



## CONTENTS - SEPTEMBER, 1912

COVER DESIGN: "PRINCESSGATE," WYOMING, N. J.

Joy Wheeler Dow, Architect

Photograph by Eldred S. Bates

CONTENTS DESIGN: PHOTOGRAPH BY MRS. E. E. TRUMBULL

FRONTISPIECE: PEONIES

Photograph by Ella M. Boulton

THE PICTURESQUE GARDEN..... 131  
By Charles Downing Lay

THE PRACTICAL ICE HOUSE..... 134  
By A. S. Atkinson

ATTRACTIVE SCHEMES FROM HOLLAND HOMES..... 136

HOW TO BUY GOOD ANTIQUES..... 137  
By N. Hudson Moore

A SMALL ORCHID GREENHOUSE..... 140  
By Mary Nelms

THE PROPER FLOOR FOR THE SMALL HOUSE..... 142  
By Louise Shrimpton

A KENTUCKY GARDEN OF INDIVIDUALITY..... 144  
By Ingram Crockett

CANDLE LIGHTING AND CANDLESTICKS..... 146  
By Katherine Newbold Birdsall

THE NATURALIZING OF A CITY MAN..... 148

OUR NATIVE ASTERS..... 150  
By Florence Beckwith

DISTINCTIVE DEVICES FOR HOUSE EXTERIORS..... 153  
By Harold Donaldson Eberlein

MAKING A GARDEN WITH HOTBED AND COLDFRAME..... 156  
By Claude H. Miller

THE HOME OF MRS. L. M. THORN, TARRYTOWN, NEW YORK..... 158

THE HOME OF MR. F. B. CARTER, EVANSTON, ILLINOIS..... 159

INSIDE THE HOUSE..... 160  
Wall Vases for Flowers      The Ice Box Overflow  
Batteries for Electric Bells      Attractive Bedroom Papers

GARDEN SUGGESTIONS AND QUERIES..... 162  
A Practical Hotbed      Fall Planting  
Growing Mushrooms      Lettuce for Thanksgiving

EDITORIAL ..... 164

McBRIDE, NAST & COMPANY,

31 East 17th Street, New York



Robert M. McBride, President; Condé Nast, Vice-President; Robert F. MacClelland, Secretary; Henry H. Saylor, Treasurer. Published Monthly. 25 cents per copy; \$3.00 per year. For Foreign Postage, add \$1.00; Canadian, 50 cents. Entered as second-class matter at the Post-office, at New York, N. Y., under act of March 3, 1879.

Copyright, 1912, by McBride, Nast & Co.

HENRY H. SAYLOR, EDITOR

VOLUME XXII



NUMBER 3



The peony has been a favorite of gardens for a thousand years and more, and its showy, profuse bloom makes it still desired to-day. It is easily grown, resists disease and injury, and may be found in innumerable varieties, beautiful in varying shades and form and with almost the delicate fragrance of the rose





# House & Garden

REGISTERED IN U. S. PATENT OFFICE



VOLUME XXII

September, 1912

NUMBER 3



Water in the landscape is always to be desired, and lakes and ponds especially offer opportunities for beautiful planting. Overhanging trees and shrubs are best over a well-defined water edge

## The Picturesque Garden

SOME GUIDE POSTS ON THE WAY TOWARD MAKING A LANDSCAPE OR NATURALISTIC GARDEN—  
HOW TO TAKE ADVANTAGE OF THE BEST FEATURES OF YOUR PLACE—WHAT TO DO WITH VISTAS

BY CHARLES DOWNING LAY

Photographs by the Author and Others

IT is a little difficult to explain why a garden should be called picturesque, but the term represents a well formed idea which has come to us from the writings of Sir Uvedale Price and others of his time in England. It might just as well be called the picturesque place or the naturalesque garden. The same character of work is known in France as a *jardin anglais*. The idea is distinctly English and what it means is that the place should look as

if it grew of itself, without the interference but perhaps with the tender care of man. It represents essentially the sentimental attitude toward nature and its ideal is nature unspoiled and unadorned by art. But when nature cannot be left to herself or must be aided, as on a new place, we have an art which is the imitation or perhaps the paraphrasing of nature's accidental beauties with such material as may be at hand or can be procured. It is a style which



The apparent size of the small place is much increased by dividing it into small units of lawn separated by trees and shrubs

gave birth to the profession of landscape gardening as exemplified in the work of Repton in England, and Downing, Vaux, and Olmsted in this country. It represents a cultivated feeling for the delicate beauties of nature and a sensitiveness to her charm analogous to that of the landscape painter. Its victories are very great though they must be long sought, and compared to the beauties of architecture are sometimes more fleeting when they are attained.

The practitioners of this creative art believe that since one cannot easily make the formal lines of the house extend to cover the whole place, it is better to have the house appear as if it were carefully set in a beautiful scene, as few changes being made in the scene as possible, rather than to have it seem as if one were attempting to influence the whole scene to make it subordinate to the buildings, as is done sometimes in formal work



The trees must have more than an aesthetic fitness for their positions. They must be such as grow naturally and easily in a like situation

on a large scale in various places but particularly in France.

The house on a place done in the *naturalesque* way should be fitted to the ground instead of having the ground fitted to the house.

The intimate relation between the house and ground will give the house the appearance of having grown there, if indeed it does not look as if it had always been in just that spot and could not be moved to another and look as well. This effect of naturalness can be much increased by planting trees and shrubs about the house.

In creating such a *naturalesque* landscape the inspiration must always come from the character of the ground itself which is the graceful form to which the clothing of verdure is to be fitted. Thus, if there are smooth hills and level valleys the height of the hills should be increased by trees at their top and the valley must be left open, as lawn or meadow. The trees should be elms, maples, willows or other such deciduous trees as will harmonize with the softness of the scene. Rugged pines and oaks or striking cedars should be reserved for a landscape of steep hills with rocky precipices and a narrow stony valley. The trees must have more than an aesthetic fitness for their positions; they must also be such as grow naturally and easily in like situations. For instance, we should not like to see hemlocks on a dry sandy plain or pitch pines bordering a stream through a rocky gorge.

The *naturalesque* style can be used on small places as well as on large ones, but it is least successful on a small place where the land is level, because then the house becomes dominant and a formal arrangement is more pleasing. For small suburban places it is a dangerous style to attempt. It is too likely to be childish without gaining the charm of the Japanese gardens, which are more like landscapes in miniature.

The small place may be irregular in the contours of its surface, in which case its apparent size is much increased by division into small units of lawn well separated by plantations of shrubs and trees. There are usually views from such hilly places and these must be confined by planting to narrow vistas seen from carefully chosen positions. The effect of the distant views can be much enhanced by using, near at hand, trees of deep green foliage, which make a greater contrast with the blue distance and make it appear farther away. For the same reason, on a small place without a distant view it might be well to plant grey leaved trees of fine texture like the Bohemian olive on the borders of the place, to make its extent seem larger.

Trees with large coarse leaves should not be used on a small place, because they are out of scale and will inevitably make it seem smaller. The height of the tree is, of course, more important than the texture, but large trees may be used on a small place near the house if the object be to dwarf the house.

If there be an outcrop of ledge rock on the place, that may be taken as the keynote and it may perhaps be planted with ferns and mosses, with columbine and stone crop. The shrubs may be junipers or wild roses and the trees pines and scrub oaks, but all must be arranged to increase and accent the native charm of the place so that the beholder will constantly be tempted to say: "My, weren't you lucky to find such a lovely spot," unconscious that it is art helping nature which gives it its charm.

There is never a place so uninteresting, except on the plains, that it will not furnish some theme to be developed, or have some striking character, worthy of our skill in preserving



and amplifying it to an even greater scenic importance.

If the lawns must be graded much depends upon their form. The effect of size is increased on a large lawn by a graceful but irregular roll. Not a hill but a slight rise and drop and another rise. A small lawn should be slightly dished, lower in the middle, rather than full.

It may be that the place is covered with granite boulders, among which one can wander over thick turf, passing now a group of bay berry, roses and cedar trees, a barberry drooping with its weight of fruit; or it may be there are blackberry tangles near soft beds of fern.

On such a place as this one could plant butterfly weed, asters, goldenrod, and any boulder would be a perfect background for flowering plants. A grape vine might clamber over the larger boulders, and there might be tangles of bull brier (*Smilax*), sumac and hazel nuts. Perhaps there is a spring running from beneath one of the boulders, or if it be not there, perhaps it can be introduced and its margins planted with forget-me-not, cardinal flower and other moisture loving plants.

New England is full of such boulder strewn fields where one may find charming compositions and there one must look for inspiration and for suggestions.

There can be no rules for planting of this sort. Every place is different and it would be impossible to say what plants should be used in such and such a position. Beyond their fitness from a cultural standpoint and their aesthetic fitness as determined by their artistic aspect, it is all a matter of taste in which even the experts may disagree. It is unlikely, however, that the best effects will be secured by the use of any except native trees, shrubs, and plants in a landscape of very strong character. In places of a softer nature it is quite possible to use exotic material. Trees from China and Japan and shrubs and flowering plants from all the temperate climes can be worked into a harmonious scene, but its success depends upon the restraint which one uses in introducing this sometimes incongruous material.

Along the sandy coast the character of such work must be kept close to the natural conditions as they appear. Lawns are impossible except at great expense, and anyway why have a lawn when it is characteristic not of the dunes but of hilly pastures? On the sand dunes the only planting worth while is that of beach grass, wild roses, beach plum, pitch pines and sumac. Nothing can be more full of charm than the dunes shaped by the wind into forms like drifted snow, and burying the beach grass which always manages to reach the air again. The dune illustrates one of the difficulties of naturalesque work; how can one build on them and still preserve their unique appearance? It is a hard problem but it can be solved if one is patient and willing to study and experiment.

Water in the landscape is always to be desired, whether it be a roaring stream through a rock strewn valley, whose sides can be planted with ferns and mosses and flowers of the woodland, or a babbling brook, now slinking through reedy meadows and now meandering down a broad valley through clumps of alders. In either case there are characteristic plants to be used to increase its loveliness. Lakes and ponds offer still greater opportunities for beautiful planting. If their shores are low and marshy, cattails, calamus, pickerel weed, iris, and sagittarias can be used, and if they are high, overhanging trees and shrubs seem most delightful.

It is well to cultivate a critical attitude not



If there be an outcrop of rock, it may be made the keynote and its native charm increased by careful planting

only toward the work done frankly in imitation of nature but also toward nature as it appears, because nature as it appears is largely the result of man's interference in one way or another. The pasture is not nature undefiled but is the result of man's efforts in clearing the woods and keeping grazing animals there. The very division of the land into arable fields, pastures and woodland, though it gives great interest to the landscape, is wholly artificial, even if it have a basis in natural conditions. There is no so-called natural scene which could not be improved in composition and in its details if one had a free hand.

The best way to train the critical faculty to appreciate the beauties of naturalesque landscape is to take, say, an overgrown pasture or a wood lot and by cutting out alone make it a scene of beauty with strong individuality. After this is accomplished  
(Continued on page 175)



The effect of distant views is enhanced by using near at hand trees of deep green foliage which contrast with the distance and make it seem farther away

# The Practical Ice House

THE ADVANTAGES OF HAVING YOUR OWN ICE STORAGE PLANT—WHAT IS NEEDED FOR BEST RESULTS—PLANS, COSTS AND CONSTRUCTION

BY A. S. ATKINSON

THE private ice house for the country residence is almost an indispensable provision for comfort and economy of living, and the uses to which it can be put in catering to the table service and in preserving perishable fruits, dairy products, meats, and similar edibles are rapidly multiplying. With a properly constructed ice house, costing upward of \$100, one can lay in a supply of ice in winter at a nominal cost that will make refrigeration possible all through the summer season. Combinations of ice houses and cold storage rooms increase the efficiency of the plant, and where eggs, dairy products and fruits and vegetables are raised in quantities for home use or for market the services of such a plant will repay the owner a hundred times for his investment.

An ice house is the simplest of buildings to construct, and if one keeps well in mind the few important principles essential to the storage and preservation of ice almost any one can do the work with the help of a day laborer. There are many varieties of ice houses in use to-day, built above and below ground, and constructed of cheap wood, concrete, stone, and brick. The selection of the material may be merely a matter of cost for each location. Almost as effective ice houses are made of field stones as of cement in many parts of the country, and sometimes the cheap wooden affair gives as good practical results as the most elaborate structure made of bricks and topped off with stained shingles.

But the few cardinal principles must be observed in all cases, and failure to do this may make the most expensive ice house completely worthless. The first principle is that the ice must be surrounded on all sides by six to ten inches of sawdust or other insulating material or by tight air spaces. This is to protect the stored ice from outside heat, air and moisture.

The second principle is that good ventilation must be provided above the ice and under the roof. If there is not proper ventilation, the air saturated with moisture from the ice will be retained, and this will cause the ice to rot rapidly and at the same time make the place damp, musty and unsanitary.

The third principle is to see that adequate drainage is obtained. A certain amount of the ice will melt in the best house, and if

there is no provision for this to escape it will settle around the ice and cause rapid melting.

If all of these points are carefully observed, and the walls of the house made airtight, the ice will keep cool and dry through the summer, and the shrinkage of the supply will be very inconsiderable. Neglect of one of these points is responsible for the poor results in nine-tenths of the ice houses constructed. Not infrequently designs for ice houses of an elaborate nature have utterly failed because of the architect's or builder's failure to consider the practical side of the matter.

The earliest type of ice house was built underground, and many of them are in use to-day. The early builders adopted this form for very good and important reasons. In the first place, the surrounding earth made the bottom and side walls absolutely airtight so that drafts of air could not enter and produce "chimneys" or air shafts to melt the ice. In the second place, the underground ice house, if built in soil of a gravelly texture, had natural drainage. The water would percolate through the open soil and never settle around the ice. Where the soil was not porous enough a foundation of loose stones and gravel a foot or two in thickness was laid first so that there would be natural drainage. Thus two of the important points were solved without expense or trouble.

The ice house built on the surface or above the ground must be constructed somewhat differently than the underground house. The base and sides of the structure must be made absolutely airtight so that drafts of air cannot enter, and some means of artificial drainage must be provided. This requires sometimes a little skill and experience.

The question of the size of ice house needed must be determined in advance. How much ice and how large a house does the average family need? The smallest size ice house should be at least 8 by 8 feet inside measurements, and 8 feet high. It is generally figured a house of these dimensions will hold about all the ice that a small family will require in a year, but if there is a dairy connected with the place the amount of ice needed for cooling the milk will make too large a demand upon the supply. A house at least 12 by 14 feet should be built, and one 14 by 16 should



The best site for the ice house built above ground is one where the land slopes sufficiently to drain off the water from the melted ice

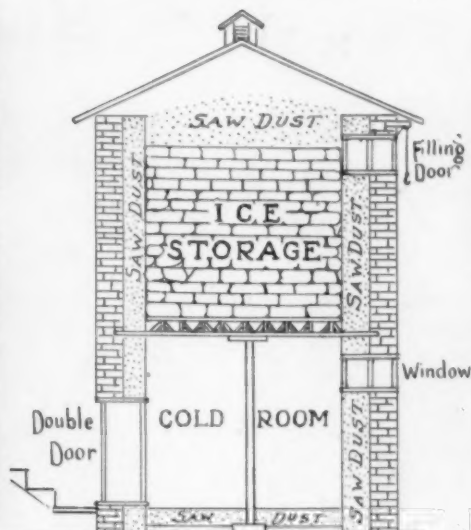


Some sort of ventilation, such as fixed slats or open spaces under the eaves, must be provided to carry off the moist air





The grout style of field stones bound together with concrete is very durable and keeps ice well



The combination ice house and cold storage room is convenient



If set in a hillside the ice house may be filled from the upper side with less labor

hold sufficient ice for a large dairy or a small hotel or boarding house.

In considering the size, it is better to figure out pretty accurately the actual needs of the family in the way of ice. An unusually large ice house is a waste of money and of ice. The house should be all filled with ice. Half filling means an unusual waste. It is better therefore to get the right size than to have one either too large or too small.

The surface ice house is more popular to-day for the reason that it is more readily accessible when ice is needed, and its cost is not so great because of the difference in the amount of excavation needed. The best site for such a house is where the land has a slight slope so that water will drain away. First mark out the lines of the foundation and build the foundation walls of field stones, using sufficient cement to bind them securely together. Inside of these walls then lay a foundation at least six inches thick of coarse stones and gravel. These should be pounded down and brought to a level on the surface. The frame ice house is then built on top of the walls, and the latter are banked up with earth to a depth of two or three feet. Sometimes the walls are run half way up and then topped off with wooden frames.

Lay eight or nine inch chestnut sills on the walls to which the studding is directly fastened. The corner joists should be heavy, and when the studding, sills and posts are nailed together, the framework is nearly finished. The framework is boarded

up on both sides, and the space between filled with sawdust, shavings, hay or straw. It all depends on the cheapest material to be obtained. Cover the outside wall with any kind of builder's paper to make it airtight. Then nail strips of 2 by 4 inch joists to the bottom, middle and top of the outside, and nail plain, unmatched boards to them. This makes an inclosed air space outside of the walls filled with sawdust. The advantages of this are apparent, for the sun strikes directly on this outside wall and raises the interior temperature. The air in this space must not be confined. The corners of the siding are left open so the air can circulate freely. This carries off the heat and prevents it from penetrating through the sawdust wall. The construction of a house such as this costs a little more, but in the end it pays.

The frame roof is placed on in the ordinary way with no attempt to make it other than watertight so rain cannot drip through. The roof of the ice house is intended merely to protect the ice from the sun and rain. The rising air must circulate under this and have a ventilation at the top or side. This ventilation is essential. If the roof is made of double thickness so much the better, for that will keep the sun's rays from unduly heating the inside, but as warm air ascends this heat does not penetrate far down. The top of the ice is thoroughly covered with a foot or two of sawdust, and this protects it.

Cement or grout ice houses are very popular to-day on account of their greater durability, and while the initial cost may

(Continued on page 176)



A house built like the one illustrated by the above plan may be situated in this manner, with an entrance through the side of the hill



A variation of the frame ice house that is shingled throughout and in quite good keeping with the other outbuildings around it

## Attractive Schemes from Holland Homes



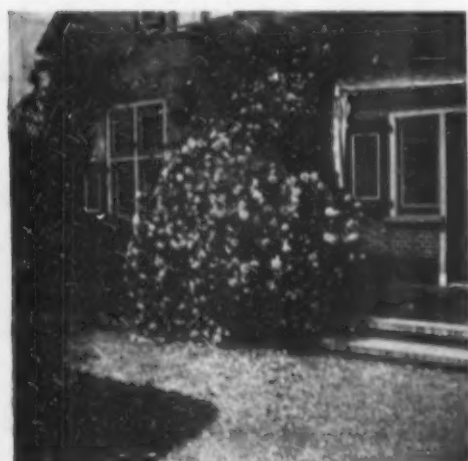
An interesting effect is given by the half-shutters on the upper floor



Large bays on both floors admit abundant light and sunshine without being in the least obtrusive



Instead of being a mere shed, this piazza roof is inclosed with a railing and fitted up as a useful porch



The plain white trim is thoroughly in keeping with this simple entrance



Brick construction is well used here in connection with the plain roof treatment



This porch is what it should be—an integral part of the house



# How to Buy Good Antiques

WHAT TO SEEK AND WHAT TO AVOID IN PURCHASING OLD-FASHIONED FURNITURE—THE IMPORTANCE OF CHOOSING PARTICULAR STYLES FOR SPECIAL CONDITIONS—METHODS OF BUYING

BY N. HUDSON MOORE

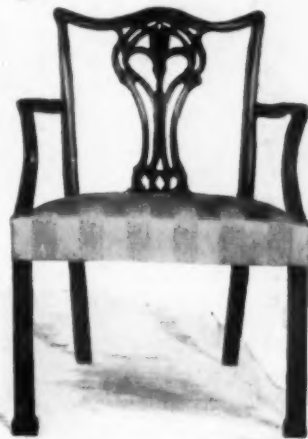
Photographs by the Author

THE rage for the antique instead of subsid-  
ing is gradually extending; people buy  
without sufficient reflection, so that the mistress  
of the tiniest and most simple frame house, loves  
to prate of her "old mahogany." Unfortunately,  
these old-fashioned pieces of furniture, however  
handsome they may be in themselves, often do  
not harmonize with the scheme of the modern  
house. Even old mahogany of the choicest type  
can be a misfit in unsuitable surroundings and  
look as inappropriate as a diamond necklace  
above a calico gown.

Now there are a few simple rules which  
might be laid down about the buying of any  
furniture, antique or modern. They have not  
been lightly formulated, so when you go to  
buy even a simple piece see if it fills these three requirements:  
First, is it useful; second, is it beautiful; third, is it suitable.

You want your furniture to be  
absolutely fitted for your needs;  
if a chair, it should be comfort-  
able, light enough for the average  
woman to lift or move about, and  
a pleasing thing to look upon,  
simple, of good lines, in proper  
proportion, undefaced with ma-  
chine carving and glassy varnish.  
Lastly a chair should be suitable  
for the rest of the furniture, for  
the room where it is to be placed,  
and for you.

A sofa is a harder thing to buy,  
since its life is generally longer  
than that of a chair, its cost more,  
the space you have to put it in  
must be considered, and it must be  
absolutely comfortable. It is a poor  
plan to buy too much furniture at a



A well shaped chair of the  
American Chippendale

time, for since it will be more or less a permanent  
fixture you want to be sure your choice is a wise one.

