruct all the vital scenes themselves from the records in black and white—sometimes red—the interest is irresistible. Ordinarily the reports are full and complete, but there is upon occasion opportunity for full sweep of the imagination. It may be where one of the tiny mouse tracks has ceased, with no back trail. The snow holds no explanation, unless it be in little agitated patches on either side, brushed by the downy wings of some noiseless, swooping vagabond of the air, "such as," to paraphrase the old English, "sleeps on the day and flies on the night, and haunts caverns and questionable places, and no thing wots whence it comes nor whither it goes."



Forehandedness in the Vegetable Garden

(Continued from page 37)

the way. If the tops are cut back at transplanting about one-third it will improve the plants.

Corn has to be handled somewhat differently. As it is not started until the frost is out of the ground, you can procure 'sod, which should be cut into four or six inch squares, several inches thick. These are packed together, inverted, and the seed sown and covered with an inch or so of fine soil. When the weather is settled, these "hills" are set out, the surface of the sod being put two or three inches below the level of the ground.

Squashes, melons and cucumbers may be started in the same way. But four-inch pots, packed in leaf mold or moss in deep flats, make a more convenient method. The soil should be half very old rotted manure, and the pots at first only half filled and then filled in more as growth proceeds. Several seeds are sown in each pot, and the plants thinned to one or two.

Potatoes are cut to one eye, half buried

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With our five farms in Pennsylvania, New Jersey and California, we have the largest, most complete trial grounds,—*"to prove all things."* We were the first in America to grow "SPENCERS" and have to-day the choicest strains of these magnificent, gigantic, waved Sweet Peas. Unlike seeds generally sold, Burpee's Re-Selected Stocks come absolutely true both to color and to superb SPENCER type.

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25 Cts. buys **any one** of the above three collections, **any five** collections for **\$1.00** and mailed to different addresses if so ordered.

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in a flat of sand, and given full light. Plant in furrows four inches deep.

Onions, until quite recently, were never started under glass. An early start, however, makes more difference in the development of onions than of any other vegetable. They are not transplanted before being set out—you simply have to start them. Put a little manure in the bottom of a deep flat ($\frac{3}{4}$ inch), cover to within an inch or less of the top with rich soil, and then cover with half an inch of clean sand, in which plant the seed thinly in rows about three inches apart. Two or three times during growth, the tops should be cut back about a third, and the roots cut back about two-thirds, when setting out in the field. They should be sown early in February, and will be ready to go out in April.

All this will assist you in getting that desirable early start. But one word of warning. Don't counteract it all by attempting too much. Go slow until you know your way thoroughly.



A Skirmish for a Garden

(Continued from page 38)

larkspur five feet high with fifteen plumes fit to ornament a queen's crown. We had tiger lilies, white lilies, golden glow, sun-flowers, a white flower and a bell-shaped, saffron-hued flower, whose names we did not know. We had them, that was enough. They were ours. We planted them. They came smiling up to us from the hopeless red clay and the flinty rock and the despairing prophecies of well-intentioned friends.

We had our butterflies and bees, as well as the flowers. Humming birds came to feed about the blossoms and robins searched for the worms we dug. One of them came every morning, a little shyly at first, to get the fat worm we unearthed for him. With continued visits he became gradually more friendly until we could dig within two yards of him, toss him a worm, which he would eat, and then another, with which he would fly away, each time in the same direction.

One morning I took my telescope rifle—no, not to shoot, but to watch him. Being an old hunter and sportsman, I rather like the use of the telescope rifle now, to watch with. I haven't shot with it at a living thing since that morning when I looked through the telescope and saw the robin fly off to a tree in the neighborhood and feed its young with my freshly dug worm. I guess I am growing old, maybe, for shooting with the rifle doesn't seem as attractive as it used to be.

Anyhow, I am getting to enjoy using my quick, fine sighting eye, skilled to deadly aim, in practising on watching the life of birds, and butterflies, and bees, and flowers—and insect pests. It requires a great

(Continued on page 60)



\$5000.

PRIZE

SWEET PEA

QUARTET

Plant Them This Year

Over in London last July in the great Flower Show, held at the Crystal Palace, Mrs. Fraser won, with this Sweet Pea Quartet, the one thousand pounds sterling prize for the best vase of blooms. There were over 10,000 exhibitors competing.

This shows the tremendous popularity there is in England for these exquisite, fragrance-laden flowers. As a result, sweet peas will be grown over here more than ever this year. This means you will surely want some of the seeds of this Prize Quartet to plant along with your others.

It will be intensely interesting in growing them, to find in their blooms the excellent points that brought them into such prominence.

There is going to be a lot of good-natured, neighborly competition in growing them—a competition in the pleasure of which you will want to join.

So order your seeds early and plant them early, for much of their success, as you know, depends on a good, deep root growth before the hot spring suns come.

Here are the varieties in the Quartet—

Paradise Carmine—clear, lovely, carmine, waved.

Constance Oliver—delicate pink, suffused with cream, waved.

Arthur Unwin—rose shaded with cream, waved.

Tom Bolton—dark maroon, waved.

1 packet of the above four prize winners for \$.35
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Get it now—and plan your garden now—pick out your seeds now—and so get things started now for an earlier garden this year.

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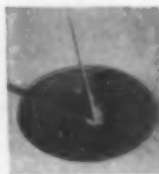
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Fairfax Roses are making successful rose gardens in Mexico and in Oregon; in Maine and in the Sunny South.

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OUR NEW GIANT FLOWERING MARSHMALLOW. Everybody should be interested in this Hardy New Fashioned Flower. It will grow everywhere, and when in bloom is the Queen of Flowers in the garden. Blooms from the early part of July until the latter part of September.

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Our free booklet shows how

The Casement Hardware Co.
175 N. STATE STREET
CHICAGO, ILL.

(Continued from page 58)

deal more skill to keep the flowers alive and the pests dead than to hit a bird with a well-aimed rifle, as I found this year when I tackled the aphids with whale oil soap and killed eighteen rose bushes and seventy-five feet of beautiful sweet peas, and the aphids. So now I am going to turn the telescope of experience on the next druggist who sells me *fish oil soap for laboratory uses only* for whale oil soap.