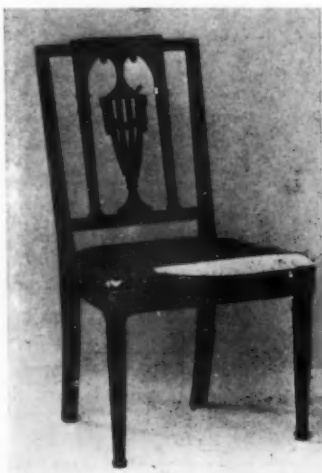
When you buy antique furniture keep all these  
rules in mind and some others, such as: Shall I  
buy "in the rough" or restored; shall I confine  
myself to one period, one wood, and one general  
style, or shall I buy what I like without reference  
to having a homogeneous whole?

Hundreds of inquiries come each year from  
men as well as women as to the advisability of  
buying, say, a certain piece of "Chippendale ma-  
hogany," a sideboard (he never made these),  
sofa, bookcase, chairs, etc. My first question al-  
ways is, "Have you a suitable background?" By  
this I mean are the rooms large, old-fashioned;  
is the rest of the furniture in keeping, are the walls  
properly treated? If a dining-room piece is at issue, are your silver,  
china, glass and linen of suitable elegance and proper period?

If your home is new with natu-  
ral woodwork of chestnut or oak,  
cypress or even Georgia pine, it is  
far better to have your furniture  
in good shape and of similar  
wood. Familiarize yourself with  
the treatment and general shape  
of fine old pieces, which the mod-  
ern craftsman has not been able to  
improve upon, and see that what  
you buy conforms to these lines.

If, however, your house has  
wide low rooms, if you live in an  
old house or one built on what is  
called Colonial style, nothing is  
more suitable or delightful for it  
than old furniture.

First disabuse your mind of the  
delusion that because a piece is  
old it is beautiful. Under the head



This American Hepplewhite  
shows excellent proportions



Too heavy lower parts spoil  
the harmony of the lines



A very solid but not especially pleasing desk that was  
used by Washington while he was President



The mahogany pie crust table is  
light and graceful



The tambour work doors in the upper part of  
this Sheraton secretary roll back



An admirable example of the Hepplewhite style mahogany settee with original silk covering



The Seventeenth Century "stretcher" makes a pretty bedroom sofa. This one is from Concord

of Empire Style you will find thousands of pieces of furniture made in America say from 1810 to 1830, veneered, heavy, clumsy and without a single qualification to make them valuable or desirable. Yet within the last two years I have known of a score or more of hideous old sofas bringing from \$100 to \$150 just because somebody had set the fashion for them in a particular neighborhood.

If you are going to buy several pieces of antique furniture you want to find one or more reputable antique dealers, unless you can trust yourself to "pick up" pieces. This last method though agreeable is apt to be costly and not satisfactory, since this country has been searched almost as thoroughly as Europe, and many ingenious frauds are palmed off on the unwary.

After you have secured your dealer, tell him what you want and insist on having your pieces "in the rough." No sophisticated collector buys them nowadays in any other condition, and you are more likely to direct their restoration intelligently. You would be amazed at what an unscrupulous dealer will do with inserting new pieces, recarving, repainting, staining, and so on, relying on a coat of heavy varnish to cover up his misdeeds.

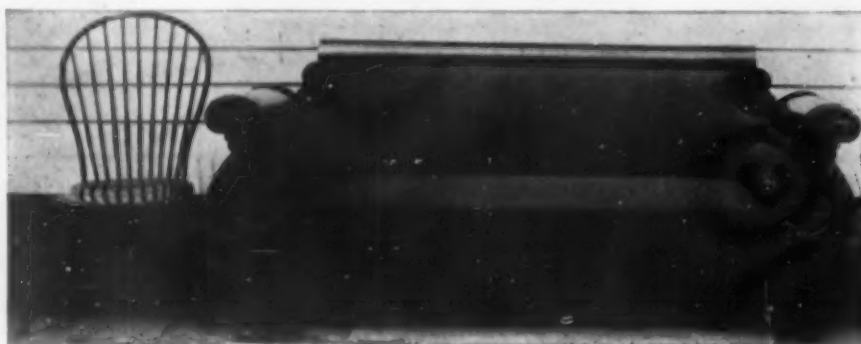
Never buy as antique a piece of furniture which exhibits drops of glue on its under side when you turn it upside down. If of oak, walnut or mahogany, see that no metal nails are in it, only wooden pegs. If your specimen is carved, note that the mark of the carver's tool shows in the low relief, but that the edges



A three-chair settee of the Sheraton period, lacquered, and with cane seat



This mahogany and satinwood sideboard is a good Sheraton example, though the brasses are not originals



The Empire style of furniture is clumsy and lacks desirable qualifications

of the wood are never left sharp.

English collectors place great store on what they call "patina" on antiques. A New England housewife would call it dirt and promptly scrub it off. It is, however, an unfailing mark of antiquity, and is a coating which comes on the used parts of old furniture, like the arms of chairs, and is compounded from dust and dusting, frequent handling and rubbing from clothes, which in the course of time gives a shiny coating to that part. Look for it on exposed surfaces.

If your piece of furniture has drawers, like a sideboard, chest of drawers or highboy, see that the wood of the front of the drawer inside and out shows the same color. I saw a splendid old Virginia walnut highboy the other day which had been completely ruined because the restorer thought it would sell better if it looked more like mahogany or cherry, so he had stained and varnished it!

In old American furniture—and there is more of this about than most people believe—the backs, sometimes the sides, the drawers, etc., are of pine, the wood of the showy parts being mahogany, walnut, cherry or maple. The lighter wood was more easily worked and cheaper. Now if the bit of furniture

on which you have set your heart has handles, look at them carefully. If only one of the original handles remains this is far better than a whole new set put on according to the dealer's ideas, for you can have it copied exactly and then rest comfortably in the assurance that they are correct, which is far better than worrying if the



original handles were ever like the ones supplied by the dealer. If the handles are all missing, note if there are one or two holes showing where they once were. All bail handles have two holes, even the earliest type. If there is but one hole, they were drop or knob handles, and you must suit these to the age of your relic.

When you purchase antique furniture, you must remember that it is somewhat in the nature of an investment and choose accordingly. Many people who wish to sell heirlooms think that personal history and sentiment give an added value. They are worth nothing, however, unless the original owner was a character of national importance, in which case the furniture must have its pedigree in writing or print, and be of absolute veracity. A poplar bedstead is but a poplar bedstead, and without carving, or fine tester and curtains, or interesting sweep from which net curtains originally hung, it is almost valueless.

If you begin to furnish a room in one wood, be it mahogany, walnut, cherry, poplar or maple, see that all your pieces are of the same wood, or at least have some of it in their composition. It is better to wait years and have it satisfactory in the end, than to buy with a rush and always have to be apologizing to people for some unsuitable bit.



The Pembroke inlaid table, made of mahogany, combines grace and utility



The grain of curly maple is especially beautiful in conjunction with mahogany

There was a wonderful old book published in Philadelphia, called "The Journeymen Cabinet and Chair-makers Philadelphia Book of Prices." The second



This slanting top escritoire, probably a century and a half old, has good lines

edition, which is the only one I have ever been able to find, is dated 1795. In it are given minute directions for the making of very splendid pieces of furniture, carved and inlaid in highest style, with the dimensions and price of each. The woods mentioned are walnut, mahogany, poplar and buttonwood. The prices were not cheap even in those days, for instance, "A plain high-post mahogany bedstead with rails and facings, £9. Of poplar, £3-10-00." Sometimes two mahogany posts were used on poplar bedsteads, in which case the charge was extra. I have never happened to come across the combination of poplar and mahogany, but it was used.

Philadelphia for many years was the headquarters for the best furniture made in this country and it is a matter of regret that none of these specimens was marked or dated. Some there are which still remain in the families for which they were made, and these serve as guides for the other and unauthenticated pieces.

The illustrations speak for themselves, and are used as finger posts to point the way to what is admirable in style. One or two are used as warnings. But before beginning your collecting familiarize yourself with the different woods and the characteristics of the famous makes.



A handsome bookcase desk made about 1800, of mahogany, with maple panels

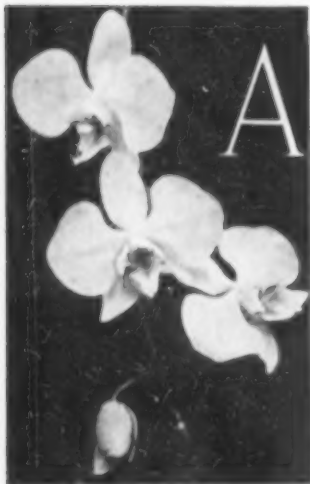


The large brasses are an indication that this highboy dates from about 1750

# A Small Orchid Greenhouse

HOW TO RAISE ORCHIDS CHEAPLY—PERTINENT SUGGESTIONS FOR THE MANAGEMENT OF A SMALL GREENHOUSE AND SPECIAL DEVICES THAT HAVE WORKED WELL

BY MARY NELMS



AMONG the many beautiful blooms displayed in the florist's windows none appeals more strongly to the lover of exquisite blending of color and grace of outline than the orchids. We are apt to think of them in a vague, indefinite sort of way as living on air, hanging in some mysterious manner from the roof of the greenhouse, or attached to an old dead branch in a tropical forest. But, like most mysteries, they become exceedingly real and practical as soon as we come face to face with actual facts and conditions.

The small greenhouse in the illustration has proved a most encouraging example of what can be ob-

tained under thoroughly amateur conditions. It is entirely of home construction and was built several years ago at a cost of between eighty-five and ninety dollars exclusive of the heating apparatus. The present high prices of lumber, etc., would of course make the figure somewhat higher. The piping cost between forty-five and fifty dollars and a good heater can be bought for about thirty. If you have a friend at court, it is often possible to obtain a perfectly sound second-hand boiler for very much less. It was such an outfit as this that was used during the first six or eight years and for which was paid just twenty-five cents, the cost of hauling it away.

The measurements of the house are eleven by sixteen feet, five feet at the eaves and nine at the peak, and it is entered from a small glass-enclosed piazza on the south side of the dwelling. This in turn stands on the southern slope of a slight elevation, thus affording the best possible protection from the winter winds. Running the length of the conservatory are three benches, two feet wide on the sides and three in the center, with an extra piece set in across the far end of each passageway. These benches or shelves are made of slabs two inches thick, molded from ashes and cement in the proportion of one to five, and supported on one-inch gas pipes along the passageway, and by one of the heating-pipes along the wall. These cement slabs not only tend to equalize the temperature, but also retain the moisture much longer than wood and require less frequent renewing and attention, once they are made and put in place.

Under the benches run the sixteen lengths of two-inch iron pipe which carry the heat from the boiler in the cellar of the dwelling-house, and are amply sufficient to keep up the temperature. The boiler also supplies other radiating pipes so that the exact cost of producing the orchids is purely a matter of guess-work. It is, however, very low on account of the protected position of the greenhouse; but even with that advantage, it is necessary to keep up some fire from October fifteenth to April fifteenth, varying slightly according to the season.

The problem of watering is solved most satisfactorily by the standard pipe clearly shown in the illustration. The end is fitted with a universal swing gas fixture to which is attached a regular spray nozzle. This throws a very fine, drenching shower which is an excellent substitute for rain and can be directed toward any corner of the house and allowed to run as long as desired. The wooden handle shown close to the left of the water pipe is attached to the small ventilator in the roof and is arranged with a series of slots by which the exact amount of outside air can be regulated. Except in warm weather, however, this is not called into play, the open door supplying all the necessary ventilation.

The daily care of the orchid house, beyond looking after the

fire, is nothing as compared with the time and labor required by other plants. In three important details the methods of the regular growers in handling their plants are departed from. The temperature is kept at 62 F. rather than 55; sphagnum moss or peat is used for potting instead of fern fiber, and the plants are watered only about once a week. This last condition is probably made possible by the fact that the moss contains the moisture so much longer than the fiber. As soon as the pots become dry, however, the spray is turned on and allowed to play over each section of the house until every leaf



This greenhouse, although it measures but eleven by sixteen feet, and is entirely home built, has proved very successful for orchid culture

and rootlet is thoroughly saturated with water. This weekly shower is not sufficient for the palms, rubber plants, etc., which stand about in corners, making a most effective setting for the brilliant colors of the flowers.

Of insect enemies



A *Dendrobium* well adapted to limited space





*Dendrobium nobile* lends itself readily to propagation from little shoots which appear on the lower part of the stems

the orchid has very few. During the summer katydids and grasshoppers will eat the buds and soft growth, making a screen over-door and ventilator advisable. But at all times one must watch out for slugs. These crawl up the sides of the pots and feast on the young roots and tender leaves. They are easily discouraged, however, by a generous sprinkling of air-slaked lime. The various kinds of scale are really the most troublesome pests to guard against, as they spread rapidly if once allowed a foothold. Good fortune has blessed this house in this respect, for in all the ten years of its operation, this is the first that scale of any kind has made its appearance, and it has been introduced undoubtedly on some recent addition to the stock.

Unlike the majority of plants, orchids are injured rather than encouraged by too much light as soon as the days begin to get the least bit warm. Two large trees, near enough to the house, shade partially the glass from eleven to four in summer without interfering with the overhead light, thus making further precaution unnecessary except for the few weeks before the trees are fully leafed out in the spring. When exposed to full sunlight, however, the glass should be well coated with the regular whiting preparation used in all fern houses.

Orchid plants cost anywhere from a dollar and a half each to almost any figure you choose to pay; but the original outlay is made once for all, for barring some unfortunate accident, many varieties will last as long as the man and can be easily propagated to increase the stock. *Dendrobium nobile* with its hybrids lends itself nicely to the ordinary propagating from little shoots that appear on the lower part of the stems, while others must be increased by detaching a well-developed lead of three pseudobulbs. Such a lead is clearly shown in the central photograph and should be detached with a sharp knife from the parent root just where the small cross indicates. The young plant should

then be placed in as small a pot as will accommodate the roots, packed hard with moss, and set away on the shelf to grow. The saying is that unless an orchid can be picked up by the head it has not been properly potted, and though this sends cold shivers through the heart of an ordinary "dirt gardener," he will very soon realize that it is the only way to handle these plants, just as the only way to pick up a rabbit is by the ears.

The coarse, stiff foliage of most of the orchids makes it possible to crowd the plants that are not blooming very close together, and as most of the roots flower but once a year, this fact is of real importance in making the most of available space. On the 120 square feet of bench room in this house, besides palms and other tropical plants, there are 277 orchid roots in fifty-three varieties, many of which are only curious and not good for blooms. And yet last year were cut 400 salable sprays and single flowers, a truly gratifying return for the small amount of labor expended. By more careful arrangement and by utilizing the rafters for hanging baskets, the number of plants could easily be doubled and the greenhouse probably made to pay for itself as well as supply numbers of flowers for home use.

As each variety has its special time for blooming only judicious selection is necessary to produce the heaviest crop either summer or winter. The simplest way for the beginner is to purchase those varieties which the commercial florist finds most profitable

and then add others as he becomes more familiar with the subject. Those which have been found most satisfactory in this house are: *Dendrobium nobile* and its hybrids; *Laelia anceps*; *Laelia grandis*; *Phalaenopsis amabilis*; *Cattleya Loddigesii* var. *Harrisoniana*; *C. labiata*; *C. Percevaliana*; *C. Warneri*; *C. Schwederi*, and *C. speciosissima*. Besides these varieties of *Cattleya*, the following will give a succession of bloom all the year: *C. Trianaei*; *Schroederiana*; *Mossiae*; *Mendelii*; *gigas*; *Chrysotoxa*; *Gaskelliana*; *Boweringiana*.



A well developed lead. The cross shows where it should be detached for propagating purposes



Watering is accomplished by a stand-pipe fitted with a universal swing gas fixture carrying a spray nozzle

# The Proper Floor for the Small House

WHAT WOODS TO SELECT TO BE IN HARMONY WITH THE STANDING WOOD-WORK  
AND THE FURNISHINGS—FINISHING AND TAKING CARE OF FLOORS—COSTS

BY LOUISE SHRIMPTON

Photographs by the Author and Mary H. Northend

THE hardwood floor in the small house is a modern development, largely due to the demand in recent years for sanitary furnishings. Carpets that covered a whole floor have been condemned as unhygienic. The rugs used instead expose much of the surface of a floor, and a durable and interesting treatment is necessary for the exposed section. Small Oriental rugs in living-rooms, small rugs of American make in sleeping rooms, are taking the place of the center rug that brought into existence the hardwood border and soft wood center for floors. Hardwood, with perhaps brick, tile or cement used for inglenook, vestibule, or other special locations, is now the accepted flooring for the small house as well as for the large one.

The selection of woods is the first task of the home builder about to install hardwood floors. Here the impulse is often to revert to the "best room" idea, laying, for instance, quartered oak in living-room and halls, and other and cheaper woods in dining-room and sleeping rooms. In the small house two or more rooms are usually seen together, through wide doorways, and a more consistent and unified effect is gained by using, except in service quarters, the same wood throughout. If oak is preferred because of its sturdy, vigorous grain with silver flake effect, it might be used for all floorings, especially if the rooms are large. If economy is necessary and a cheaper wood than oak must be used, or if, as often happens after living with different woods, the home-builder prefers another flooring to the oak, then maple, birch, beech or comb-grained pine are employed throughout the

house with excellent results. Maple permits a fine finish and is uncommonly pretty in grain. Georgia comb-grained pine, being quarter-sawed, does not sliver and is suitable with pine trim or with other woods, while birch and beech make handsome



When shellac is applied to the floor it is essential that it be evenly distributed. If necessary, thin out with wood alcohol

and satisfactory floorings that wear well.

The kind of wood having been decided upon, the quality is the next point for consideration. Here economy is usually found out of place, and a good grade is if possible selected. Quartered white oak in the best grades is clear—that is, free from sap—showing the refined silver edge grain, and is without defects. Plain oak in the inferior grades has a rather coarse grain and worm holes and knot holes are admitted in certain proportions, a condition that prevails in the cheaper grades of the different woods. A good grade in so-called inferior wood is thus often preferable to an inferior grade of an expensive wood. Knot holes and other defects also require great care in the finishing.

The prices current among Central New York lumber companies for the best grades of several woods for flooring are as follows:

$\frac{3}{8}$  in. widths, per 1000 feet: Clear Maple, \$42.00, \$45.00 and \$47.00; No. 1 Maple, \$35.00; Clear Birch, \$42.00; Clear Beech,

\$40.00; Clear White Oak, \$52.00; Clear Red Oak, \$52.00; Clear Quartered White Oak, \$70.00.

13-16 in. widths, per 1000 feet: Clear Maple, \$51.00 to \$54.00; No. 1 Maple, \$47.00 to \$49.00; Clear Birch, \$54.00; No. 1 Birch,

\$46.00; Clear White Oak, \$65.00; Clear Quartered White Oak, \$110.00; Comb-grain Pine, \$40.00 to \$42.00.

For the vestibule of a small house, or, if there is none, for a few feet of space around the front door, brick or tile laid in cement forms a desirable flooring, appreciated by the housewife, since it is easily cleaned, and muddy rubbers can be left



Quartered oak was chosen in this living-room on account of its size and the amount of surface free from rug covering. The finish is shellac

on it with safety. Hardwood floors throughout a house are considerably protected by this entrance treatment, used also to advantage in kitchen entries. For an inglenook, or for the whole fireplace end of a room, a flooring of brick or tile matching the



fireplace material is a picturesque feature that lessens the peril to rugs from sparks and does away with the necessity for fire screens.

For kitchens, pantries and entries, beech flooring is commonly used, but if the floor is to be covered with linoleum or with cork, both of which are suitable kitchen floorings much easier than wood to keep clean, then a cheap grade of wood is permissible. Tile flooring, if seconds are used, is not extremely expensive, and a dado of the tiles would complete an ideal kitchen treatment. Cement floors with a dado of cement and no cracks between the two to harbor dirt are hygienic, and may be flushed with a hose if a small drain, rendered sanitary with a special trap beneath, is in one corner of the room. A couple of rugs may be needed on a cement or tile kitchen floor, as these materials are apt to injure the feet of the worker who stands on them for long periods.

In laying the hardwood floor, care should be taken to select strips of the same tone so that the floor presents an even appearance. If the wood is varied in tone to begin with, it keeps this varied or spotty look throughout the staining and finishing processes. A plan that is recommended is to select first all the lightest colored strips for use together, then the next darker strips, and so on. This is especially practicable if the same wood is used for all floorings, a gradation from light to dark being thus secured. A sub-floor is placed beneath the hard wood, laid diagonally. Damp-proof or asbestos paper is put between the sub-floor and the hardwood. The hardwood floor is laid across the joists and is securely nailed to prevent future squeaking. After it is laid it should be scraped with a cabinet scraper, a process that requires some skill and care, as knife marks show clearly after the floor is finished. This scraping should be done with the grain, not across it. Sanding with fine sandpaper is the next process, and is done with long even strokes that go with the grain. The floor is then swept clean and dusted with cheesecloth, preparatory to the finishing process.

The proper finish of the hardwood floor depends on the furnishings and decorations of an interior. Some small house interiors, like miniatures, possess the charm of exquisite finish. Fine rugs, rare porcelain and prints are their decorations. Carved chairs and cabinets occupy floor space, or the furniture is of stately Colonial type. Polished floors reflecting light and color are a necessity in these interiors. Whether wax or dulled varnish is employed, the rugged woody qualities are obscured to promote the general harmony.

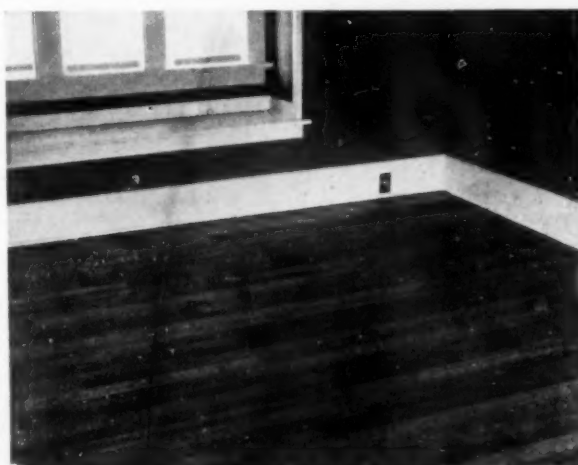
Of entirely different description are the small house interiors where strength and sincerity of construction are leading characteristics; where the pottery of primitive peoples is a decorative factor, and furniture as well as woodwork is of the simple modern sort. In these houses the tradition of the highly finished

floor has been given up. The filler, heretofore thought necessary to fill the pores of the wood, giving it a resistant surface, is sometimes omitted, and a coat or so of stain, with a coat of shellac or of paraffin oil, form the finish given to floors as well as to woodwork, a finish preserving grain and woody texture and easily kept in order. A floor in this finish must be well laid, and without noticeable defects.

For the interior of Colonial style, as well as for the small house of rather luxurious furnishings, it is customary to keep to one of the older methods of finish. One treatment consists of first staining the floor the desired color, usually that of the woodwork or a little darker, since a floor lighter than the wall is neither restful nor agreeable to look at. After the stain is dry a thin coat of white shellac is put on. The floor is sanded when dry with fine sandpaper, and a prepared filler thinned with benzine or gasoline is next applied. As this is colorless a little of the stain is added to it. A piece of burlap is used to rub the filler thoroughly into any cracks or defects of the wood. While the use of a filler is avoided in the treatment of distinctive wood trim and furniture, which are no longer given a surface resembling glass or steel, an impervious surface is still commonly desired upon floors. Two coats of thin white shellac are applied after the filler has dried, each coat allowed to dry for twenty-four hours, then sandpapered with No. O sandpaper or with steel wool used under a heavy brush. The floor is then swept with a covered broom and given a coat of prepared floor wax. Beeswax heated and mixed with turpentine is sometimes substituted. The wax is rubbed on with a piece of cheesecloth and allowed to stand twenty minutes, when it is gone over with a weighted brush, directed both with and across the grain until sufficient polish is obtained. An ordinary scrubbing brush is occasionally substituted for the floor brush. A piece of Brussels carpet fastened around a brick is useful in rubbing stairs. The waxed finish secured by this method gives depth of color, and brings out the beauty of the wood. A thin coat of wax, polished with the brush, must be applied occasionally to keep the floor in order.

A varnish, considered exceptionally durable, is more expensive than the shellac and wax. It is not easily marred and is sometimes preferred to the shellac and wax treatment, especially if there are small children or aged persons in a family who may fall upon slippery floors. For this sort of finish, after the floor has been stained and the filler applied as in previous directions, a coat of floor varnish of good quality is put on with a brush, allowed to dry for forty-eight hours, then rubbed down with pumice stone and oil or with very fine sandpaper. A second coat is then applied and is allowed to dry for the same

(Continued on page 168.)



Beech, if properly selected, is suitable where the woodwork is finished in white



With a weighted floor brush the labor of keeping the hard wood in condition is materially lessened

# A Kentucky Garden of Individuality

A PLANTING SCHEME THAT IS FULL OF VARIETY AND PROVIDES MANY INTERESTING RETREATS—THE USE OF BEDDING PLANTS FOR BEST EFFECT—HOW A VEGETABLE GARDEN WAS RENDERED ATTRACTIVE

BY INGRAM CROCKETT.

Photographs by R. S. Crockett



THE first charm of a beautiful garden is its individuality—that something in the “lay of the land,” as we Kentuckians say; in the turn of a walk, in grouping, in an indescribable touch here and there, something in atmosphere and in background.

I have striven to give my garden this charm. It is undulating. It bears marks of having grown and of being somewhat uncertain as to method after several years of growth. It is also inconsistent, first inclining to formality, and, with the advance of the season, running over into wild naturalness.

In the ordering of my garden, so far as it takes ordering at my hands, I may say that a poor flower in the right place means more to me than a fine one in the wrong place. Along this line I prefer shrubbery to shrubs—massed color to detached—although, of course, certain flowers should always stand by themselves.

The approach to my garden is through curved hardy borders that converge at a bridge over a brook. These hardy borders are edged with spirea Anthony Waterer and low-growing phlox and are gradually built up toward the back with tall varieties of phlox, hollyhocks, *Boltonia asteroides*, *Helianthus multiflorus* and *Maximiliana*, and filled in with annuals and scarlet cannas. By thus filling in I have a succession of bloom.

Back of the grasses, and overtopping them, are banana plants, and beyond the brook, and still higher than the bananas, are four formal catalpas. The effect of the whole is tropical.

Along the brook and around the bridge is Japanese iris. The bridge is flanked by tree altheas, whence the ground rises gradually to the upper garden.

Crossing the bridge, which is sodded, a grass walk passes between hardy beds of iris, lilies, and peonies backed with early and late flowering shrubs such as kerria, golden bell, weigelas and bocconia. Here again I fill in with salvias, cannas, zinnias and

single white petunias, which are effective when properly grouped.

The rise of the ground enables one on the lawn to get the full beauty of form and color of these different plants and shrubs, while the grass walk running through the garden in unbroken green, even over the bridge, gives a vista from the tea-house and fountain, past the fine evergreens in the lower lawn to the front gate—a distance of about six hundred feet.

The roses are kept in beds by themselves and a narrow grass walk enables one to get at them from all sides.

The upper garden is level and lends itself to a more formal arrangement as will be seen by the sketch. I have endeavored to arrange the phlox bed with regard to color harmony, adding white to it from time to time to soften the general tone.

Along the walk leading to the sun-dial are lilies, peonies, *tritoma* and Oriental poppies.

The bed marked 6 I fill in with dwarf scarlet zinnias beginning at the outer borders and building up with tall scarlet sorts toward the center which is of King Humbert cannas. This bed is a blaze of color until frost.

The beds in the rear marked 8 and 9 are of various perennials—rudbeckias, *helianthus*, *boltonia*, and *bocconia* toward the center and giant daisies, asters hardy and annual and old-fashioned chrysanthemums near the borders. If there are bare places I fill in with annuals that will harmonize and give the needed continuous color.

Annual larkspur and four o'clocks I find most satisfactory and I use them extensively as borders.

The sun-dial is of rough concrete ivy-wreathed, in the midst of a little grass plot bordered with box. Its motto:

“Sun and shadow mark the hours  
Of the days of men and flowers.”

is home-made.

At the end of the garden are tea-house and fountain in the midst of climbing roses and clematis

and scattered about are fruit trees—a pleasant resting place, especially at sundown when the wood-thrush is singing and the great hanging garden of the after-glow fills the sky with indescribable beauty.

Nature has done a great deal for my garden by surrounding it with noble trees. About it are a score of century oaks, sweet gums and sycamores. A black oak with a spread of a hundred



The path beside the vegetable garden is bordered by a dahlia hedge and an edging of nasturtiums, which make it have all the charm of a flower garden



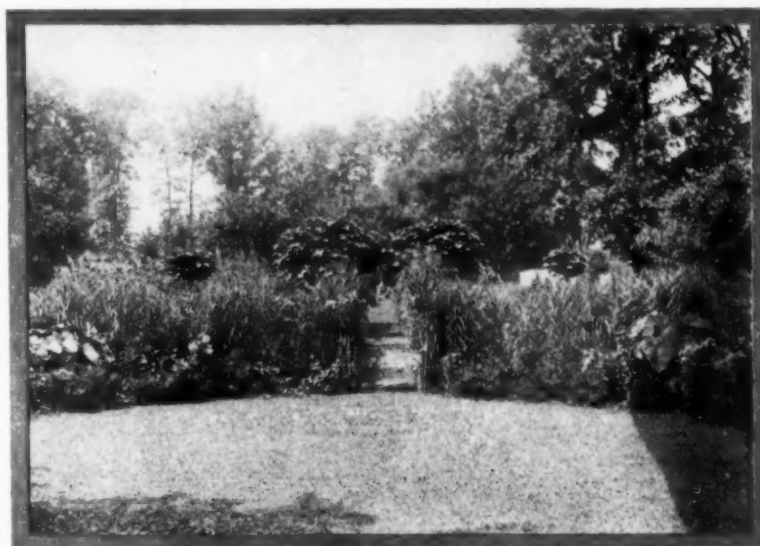
feet overlooks it, and along one side is a double row of evergreens.

A gardener is noted for his failures no less than for his successes. I have never met one who did not have his peculiar brand of disappointment. I have several. Notably of rhododendrons. I have tried them time and again, but to no permanent vigor. Our climate and soil in Western Kentucky are hostile to them, but it would seem that by following the best cultural directions—selecting the best locations, and the best stock—I should succeed; but I never have. The first year I have lovely flowers, the next poorer, and the next only shrunken half dead shrubs. And so it goes with a number of things I love—Canterbury bells for instance, and Oriental poppies.

But I have always made a success of asters and dahlias. My dahlias are as fine as any I have ever seen, and I have many varieties, both cactus and pompon. The only trouble I ever have with my dahlias is in keeping them properly staked. In spite of severe pruning they become heavy as the season advances and are often broken by storms. But for all this no flower, in my opinion, pays better. I gather basketfuls at frost-time after having fed the multitude of flower-lovers. This season I am going to try a dahlia fence supporting them on a four foot farm wire fence well braced, that ought to hold them up.

My special "dahlia row," which runs the full length of my vegetable garden and serves in a measure both as border and screen, has been much admired. Beginning at the upper end of the garden I plant certain brilliant colored cactus sorts which do not grow very tall and following along the row as the ground slopes gently toward the lower garden, I shade off into the tall yellow sorts that reach a height of seven feet or more.

Across from the dahlias and parallel with them is my premium hardy border. A grass walk eight feet wide separates the two and by its close cut greensward brings out the beauty of each. This hardy border has two edgings—one for early spring, narcissus, and one for summer, nasturtiums. By the time the narcissus begins to



The garden approach is flanked by curved hardy borders, converging at a bridge. Cannas and caladiums are well used here



Shrubs are considered most attractive when massed as they are in this hydrangea border

fail blossoms are appearing on the nasturtiums and by mid-summer there is a broad band of exquisite coloring all along the walk.

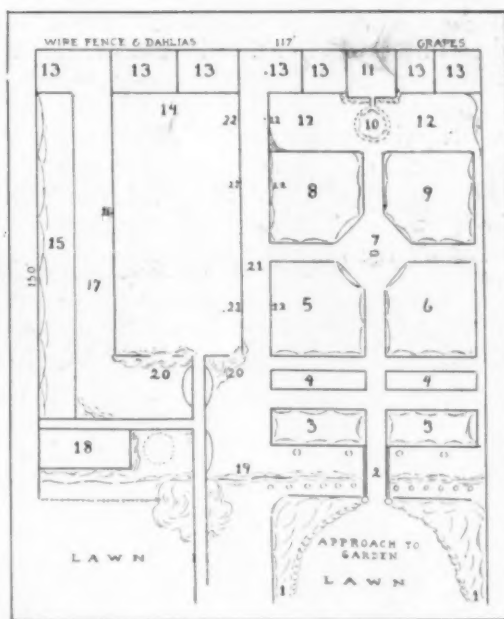
Back of the narcissus and nasturtiums are bell-flowers and lilies, then various hardy grasses and hollyhocks and golden glow—then a background of giant reeds. The border was so well prepared and enriched before planting that it is a constant pleasure.

As an effective screen for the front of my vegetable garden I have found nothing better than *Rosa rugosa*. I have the red, white and pink—a thrifty and beautiful hedge.

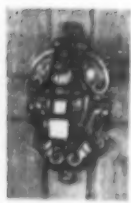
One result of my experimentation that deserves emphasis is the treatment of cannas and caladiums. There really is a valuable service that may be rendered by these plants, especially the cannas. Their rapid growth in making a screen is a service that can be rendered by few other plants. But as I have found in the border that converges at the bridge of my garden, the bronze leaves and brilliant blossoms of the canna make them of especial value. Here where a bold effect is required many a plant less brilliant or less sturdy would be lost absolutely. The canna seems to belong in such borders and lends a touch of Oriental brilliance that is unsurpassed, especially before the grasses.

Incidentally there is a suggestion for many a gardener here. The hardy bamboos, especially *Bambusa Metake*, may be the one thing to complete your garden. The tall reeds, *Japanese Eulalia*, and "gardeners' garters"—a variegated *Phalaris*—are some that will succeed even in the north, and form an excellent background for a perennial border. Wild rice is another beautiful grass that has the distinct advantage of attracting the birds with its seeds.

On the whole there is a delight in my garden that is beyond praise. It begins with the first jonquil on the hill slope nor does it end when the evergreens are powdered with snow and the face of the sundial is hidden in meditation. When the days grow too wintry for much walking in it I sit at my window, which overlooks it, and plan what joy shall be ours in the awakening, when the red-bud and the dogwood are in bloom.



1, 3, 15, Hardy Borders; 2, Bridge; 4, Roses; 5, Phlox; 6, Annuals, cannas; 7, Sundial; 8, 9, Perennials; 10, Fountain; 11, Tea-House; 12, Grassplot; 13, Pergola; 14, Vegetable Garden; 16, Dahlias; 17, 21, Grass walk; 18, Garden house; 19, Brook & Iris; 20, Rosa Rugosa; 22, Hedge.



# Candle Lighting and Candlesticks

THE PLACE IN THE HOUSE FOR THE INDEPENDENT LIGHTING THAT THE CANDLE SUPPLIES — A WORD ABOUT ANTIQUES — THE BEST OF MODERN MANUFACTURE

BY KATHERINE NEWBOLD BIRDSALL



IT is rather remarkable, when one comes to think of all the modern improvements which have pushed aside the old methods of lighting the home, that the candlestick has held its own throughout all these years. The candle has proven itself a dependable light when others fail, and there are few households to-day that do not possess candles for use as well as candles for ornament. When gas, electricity and kerosene fail us, the light of our forefathers comes to the rescue. This useful phase, in addition to the esthetic pleasure which candlestick decoration gives, has obtained steadily for many generations.

For use on the dining-table there is no real substitute for the candle—no light that will give the same artistic welcome and sense of comfort. Nor is there anything so practical. The light in a dining-room should of course be centered on the table; to accomplish this by gas a fixture above the table is needed—an immovable ornament which requires that the table always shall be in its place under the fixture. Electricity from above is subject to the same discomfort. If the table is wired for electric candles or lamps, the wiring is apt to prove awkward, and the table must remain in the one position. With both gas and electricity the dining-room is well-nigh useless if one should desire to remove the table. Table lamps, while inviting in their soft light, are unattractive because of the kerosene—who will guarantee that kerosene shall not have an odor! The candle is the only absolutely independent source of light supply that is available for the purpose of directly lighting the dining-table.

The only safe portable light is the candle—be it wax or electric. The latter is not practical, inasmuch as the battery is so heavy that the candlestick itself weighs too much to be easily movable. The wax or tallow candle, with its stick, weighs so little as to be no burden in the hand. No guest room nor family bedroom seems completely furnished without at least one candle which may be



The great ecclesiastical candlesticks have a distinct decorative effect as used in the studio of Mr. Stowe Phelps

used for trips about the darkened house when one does not wish to arouse the other occupants by excess of light, and for bedside lighting when one does not wish to arise to reach gas or electricity.

There is something about the candlestick at once homelike and decorative which appeals not only to the collector of antiques but to the average house furnisher who does not know pewter from nickel nor old brass from the clever present day counterfeits.

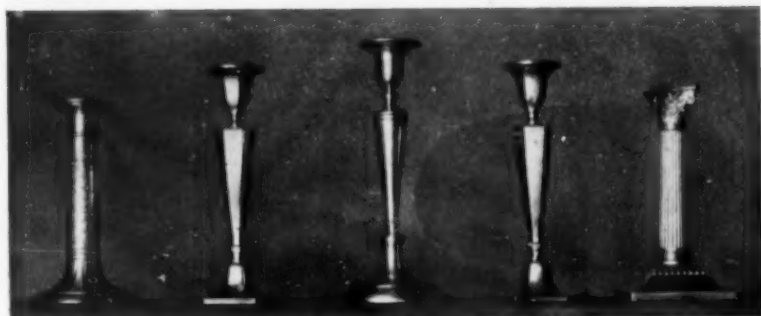
For purely decorative uses the counterfeits of the old French, English or Colonial styles, serve their purpose as well as the scarce and high-priced originals. Manufacturers of to-day have counterfeited so carefully the forms of old candlesticks in all the materials that obtained in those days, that it takes an astute collector to discover whether the piece he admires is a product of the Seventeenth or of the Twentieth Century. Certain shapes, and hall-marks of the maker, sometimes the maker's name and date, distinguish the pieces of value in the collector's eyes. Of course to buy the old candlesticks one must pay a high price in these days of many collectors.

But quantities of the Twentieth Century "antique" designs, like the copies of old furniture of various periods, are most exact, with workmanship that makes for long wear. If we accept copies of furniture of Sheraton, Adams, Heppelwhite design, why not accept the modern made candlestick, provided the copy is a good one and the metal to suit our tastes? Silver and brass being decorative metals are most desirable from the average point of view. The modern "solid" silver, if a good weight and make be selected, will serve to pass on to posterity equally as well as the more laboriously made candlesticks of bygone centuries. If you are disgruntled over the fact that you have inherited no silver candlesticks from your ancestors, let not the following generations make the same plaint of you! Silver-plate candlesticks are made in the same period shapes as the real silver, and everyone knows the

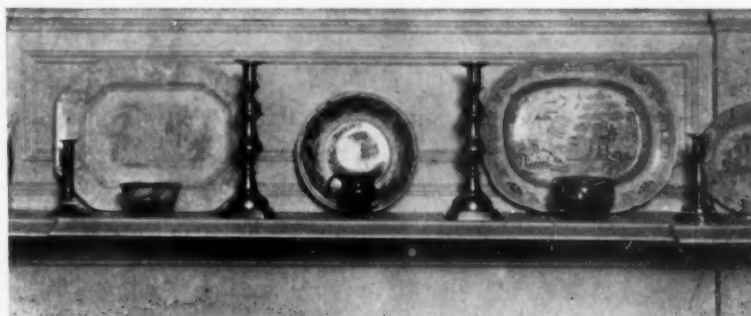


Antique candlesticks and candelabra of silver that show some of the best shapes and designs of the Colonial period. Their simplicity makes them especially desirable for use





This modern silver work is after Colonial design as may be seen in comparison with original forms at the bottom of page 146

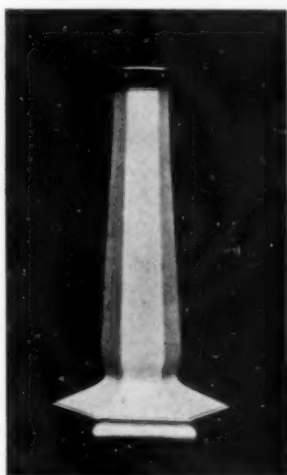


An antique brass candlestick is generally of value since it is so solidly made that it survives wear

wearing qualities of good silver-plate; the ornamental effect is the same, and visitors will doubtless think them "family plate." No one will have a grudge against you but the burglar and posterity!

Sheffield ware is unique and belongs to a period of its own—there is no "new" Sheffield ware, because "electro plating" on other metals has entirely taken the place of the old, careful and lengthy process of making Sheffield ware. If you happen to possess a piece of Sheffield silver, preserve it tenderly and do not have it replated, for that entirely destroys its value; silver plating of to-day does not "renew" the Sheffield plate, for the making of the real Sheffield ware is practically a lost art. You will find dealers who will sell as real Sheffield a plated ware which is manufactured now, and you may find candlesticks that you like among the designs he offers—but in buying, be satisfied with plated ware, for it is not "Sheffield" unless it is really old, even though it is made in Sheffield, England.

Although "brass is brass," the modern brass candlesticks are subject to so much economy in the making, speaking especially of the cheaper grades, that one is very apt to blame one's ancestors for not laying in a large stock in times past, and one is apt to value the battered old brass candlestick from the garret of a back coun-



China candlesticks may be purchased plain for decoration



Modern silversmiths have evolved original designs that are extremely beautiful. This is a good example



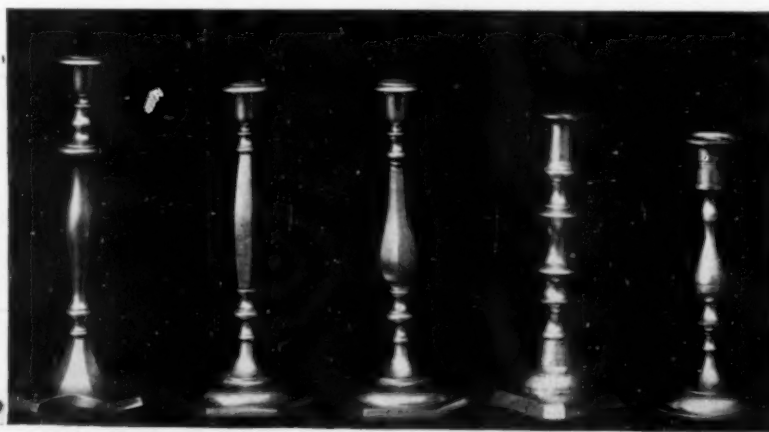
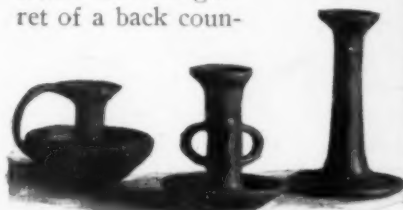
One may purchase candlesticks to match the bedroom set

sticks tone in better than the bright brass: if the fixtures have an oxidized finish, the "old English" brass will tone in with best effect.