And this year, by the way, my little eight by ten box, thirty feet long in front and at the side of the porch has at each pillar climbing vines, five feet high, with great big beautiful glossy green leaves; nine beautiful red peony bushes with from five to nine blossoms on each; twelve geranium bushes, with great beautiful leaves and double red blossoms; a lillium aurum four feet high with four blossoms, and dwarf nasturtiums—all except the climbing vines nicely arranged behind a solid row of tulips red beyond description, which have just finished three consecutive weeks of fairylike bloom.

Our dandelion patch is now a velvety carpet of closely cropped white clover. The damp muddy spot at the base of the terrace back of the kitchen door, triangular in shape, eight feet base and four feet at the widest point, which last year was the day and nightmare of the good housewife, by the same process which transformed the front of the porch, is growing more lettuce than we can eat, in addition to parsley, mint, strawberry plants six inches high, and a fringe of Shirley poppies.

The three-foot strip around the back yard lawn is keeping a vase of roses, plucked daily, on our dining-room table; it has a new crop of sweet peas two feet high *blooming* over the grave of the poor fellows murdered with fish oil soap; radishes, beets, onion sets, cucumbers, rhubarb, strawberry plants, a seventy-five foot red raspberry hedge, larkspur, tiger lilies, white lilies, golden glow, sun-flowers, lilacs, white and colored, which have bloomed, the beautiful saffron-colored flowering plant, the name of which we don't know, and don't care to, because it is so beautiful. And I won't name any more because I don't think there are any.

But next year I may have a watermelon patch. Who knows!

And I just used the same scheme in the three-foot strip around the back yard that I used at the base of the front porch, painting the boards green instead of brown, because the grass is green and the porch is painted brown.

We rent the house. But this year the owner was offered \$2,000 more in cash for the place than the same bidder offered the month before we moved in one year ago the 10th of June.

I forgot to mention the pansy bed two feet wide lining the other side of the house along a wood walk, which was as bare as Sahara until we carpeted it with great big pansies, of which each child in the neigh-

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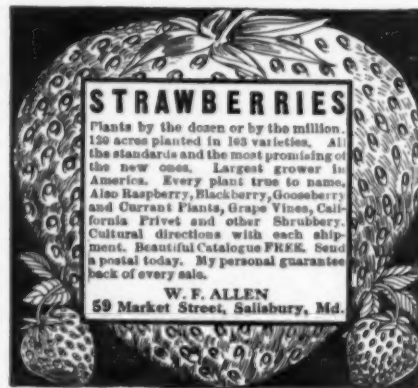
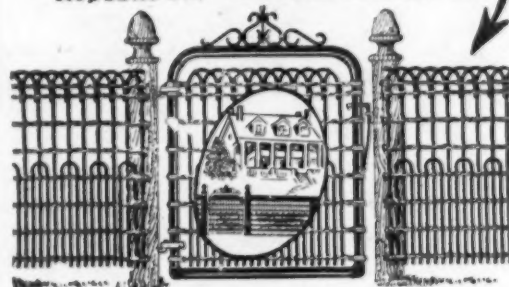
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"No Oil to Soil"

borhood is permitted to pick one every day.

One morning I was looking out the kitchen window. Two little farmer girls came from the alley through the board gate of the board fence. My circular spray was throwing a lace-like mist into the air near the pretty little willow tree in the center of the back lawn. The little girls stopped and one of them said, "Oh, this is just like fairyland!"

Somehow I forgot the fresh blisters which had made me cuss in the morning. I forgot the lame back which I had sat down to rest. I knew it was not really fairyland; it was really not like fairyland; it was just a back yard, and I don't like to be sentimental. But that miserable little patch of ground looked to me that morning more like heaven with a couple of angels in it than anything else I have ever seen in a hard, drilling, heartless business career.

I wouldn't bother you with this if I knew anything about gardening, and flowers and vegetables; I know nothing. I never before produced anything in the line of flowers except a check to pay the florist with. But I read HOUSE AND GARDEN, and got interested and got busy, and made our desert bloom.

I am just a roomer in the house, that is all; a mere crabbed bachelor. Try it, boys. It beats the Club all to thunder.



Order Your Shrubs for Spring Delivery

Another good thing to do now is to go over your nurseryman's catalogue and pick out some ornamental shrubs to plant this spring. They will need the minimum of care, and give you beautiful results for years to come. Good specimens of a great many varieties are to be had for twenty-five cents apiece. Surely you can afford four of them, and in what better way could you possibly spend a dollar? Order them now, while you think of it, because if you let it go till spring you'll never get time to do it. They will be forwarded at the proper season, when it will take you possibly an hour, at the most, to set them out. There will be an immediate return of several hundred per cent. on your investment, in the improved looks of your place. Nothing is more surprising than the effectiveness of a few good shrubs judiciously placed.



Rose Bushes from Blossoms

I WAS first led to try this "whistle-from-a-pig's-tail" performance when a friend gave me a great, creamy, waxy Frau Karl Druschki rose, all too wonderful to live but its three little days.

So, when the blossom was gone, I cut all but the two top leaves from the stem,

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THE dealer who sells you **DIAMOND TIRES** is thinking of *your* profit as well as his own—he is "tire-wise"—and believes in trading up—rather than trading down.

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We would build them better
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Waterproof the wood yet preserve its natural surface

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are mixed with pure linseed and special Dexter preservative oils which waterproof the wood as well as bring out the beauty of the grain. When used on shingles, the soft, velvety appearance of the furze is retained. Paint entirely conceals the surface and destroys the "texture."

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will stand all kinds of weather and will not fade. They are made of tough bamboo and fitted with galvanized blocks and cotton rope. Ask your dealer to show you Komi Porch Curtains—they cost so little and mean so much in comfort that no home should be without them. If your dealer doesn't handle them, write to us.

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fully a month or more ahead of your neighbors, by sowing the seeds during FEBRUARY, in paperpots in the house. (Much preferable to earthen-ware.)

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With every packet sent, we mail "FULL DIRECTIONS how best to succeed with EARLY VEGETABLES started in the house."
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H. H. BERGER & CO.

70 Warren St., (Established 1878) New York City

cut the end cleanly, stuck it about an inch down into good black dirt in a shady place in the garden and set a fruit jar over it, piling the dirt nearly half way up the jar.

This was in June. I could see through the glass that the cutting was not dead and meant to let it stay undisturbed in its improvised hot house all winter, but—that fall the whole garden had to be shifted. When the baby bush came up it had no roots, but a white bunch at the end of the stem that looked promising, so it was reset under its jar. The next spring it put out leaves in businesslike fashion and proceeded to grow, so I took off the jar. The little bush stretched itself proudly like a boy in his first "long pants," threw out branches and grew a foot high that summer. It did not blossom.