One point is especially to be observed in selecting brass candlesticks—the fineness of the finish. Brass finished imperfectly is apt to have "sandholes" and the blemishes are often not properly buffed off. Those made from "cast" brass are the good wearing ones; they are made in a mold and the workmanship is superior to that of the lighter weight sheet-metal. Sheet-metal candlesticks are from one-third to one-half cheaper than the cast brass, so that the greater the price and the greater the weight of a candlestick, the more sure we are of good brass. Some knowledge of the quality of brass

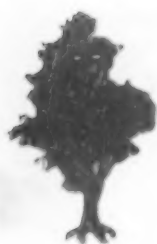
will be useful to the purchaser. Brass is not a pure metal but an "alloy," a composition of copper and zinc; the greater the quantity of zinc used, the lighter the color and the more brittle and springy the alloy;

(Continued on page 166.)

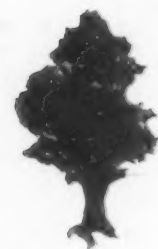


At left and right of the central photograph are good examples of pottery candlesticks, made generally in green and brown tones, especially interesting with craftsman furniture. Those in the center are modern work in brass that imitate the best designs of the Colonial period

# The Naturalizing of a City Man



*Editor's Note:—The author of this narrative—begun 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 installment tells of the early results of the second year on the farm.*



**I**N spite of all the foresight and planning they had done, the Mantells found themselves, with the lengthening days of February and March, as busy as ever—busier, if possible. With the experience of the season past to guide them, much less time was wasted, or used in ways that did not show immediate results. They had a pretty definite program to follow out, and that enabled them to concentrate and keep pushing steadily in the right direction, so that no steps were lost.

As has already been said, the onion crop had proved the most profitable of anything they had raised the first year. The onion acreage was accordingly to be increased for this season. More than that, Mantell was quietly planning to make it a try-out between onions and "truck." At first glance it looked as if the miscellaneous early garden stuff must pay as well as anything could, but the amount of time taken in gathering, in cleaning and bunching, and in marketing such perishable crops as lettuce, radishes, beans, etc., which would spoil if they were not attended to when ready, made it clear to Mantell that a careful record might show a very different result. It seemed clear to him that the precious hours of the summer time ought to be used in growing things and the cold winter days for trips to market. This of course was theory; and his purpose was to ascertain if results would prove him right or wrong.

Work in the greenhouse, in spite of all they could do, began to get a little ahead of them. Had it not been for Mrs. Mantell's able assistance, they would have been compelled to get some outside help for the work of transplanting, at which March found them busily engaged. There were two things that took up a good deal of time which Mantell did not consider at all economically spent, and which nevertheless he did not know just how to improve. One of these was the sawing up of boxes for flats, which even with the hand power they had rigged up took two men's time and didn't go very fast then. In addition to this the watering, even thus early in the spring, took quite a long time. Mantell had looked into this at the Experiment Station greenhouses, but their system was much the same as his except that they had a good deal more force.

One evening when these problems formed the subject of conversation, the Squire happened in with his usual suggestion for a way out of the difficulty. He had heard, only a day or two before, of a neighbor who had a gasoline engine, almost new, which he wanted to sell. It had given him perfect satisfaction, but he found that he needed one of four horse power instead of two, which was the size he had got. Consequently, the smaller engine for which he wanted thirty-two dollars, made an attractive bargain for somebody.

"I've got a lot of wood to saw up yet," said the Squire. "I'll go halves with you if we can find a saw frame."

Mantell had quite a good deal of wood to saw yet himself, besides the boxes for flats, so that the offer seemed too good to pass by, although the treasury was by no means overflowing. They were able to get a saw frame and saw for \$18.50 by ordering it from the mail order house which Mantell now looked to for so many of his purchases. While it was coming Mantell had a chance to saw up all the boxes he needed, and Raffles alone could cut up three, and do it better, in the time it formerly took them both to cut up one box.

The remedy for the slow watering also involved some expense, but not so much as the sawing outfit. Another set of barrels was procured and connected together, similar to those which they already had, and the three-quarter inch pipe and hose were replaced with one inch. This gave them practically double the flow of water and meant a corresponding decrease in the time needed to go over the benches, beds, and frames; a saving which meant a great deal to them as the rush season came on and every minute used for watering had to be taken from some other pressing job.

All these things made for efficiency, and practice too made them more expert in the many operations of their business. Fully twice as many plants were handled and grown with very little more work than they had put in the year previous; and they were much better in quality. Raffles took a special pride in all that pertained to the greenhouse, and many were the overtime hours which he put in looking after some stray box of seedlings that were getting too "lanky," or soaking some corner that showed signs of needing water before its regular time.

The spring, in contrast to most of the previous season's weather, opened up with no end of rain. It seemed as though it would never stop and never get warm. Profiting by their experience of the year before, they were still earlier in getting out their early cabbage and some lettuce and beets. Several ensuing hard frosts hurt some of the two latter, but the cabbage came through finely; although on several occasions they went to the trouble of watering it with cold water in the morning to make it thaw out before the sun should strike it. This was tedious work, but undoubtedly had something to do with bringing it through and enabling it to get a good start before any of their competitors got around to planting. Some of those who came to get plants, considering themselves as early as possible, would hardly believe that Mantell's cabbages in the open field had not been protected by glass frames or in some other secret way.

On all the other garden stuff, too, they got an early start; their land was sloping and well-drained naturally, so that the surplus of moisture did not delay them as it did some of their neighbors.

This early start included the onions, of which they sowed three pounds—nearly three-quarters of an acre. Mantell's friends seemed to think that this was the last straw. They had been skeptical about his sowing one pound the year before; it simply wouldn't be possible for him to find enough help anywhere around Priestly to weed out such a bed as that. But they worked up the ground as early as they could, taking the best of what had been the vegetable garden the year before, gave it a heavy coating of the best manure and a liberal dressing of their own home-mixed fertilizer, raked it as smooth as a floor, and went ahead. The narrow, even rows, straight as a stretched string, did look both business-like and attractive, and served as a new advertisement, if any were needed, for "that Mantell Company's" place. The Squire shook his head dubiously.

"'Fraid you're biting off too much, Harry!" he advised. "It's goin' to be an awful weedy season, I reckon."

Another thing which excited new interest on the part of their visitors, who became quite numerous as the planting season approached, was the stuff they had growing in cold frames, which were set out to lettuce, beets and radishes as soon as cabbage



plants could safely be removed to a temporary frame covered with cloth sashes. It proved a fortunate thing that they had improved the watering system, for even with this more efficient outfit it was a good deal of work to keep everything properly soaked up, when so many things outside were beginning to demand their attention. It was also quite marvelous how these things, with all the moisture they could use and protected from the late frost at night, shot ahead. It was something new to the several dealers they took truck to at Priestly, and the limited supply they had would not begin to go round, for there was no competition.

With the outdoor truck they were not quite so lucky. Things like cabbages and transplanted beets which they were able to market some time ahead of any competitors, went very well; but lettuce, radishes, turnips, etc., which they had only a few days ahead of their competitors, did not go so rapidly. It was quite universal for the farmers, many of whom grew a little truck, to "take it out in trade" when they had anything to leave at the stores. This offered a great inducement to the storekeepers to keep their orders split up among their customers, in the fear that their trade might be taken elsewhere. Mantell, however, realized that this was poor business, and usually insisted on cash. As he had larger quantities of truck to dispose of, and it was for the most part better in quality than the average grown thereabouts, it was possible for him to do this.

The field crops they got in in much better shape and season than they had the previous year, for Mantell took pains to secure an unconditional promise from the man engaged for the plowing that he would show up on the date set. Of course, before planting them with a machine, they soaked the potatoes for "scab" in the formalin solution just as they had the year previous, although there was no sign of scab on their own seed. In one of the fields they planned to try out three or four short rows each of several

different varieties, in order to assure themselves which would be the most profitable. They were pretty well satisfied, however, that the new variety which they had planted in the quarter-acre field the year before would prove the winner, and with this sort their heaviest planting was made.

The experiment which Mantell and the Squire had made in regard to machinery seemed to be working out pretty well. Whenever possible they kept each other informed a day or two in advance as to what tools would be needed, so that there was very little confusion due to their both expecting to use the same thing at the same time.

One of the most important things added to their list of machines was a new "two-row" two-horse cultivator, of the very best type. It cost them nearly \$25 apiece, freight and all, but proved to be the greatest time saver they had yet got; for between the two places with their many acres of field crops and frequent cultivation, which had become quite a hobby of the Squire's as well as of Mantell's, they kept it nearly constantly in operation.

This coöperation with machinery naturally led also to their planning their work so that they could help each other out in doing jobs that could best be done by combining their labor forces. Mantell and Raffles took the job of planting the Squire's vegetable garden and by having everything ready and

making a business job of it, they were able to do it in just about half the time the Squire's men would have taken, trying to do it piecemeal and at such odd times as they could be spared from their regular work.

The onions had come up finely and Mantell had made it his personal business to see that they got every attention just the moment they were ready for it. Before they were above ground, the wheel hoe with its disc attachments was run through and used again after the rakes had leveled the soil back against the rows, as soon as the little plants were up. In spite of this extra care, how-

(Continued on page 171.)



Shower after shower blew up, accompanied by no end of thunder and lightning; but not a drop of rain fell to moisten the fields parched by four weeks of unbroken drought



# Our Native Asters

USE SOME OF THE WILD ASTERS TO BEAUTIFY YOUR GROUNDS WITH MASSES OF COLOR AFTER EARLIER FLOWERS HAVE GONE—A FEW OF THE MOST SUCCESSFUL KINDS

BY FLORENCE BECKWITH

Photographs by N. R. Graves

WHEN asters are mentioned, we are very apt to think only of the annuals known as China asters, quite ignoring or overlooking the fact that we have a large number of American species which grow in profusion in country roads and lanes, star the meadows, crowd along the old rail fences and tumbledown stone walls, outline the winding course of the brook and adorn the edges of the woods.

From a walk in the country in the late fall we return laden with these freshly blooming flowers, and a new realization that their feathery prettiness and abundant bloom added greatly to the beauty of the landscape as they gracefully swayed before the chilly winds.

When the early flowers are past, there should be others to fill their places and keep up a succession of beauty, and the hardy asters can be relied upon for that. Late in the fall when the garden is nearly destitute of bright colors; when the annuals are mostly out of bloom and the trees and shrubs are becoming bare of leaves; when the dahlias show the effects of the frosts and hardy flowers of nearly all kinds are past their prime, then the perennial asters show forth in all their glory

and the name starwort (literally star of the earth) shows its appropriateness, for the flowers shine brightly in contrast to the desolation around them, and they remain in bloom for weeks. After the severest and most prolonged storms, they shake the drops from their drooping branches and shine forth as brightly and cheerfully as ever, absolutely unharmed by the stress of the elements.

Not only do these autumn-blooming flowers give grace and beauty to the garden when other blossoms have vanished, but they are valuable as cut flowers, and it is worth while to cultivate them for that purpose alone. Combined with chrysanthemums, the drooping, feathery sprays of the asters produce a charming effect, and they harmonize with all the other late flowers. Their lasting qualities, too, are unexcelled and they will remain fresh for several days at a time. As for colors, they may be had in all the soft and delicate tints between white and rose, blue and purple, and some of them have bright yellow or purplish brown centers.

These hardy asters will grow in any ordinary garden soil and in almost any location. Some



When the early flowers are gone the asters can be relied upon to fill their places and keep up a succession of beauty



species like sunshine, and others grow best in full or partial shade; some prefer a moist situation, while others will grow in a dry soil or even on rocky ledges and crevices in rocks, so that a variety can always be obtained to adorn any desired locality. They improve greatly in habit when transferred to cultivated grounds, and if allowed to go to seed, fine large masses will soon be formed.

To produce the finest effect, the hardy asters should be planted in clumps or masses. They show to best advantage when set among shrubbery, particularly among rhododendrons whose rich green leaves form a beautiful background for the many-tinted, feathery sprays, and also furnish a support for some of the slender, drooping varieties, making it unnecessary to stake them. They also make an attractive show when planted among barberry bushes.

Different species vary greatly in manner of growth and size of blossoms. Some are tall and stately with large, conspicuous flowers; some which grow on the borders of woods have a peculiar charm of slender, sometimes zigzag growth and medium-sized blooms; and still others have many drooping branches covered with dainty little blossoms that remind one of snow-laden branchlets.

One of the most striking of our



The New England aster accommodates itself readily to almost any location except a heavily shaded one



*Aster laevis* has sky blue or violet blossoms and grows in sunlight or shade

native asters, and one of the most widely distributed, is *Nova Anglia*, or the New England aster. By many it is considered the most beautiful of the tall species, and it is probably the best known, for its large, deep purple blossoms with golden yellow centers are among the most conspicuous of the roadside flowers in autumn. The plant is tall and vigorous, the blossoms crowning a stem from four to six feet high, and shining with a royal splendor. Intermingled with the golden-rod, with a background of stone wall or old rail fence covered with clematis with its fleecy masses of plumose seeds, and the

luxuriant growth and bright-hued leaves of the Virginia creeper, this aster shows at its very best. The New England aster likes a rather moist situation, but accommodates itself very well to almost any location, except a very shaded one. There is a rose-colored variety, as well as the purple-flowered kind, but it is not as common as the latter.

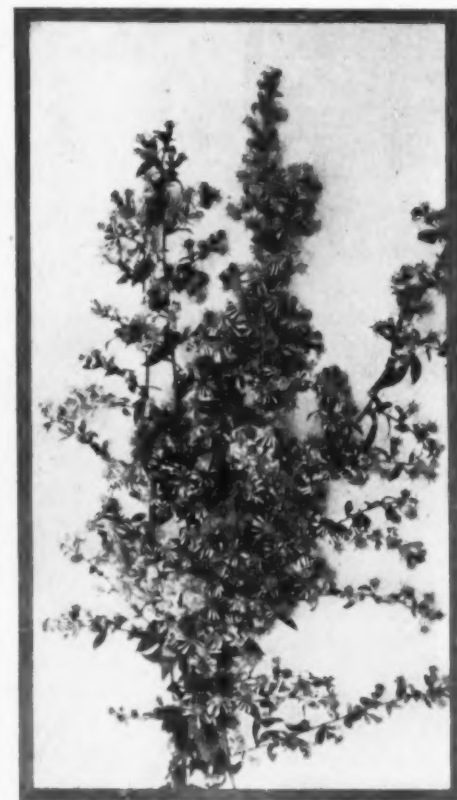
*Aster Novi Belgii*, the New York aster, is tall and strong with myriads of delicate blue-purple stars varying from deeper to lighter shades and even approaching white. Its clouds of delicate blossoms produce beautiful color effects when the plants are massed

against evergreen trees or shrubs. The New York aster is admirable for cutting, as the sprays last long in the house and are very decorative. It will bear more shade than *A. Nova Anglia*.

*Aster multiflorus*, the white-wreathed or starry aster, will be found in August and September in dry, open fields and waste places. The long, curving branches, sometimes towering above a man's head, bear minute blossoms arranged in profusion along the leafy stems. The foliage is a grayish green and the small, white flowers have a yellow center, changing to brown. The feathery beauty of the curving spires of green and white is charmingly effective when they are tossed by the winds, and the rain does little harm to the multitudinous little blossoms. This species of aster likes the sunshine.

*Aster laevis*, the smooth or blue aster, is one of the loveliest of all this beautiful class. The blossoms are sky blue or violet and the foliage is a soft blue-green. The color of both blossoms and leaves is very pleasing, and they light up the roadside or the garden with a new loveliness of refined hue. This species will grow either in full sunlight or partial shade, if it has good soil.

*Aster ericoides*, the white heath aster, has tiny white or bluish flowers



In full sunlight and a dry situation *Aster ericoides* should do well

and feathery, heath-like foliage, charming when seen near at hand and effective at a long distance. This aster has more common names than most species, some of them poetical, others decidedly prosaic. Frost weed, Michaelmas daisy, farewell summer, white rosemary, dog fennel, mare's tail and scrub-brush are some of the titles which have been bestowed upon it. Beginning to bloom in September, it lasts even up to December, meeting the storms of late autumn with no detriment to its beauty, and producing masses of bloom that equally adorn the extensive grounds of the wealthy and the homes of those not so favored. Its manner of growth is so graceful that it is particularly beautiful for house decoration. *Aster ericoides* wants full sunlight and a dry situation. It will grow in very poor or shallow soil, but does best where the roots can penetrate the ground deeply.

*Aster cordifolius*, the common blue, branching, wood, or heart-leaved aster, is one of the most beautiful of the tribe, with its myriads of small flowers gracefully disposed in large spreading panicles. The generous masses of violet or pale blue flower heads look like a mist hanging from one to five feet above the earth in and about the woods and shady roadsides from September to December in favored, sheltered places. So prodigal of its lovely blossoms is this species, that one may carry away whole armfuls and not feel guilty, for there is enough for all and the roadside still remain beautiful. This species prefers open or partial shade. With good soil, it improves very much under cultivation.

*Aster puniceus*, the red-stalked or purple-stem aster, is a very pretty and early-blooming species. It begins to blossom in July and lasts until November. The delicate purple flowers have yellow centers which gradually turn to a tawny brown, giving a great variety at all times on the

stem. The blossoms are profusely produced and a plant in full bloom is very attractive. In some localities it is known as the early purple aster, swanweed, meadow scabish and cocash. It will not endure shade, prefers moist places, but will grow in good soil not over moist. In dry situations it loses its vigor, but



*Novae Angliae* is one of the best known and hardiest of the tall native varieties



To produce the best effect, the hardy asters should be planted in masses, preferably among dark foliaged shrubbery

a border, the shrubs will make a background of green, and their blossoming time will generally be over before the asters begin.

As previously mentioned, a large number of starworts are catalogued by English dealers, and it is only fair to say that many

(Continued on page 175.)

spreads rapidly in favorable locations.

*Aster macrophyllus*, the broad-leaved aster, is found in blossom in the woods in September. The lower leaves are very conspicuous, being especially large and nearly round, with a heart-shaped base. The foliage is a gray-toned green. The blossoms are pale lilac, verging to white, with a yellow center turning to brown. Quite a perceptible odor of camphor mingles with the sweet scent of the flowers. It prefers a shaded or half-shaded situation.

It is impossible to name all the desirable native species. Try almost any of them and you are sure to be pleased, if you plant them in masses, as nature does. The smallest and most inconspicuous blossoms are usually borne so profusely that they make a grand show if the plants are massed. Naturally the wild asters are very graceful, and if allowed to follow their inclinations a pleasing attitude is almost sure to be produced and a charming effect follow.

There is no doubt that if some of these beautiful plants grew only in Japan or China, or some other far region, they would be sought out, perhaps even at perilous risks, and sent home for cultivation. It is only because they are so common, so easily obtained, that they are not duly appreciated. Most of them are charming, even under adverse conditions, and they improve so much under cultivation that they produce fairly gorgeous masses of bloom. If planted among hardy perennials which make an early growth, flower, and then die down, leaving a bare or untidy space in the border, like the oriental poppy, the wild asters will fill the void with such a luxuriance of growth and bloom that a multitude of sins of this kind will be hidden from sight. Their delicate colors never clash with those of brighter-hued flowers, but tend to harmonize many that would otherwise conflict in closely planted gardens. If set in



# Distinctive Devices for House Exteriors

HOW A HOUSE MAY BE DISTINGUISHED FROM ITS NEIGHBORS BY MEANS OF WELL EXECUTED AND ARTISTIC DESIGNS ON ITS OUTER WALLS OR CHIMNEYS—VARIOUS STYLES AND MATERIALS

BY HAROLD DONALDSON EBERLEIN

Photographs by the Author

SEA-HORSES and mermaids, serpents and saints are sometimes met with in very queer places—places where we shouldn't at all expect to find them. But when we do chance upon them in unwonted surroundings we are not likely soon to forget either the circumstance or the spot where we discover them. And that is exactly one reason why they are there; in other words, they are employed to give a note of distinction wherever they may be set. As wall devices a whole universe of things that grow and creep and run and fly and swim can be found figuring on the sides of houses or on chimney stacks or wheresoever individual caprice may elect to put them.

Between wall devices and overdoor devices, however close the similarity, there is an essential difference. The purpose of the overdoor device is ordinarily two-fold; the adornment of an important architectural feature and the expression of some significant thought, whether in explicit words or by some symbolic design. The overdoor device sometimes fulfills only one of these objects, sometimes both. The wall device, on the other hand, has not the intimate character of the overdoor device; it does not address itself to the approaching visitor but to the public at large; it is not reserved for near inspection from the threshold but is designed to be seen from afar. Above all, its object is differentiation; it is a distinguishing mark, a kind of identification, by which one house may be designated as differing from another.

House numbers are all very well



A sculptured marble plaque especially suited to a brick wall

and necessary in cities and towns but, for suburban and country houses, wall devices are the most practical and at the same time picturesque means of visible designation. The naming of houses has become an almost universal practice. Why should not the signing them with a distinguishing wall device become equally so?

Devices for house walls are by no means of recent invention; at the same time their use is far from general. Small and relatively unimportant in themselves, they can, nevertheless, contribute materially to the character of a dwelling. Take, for instance, the copper figure of Saint Martin that adorns the chimney of a house near Saint Martin's Church and station. Undiscriminating people, to be sure, have been grievously at sea in fixing the saint's personality. Some have mistaken him for an imp and spoken of the "house with a devil on the chimney," others have fancied him an Indian brave and one good soul actually thought he was a suffragette shearing off her skirts! One and all, however, were duly impressed with the device and the house, its location and the figure on the chimney are indelibly stamped on their memories—all of which simply shows that in this case the wall device fully performed its function of differentiating one house from all the others in the neighborhood, besides furnishing a bit of legitimate adornment in a telling place and supplying a pleasant allusion to the name of the locality by depicting Saint Martin in the act of severing his military cloak with his sword, according to the old legend, to give



A wide space between windows may be broken by some simple design



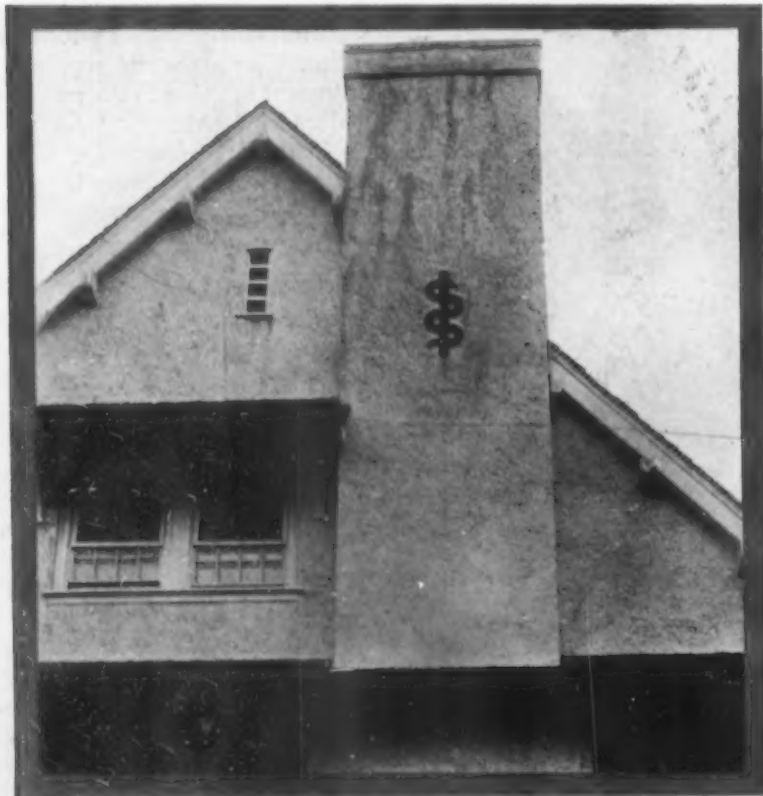
The seahorse device is appropriate to "The Barnacle," a remodeled house which was originally a barn



A useless outhouse window filled with an inserted concrete medallion



The copper figure of Saint Martin severing his cloak stands out prominently and well performs its function of distinguishing this house from its neighbors



The wall device may be suggestive of the owner's occupation, like this symbol on the chimney of a doctor's residence

one-half to a beggar who was in need of some protection.

Of course there are considerations, too, of the element of personality imparted, the piquant dash of ornament, the romantic suggestion—there may be a whole love story bound up with the initials and date set high in the gable end of an old farmhouse; but the main reasons for the wall device must ever be to furnish a distinguishing mark and to add a touch of embellishment and contrast where needed.

Wall devices may be fashioned in a variety of materials. Any substance that will do for an overdoor device will also answer for a wall device, subject, however, to certain limitations. First of all, it should be borne in mind that the wall device must generally be affixed to the plain surface of the wall without the assisting accompaniment of moldings or panels and therefore it is better to make use of such materials and designs as require no support or relief in the shape of moldings to set them off properly. It should also be remembered that contrast with the background of the wall is of prime importance. Without a strong contrast in color, line or texture, or a combination of them, a wall device will not appear to the best advantage nor secure the full measure of effect. For this reason on a stone wall it is not well to have a device in stone or a cement device on a concrete wall, even where the design is deeply graven or brought out in high relief, unless it be emphasized by applying color or gilding to give the necessary contrast. If color or gilding is not used, the similarity in natural hue and texture will neutralize and obscure, if not wholly destroy, the effect.

In this respect, as before hinted, the wall device is quite different from the overdoor device, for the purpose of the latter is to convey some appropriate sentiment expressive of welcome or the spirit of the household or else to enrich and embellish a structural feature; so it is entirely proper that it should be of the same material as the rest of the structure if so desired, particularly as it is always seen at close range and there is no danger of the effect being lost. The wall device, on the other hand, affixed to a chimney or high up in a gable, is almost always seen from a distance—in fact it is desirable it should be visible from a distance—and needs all the assistance that contrast in color, line or texture can give it.

On a house built of gray stone or concrete a wall device of iron or copper can be recommended for the sharp contrast in color. With a brick wall a device molded in terra-cotta might be used but is open to the objection that when the bricks and mortar joints weather and mellow in hue, the terra-cotta, with its comparatively smooth surface and freedom from joints, stands out in almost garish freshness. It is better with a brick wall to follow the Italian method of treatment and have the device sculptured in high relief or deeply graven on a marble or stone plaque or medallion. Weathering will then add to the distinctness of the design. Medallions and plaques of molded cement can likewise be used with excellent results set into brick walls. Their surface is rough enough to let wind and rain and sunshine tone it harmoniously with the rest of the fabric. Iron or copper devices, too, stand out well against a brick background, while lead is especially satisfactory.

In rough-cast buildings occasionally patches of bright hued tiles or Majolica medallions are seen and their use in this way is to be encouraged within bounds. In the case of a wooden house where the walls are covered with either clapboards or shingles, a device painted on a wooden panel is the most practicable, although here again as in all the other instances, iron or copper may be successfully employed.

As to the design of a wall device, the simpler and bolder it is the better. In the first place, as it is meant to be seen from a distance, it must be big enough for anyone to distinguish clearly a long way off. That means that it must stand out boldly, and bold it cannot be if it is cluttered with little niceties of detail and elabora-



tion. Everything that tends to obscure the outline must be sedulously avoided.

When we pass beyond dates, letters, monograms and such simple symbolic designs as circles, swastikas or triangles that can be expressed in outline, we step into the field of the silhouette. Any subject that lends itself to clean cut, simple and unmistakable portrayal in a silhouette may be attempted for a wall device with confidence. In silhouette making, of course, objects must be shown in profile and unless that profile is clear and strong and characteristic it is better not to attempt it. It is a waste of time and labor to heed more than the outline of the silhouette; it will scarcely be noticed. In one instance a copper mermaid fixed to the side of a chimney has her scales and tresses of hair all carefully cut in the surface of the metal, but unless you get very close and look sharp never a scale or a hair will you see. The lady of the waves would have been better for decorative purposes without either and a little more attention instead to the shape of her outline.

Of course design and material mutually interact and what has just been said is applicable to metal wall devices of bold pattern designed to be seen from a distance. When the decorative element becomes more of a consideration and there is a chance to get a good near view of the wall device, other materials, such as stone, cement and terra-cotta come within the range of possibility. Sometimes where architectural enrichment is the sole end in view, marble or stone plaques bearing classical subjects give a wide scope of choice. In this method of using wall devices we can learn much from the Italians. There is some blank wall space, perhaps, at the end of a pergola or in a spot plainly visible from the house or garden, a wall space that in its blank condition will always be an eyesore. Why not enliven it and make it say something through the medium of a wall device? It may be that a plaque with della Robbia's singing boys is just the thing needed in that place. If the space is small and the wall roughcast, a Majolica medallion can be inserted to good purpose.

Della Robbia and other similar designs can be cast in cement or baked in terra-cotta and are perfectly weather-worthy. A useless and unsightly window in an outbuilding was treated in the way just suggested with happy result. The outbuilding in question is near the house and used for garden tools, tennis nets and the like, but the boarded-up window in its gable end, plainly visible from the library, was a useless blot. The aperture was studded and lathed, leaving the frame as a molding, and a large oval cement medallion, on which was cast a madonna, was securely fastened to the backing. All the space between the medallion and the window frame was then filled in with a thick mixture of concrete plastered on the laths. This concrete surface was colored blue, so that the medallion is thrown into bold relief. Aided by the growth of vines, this treatment has entirely changed the outlook from the windows of the house.

People are apt to be shy of using color or gilding in exterior ornament, but in the case of some wall devices it is absolutely necessary and besides has the authority of good precedent. To mention only one instance, there is the Golden Dog of Quebec. No one would accuse the Quebec post-office of being garish or gaudy because of the gilded device of the dog set in its front wall; in fact, if it were not gilded it would be lost sight of and nine-tenths of the visitors to that quaint old city would never know the interesting tale of the building that once stood where the post-office now stands and from which, when it was torn down, the historic Golden Dog was transferred to its present place. Color and gilding may look crude and glaring at first, but under the influence of the weather they will soon mellow and cease to be conspicuous.

Where the device is graven in the stone it is often necessary to pick it out in black to make the design visible. A good example of this is the device on the wall of a little old farm house. On

(Continued on page 174.)



The initials of the occupants set in the chimney or wall of a house are a legitimate device. If of copper or iron, they look well against gray stone



The wall design may suggest some historical belief. This tulip scheme is said to be connected with the old Assyrian emblem of immortality

# Making a Garden With Hotbed and Coldframe

HOW TO CONSTRUCT AND UTILIZE A VALUABLE GARDENING ASSISTANT IN ORDER THAT YOU MAY GET AN EARLY START WITH PLANTS AND CARRY THEM OVER THE COLD WEATHER

BY CLAUDE H. MILLER

Photographs by R. S. Lemmon and Others

THE possibilities of garden frames is very large. Their use is by no means confined to the raising of lettuce and radishes, as seems to be the popular impression. We are constantly finding new uses to put them to, and new tricks and kinks in their management. While in most gardens the principal use is to start the seeds of flowers and vegetables that will ultimately be transplanted into the open, we can also force rhubarb, asparagus and perennial flowers to make a start a month before they would normally do so outside. For such cases we should use portable coldframes. With a hotbed we can have lettuce, spinach and radishes fresh and green all winter. We can store all sorts of plants through the winter that may not be hardy in our climate, such as tea roses and many perennials, and we can make a garden of annuals a sure success, instead of a doubtful experiment.

The initial cost of garden frames is so low that it is practically within the reach of anyone who can afford to have a garden. In the latitude of New York City, the growing season is too short to get the most of our gardens. Just about the time when our choicest lima beans, egg plants, tomatoes and peppers are coming into full bearing, the early September frost may come along and nip them in the bud. By gaining a month or six weeks in the spring, we have an obvious advantage in the fall. We are thus enabled to overcome, in a measure, the whims of the weather.

A hotbed consists of a sub-frame of wood, brick, stone, concrete or some other material, imbedded into the ground to retain heat. This is filled with fresh, fermenting stable manure. On top of this manure is a layer of soil in which the seedlings are grown. The sash, which are the essentials of the whole affair, rest on the frame and have a slope of about 30 degrees to the south. It would scarcely pay a beginner to attempt to make the sash, as they may be bought for about three dollars apiece from a sash mill. The standard size of hotbed sash is three feet by six feet. Our frame will therefore be six feet in

width and some multiple of three feet in length. A very good working standard for the amateur consists of four sash, which means a frame six feet by twelve.

A four sash frame, complete, if bought from a reliable dealer, will cost about \$25.00. The sash alone, without the frame, will cost about half this amount. Such a frame can easily be made a combination of hotbed and coldframe. As soon as the fresh manure ceases to ferment, and the heat dies down, a hotbed automatically becomes a coldframe itself.

In the actual construction of a hotbed, the pit should be dug about four feet deep, and a foot or more larger than the actual dimensions of the frame itself. After the pit is dug and drainage provided, the next step will be the sub-frame. It is not advisable to use plank if we desire a bed that will last indefinitely. Wood will decay after four or five years when in contact with the earth. If, however, it may not be advisable to go to the expense of a permanent masonry frame, use two-inch plank. Chestnut and cypress are two of the most lasting woods for such a purpose. The life of our planks will be doubled if we treat them with something to keep out the moisture, such as coal tar, asphalt paint, creosote or some marine wood preservative, before they are imbedded into the ground. The corner posts should be 2 x 4 locust or chestnut. If we give the sash a slope of about five inches from the back of the frame to the front, they will shed water and will catch the maximum of sunlight.

A brick frame is very satisfactory and of course practically indestructible. For the amateur, however, who does his own work, the ideal sub-frame is made of concrete. In making it, the same general considerations apply as to all concrete work. First we make a form, by means of boards, in

which to cast the concrete. Hemlock is cheap and satisfactory for this purpose. It is customary to use 1" x 10" boards for the form and 2" x 4" studding for the battens and braces. This form is of course only temporary and will be removed as soon as the con-



Permanent frames should be located so that they receive protection from the north winds



Concrete frames are the most desirable. This one shows a mat that is valuable for conserving warmth in zero weather



crete sets. For the outside face of our pit, we shall not need a form if the bank is cut down straight to make an even surface. It would be difficult to remove the form next to the bank, after the concrete hardens, without a lot of unnecessary digging that the value of the boards would not justify. Neither will it be necessary to run the sub-frame down to the full depth of the pit. If it extends two feet into the ground it will answer the purpose just as well.

The standard concrete mixture is the so called 1:2½:5 mixture. This means that for one part of Portland cement we use 2½ parts of clean, sharp sand, and 5 parts of broken stone, cinders or some other aggregate. There are two methods of finishing the bed. Sometimes the sub-frame merely comes to the surface of the ground and a wooden frame is built on it, but the better way is to bring the sub-frame up to the proper level for the sash. Of course the part of the wall above ground must be cast in a form with both sides boarded. Eight inches will be wide enough for a wall of this kind. We must give the top surface a proper slope from the horizontal, and must imbed 2 x 4 nailers into the concrete, while it is still soft, to nail the frame for the sash to rest on.

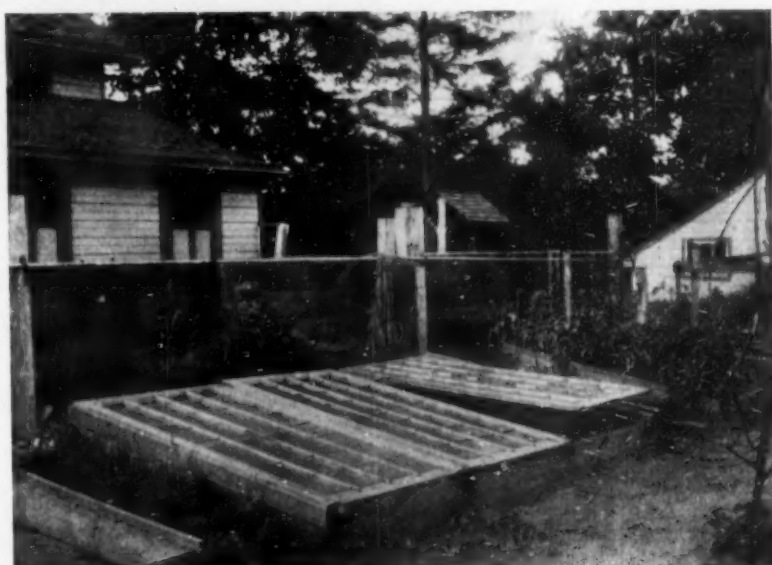
The quick way for the busy man is to purchase frames and sash direct from the manufacturer. They will be shipped, knocked down, and can be put together in a short time by anyone familiar with the use of tools. Such frames are usually of cypress, but there is a great difference in this wood. See that your frames are of seasoned "Gulf" or "Coast" cypress and also that the sash have blind mortice joints in distinction from open mortices which admit water and soon decay at the most important place in their construction.

The first step in making a hotbed is to procure a heap of fresh stable manure. All that we shall ultimately need should be secured at one time, and not be purchased in small quantities. The reason for this is that the preliminary fermentation in the open should be done in a careful and uniform manner to secure uniform results later. The fresh manure is piled in a heap and mixed with half its bulk of dry leaves. Those from hardwood trees are the best, but this is not of vital importance. Sometimes the manure will prove to be so strawy that the addition of leaves will not be necessary: in fact many hotbeds are made with neither straw nor leaves. But it is found in practice that the fermentation is less violent and more permanent, as a source of heat, if some filler is used. The manure must have a slow, moist, enduring heat. We shall need about two cubic yards of manure for each sash of the standard size. This estimate is based upon using our hotbeds and in holding their temperature up to the growing point even with the weather outside close to zero.

After the heap has fermented for a day or two, it should be thoroughly forked over to cool it down. During this fermentation the temperature will sometimes rise to 110 degrees; a temperature that of course would be fatal to growing plants. After forking, a second fermentation will take place and then, after two days more, the manure is ready to be placed into the pit of our hotbed. This pit should be filled to within eighteen inches of the sash frames. The manure must then be well watered, and packed and treaded down solid, especial care being devoted to the sides and corners.

After the manure is in place, the sash must be put on the frames. In a very short time the manure will begin to ferment, giving off steam and fumes of ammonia. The temperature of the fermenting mass should then be taken with a thermometer. When it cools down to 90 degrees Fahr., the bed is ready for the top dressing of soil in which to plant the seeds. If the bed cools slowly, we can hasten the process somewhat by punching holes in the manure with a pointed stick, allowing the steam and fumes better freedom to escape. On the outside of the bed a bank should be piled against the frame, using soil or coal ashes. This is to re-

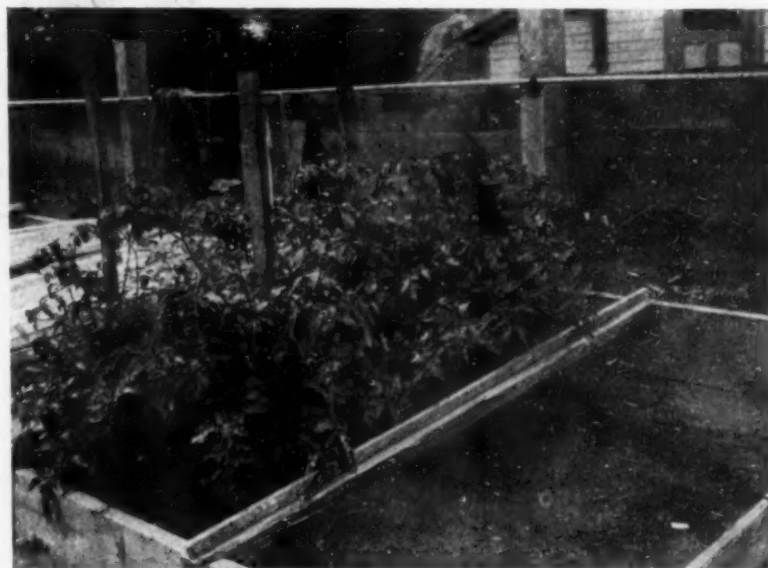
(Continued on page 170.)