In autumn it was cut back a little, protected as the other hybrid perpetuals were with strawy manure and left to take its chance. The next season it bore twenty roses. Not so large as the mother flower, which grew on a three-year, disbudded bush, but lovely roses nevertheless.

I have since tried stems of other perpetuals, teas, hybrid teas, rambles and the old hardy roses. Under the same treatment, some rooted and others from the same bush did not. But I have experimented and found that sun will not do as well as shade; that a box with cleats inside to hold a pane of glass is as good as jars; not to crowd cuttings; that rambles and teas root the easiest; that rooting roses need plenty of moisture. And I have never succeeded in rooting any sort of rose cutting but the blossom end of a stem. Florists do it, in greenhouses, but I can't, outdoors.



A Word on Furniture

"I THOUGHT it would come," exclaimed the old-furniture lover, as he and his companion stopped before the elaborately arranged "room" of a department store window. He pointed to a bed-frame, tricked out in the reproductions of old-fashioned Colonial drapery.

"Notice anything peculiar about it?" he asked.

Here was a square post, well-proportioned, dull-finished bedstead of mahogany. But wait—was it mahogany? The speaker looked at his friend quizzically, and his friend looked at him inquiringly. The former smiled.

"Just metal tubing, grained 'mahogany.' Handsome, isn't it? Meant to go with old Sheraton pieces, or reproductions in mahogany, in the modern bedroom of the swell sort. Clever? Yes. Artistic? No."

The graining work of this metal bed creation was of a high grade. Five feet away in the glare of daylight only an expert in finishes could tell the difference by the eye.

"Of what avail the teachings of William Morris, that apostle of sincerity in furni-

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On the Estate of Douglas Alexander, Esq., Stamford, Conn.

Dignity and refinement are given to the country place by the proper arrangement, against an appropriate setting, of Garden Ornaments.

Our models are of Pompeian Stone, an artificial product that is everlasting. Send today for illustrated catalogue F.

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(Name stamped indelibly on every foot)
The man who builds a house without asking about the sash-cord to be used is laying up trouble for himself. Insist that the specifications mention SILVER LAKE A. Its smooth surface offers nothing on which the pulley can catch. Guaranteed for Twenty years.

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87 Chauncy St.,
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Makers of SILVER LAKE solid braided clothes lines.

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Send 6c for a copy of "24 CRAFTSMAN HOUSES," showing exterior and floor plans of 24 houses that cost from \$900 up to build. To interest you in our magazine, "THE CRAFTSMAN," our FREE HOUSE PLANS and in Craft articles, we will also send you a beautifully printed 32-page booklet entitled "The Craftsman House." If you are interested at all, both of these books will be very useful to you.

"THE CRAFTSMAN IDEA" means REAL HOMES, not mere houses; it shows you how to save money on useless partitions—how to avoid over-decoration, how to get wide sweeps of space (even in a small house), restful tones that match and blend—and enables anyone always to have a beautiful and artistic home.

"THE CRAFTSMAN MAGAZINE" treats of building, furnishing and beautifying homes—of art—embroidery—cabinet work—and kindred topics. In the Magazine each month are published the plans of two new and entirely different houses. Already we have shown 130 houses, and you can have your own choice of them.

"CRAFTSMAN HOMES," by Gustav Stickley, 36 pages beautifully bound and printed, treats of home building, home making, home furnishings in full. Address, "THE CRAFTSMAN," Rev. Wiles, Ctr. Manager, Room 305, 41 W. 34th St., New York City

ture and interior decoration? It is one of the axioms of the new art that one may employ the effects of natural materials, but not 'fake' them in other materials. Yet we constantly see this violated in modern commercial production.

"And as soon as it is profitable to torture metal into Sheraton chair and bureau shapes, we will have metal furniture, costing nearly as much as old mahogany or satinwood, with imitation band inlay, or carving. I look forward to seeing the Empire style, so much debased in recent reproductions, and indeed, in genuine old pieces made on this side the ocean, reproduced in metal imitating mahogany, with gas-pipe columns surmounted by stamped Corinthian capitals and resting upon claws of the shape we see in old sideboards incorrectly dubbed 'Colonial.' Judging by the wholesale way in which the fine woods of the world are being made up into flashy and poorly designed furniture, and expensive mixed-style 'reproductions,' it is bound to come.

"The average dealer or decorator is not to be depended upon any more than the manufacturer to stem the tide of degradation in furniture production. He accepts what is offered and smilingly places it in the homes of his clients. We see photographs of this every day in the illustrated magazines. And the women, dear innocents, they don't know better than to receive the stuff into their homes and point to it with the pride of possession. Such is the lack of knowledge of fine old things, in spite of the so-called Colonial revival and much writing and research and setting the results before the people. The pity of it is that these things come to us insidiously in forms of beauty and in color borrowed from the truly artistic. They have not the qualities of loving labor or sincerity. It seems impossible to train the American public, ever on the lookout for novelty and display, that the introduction of such furnishings into the home makes for its degradation, artistically speaking, at least.

"Let us have metal furniture if our craze for the sanitary, or the scarcity of wood, or the need of fireproof belongings dominates the situation. But, instead of imitation of things of a day when furniture was art, let us have original designs suitable to metal, made up plainly as such, ornamented as metal should be ornamented, and used only where the reasons for its use are obvious if not absolutely necessary."



A Baker's Dozen of Old English Sugar-bowls

SOME of this goodly array of old sugar-bowls are of the same family tree as the "Baker's Dozen of Teapots," and are mostly Staffordshire bits. We can plainly see the two Mulberry Pagodas, the light blue "Picturesque Views" bowl, and the fine white china one with gilt decorations, all

Half an Acre in Half an Hour

With garden tools like those shown here with their many attachments for all kinds of special work, you can accomplish more in half an hour than in half a day by the old methods.

These light, yet strong, labor-saving implements are so perfectly made that anyone can push them with ease. Their adaptability to numerous requirements is astonishing. They reduce labor and increase the garden's yield.

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Double and Single
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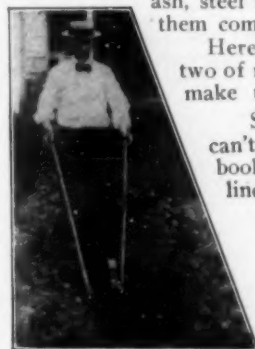
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Any one of their numerous attachments for hill seeding, drill seeding, plowing, raking, hoeing, disking, hilling, weeding or mulching, either as single or double wheel tool, can be adjusted in a few minutes. Conversion to a Single Wheel Hoe is an exclusive feature. Handles of seasoned ash, steel tube frame and braces, malleable fittings and detachments give them combined strength and lightness not found in other garden tools.

Here are tools that will work for a dollar a year. They are but two of many Iron Age labor-saving tools, some of which should make up the equipment of every farm and garden.

See them on your local dealer's floor. Do it today. If he can't show them, a postal request will bring to you our set of booklets, profusely illustrated, and describing our complete line of garden, orchard and field tools. Write today.



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Have you ever tasted Virginia Corn Pone? How about some delicious fried chicken or Smithfield Ham—done to a turn? Or perhaps you would like some nice Fresh Oysters, Crabs or Fish. The kind served at The Chamberlin come fresh from the water to you. We raise our own Vegetables, the kind that grow only in our Mellow, Ideal, Southern Climate.

This is the kind of food for which The Chamberlin is famous, and the cooking—well, delicious comes far from adequately describing it. It's something that will linger in your memory long after other joys are forgotten. The daily menus are elaborate—the service

perfect in every detail—and no one ever stays at The Chamberlin without having an appetite. The Invigorating Air, the Wholesome Recreation takes care of that.

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Look at the illustration—you see the Chamberlin right at the water's edge—on Hampton Roads. The naval scene illustrated is an every day occurrence for this is the rendezvous of the Nation's warships. Here too, is Fortress Monroe—the center of Military activities. No other resort is so situated. The Hotel is magnificently appointed, yet homelike. It has the largest and best appointed Sea Pool and the most Complete Medicinal Baths of any resort: Dancing, Bathing, Riding, are a few of the recreations for you to choose from.

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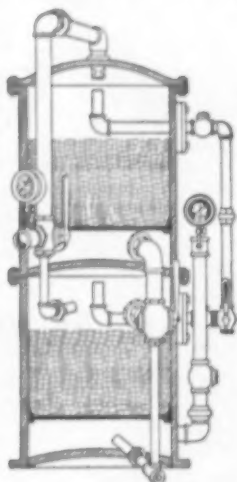
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**Improved
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Use Pure Water Only

to the better health of your family.

You safeguard your health and that of your family by insisting upon—pure food, healthful surroundings—pure air.

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to you is the purity of your water. Don't overlook it.

Your entire water supply is twice filtered and delivered from

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as pure as the water fresh from the rock-lipped spring. It cannot be otherwise—it's filtered twice through emery, the hardest substance known excepting the diamond.

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You cannot afford to buy imitations. How to buy Oriental Rugs is hard unless you have confidence, rightly placed.

Why not let me help you?

I specialize in buying and selling Oriental Rugs—I will sell you your own selection from my own collection.

Write me today for full particulars

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of which have corresponding teapots among the Baker's Dozen of those articles.

The upper row of the cupboard starts with a white one with green floral band running around the center of it, with sprigs of the same design of flowers here and there on its surface. From the marking of the three dots on the bottom of the piece it seems to be the workman's mark of some of the Worcester pieces. A pink sugar-bowl follows with embroidery-like pattern on a white ground, the shape of the bowl being decagonal; the feet in shell design are attractive, and this together with the brown and white one next it, and the

ing this Adams bit is a bright blue and white sugar-bowl in the popular picturesque view design, so often found on the Staffordshire pottery. The dainty little round Canton piece comes in the middle of the lower shelf and is interesting for its very simple outlines, no handles, and blue mottled effect, white being used with the blue color and forming a plain part around the top of the bowl and a narrow ring around the knob.

The Adams fruit pattern, which distinguishes the next bowl, is a delight to the china hunter, and draws forth enthusiastic comment for its beauty of design of abun-



The artistic designs and coloring of these thirteen bowls render them particularly desirable. Flowers, fruit and landscapes are some of the subjects portrayed

blue and white "Picturesque Views" design on the bottom shelf, are the only three of the Baker's Dozen of Sugar-bowls which have feet. Beside it is a brown and white sugar-bowl which has an Oriental design of palm trees, chrysanthemums, little island homes and tiny Japanese figures on the cover and upper edge of the bowl proper. The fourth one of the first row is the fine white china bowl with gilt sprig decoration, while the second shelf comprises the "picturesque views" blue and white piece, the two Mulberry Pagodas and a flowing blue one, an Oriental design bearing the mark of Alcock (J and S).

The lower row begins with the choice Adams piece (impressed with the Adams name, warranted Staffordshire)—with charming design of flowers in a basket. No white background shows in this bowl, the surface being completely covered by the wealth of the floral pattern. Follow-

dant fruitage, for here again, as in the other Adams piece, the background is entirely covered over by the luscious-looking fruit. The floral border, the cover setting down deep into the top of the bowl and the dark blue coloring make it a treasure indeed.

The last sugar-bowl in the Baker's Dozen is in pink and white and has the oddity in its top border of having the fox in the chase printed upside down, as can be seen by examining the illustration. This topsy-turvy printing is seen in hunting scenes sometimes. The Master of Hounds can be easily discerned on his hunter in the foreground of the print. These thirteen designs have an intrinsic beauty besides an antique value, and may well be objects to be sought after by the amateur collector and lover of fine china ware.

J. R. C.

In writing to advertisers please mention HOUSE AND GARDEN.

Two Model German Houses and Their Furnishing

(Continued from page 14)

chandelier in the center of the room. The newest and the most popular variety which is inexpensive and can be made by the amateur, is that constructed with a brass hoop, suspended by brass chains and covered with a hemstitched or bead-edged frill of some sheer, white goods.

Save in the best of rooms, where there are inlaid floors, the floors are painted with many coats of paint or varnish to match the wood of the furniture. A small rug before each bed for the comfort of cold toes in the chilly morning is all that is provided for the bedrooms; cocoa-fibre and grass rugs in the dining-room and a close weave rug in the others are used in preference to more woolly ones, with the contention that they are more hygienic.

The furniture is made in accordance with the measurements of the average person. Chairs are of a height and depth that will allow most users to sit in them comfortably, using the back as a support and placing the feet on the floor. The sofas are broad enough to lie upon without the risking of a tumble, mirrors suspended low enough to be used without the aid of a stool and pictures hung on the level with the eye.