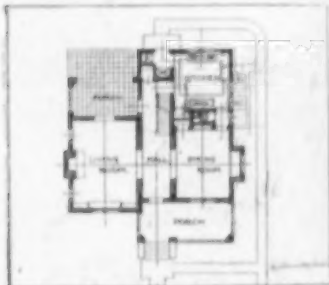
The watering of hotbed or coldframe plants is an important consideration. Here a pipe line runs along the fence with convenient connections at short intervals



During the heat of the day the sash should be lifted to permit the vapor to escape and allow ventilation of the plants



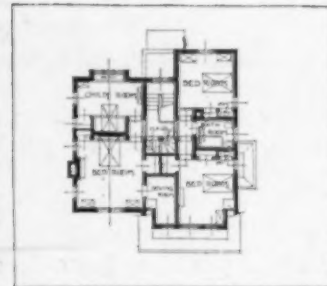
After the seedlings have started growth in the hotbed, they may be transplanted to the coldframe, where they grow to large size



There is a great compactness about the house that goes far toward economy in building. The ground plan is nearly square, which works for economy



Mrs. Thorn's house is entirely unpretentious, but it is planned to include the best features of extensive houses on a small and reasonable scale



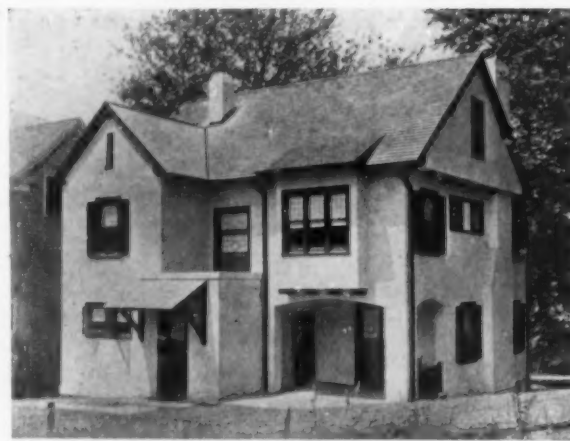
The hall occupies the smallest possible space, giving room for four bedrooms, a bathroom, and a sitting-room within a square of about thirty-two feet



The kitchen is an example of saving waste space. The boiler is put in the closet and all the pipes run within the wall

### THE HOME OF MRS. L. M. THORN TARRYTOWN NEW YORK

*L. M. Thorn, architect*



Besides a back porch the rear elevation shows a kitchen entrance, with a place for the ice box and a dumb-waiter down to the basement



The walls are constructed to provide suitable nooks for the essential dining-room furniture. Every piece has its logical place and the effect of the whole is harmonious

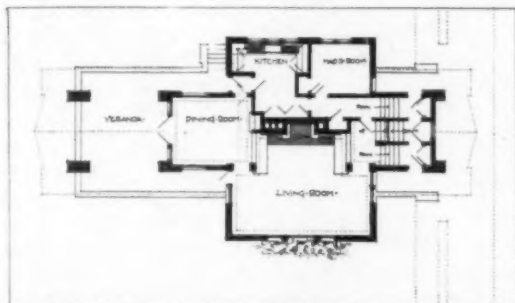


The house is a good model of built-in conveniences. Besides the bookcases, flanking the seat here, a laundry chute and excellent closet space are provided elsewhere





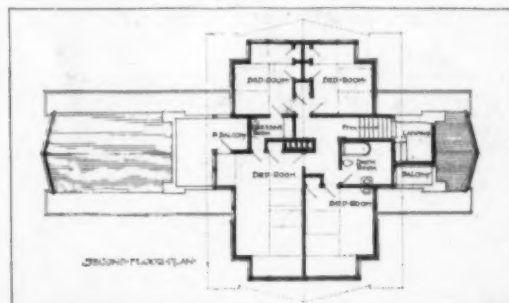
In the environs of Chicago has arisen a distinctive type of house design sometimes called the Chicago School. This style is well represented in much of the work of Mr. Walter Burley Griffin. It endeavors to produce a home that reflects the environment of the vicinity and to create a background that is entirely consistent with the life of the place



There is a slight suggestion of Gothic in the ground plan with its accentuated piers

# THE HOME OF MR. F. B. CARTER EVANSTON, ILLINOIS

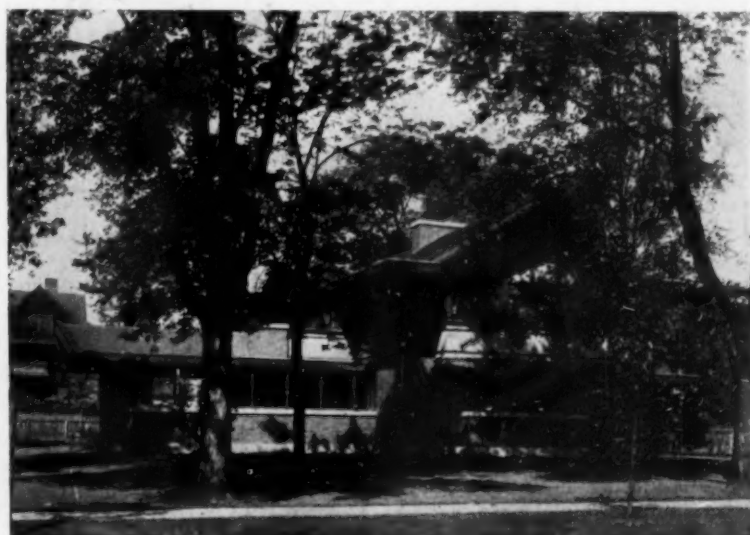
*Walter Burley Griffin, architect*



Much allowance is made for outdoor life. Both balconies may be used as sleeping porches



In the interior there is a freedom from applied decoration and absolutely nothing that is used merely for the sake of ornament



The formality of the exterior is planned to coincide with the straight lines of the street. The horizontal wooden strips accentuate this



## Inside the House

Timely Suggestions and  
Answers to Correspondents



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.

### Attractive Bedroom Papers

A NUMBER of years ago wall papers with small conventionalized motifs repeated upon them became very popular. At that time most of these simple little patterns were made in England, and the papers were fairly high priced. Since these papers with small repeated patterns have been so much in vogue domestic papers have, of course, been made in imitation of the imported ones, and the imported papers themselves have become much lower in price. For children's rooms and quaint, old-fashioned bedrooms these papers offer a most pleasing field to work in. Small trees, little baskets of fruit or flowers, and small conventionalized flower designs are the patterns one usually finds.

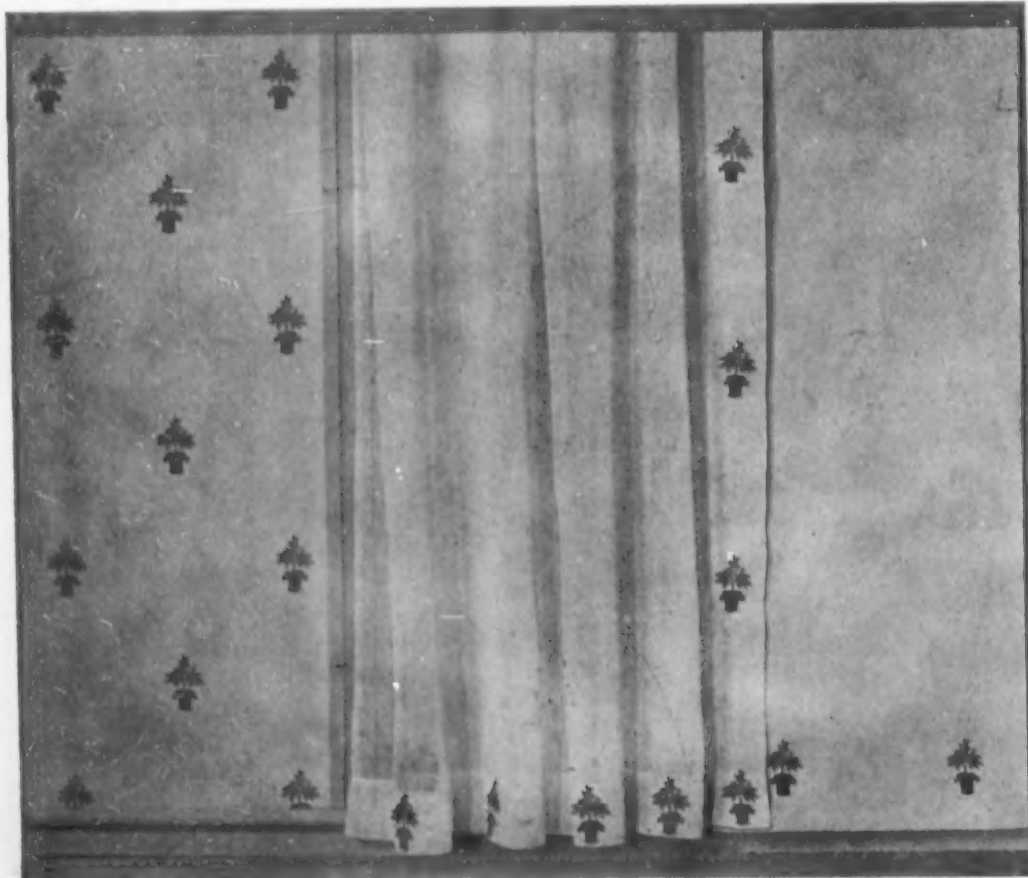
These are so simply handled that a stencil may easily be made of the design and used in a number of ways in the room.

A dainty guest room may be decorated with the paper showing a little fruit tree growing in a basket. The basket is yellow and green, the fruit red, and the leaves green. This on a background of white in which there is an indefinite stripe and dot of very pale gray. This should be used in a room with white enameled woodwork, and the paper carried all the way to the ceiling. The pattern is too simple to require a frieze or border of any kind. Such a finish would be too overpowering for the simple, dainty paper.

A bedroom set of white enamel furniture should be used. A very pretty and

appropriate suit, including bed, dresser, chiffonier, dressing table, a straight side chair and a rocker, may be purchased for \$96. This price does not include the spring and mattress for the bed, which may be had for any price that one feels able to pay, from a very moderate one to a high price for spring and hair mattress of the best quality. This bedroom set is modeled on simple Colonial lines, and the bed is a "four poster." The posts are not very high, and I doubt if a frill could be put around the top of the bed without cutting off a good deal of air. A very narrow one might be used, however. On each piece of furniture the little fruit tree pattern may be stenciled or painted. Three little trees may be painted on the foot-board and the head-board of the bed. A tree in the middle of each bureau and chiffonier drawer, and one tree on each chair on the top splat. This motif may be repeated, too, in the panel of each door in the room. Curtains of fine white scrim with a plain hem will be best to use, and on these curtains the same motif may be stenciled at regular intervals. The white shades may have the pattern repeated along the top of the hem. Thus far there is very little color in the room, and a little stronger note of it must be introduced to give the room character. A pretty, medium tone of green will give the room a delightfully cool and refreshing appearance. An unfadeable fabric, fifty inches wide, which costs in the neighborhood of \$1.25 a yard, is the material I should choose for the over-curtains, the ruffle around the bed and the narrow ruffle at the top of the bed, if one were used. If a white enameled willow chair were used in this room, both cushion and a pillow should be of the same tone of green in a heavier material, of which there are many patterns in the sun-proof goods. Other notes of green may be introduced in the bureau and mantel ornaments.

Candle sticks of white painted wood are to be had for a small price, and these may have dainty shades of white silk, with little flutings of pale green. More pottery is made in different shades of green than in any other color, so we shall not be at a loss to get bowls and vases of charming shapes for the cut flowers that we will



If the wall paper has some simple unit design, such as the little fruit tree and basket, a more complete effect may be attained by repeating it in stencil on shades and curtains



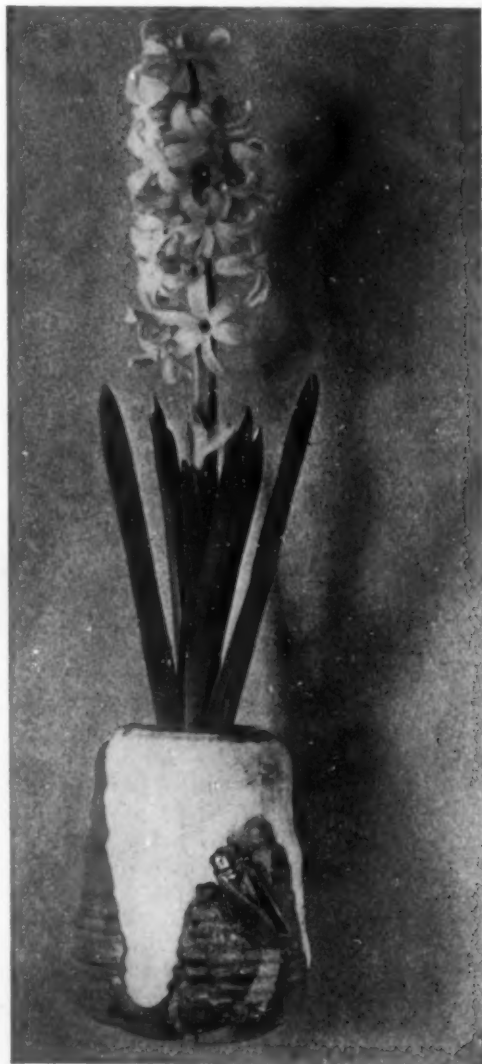
want to keep in this dainty guest room.

A double-faced Smyrna rug in two tones of green will make a delightful floor covering, soft to walk upon and soft in tone. These rugs cost about \$32 for one measuring eight by ten feet.

Another of these English wall papers has as motif a little blue conventionalized rose, the blue almost the shade of a robin's egg. This paper, with the scheme worked up in a way similar to the one just described will make a charming room for a child. These papers cost seventy and eighty cents a roll respectively, and a bathroom paper with the little fruit tree pattern may be had at \$1.25 a roll.

### Wall Vases for Flowers

**A**N interesting and effective way of utilizing cut flowers and living plants for indoor decoration is through the use of the pottery wall pockets or wall vases which are now offered in most of the best shops of the larger cities. Some of these are made in Japan, others in Europe or America. They vary greatly in form, size, color and decoration, but all have a hole on one side near the top by means of which they can be hung upon a hook in wall or doorway. Consequently one can use them



Japanese wall vases are excellent for early spring bulbs like the hyacinth

as jardinières for living plants or fill them with water to hold cut flowers, displaying the combination of flowers and receptacle in much the same way that one hangs a picture upon the wall.

There is practically no limit to the variety of cut flowers that may be displayed to advantage at different times in these receptacles, provided one has several varying in shape and size. From spring till fall the spirit of the outer world may be suggested on the walls indoors by utilizing flowers from garden, field or forest. The early daffodils are particularly pleasing and suggestive when shown in a wall vase against a harmonious background that sets off their dainty qualities to the best advantage. This is also true of the beautiful Poet's Narcissus. A little later the decorative blossoms of the various sorts of iris become available and are followed by the beautiful show of June roses, the delicate glory of the poppies, the stately elegance of the sweet peas, the profuse bloom of the China asters and the bizarre beauty of the cactus dahlias. All of these and many others may be utilized to advantage in these wall receptacles.

Outside the garden one can also find a wealth of display for the walls. The blossoming trees in spring and summer and the glory of the foliage in autumn yield rich treasures for the taking. So also with the wild flowers in the fields and woods, some of which will last in water for a surprisingly long time.

While these pottery wall pockets seem primarily intended for flowers or foliage, they may often be used to advantage as receptacles for growing plants. They are especially useful for plants that grow in water, like the familiar tradescantia or for plants that thrive with an abundance of water like the so-called umbrella plant or umbrella palm—really one of the moisture-loving sedges. By selecting plants with comparatively small root development they may also be used as receptacles for pots of fine-leaved foliage plants—like some kinds of decorative asparagus or for trailing vines.

The hanging vases are especially effective for developing plants of such spring-flowering bulbs as jonquils, hyacinths and daffodils. To watch the blossoms of these open from day to day against a richly toned, harmonious background is a real delight. In cases where the space or designing of a room does not permit the use of regular window boxes for flowers, these vases offer a very satisfactory substitute.

One thing is made necessary by the use of these wall pockets for plants and flowers, and that is a plain background that will harmonize with many colors. An ornately figured wall paper interferes seriously with the beauty of the display.

### Batteries for Electric Bells

**A**N expert electrician has said that the reason so many electric bell systems prove unsatisfactory is because sufficient battery power is not provided. If one cell

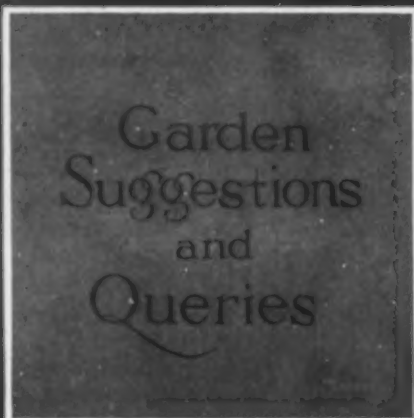


Of the many patterns this design is especially suited for plain walls

of the battery is sufficient to make the system work when the battery is freshly set up, use two cells to secure economy. If two cells suffice for a system at the start, use three, etc. As a further guide, one cell will ring one bell on a short length of wiring, but it is better to use two, for the extra cost of one additional cell is soon made up in vastly increased length of operation. Careful tests have shown that when two bells are rung from one push button, as is so often the case when the front door push button rings a bell in the kitchen and also one in the third story, it is best to use three batteries. It should also be remembered that the larger the bell the more battery power will be required.

### The Ice Box Overflow

**I**T is a good plan to carry a pipe from your ice box so as to discharge the water outside on the ground; never under any circumstances into any sewer drain. But if you do this, make a trap by including a U-shaped bend in the pipe. This will prevent the warm air from passing up into the ice chest and melting the ice and in this way will make a large saving on your ice bill. An arrangement like this will be found a great convenience.



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 enclose a self-addressed stamped envelope*

## September

**S**EPTEMBER is the ideal month for the enjoyment of Nature's out-of-doors gardens. Man has improved on the size of her flowers, changed their colors, prolonged their seasons of bloom; but for really getting close to her, for a chance to appreciate her wonders, to feel her comradeship, so intimate, so calm, so strengthening, no human garden can compare with a tramp through the woods and fields of early autumn.

If Nature were like a great many gardeners, she would give practically all her attention to the plants that are sown or set out in May or June, and very little to those which should be made to beautify next year's garden, and demand attention now. Of these there are several groups. First of all come the hardy perpetual plants. Many of these can be set out in the fall just as well as in the spring, and it is not infrequently the case that the

gardener has spare time now to attend to this work, while if it is postponed to next April or May, he will be far too busy with other things to attend to it. Peonies are the most important of hardy perpetuals which generally do better with fall setting. Strong two-year old roots are best for this purpose; "field clumps" may be bought. To have the "clump" very large is a disadvantage rather than an advantage, especially if size and strength of the individual bloom are desired. The varieties are numerous, but a safe rule to follow with these, as with other flowers, is to take several catalogues and select those which receive the most general recommendation. The mistake is often made of putting the root too deep when planting—two or three inches above the crown is ample. The soil should be very rich and preferably a little heavy. The peony is not only the most showy of all flowers, but very nearly the healthiest of all, being

practically free from all insect and disease pests. About September twentieth clumps which have been growing in the same place for several years should be divided—one good strong bud in a place is enough.

Other plants which you should attend to now are your iris and larkspur, both of which offer a great range of colors. Look up some of the new varieties to plant now; or at least do not forget to take them up, a little later when all growth has stopped, and break off the overgrown clumps and replant to insure better flowers next spring.

## Wild Mushrooms

**A**NOTHER thing which your autumn walk will remind you of is that most delicious—and sometimes most dangerous—vegetable, the mushroom. In spite of the number of accidental poisonings which one reads of every fall, I think it is absolutely safe to use the common wild mushroom of the fields if one is familiar with it. Do not take the risk of being guided by a description or a photograph, as the smell, the texture and the peculiar shades of pink and white (which, by the way, change rapidly with its age) cannot be learned except from experience. They grow both singly and in clumps; the "umbrella" part, which attains a size of from two to four inches in diameter, opens out gradually as the plants grow older.

At first it is a dull white on top and the gills below a beautiful, light shrimp pink, the former color turning browner, the gills darker with age, when they also become much poorer in quality. The white skin of the upper surface, if taken hold of at the circumference, where it hangs in a slight, rough fringe over the edge, except in very young specimens, will peel off easily in a wedge-shaped piece with its point toward the center. The odor of raw mushrooms somewhat resembles that of the cooked dish, but the taste is decidedly different, being somewhat mealy and insipid. However, as I have said before, do not attempt to use mushrooms, no matter how sure you may be that they are the right sort, without consulting someone who has frequently gathered them.



September should be a time of activities in the flower garden, for some of the plants for next spring, such as the larkspur, iris and hardy perpetuals, may be set out now



### A Delicious Dish

MUCH safer to use, fully as appetizing, and much more hearty, is the giant "puff-ball" of the autumn fields. It frequently attains several pounds in weight, being of the shape, and at a little distance very much of the appearance of a small boulder, is as solid as beefsteak, and tastes something like mushrooms.

Most people prefer it to the latter when they have once become familiar with it. Puff-balls must be used before the inside becomes discolored and soggy; while in the proper condition the interior is pure white and spongy. It is cut into slices about half an inch thick, pressed under a weight over night if moist, and cooked with butter or in a batter.

### Mushrooms for Winter Use

YOU should not, however, if you are fond of mushrooms, depend upon the uncertain natural supply, or the high-priced market supply. Grow your own. The space required in which to grow enough for a family is very small; the beds can, in fact, where very limited, be placed one above the other like shelves. The place for the bed may be found in any dry sheltered spot, such as cellar, tool-house, garage or greenhouse, where an even temperature of 53° to 58° can be maintained and direct sunlight excluded. The manure, which forms the basis of the beds, should be gathered fresh in the horse stable. Shake out the roughest straw and stack in a square pile, tramping down to induce rapid fermentation. As soon as the heap begins to steam, it must be restacked, to prevent "fire-fang" or burning out, and if it becomes dry, should be wet with the hose. This process must be repeated four or five times, adding at the third turning one-fifth, in bulk, of light loam to the heap. When a thermometer indicates after the last turning that the heat of the pile has fallen to about 115°, put the preparation into the beds about ten inches thick, beating down each layer firmly as it is put in. After several days, when the thermometer has receded to 90°, the spawn is put in. It comes in bricks, usually 12 x 9 inches, each brick making about a dozen pieces. They are covered lightly, and the whole surface beaten down evenly. After eight days, add two inches of garden loam and compact it firmly. Water only when the soil becomes dry, using water that is not colder than 60°, if possible. Beds made this month should begin to bear in October, and they can be had all through the winter if the required heat can be supplied, by "succession" beds. But a single one will continue to bear a long time.

### A Practical Hotbed

THIS is the time of year when you should be considering the building of a good solid, permanent hotbed. It takes up no more room than a coldframe, the "roof" costs no more, and you can get almost double the use out of it. Select a



To obtain the incomparably rich bloom of the peonies, fall planting yields the best results

sheltered and well-drained place and bank the earth well up around it. Make it of concrete if you want something involving no repair bills. For the greatest efficiency, safeness and ease in operating it, get "double-glass" sash. They cost more and are heavier to lift around, but they grow the stuff, for they regulate the ventilation, to quite a degree, automatically.