Notice the finish of the windows. The stores cover only the lower part, thereby discouraging the curiosity of neighbors and inviting the light and the warmth of the sun. On the broad sill stand the flowers and beneath it hides the radiator! Though no one would care to defend the beauty of the steam radiator, few have tried to do anything but wink the other eye, thinking, no doubt, that to ignore it is to mitigate its ugliness. But the German who was willing to let a clumsy "Kachelofen" take up the greater part of the available space in a room, has drawn the line at the unsightly coils of illuminized or gilt iron which we tolerate as heat-dispensers, and has invented a countless variety of devices for its disguise and elimination. In these pictures one can see the wooden grating, painted to match the rest of the woodwork and the coat-of-mail—a sort of curtain made of sheet-brass plaques linked together with tiny brass chains. Judging from the comfort of the German houses, the radiators give off all the necessary heat when so disguised and suppressed; the suspicion that they may have better radiators may be set aside by the fact that most of them are imported from this country.

A variety of designs and a profusion of color prevent these rooms, furnished as they are with only the barest necessities and in the simplest form possible, from becoming too stiff, cold or austere in their effect. If there is a plain colored wall, then there is a pattern introduced in the upholstery, there is a galaxy of gay flowers on the cushion-tops and table-covers and vases and bowls made of many-colored crockery. When the wall is hung with a



From a Photograph Showing the Last Step in Locating the Exact Center of Population of the United States.

"The Center of Population"

A Title that Fits Every Bell Telephone

From the census of 1910 it is found that the center of population is in Bloomington, Indiana, latitude 39 degrees 10 minutes 12 seconds north, and longitude 86 degrees 32 minutes 20 seconds west.

"If all the people in the United States were to be assembled in one place, the center of population would be the point which they could reach with the minimum aggregate travel, assuming that they all traveled in direct lines from their residence to the meeting place."

—U. S. Census Bulletin.

This description gives a word picture of every telephone in the Bell system.

Every Bell telephone is the center of the system.

It is the point which can be reached with "the minimum aggregate travel," by all the people living within the range of telephone transmission and having access to Bell telephones.

Wherever it may be on the map, each Bell telephone is a center for purposes of intercommunication.

To make each telephone the center of communication for the largest number of people, there must be One System, One Policy and Universal Service for a country of more than ninety million.

AMERICAN TELEPHONE AND TELEGRAPH COMPANY AND ASSOCIATED COMPANIES

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Write for booklet "To the Woman Who Cares."
Chicago Asbestos Table Mat Co., Dept 213, 215 Loomis St., Chicago, Ill.

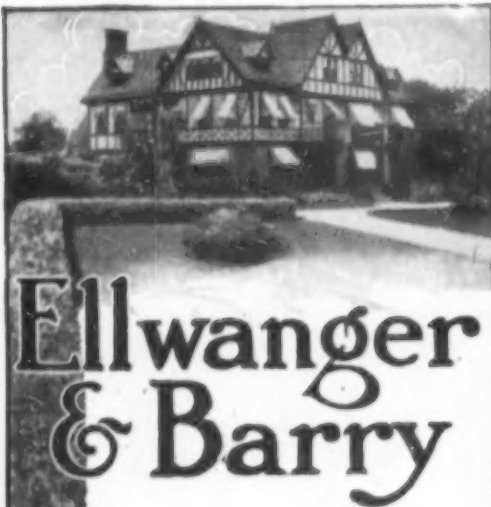
Send for Photo Pictures and prices of our beautiful roses. **Free**
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Shrewd people buy merchandise from established houses—houses that will be in business when they need service. Why should not a planter buy his Trees, Shrubs, Vines, Roses, Bulbs and Seeds with the same precaution? How disappointing it is when your trees or shrubs have leaved out to find something you did not order—something you do not want. Have you ever had this experience? Don't take any risk when ordering. Buy direct of the producer and at first cost. We have a reputation at stake. Have been in business 58 years and expect to continue indefinitely. You always know where to find us. 47 168-page **FREE** Write for it today. It's Greenhouses, 1,200 Acres. Catalog interesting and valuable.

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Send \$1.00 for my new and complete book—**Bungalows**,—showing floor plans, interior and exterior perspectives from photographs, with prices for the completed building. **I guarantee to construct at prices named.** If book is not satisfactory and is not what you want, I will refund the money.

O. S. LANG, Bungalow Specialist
695 Seventh Street Buffalo, New York

paper of uncertain design as in the dining-room shown on page 12, the curtains, covers, vases and other furnishings are usually unicolored. In the young girl's room on page 13 the brightness of color is all in the woodwork, which is a vivid apple green. The wall is white with a tiny border of green leaves; a fuzzy rug, the curtains, the chandelier and bed-covers ruffles are also white with a tiny border of green. Similarly, in the Bertsch house, we find the woodwork of the entire hall a bright Yale blue, and the walls a vivid yellow. It is cheery, quite true, but whether the effect is not wearing like a perpetual smile, is a moot question, as no one has yet tried to live in the model houses!

Radical as the leaders of this new school may be, and irreverently as they seem to deal with tradition, they have yet carefully guarded the institution nearest and dearest to the German heart—the table set invariably and squarely before the sofa. The seat behind this table is always the seat of honor—perhaps because it is the most difficult to reach—and every one knows that to do away with it were to upset the whole structure of German society. The members of the new school are radicals—not revolutionists.



The Airedale

(Continued from page 4)

unless his general qualities were of the highest kind.

The breed as now accepted by the kennel associations is somewhat heavier than in the days when it was unknown outside of the Midlands. A good specimen should weigh in the neighborhood of forty-five pounds and be about as tall as an ordinary Llewellyn setter. The body is short, with well-arched ribs and deep but narrow chest, giving plenty of room for the lungs. The shoulders are sloping and their every line is indicative of supple power; forelegs perfectly straight and the feet compact and well padded. The hind legs should be strongly muscled, but by no means "bunchy." Skull wide, but rather flat, with small, dark eyes and little V-shaped ears set rather high. The muzzle is long, strong and firm and the teeth large.

The Airedale is a wire-coated dog, with hard, stiff hair that is about an inch long, except on the head, where it is shorter than elsewhere. Beneath this outer protecting coat there is a warm underbody of soft, thick wool. His color is a uniform deep tan all over, with the exception of a patch of black or dark gray across the back like a saddle. The double coat was a strong asset to the Airedale in the sort of life for which his originators intended him, for it is a great protection against water, cold, briars and teeth. He will jump into creek or pond, swim across, take a couple of shakes and a roll in the

(Continued on page 68)



Tapestry Brick

(Trade-mark Reg'd U. S. Pat. Off.)

vs.