If you have a really permanent home, however, a place where you expect, with

good luck, to spend the rest of your natural days, you do not want to be content with a coldframe. With prices where they are to-day, a practical, small greenhouse is a well paying business investment, to say nothing of the fun and health it will furnish. Do not fail to look into the building of one now. If you can not afford to have one of the construction companies put one up for you, you can buy the material, and with a few days' help from a carpenter put it up yourself. It is a practical proposition.

### Thanksgiving Lettuce

THE first crop of lettuce for frames or hotbeds, which should be ready for use from the middle of November to the middle of December, should be set out before the first of October. Wet the soil well before planting, keep the temperature as near 45° at night as you can, and shade during the heat of day until they become established.

### In the Garden

THIS is the crucial time for celery. That required for early use—up till Thanksgiving—should be "banked" where it is. That to be stored indoors will need "handling" only—that is, have the earth drawn up to it and then worked in around the stalks with the fingers. "Banking" consists in still further burying the stalks by banking up the earth with a spade. Boards, if available, may be used to take the place of both operations.

All tender vegetables, such as melons and tomatoes, should be gathered before danger of frost and stored in a vacant frame, or other suitable place to ripen.



This mushroom bed was made late in the summer in the most sheltered corner of an unheated greenhouse, and though small, it yielded very satisfactory crops



# EDITORIAL



## THE GUEST ROOM

"AND on the top we shall have the spare room." That was how the sentence ended that described the house I was being told about. All interest left at that and I hoped that I might never go there. What a misfortune it is to have a spare room in the house, for house it will always be, and never home. It may radiate comfort, but it will be a greedy comfort, a lazy luxuriousness that lies in the sense of exclusive possession and personal satisfaction. A home can never be exclusive, it must be inclusive. There must be the traffic of guests, the joy of welcoming, before all the attributes of home can be united. And spare room, what a chilly sound it has, suggestive of mustiness and closed shutters, the last resting place of the deceased furniture that mournfully haunts it, pictures reminiscent of past usefulness keeping perpetual wake, staring sadly down. No, a spare room is something left over, unused, superfluous and where it exists there is no true home.

But the guest room, what a different thing that is. It is the shrine of the house dedicated to hospitality and friendship. Without it, or at least the sentiments that give it existence, one can never know the delights of home. Think what you would lose if you did not turn the house over to the entertainment of guests! Analysis of your own feelings when friend Always was last with you will convince you of this. Was there anything to equal the inspection tour that showed him all the special features of the place? How fine it was to be host for him and seat him at your own hearth. Strange how memory can paint with brighter colors there, and intimacy grow stronger. You realized the satisfaction of hospitality when bedtime came and you yawned a great yawn that sent a quiver down even to your outstretched feet, and led Always upstairs, arm about shoulder, and left him at the room you described to him as "his." Would this be possible if it were a "spare" room?

It makes little difference how you furnish the room if you have it planned from the heart; if it is a labor of love and is expressive of thoughtfulness and consideration. Some things serve this end better than others. A couch, for instance, will invite a tired traveler to catch forty winks when he might deny himself the rest if it had to come at the expense of mussing the bed in the day time. One of those old, folding table-desks—why do we see so few of them nowadays—will give an opportunity to indite a forgotten letter. There are a few other things that help, but whatever is put there with the idea of giving comfort to others will be watched over by a good spirit that keeps track of kind actions and rendered successful in its purpose.

There is one guest room that I have enjoyed that I shall always carry in that closet of memory that contains certain sunsets and woodland nooks that I have treasured. It is a small room with a tent bed and a highboy of the same family, a little desk of the variety spoken of and two chairs. The walls are stenciled and the curtains also, but it is no ordinary stencil pattern for I am sure it says to each one who stays there—"This was done because we knew you'd like it and we're glad you do." There is a broad window and in its bay a comfortable half couch half window seat. Beyond lies the garden, and reaching up from its fresh loveliness is a pear tree. In Maytime it breathes the fragrant breath of its white blossoms in at this window and wafts you off to sleep and dreams of Avalon.

One thing especially pleases me about this room. There is a light beside the bed, and it can be turned out without arising. This and a shelf of books nearby and the bedside table make it ideal. There is something so pleasant, so seductive about reading in bed. It seems to lift sleep out of the ordinary category of the day's routine and make a ceremony out of it. In the hour when the

house is still and the night sounds begin to be heard through the open window, the mind seems strangely alive to imaginative impressions. When one is away, the holiday spirit takes a delight in doing the extraordinary. There is a desire for stolen sweets that is not thwarted by a sense of duty or a thought of the morrow. With luxurious ease one prepares the pageant of one's dreams, selects from a book the pictures and images for visions.

The books that fill the guest room shelf there, are in particular things which may sound the note of a finer hospitality. Their choice may yield a subtler satisfaction than an array of costly details that cater to every slightest whim of the flesh. There are some suggestions for selection; perhaps they may help. What others do is always of some assistance. First, the books should be short, or at any rate contain complete but brief divisions. Whether it be for reading in the hour before breakfast that so often comes to the sleeper in a strange bed, for a little time and in the twilight before dinner, or after one has gone to bed, the requirements are the same; the reading is but snatched and it is best complete. Second, it may be easier to satisfy the various tastes of individuals by having standard authors represented, at least accepted books that time has sealed with approval. The good is never tiresome and the discovery of an old friend on the shelf is a glad meeting. In general, a diversity of subject matter will provide for all tastes. I have in mind some titles that have been found in guest rooms and welcomed there. Your memory will call up names from the rich harvest of good books that will be more appropriate than these of random choice.

If you aim at this higher hospitality, Stevenson with his friendly essays should find a place, for who tires of "Virginibus Puerisque"? And the tales—there are the thrilling ones of "Markheim and the Merry Men," the dreamy ones, like "Will o' the Mill," those of an old-time atmosphere, like "A Lodging for the Night" and "Sieur Maletroit's Door," besides a crowd of others of similar excellence. Hawthorne, too, must be represented and what is better than the "Twice Told Tales"?—within which is that gem "The Ambitious Guest." And Poe, for the brave cowards that love the thrill of fear I ask no keener delight than the Tales in bed, at dead of night! A bound of memory recalls Maeterlinck's "Double Garden"—a sheaf of poetic-philosophical essays in which I first met "Our Friend the Dog." If you have never read it, do so at once, so that you may have the pleasure of recommending it and the satisfaction of talking it over. And Eugene Field's "Little Book of Profitable Tales"—don't forget that dear April of stories with its alternate tears and sunshine, its humor and its pathos. Van Dyke, especially if you live in any of the neighborhoods described in "Fisherman's Luck" or "Little Rivers," is appropriate, besides there is his "Blue Flower." All have the country brought within their covers. Three books of essays occur to me. Lamb's "Elia," Jerome K. Jerome's "Idle Thoughts of an Idle Fellow," and Ik Marvel's "Reveries of a Bachelor." There is grave and gay here, and all good. I know little finer than "The Dream Children" out of Elia. Kipling, of course, and from his galaxy include a volume with either "They" or "The Brushwood Boy." Old Samuel Pepys' "Diary" provides pleasant snatches, and there is an abridgment, "The Red Letter Days of Samuel Pepys" that will introduce him. A little booklet—"The Master of the Inn" will be found acceptable. Hewlett, and Hardy and Bret Harte, they each have much to offer that is desirable. For poetry there is "The Golden Treasury," its name so well taken. A short story collection will be another addition to your shelf. The Bible last of all; perhaps finding it away from home will induce its reading. What a pity we do not read it for pleasure. There is an art in the short stories of Ruth, Esther and Job that is surpassing—and an interest that does not flag.





Visitors are welcome to our new store on Fifth Avenue and Forty-seventh Street, where conditions are especially favorable for those interested in Furniture and Decorations.

The fact that furniture is the most important part of the furnishings of a house, calls for no argument. The character and comfort of the different rooms depend principally upon it. Without suitable furniture, the work of the architect is nullified, as far as the interior of the house is concerned.

At our showrooms is afforded the opportunity to see the best reproductions of the work of Seventeenth and Eighteenth Century designers and craftsmen, and from actual examples, to select what appeals to personal taste.

## W. & J. SLOANE FURNITURE AND DECORATIONS

Fifth Avenue and Forty-seventh Street  
New York



## Caught in the Air

Photographs like this are interesting souvenirs of Summer pleasures. But to get a satisfactory picture you must have a speedy lens that has been corrected with optical precision and skill. You are sure to get the *most faithful results* with a

## Bausch and Lomb Zeiss TESSAR LENS

The truly wonderful power of this lens to gather and transmit light will surprise you. The Tessar has great *speed*, clear *definition*, perfect *illumination*. For portraits, landscapes or the swiftest things in motion—for use in weak light or on grey days—the Tessar has *no equal*.

*When buying a lens use judgment. You will find valuable information in our new Catalog 36 H. Write to-day for it. And remember that what your dealer can tell you may be of interest.*

**Bausch & Lomb Optical Co.**  
NEW YORK WASHINGTON CHICAGO SAN FRANCISCO  
LONDON ROCHESTER, N.Y. FRANKFORT

The superior quality of Bausch & Lomb lenses, microscopes, field glasses, projection apparatus, engineering and other scientific instruments is the product of nearly 60 years' experience.

## With Moon's Trees and Shrubbery (It's Easy Enough)



The owner of this pergola asked us last Summer about a planting that would soften the architecture and cause it to blend more naturally into his landscape. Full particulars were given us and we helped, with the result, that the first season this attractive planting was secured—imagine its even greater beauty when later, vines cover the pergola.

Perhaps your problem may not be just like this. No matter, we have 40 years of experience and 500 acres of Trees and Shrubbery for lawn planting. With this knowledge of plants and assortment to draw upon we can meet your planting needs for Every Place and Purpose.

Catalog descriptive of our stock and illustrative of some of the work we have done gladly mailed upon request.

**THE WILLIAM H. MOON CO.,** Morris Heights, Morrisville, Penn., Philadelphia Office: Room D, 21 S. 12th Street

## Candle Lighting and Candlesticks

(Continued from page 147)

while when a greater quantity of copper is used, the brass is redder and tougher but softer.

Pewter candlesticks are attractive mainly on account of their simplicity. There are many people who would not consider a pewter candlestick an addition to the house "ornaments," nor value it from a collector's standpoint. The writer knows an estimable lady who refused to give house room even to an old family pewter platter! But the desire for pewter is a growing one, although it has small beauty of workmanship or of material to attract the eye. Old pewter is extremely rare, these days. Pewter should be used in such simple surroundings that it will suggest the modest home of the past where circumstances prevented the use of silver.

Cut glass, while highly ornamental, has not the same practical appeal as metal, because of its fragility. But nothing is prettier with dark Colonial furnishings than the iridescence of a well-cut, pure Colonial candlestick. Empire designs—tall, with a large cup at top and base have a stately grace, but seem out of place save in strictly Empire surroundings. Good Colonial designs in plain cut glass are worth from two to four dollars each, depending upon the size and plainness of the cut. Imitations are procurable from twenty-five cents up.

Old glass candlesticks are rare; and rarer still are those with glass pendants—perhaps because of the attraction these sparkling, jingling "lustres" had for the children! Occasionally in the old days brass or silver candlesticks with glass pendants were seen; these were generally in girandole or candelabra sets. Every New England home of any pretensions a hundred years ago had a set usually of three, the center one holding three candles, the others one each. Sometimes these girandoles were of bronze, or cheaper metal gilded. Many of these girandoles are now stored away in garrets. Bring them forth—use them; and do not let someone persuade you to part with one of the set. If you should desire to sell at any time they would bring a good price only in an unbroken set.

The very tall candlesticks of glass, ecclesiastical size, are sometimes used as the large brass or bronze ones—on the floor—hardly a safe spot in the average American household.

Pottery candlesticks, made nowadays in so many artistic shapes and colors, are suited to use where they tone in with simple furnishings that do not adhere to any special period; also in craftsman rooms, although dull metal candlesticks and fixtures are always in the best taste with craft furniture.

While one occasionally finds elaborately carved wood candlesticks, they are apt to be too high priced to appeal to the average pocketbook. The designs of Colonial



simplicity are always good, however, and while hardly as practical as metal, glass, or pottery, they are decorative, and if well cut and well polished are most desirable. The candlesticks should match the furniture; a mahogany candle on a Circassian walnut table would be decidedly out of place. The light woods are seldom used. Wooden candlesticks are cut on tall, graceful lines—none of them are of the squat and bulbous proportions that are good in the metals.

The sconce or wall bracket candlestick should tone in with the other fixtures in the room. If it be an heirloom, so much the better; but the old styles are reproduced to-day even to the glass back-plate which serves as a reflector. We are all more or less familiar with the cheap looking tin reflector back of the candle and would perhaps refuse to give a new sconce of this kind houseroom; the glass reflector, however, is an entirely different thing, and commands our respectful admiration.

Bedroom candlesticks to match the crockery or the bureau china are in good taste, and although not always made in the sets, it is quite possible to secure the separate candlesticks to match the pattern of the crockery—or to have the design and coloring applied by hand to a plain white china candlestick which is made especially for the china painter.

Low, flat candlesticks, no matter what the material, are for bedroom use; those from six to twelve inches in height for the table or mantel, be it living-room, dining-room or hall. The very tall candlesticks, eighteen inches or over, are patterned after the ecclesiastical designs and often supported on three sturdy legs.

Glass shades of all sizes are made for flat candlesticks as well as special Colonial shades for the high ones. Shaded bedroom candlesticks are most desirable, to avoid accidents. The hall candle should also be shielded if possible.

An innovation is a recently imported "guest candlestick," with which the guest in the country house is shown to his room. This is an overgrown copy of the plain, flat "kitchen candlestick," with round base or cup bottom, and handle, and a giant candle therein which throws a giant light over the stairway.

Candles *will* smoke; in all these years of candle making no one seems to have invented a smokeless household candle; that is to say, smokeless after it has been blown out. The next best thing, however, is a candle whose smoke is a pleasure to the nostrils—the bayberry candle. As one who uses candles to-day does so by preference rather than for economy, it is easy to pay more for the candles and get the green bayberry for use wherever possible. The odor from these is aromatic and pleasing—not smoky and waxy. But to be truly Colonial, with Colonial candlesticks, one must use a yellow candle, not a green.

If one uses candles for lighting as well as candlesticks for ornament, snuffers should be kept at hand to trim the wicks



**ORBIN**

**Hardware for Homes of Refinement**

Designs that harmonize with other decorative details. Locks that give security. The quality that endures. Book O K 17 gives details and will be sent on request.

**P. & F. CORBIN**  
Division  
The American Hardware Corporation  
**NEW BRITAIN, CONN.**

P. & F. CORBIN of Chicago  
P. & F. CORBIN of New York  
P. & F. CORBIN DIV., Philadelphia



Bungalow of Hon. Rudolph Blankenburg, Mayor of Philadelphia. Wesley Leher Blithe, Architect, Philadelphia, Pa.

Paint spoils the natural surface—costs twice as much

**Dexter Brothers English Shingle Stains**

preserve and waterproof the wood. Made of finest English ground colors mixed in linseed and special preservative oils which double the life of the shingles. Write for stained miniature shingles. Examine them carefully. Match them against the natural setting of your house, until the right color combination is found.

Ask for Booklet A.

**DEXTER BROTHERS CO., 115 Broad St., Boston, Mass.**  
Branches: 1133 Broadway, New York; 218 Race Street, Philadelphia  
Also makers of Petrifax Cement Coating.

AGENTS: F. H. McDonald, Grand Rapids; H. M. Hooker Co., Chicago; F. T. Crowe & Co. Seattle, Spokane and Tacoma, Wash., and Portland, Ore., Sherman Kimball, San Francisco; Hoffschlager & Co., Honolulu and DEALERS.



No Locks are Yale Locks unless made by Yale & Towne

# YALE



**T**HE YALE DOOR CHECK is a mechanical doorman that never gets tired and never forgets. It closes a door with a firm swing that ends in a slow, quiet push. And it cannot fail. There is no other door check made which gives the same unvarying quality of service through years of constant use, without repair and even without adjustment.

Yale Door Checks are made in sizes and designs for every need, and in finishes harmonizing with all Yale door fittings and builders' hardware. You can get them at any good hardware store.

#### Yale Night-latches

The Yale Night-latch No. 44 is a dead-locking night-latch and a night-latching dead-lock, combining a high degree of convenience with absolute security.

#### Yale Hardware

There are a host of new designs, as handsome and tasteful as the older ones, which may be seen in the salesrooms of leading hardware dealers.

#### Yale Padlocks

There is only one way to open a Yale Padlock—with its own key. The name Yale means as much on a padlock as it does on the most elaborate bank lock.

If you haven't seen our booklet, "The Quiet Life," let us send you a copy

## The Yale & Towne Mfg. Co.

Makers of YALE Products

Local Offices { CHICAGO: 74 East Randolph St.  
{ SAN FRANCISCO: 134 Rialto Bldg.

9 Murray Street, New York

Canadian Yale & Towne Limited, St. Catharines, Ont.

as in olden times, and to prevent the thief from despoiling the candle. The "thief" is the burned out part of the wick, which, falling over, eats away the edge of the candle and allows the wax or grease to waste.



### The Proper Floor for the Small House

(Continued from page 143)

time. If a dull finish is desired—and shiny varnish is deservedly unpopular—this second coat is also rubbed down with pumice stone and oil.

The simple treatment referred to above, that keeps intact the grain and texture of the wood, is easy to live with, and requires no great amount of labor, either to put on or to keep in order. A coat of stain similar to that used on the woodwork is applied to the floor. It is allowed to dry and is then given a coat of shellac, rubbed down when dry with fine sandpaper. Or a coat of paraffin oil is rubbed on, without the shellac. The oil is used about once a month for cleaning and dressing the floor. This treatment in a house of informal modern style proves adequate and more suitable and friendly than an elaborate method.

That variety of the hardwood floor, the inlaid or parquetry kind, is laid either with wood strips specially made for the purpose, or with the strips used for the ordinary hardwood floor. If poorly designed it proves a menace to the tranquillity of an interior. Diamonds, stars and diagonals may dance a flippant rag-time on the floor of a dignified and lofty room; or inlaid Renaissance motives may attempt to hobnob with rugs and furnishings of primitive Indian design. These things happen when a home builder who would not venture to design wall paper or a rug, blithely undertakes to design an inlaid floor; or when a stock floor is selected from some catalogue without regard to the style of other woodwork or furnishings. Unless a home-builder has unerring taste and knowledge, the architect or a competent decorator should be consulted with regard to the designs of floors as well as about furniture and furnishings. It is true that a master of decorative art could with a few parquetry strips of different woods evolve a design both simple and appropriate, harmonizing perfectly with its surroundings. The ordinary American is no magician, able like the Orientals to play wonderful juggling tricks with all kinds of materials. If, however, an amateur attempts an inlaid floor—and the mechanical part of the task is found a pleasing and not too difficult pastime—wide borders or strips following the sides of a room, with a center of boards laid in the usual manner, form a simple and effective treatment. Rather wide boards, decorated with keys of

## HARDY PERENNIALS

The Fall is the best season for planting a very large proportion of hardy perennial or old fashioned garden flowers. Peonies, Iris in variety, Oriental Poppies, etc., also Hybrid-Tea Roses—ever-blooming, of which I have a choice selection of tested hardy kinds. Send for my catalogue, free on application.

WM. TRICKER, Arlington, N. J.

For durable painting of all kinds use National Lead Company's Pure White Lead "Dutch Boy Painter" (trade-mark). Ask for Help No. 91. Sent FREE on request.  
NATIONAL LEAD COMPANY, 111 Broadway, New York



In writing to advertisers please mention HOUSE AND GARDEN.



another wood, serving to strengthen the construction as well as giving an interesting pattern, might be used. If a conventional pattern of squares is desired for the center of a floor, a design from some of the modern German decorative work might be adapted by a home-builder who can draw. Or an artist might be enlisted to design a much conventionalized tree or flower pattern.

Violent color contrasts should be avoided. A subtle blending of tones is instead desirable. Whitewood may be used unfinished, cherry and mahogany in their natural colors, oak stained brown or green, and ash and other woods stained in soft tones. Ebony and teak wood are also occasionally used. Wood strips for parquetry floors may be obtained from lumber dealers, or from special dealers.

If remodeling an old house, instead of building a new one, is the home-builder's problem, the refinishing of floors is usually one of the improvements involved. The most unpromising looking hardwood floor may be brought back to much of its former beauty. But however stained it may be, not a drop of water should touch the wood. A quantity of steel wool (or wire waste, as it is sometimes called) should be secured. A pair of heavy gloves should be put on by the operator, as particles of steel easily cut the skin. The floor is scrubbed with a handful of the steel wool, plenty of wood alcohol being used with it. Any except deep scars or marks are removed by this scouring. Oxalic acid is used to bleach any obstinate stain. The floor is then finished as a new one would be. This method is also good for removing undesirable finish from a new floor. If floorings are of soft wood they are often not worth the labor of refinishing, and the best and most economical course is to lay new hardwood floors above them. In an old Colonial house with wide floor boards, even if they are of soft wood, it is advisable to refinish them with some of the prepared floor finishes, or to paint them. Wide cracks might be filled with colored wax. The present use of narrow boards for flooring is largely due to the growing scarcity of wide ones. The old boards, sometimes twelve or more inches wide, show that when they were laid, virgin forests were being cut down in the region. The old wide boarded floor has an historic interest, and accords better with old woodwork and furniture than would a modern narrow board one.