Wood and Paint

A "Tapestry" Brick House costs very little more than one of wood—at the end of a few years the actual cost will be less.

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Promoters and Designers of Artistic Brick Work,
Sole Manufacturers of "Tapestry" Brick.

Miss Throop — Miss Veerhoff

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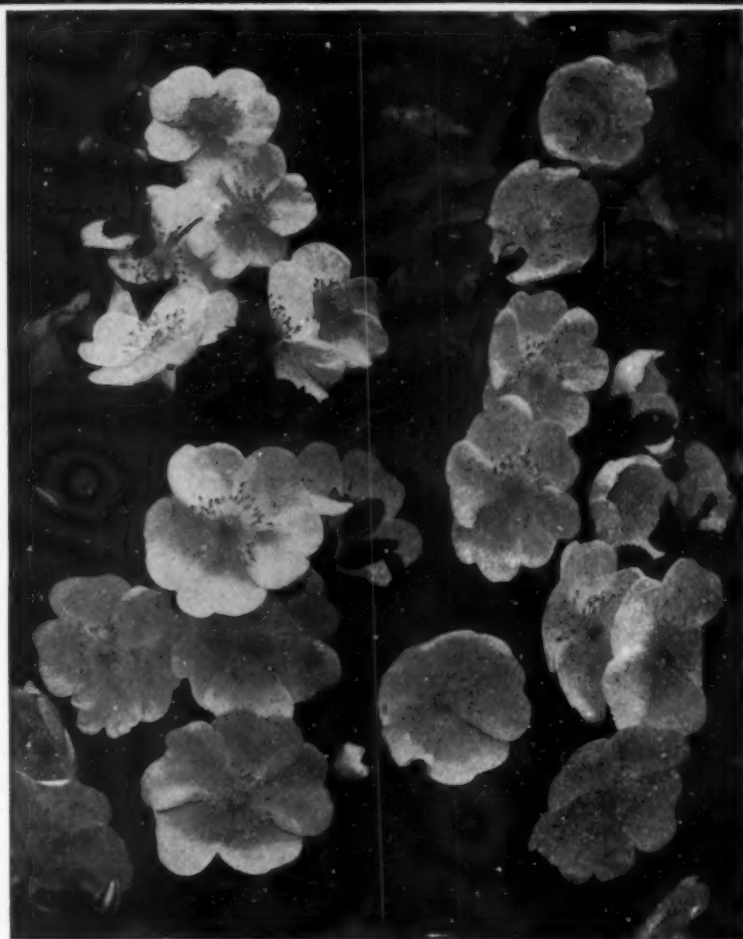
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Rosa spinosissima

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Plants, 75 cents each, \$8.00 per dozen

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"A PLEA FOR HARDY PLANTS," by J. Wilkinson Elliott, contains much information about Hardy Gardens, with plans for their arrangement. We have made arrangements with the publishers of this book to furnish it to customers at a very low price. Particulars on request.

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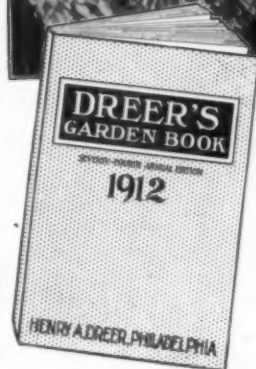
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This is the Flower Garden From Which Wyomissing Nurseries Had Their Start

I love this picture because it links together my dearest possessions—family, friends and flowers. In my book I call it "A Quiet Afternoon—the world within sheltered from the world without." Wyomissing Nurseries have grown from the flower garden which this picture shows.

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It tells of Irises, Peonies, Delphiniums, Phloxes, Oriental Poppies, Aquilegias, and a host of other grand Hardy Plants, in a way that will make you love and want them, too. Don't merely say "Please send me your book," but tell me about your garden, what you have done, and what you hope to do. If I can help you with your garden, I want to do it.

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"CYPRESS is put to almost every use as an interior trim for houses.....natural color or stained.....contains little resin.....thus affords a GOOD SURFACE FOR PAINT, WHICH IT HOLDS WELL..... popular.....for kitchens, where it is subjected to dampness and heat..... shrinks, swells or warps but little.....For the parts of houses exposed to the weather it serves equally well. AS SIDING IT PRACTICALLY WEARS OUT BEFORE IT DECAYS.....made into porch columns it retains its shape, holds paint, and has sufficient strength.....It is placed as cornice, gutters, blinds.....and railing, and is much used for Porch Floors and steps..... Much CYPRESS lumber is employed in the construction of SILOS..... The FARMER puts the wood to many uses.....ITS LASTING PROPERTIES FIT IT WELL for curbs..... Resistance to decay fits it for stable floors and timbers near the ground, as well as for.....gates, and especially for fence posts.....one of the best available woods for picket fences, because it shows paint well and holds it for many years, but lasts a long time without it.....widely used for this purpose.....in regions remote from its range..... It is PRE-EMINENTLY FITTED for (greenhouse construction).....where it is called upon to resist dampness, excessive heat, and all the elements that hasten decay.....sash, frames, benches, boxes, and practically all else.....the builder needs.....Agricultural implement manufacturers make seed boxes of it, wagon makers.....for beds.....carriage builders and automobile makers work it into panels for fine bodies..... Its slight tendency to warp has caused its employment for incubators.....freight-car siding.....many builders of gasoline launches are said to be using Cypress exclusively for hull planking.....makes handsome church pews.....Telephone boxes and switchboards of CYPRESS are coming into use.....spools.....beehives;.....seine floats;.....tables.....curtain poles;.....patterns;.....shelving and counter tops;.....shims;.....tool boxes. CYPRESS has been substituted for white oak for wine barrels.....The same.....freedom from taste is claimed for it by pump makers, who recommend it for that reason," (etc.)

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U.S. GOVT. REP., Bulletin 95, June 30, 1911, pp. 44-46.



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(Continued from page 66)

grass when he comes out, and be dry again. Similarly, he will come through a long tramp or hunt in the woods and tangled thickets without a scratch from thorn or branch, and be ready to start right out and do the same thing over again.

A rough-and-ready dog like the Airedale is not one to be pampered and treated like a hothouse plant. Remember that by birth and breeding he is a hardy fellow, intended originally to be an all-around country dog, accustomed to open air, hardship and plenty of exercise. But do not go to the other extreme and neglect him just because he is tough. Every dog is entitled to dry, clean sleeping quarters, plenty of fresh drinking water and wholesome food, a bath every two or three weeks, and a daily grooming with comb and brush. A healthy Airedale—and few of them are anything but that—can perfectly well sleep out-of-doors all the year round if he is provided with a draughtless shelter and a plentiful supply of good straw bedding. Artificial heat of any sort in the kennel is unnecessary; indeed, the dog will be much better off without it. Treat him frequently with large doses of common sense, and you won't often have to call in the veterinary.

In spite of his large size, the Airedale is a true terrier and readily adapts himself to any climate and any task. He has hauled sledges in Alaska, and hunted mountain lions in the Rockies and criminals in Europe. He will tackle a wildcat in a Florida savannah just as eagerly as he will snap a mouse or rat in the feed room of your stable. He has the constitution of a piece of armor-plate and the heart of a gentleman. The place for him is in the country, for first, last and always, the typical Airedale is "all dog."



Some Precautions Against Fire

It is a sad commentary on American methods of building, American laws concerning building, and the American habit of carelessness that defective flues should be responsible for twice as many fires as any other known cause. It is estimated that 13 per cent. of the total number of fires annually can be attributed to defective flues, with an average property loss of about \$13,000,000. The destruction of the cotton compress at Laurel, Mississippi, on December 16, 1910, with a loss of over \$300,000, was due to a little brick-on-edge flue through the cracks of which sparks spread to the property. The money lost in this fire would have paid for the removal and rebuilding of every bad flue in the State of Mississippi. Carelessness in the construction of flues has become so general in the south that the insurance companies have been forced to penalize dwellings with improperly constructed flues. In most of the states the charge is 35 cents for each defective flue in the dwelling. This increase should attract the attention of property owners.

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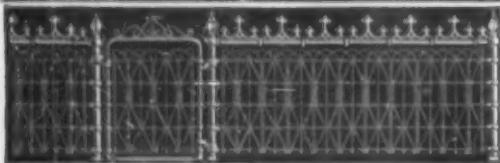
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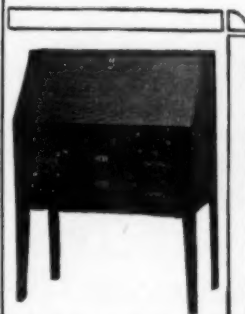
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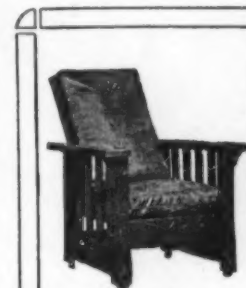
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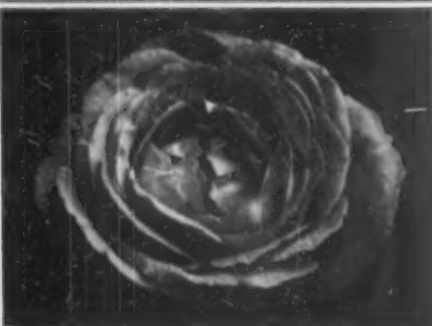
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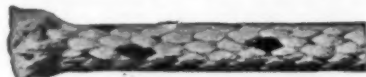
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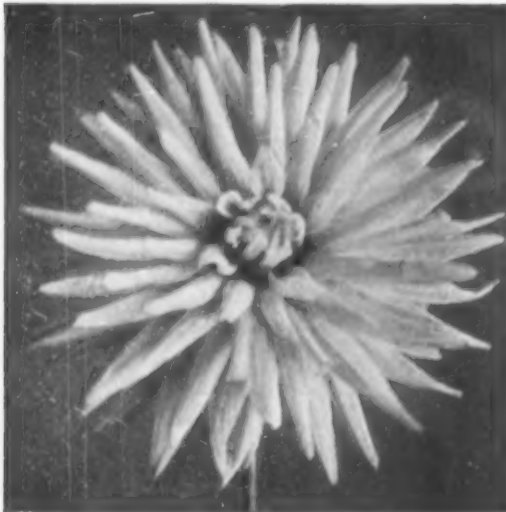
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Remember that for only 50 CENTS we will send you all the seeds mentioned in this advertisement, value \$1.90.

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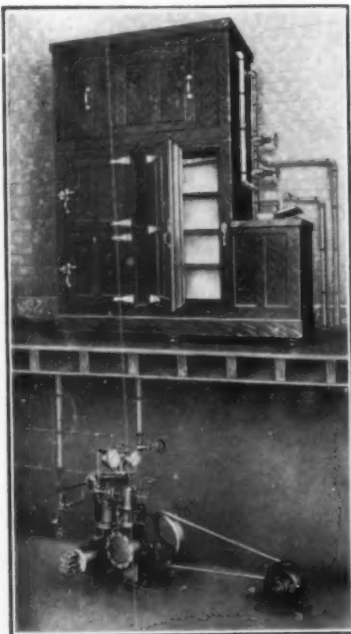
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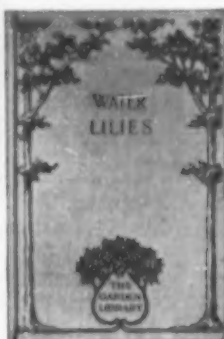
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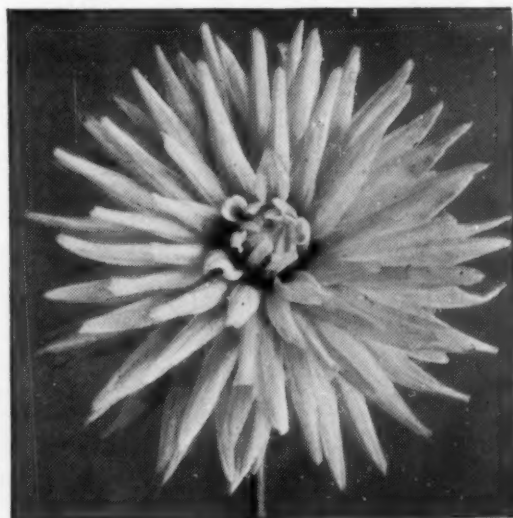
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For Cold
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Try a few now, and flower seeds too, and see how well they do! My new catalogue offers a long list of kinds that have stood many Vermont winters. Hardy plants, shrubs, trees, vines, etc. Wild Fowlers, hardy Ferns, Lilies. Write for copy now. F. H. HORSFORD, Charlotte, Vt.

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With Price List of Selected Seeds

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SO much is printed about "the wooden hen" nowadays that the amateur is likely to be discouraged at the outset and form the opinion that he cannot raise chickens at all without incubators and brooders littered all over the place.

Now, in point of fact, the old-reliable hen is doing business at the same old stand, and is just as anxious as she ever was, when springtime approaches, to be permitted to mother a brood of chickens. She can do it, too; for I believe that the females of some of our newer breeds really excel the old Brahmas and Plymouth Rocks as mothers of families. They seem to have more sense, which isn't a great deal, to be sure, but enough for us to utilize.

Any able-bodied person who is strong enough to carry a peck of corn or a bucket of water and who has an hour to spare in the morning and another hour to spare before sundown, should be able to care for fifty hens, and to raise from them any number from fifty to two hundred chickens, between the first day of March and the last day of May, with no help from brooders or incubators, and with no fancy coops or expensive outfit. I have done it myself more than once, and I refuse to believe that my strength or intelligence is at all above the average.

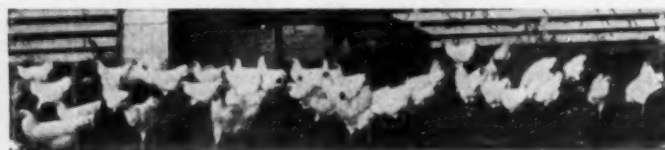
If you have no stock of hens on hand, it is best to wait until about the first of March to buy them. The reason for this is simple enough. Many persons who have kept a small flock of hens—twenty to thirty—move about the first of March to some place where they cannot keep them and consequently they wish to sell out. Such a flock has been carefully tended, is free from disease, is usually well bred and desirable. Since the sale is a forced one, the price is usually low, anywhere from fifty cents to a dollar apiece. Such a flock will be composed largely of last season's pullets, and is well worth buying.

With a flock of forty-five or fifty hens, you should have two good, well-marked, well-bred cockerels. They will fight, of course, but not often nor for long. They will keep their respective places when once they have settled the question of supremacy. If you have to buy new cockerels do not set any eggs until they have been with the flock for at least two weeks.

Do not set any hen until you have more than one wanting to sit, and try them on china nest eggs before giving them the real article. The plan for sitting hens which has proved successful with me is very simple and easily followed.

One end of my long coop is partitioned off from the rest by lathing. The width of the coop, fifteen feet, makes its length. It is six feet wide. It contains one window and a door opening into the main coop. This compartment is used as a place of retirement for sitting hens while they are in process of being "broken up." During the spring all the hens are encouraged to sit, and I use this for their sitting room.

(Continued on page 58)



POULTRY DEPARTMENT

The purpose of this department is to give advice to those interested in poultry. The manager will gladly answer any troublesome questions. Address "Poultry Department" and enclose a self-addressed envelope.

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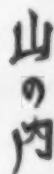
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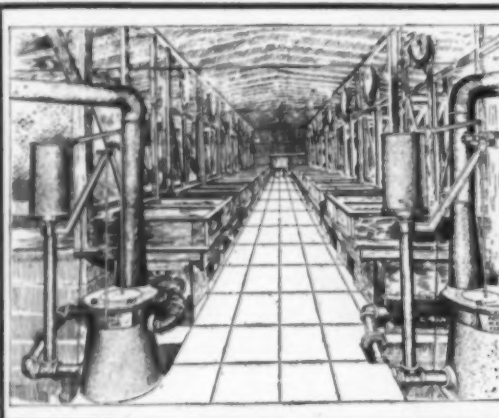
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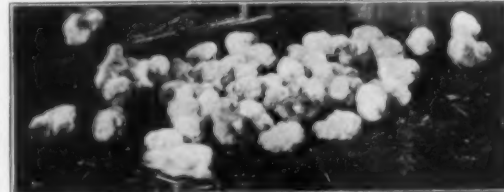
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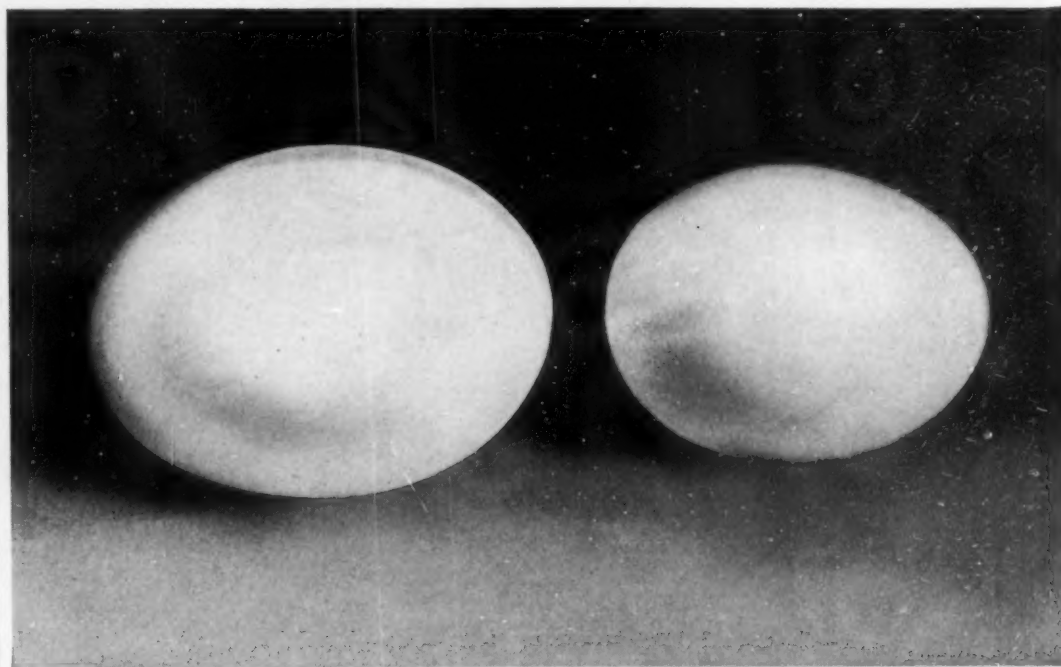
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