In the selection of woods for flooring, in their treatment and finish there is as much opportunity for individuality as in the treatment of any other surface of the hollow cubes we live in. It should be remembered, however, that the floor is largely a background for people and furniture. It represents what in a landscape is the ground up to the horizon line. In large rooms it occupies much of the picture that we see when we look about us. To keep the floor unobtrusive, not allowing it to usurp too much attention, should be the chief aim in its treatment.

## Peterson's Perfect Peonies

(FOR FALL PLANTING)



Are the standard by which others are judged—admittedly the best that money can buy.

They have behind them an unequalled record of prize winning in the big shows for the best and most distinct varieties on exhibition.

They're the result of nineteen years of enthusiastic devotion to the greatest flower of modern times.

This is not a department of a general nursery, nor is it a business chiefly on paper, of false and extravagant claims, but one with an establishment behind it—one with Peony gardens and fields famous the country over. Ever since this business began I have DONE as well as "grow" (and sell) nothing else but Peonies and Roses, the year round.

And to-day, among those who know, this business is the standard for quality—for absolute truthfulness of stock. I know my Peonies intimately and—yes—I love them.

### "THE FLOWER BEAUTIFUL"

is the title of my annual catalogue of the Peony. It does not offer you "The greatest Peony in cultivation" under a false name, nor the same Peonies under different names. Its reliability is unquestioned.

And then, too, it's the most beautiful catalogue of the day. It's yours for the asking. WANT A COPY?

A Particular Business  
for Particular People

**George H. Peterson**  
Rose and Peony Specialist  
Box 30, FAIR LAWN, N. J.

## The Moral of this Old Apple Tree and Its Preservation

THIS fine old tree that contributed so largely to the interest and charm of this place, was neglected so long that the top became a tangle of vitality sapping growth.

The lower limbs have been indiscriminately cut off, until now the tree has been robbed of much of its characteristic beauty, and looks like an animated umbrella.

The apples are, of course, inferior in quality, and difficult to pick.

Are you neglecting any of your trees this way? Perhaps the seriousness of specially caring for

your trees, as well as your lawn and shrubs, has not occurred to you?

To make sure of the condition of your trees, whether shade or fruit, send for one of our Inspectors. He will frankly advise you their condition, and suggest such work as may be necessary, for their restoration or preservation.

Such inspections in no way obligate you to have the work done.

Send for our Booklet—Trees—The Care They Should Have.



**MUNSON WHITAKER Co.**  
FORESTERS

New York—823 Fourth Ave. Bldg. Boston—623 Tremont Bldg. Pittsburgh—903 Arrott Bldg. Chicago—713 Commercial Bank Bldg.

## THE GREENHOUSE CAN EASILY BE ONE OF THE MOST ATTRACTIVE AND INTERESTING FEATURES OF YOUR GROUNDS

THAT is to say—provided they are designed right, planned right, and built right by the right greenhouse concern.

Simple as this house is, it certainly fits into its location most charmingly.

The catalog shows 50 more equally as attractive.

Some are snug little chaps—others goodly sized—but every one of them is interesting to any one at all interested in having a greenhouse.

Send for the catalog. Write to our main office at

**Elizabeth, N. J.**

Or call at our New York Branch,  
**1170 Broadway**



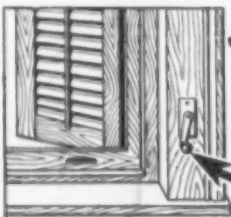
**HITCHINGS AND Co.**



**WILLOW CRAFT**

The artistic character of the designs, the quality of the genuine French willow and the stability of workmanship make Willowcraft Furniture in great demand for use in WINTER as well as summer homes. The genuine bears the trade mark "Willowcraft." None other is genuine, nor so good. Free style book of over 160 designs shows the correct treatment in Willow Furniture.

**THE WILLOWCRAFT SHOPS**  
Box C, North Cambridge, Mass.



Just a turn of  
this little crank  
opens or closes  
your shutters

### THE MODERN WAY TO CLOSE YOUR SHUTTERS

Stand inside and turn a little crank—don't remove the screens or even raise the sash.

#### THE MALLORY SHUTTER WORKER

opens, fastens at any angle, or closes and locks the shutters from the inside, without admitting flies and mosquitoes or exposing yourself to bad weather.

Attractively finished to suit your woodwork. They are readily attached to any shutter on old or new frame, brick or stone dwelling.

Ask your hardware dealer, and if he does not have them, write us for our Free illustrated booklet, giving us your Dealer's name.

**Mallory Manufacturing Co.**  
255 Main Street, Flemington, N. J., U. S. A.

### Making a Garden with Hotbed and Coldframe

(Continued from page 157)

tain the heat and to exclude the cold. Even a bank of snow will be better than nothing.

The top dressing should be from six to ten inches deep. The ideal soil is somewhat sandy, which will prevent baking and will remain friable and crumbly. A mixture of leaf mould, sand, and well rotted manure will accomplish this result. Some gardeners do not plant the seeds directly into the hotbed soil, but use shallow boxes technically called "flats." This is a very satisfactory practice but not absolutely necessary.

Except for the under layer of fermenting manure, a hotbed and a coldframe are practically the same. The method of management is also very similar. Of course we can start our hotbeds at least a month before we do our coldframes and be more independent of weather conditions, sunlight and so on, but at the same time that we plant the tender seeds in a hotbed we may also plant the more hardy things, such as beet, lettuce, radishes and onions, in a coldframe.

Seeds are usually started in a hotbed and later the plants are moved to a coldframe, to harden off, where they remain until planted in the open.

Hotbeds and coldframes will require protection at night to retain the heat. During the day a certain amount of heat is contributed to a hotbed by the sun, but at sundown, the temperature invariably falls, and to maintain a temperature of say 60 degrees in the hotbed, when it may be below freezing outside, we must give some protection other than that furnished by the glass. Some hotbed sash are double glazed. This is a great advantage. The inclosed air space between the two lights of glass form an insulating chamber in just the same way as double sash on our houses. But even double glazed sash will sometimes require additional protection. All sorts of frames and mats are used for the purpose.

Perhaps the best solution to the mat problem is to purchase direct from the manufacturers from whom you buy your sash, the standard mats and slats that they make for the purpose. They cost \$1.00 each for a single sash and \$1.25 for a mat large enough to cover two sash. This is considerably cheaper than straw mats can be made.

There is really no month in the year when a set of frames can not be put to some use. First of all in the early spring, we prepare them as hotbeds to get an early start for our flowers and vegetables. After the heat has died out and the seedlings transplanted, we use them as coldframes. We can always fill in gaps by sowing lettuce and radishes. During the summer, we can leave a few plants to mature right in the beds themselves. These plants will give us our best results. We shall have tomatoes the size of wal-



nuts even before our own transplanted plants have blossomed. Cucumbers grown in a hotbed may be regarded as a practical certainty by June 15th.

In the fall, if we remove the soil and manure from the frames, we then have a pit in which to bloom chrysanthemums or to store and winter tea roses, perennials or bulbs that are not entirely hardy. Some plants, such as Easter lilies, tulips, and hyacinths, require darkness and warmth to develop an adequate root system before throwing out their tops. The hotbed is an ideal place for this purpose.

In a hotbed we can also winter cabbages and cauliflower, and keep green and ready for table use, spinach, lettuce, radishes and Swiss chards. It is impossible to grow certain things, such as sweet potatoes, in the latitude of New York without the use of a hotbed to start and protect the plants.

The general custom of setting out tomato plants that have been started in hotbeds is of course universal. No one would think of attempting to grow them from seed in the open, as the chances are that before they could mature, the frost would kill them. Even under the best condition, the bearing season is just about at its zenith when the first frosts come.



### The Naturalizing of a City Man

(Continued from page 149)

ever, the rows themselves soon began to look green with myriads of tiny weed-seedlings, and if Mantell had not been keeping a sharp lookout the field would have been beyond saving in a very short time. Instead of being less weedy than it had been the year before, it was much more so—a fact that puzzled Mantell greatly until Mrs. Mantell suggested that they had probably plowed up to the surface this spring the accumulated crops of weed seeds which they had plowed under last year so deep that they did not germinate. Whatever the reason, the fact remained that it took Mantell, Raffles and Robert, besides two men whom the Squire sent over to help them out, over two days to go over the patch. Rain drove them in the middle of the second day, which was a Saturday, and by Monday the onions were almost hidden from sight in spots, so rapidly had the intruders grown. It was a close shave and made Mantell realize that there were some dangers in trying to do things on a large scale, that did not develop when only a small patch was planted. Nevertheless, when it was cleaned out it looked very fine, indeed, and he was quite proud of it. A dressing of nitrate of soda and another cultivating with the wheel hoe put it into the best of shape.

Some of the garden things, however, had suffered neglect in the shuffle, and it began to be evident that the Squire had had some basis for his warning early in the season. It seemed quite evident that

## An All-Mineral Shingle Roof Permanently Durable and Ornamental

J-M Transite Asbestos Shingles are made of Asbestos (rock) fibres and Portland Cement, both minerals. They are immune to the destructive action of fire, water, acids, gases, chemical fumes and climatic conditions. The longer they are exposed to the weather the harder and tougher they become.

## J-M Transite Asbestos Shingles

are moulded under tremendous hydraulic pressure into a homogeneous mass. J-M Transite Asbestos Shingles will not rot, crack, warp, or decay.

All shapes and sizes to meet all conditions. Colors: Natural Gray, Indian Red and Slate.

Write our Nearest Branch for Booklet

### H. W. JOHNS-MANVILLE CO.

Manufacturers of Asbestos and Magnesia Products

ASBESTOS

Asbestos Roofings, Packings, Electrical Supplies, Etc.

|           |              |             |              |               |
|-----------|--------------|-------------|--------------|---------------|
| Albany    | Cincinnati   | Kansas City | New Orleans  | San Francisco |
| Baltimore | Cleveland    | Los Angeles | New York     | Seattle       |
| Boston    | Dallas       | Louisville  | Omaha        | St. Louis     |
| Buffalo   | Detroit      | Milwaukee   | Philadelphia | Syracuse      |
| Chicago   | Indianapolis | Minneapolis | Pittsburgh   |               |

For Canada:—THE CANADIAN H. W. JOHNS-MANVILLE CO., 1482

Toronto, Winnipeg, Montreal, Vancouver.



Residence of Mrs. Kircher, Lanerch, Pa. Covered with J-M Transite Asbestos Shingles.

## Just a Moment Before You Ring!



Did you notice the unusual beauty of design and grain in that door?

Take a good look—more like a fine piece of furniture than a door, isn't it? That's true of every

### MORGAN GUARANTEED PERFECT HARDWOOD DOOR

Every one is a picture—worthy of filling the most conspicuous and prominent place in any house. Built for permanence—will look as well after ten, fifteen, twenty-five years as it does today. That's the kind of doors you want. And they are guaranteed with this iron-clad guarantee of perfect satisfaction:

"Every Morgan Door with the Morgan stamp on the top rail, which with proper care fails to give perfect satisfaction, will be replaced free of charge."

Learn all about them in "Door Beautiful," an artistic, illustrated, de-luxe book of authentic, essential information for people about to build or remodel. Write today for free copy.

Morgan Company  
Oshkosh, Wis.

MORGAN SASH & DOOR CO., Dept. B. 6, Chicago, U.S.A.

Morgan Millwork Co.  
Baltimore, Md.

ARCHITECTS: Descriptive details of Morgan Doors may be found in Sweet's Index, pages 910 and 911.

Look for the Morgan Stamp on the top rail  
Accept no doors without it  
Morgan dealers do not substitute



## The roof that stays proof

**T**HERE is one way to make your roof *lastingly* waterproof—lay roofing made of Trinidad Lake asphalt.

This *natural* asphalt, endowed by Nature with permanent oils, has never been successfully imitated by any man-made substance.

The natural oils of this asphalt give life to

## Genasco

THE TRINIDAD-LAKE-ASPHALT

## Ready Roofing

That is why Genasco lasts. It is real economy to use it on the roof of every farm-building.

Comes in rolls, easy for anybody to lay. Mineral or smooth surface.



Ask your dealer for Genasco. Write us for the helpful Good Roof Guide Book and samples—free.

The Kant-leak Kleet, for smooth-surface roofings, makes seams water-tight without cement, and prevents nail-leaks.

**The Barber Asphalt Paving Company**

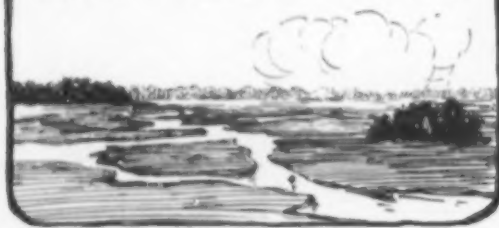
Largest producers of asphalt, and largest manufacturers of ready roofing in the world.

Philadelphia

New York

San Francisco

Chicago



## RATS KILLED BY SCIENCE

By the wonderful bacteriological preparation, discovered and prepared by Dr. Danysz, of Pasteur Institute, Paris. Used with striking success for years in the United States, England, France and Russia.

## DANYSZ VIRUS

contains the germs of a disease peculiar to rats and mice only and is absolutely harmless to birds, human beings and other animals. The rodents always die in the open, because of feverish condition. The disease is also contagious to them. Easily prepared and applied.

**How much to use.**—A small house, one tube. Ordinary dwelling, three tubes (if rats are numerous, not less than 6 tubes). One or two dozen for large stable with hay loft and yard or 5000 sq. ft. floor space in buildings. Price: One tube, 75c; 3 tubes, \$1.75; 6 tubes, \$3.25; one doz., \$6.

INDEPENDENT CHEMICAL CO. 72 Front St., New York

either onions or garden truck would have to take a secondary place; which it should be remained to be seen.

The field crops were coming along splendidly. The potatoes, which had been started in the greenhouse, excited the exclamations of all passersby. Two or three very late frosts touched them, but not enough to do any damage, and the bugs which put in an early appearance were controlled by arsenate of lead, applied with a hand sprayer, which at a cost of \$7.50 had been another of the improvements added to the joint stock of the two farms.

Late potatoes were coming forward by leaps and bounds. Corn was almost twice the size it had been at the same time the year previous, and hay bade fair to yield twice the crop it had. As Mantell made his occasional tours of inspection about the place, he could not help feeling a great rejoicing within him; after the hardships of the two winters they had been through, and the previous summer's almost slavish work, things were at last coming his way. He thought of the more adequate heating and water systems so sorely needed in the house, and of how little, comparatively, it would take to install them; they could do practically all the work themselves, and the prices of the mail order houses were very moderate indeed for material. And then there was a new express wagon required for the delivery of vegetables and small loads of potatoes and onions. He figured these things up and balanced them against the returns which now seemed almost certain from the season's work, and the result was most encouraging. They were down to hard pan again, the current receipts being not much more than enough to keep things going nicely; but the golden harvest in promise was not many months away. All this gave them renewed energy to put into their undertaking. Early morning would find them hastening to the several tasks they had left late the night before. Some of their neighbors complained of the very wet spring, said they would never get through planting and did not know what would happen. But the general outlook was very optimistic and everywhere a better year than had been experienced for half a decade was anticipated.

Finally it stopped raining, hot weather came on with a rush, and then a battle with weeds began in earnest. It was not Mantell's fault that he had begun farming in a neglected and run-down place, but the penalty was his, nevertheless. In spite of all the work they had done with horse tools in the potatoes and corn, all but the new land had to be gone over with hand hoes. Haying time came and would not wait, so some of these weeds got pretty big before they could attend to them; none, however, ripened seed, and Mantell rightfully considered that half the battle. Their treasury did not permit the installation of a horse-fork, and Mantell helplessly begrudged the hours wasted in unloading a pitchforkful at a time,



## Silverware for Suburban Homes

When you give a luncheon or tea on the terrace or porch, it is the silver that adds most to the attractiveness of the table.

Do you know that the best silver plate made is

## 1847 ROGERS BROS.

"Silver Plate that Wears."

It is backed with an unqualified guarantee made possible by the actual test of 65 years.

Our new pattern, Old Colony, illustrated here, will appeal to all lovers of simplicity in silverware.

Sold by leading dealers everywhere. Send for illustrated catalogue "W-25."

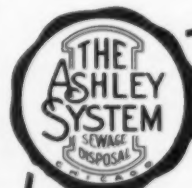
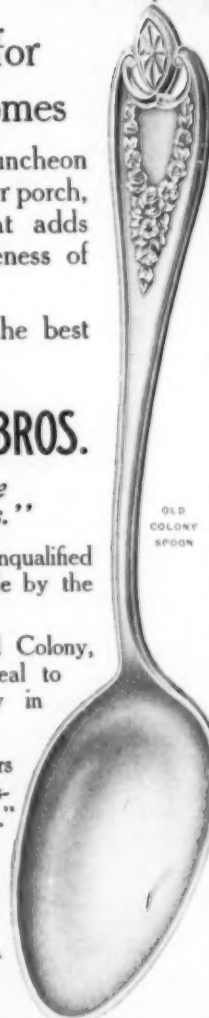
INTERNATIONAL SILVER CO.

Successor to Meriden Britannia Co.

MERIDEN, CONN.

NEW YORK CHICAGO  
SAN FRANCISCO, HAMILTON, CANADA

The World's Largest Makers of Sterling Silver and Plate.



## Sewage Disposal

For Country Homes Without Sewers

Health and self-respect demand that dangerous, repulsive cesspools, etc., must go. The Ashley System will provide scientific and safe sewage disposal at moderate cost. Write for illustrated Manual on Sewage Purification and Disposal for Country Homes.

We also provide Sewage Disposal for Institutions, Schools, etc.

ASHLEY HOUSE-SEWAGE DISPOSAL CO.  
116 Armida Avenue Morgan Park, Ill.



when so many things were in crying need of attention. Then there was the meadow land out of which they had cleaned a lot of brush the previous fall and winter, which gave them a good deal more to cut there. This was second quality hay at the best, good only for bedding, if it was not taken in time. Of course, it all had to be cut by hand and then "poled out," three or four tumbles on a couple of long slim poles, held parallel beneath them.

Nevertheless, by dint of extra hard work made more efficient by Mantell's careful supervision, they were able to get the upper hand. Much to Mantell's surprise, it was the onion field again which gave them the closest call. It did not seem, after the first thorough cleaning they had given it, that it could require any further attention except with the wheel hoe, and the pulling out of an occasional bold and belated weed. This was so far from the case, however, that just in the midst of their busiest time everything had to be dropped to save the onions again. First those rows done by the Squire's two men, who had been new at the work, began to look green again, and they were more than twice as hard to clean out as the others; weeds had been broken off instead of being pulled out, in spite of Mantell's instructions to the men, and the result was that these were now stocky masses of roots with little top growth, which frequently brought one or two onions along with them when they came up. The ground was beginning to get a little hard, too, and that made the work much more difficult.

This hardness was the first indication to Mantell that the ground needed water again. For the last week or two people had been saying that "a good rain would help everything." Mantell had realized that this was so, but had not given it further consideration. Now he began to scan the sky anxiously on the lookout for rain-laden clouds, for the memory of last year's dry time was fresh in his mind.

None came, however, or at least all which came sailed on to other lands. Four weeks had passed and not a drop had fallen. Everything still looked well from the fine start it had had in the spring, but unmistakable signs that the turning point was near at hand made themselves evident. The second planting of peas dried up with their pods half formed; on the high spots the corn leaves rolled up a little earlier in the forenoon each day and the squash leaves looked more and more limp, although this year the borers did not get them. Shower after shower blew up, with no end of lightning and thunder, only to pass with a few pattering drops or none at all. On every hand the drought became more universally the subject for conversation. It became the *bête noir* of a whole section of the country, as the results of a season's investments and work began to dwindle toward nothingness from the best outlook for years.

The Mantells did everything within their power. But day by day the dust



Assuan Dam, part of the Nile system, one of the greatest engineering projects of its kind.

## The Nile System—The Bell System

For thousands of years Egypt wrestled with the problem of making the Nile a dependable source of material prosperity.

But only in the last decade was the Nile's flood stored up and a reservoir established from which all the people of the Nile region may draw the life-giving water all the time.

Primitive makeshifts have been superseded by intelligent engineering methods. Success has been the result of a comprehensive plan and a definite policy, dealing with the problem as a whole and adapting the Nile to the needs of all the people.

To provide efficient telephone service in this country, the same fundamental principle has to be recognized. The entire country must be considered within the scope of one system, intelligently guided by one policy.

It is the aim of the Bell System to afford universal service in the interest of all the people and amply sufficient for their business and social needs.

Because they are connected and working together, each of the 7,000,000 telephones in the Bell System is an integral part of the service which provides the most efficient means of instantaneous communication.

### AMERICAN TELEPHONE AND TELEGRAPH COMPANY AND ASSOCIATED COMPANIES

*One Policy*

*One System*

*Universal Service*

### PALISADES—POPULAR—PERENNIALS

**To Grow Hardy Perennials and Old Fashioned Flowers Successfully:**

They should be planted in September and October, like Spring flowering bulbs.

They make roots during Fall and Winter, establishing themselves for Spring and Summer blooming.

Hardy Perennials our specialty. We grow thirty acres. Get our net wholesale prices with all necessary cultural directions and largest list of Novelties, for the asking.

#### A Palisade Hardy Border

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

Our "Artistic" Border, 100 ft. by 3 ft., costs \$25.00 only.

Consider what is "saved" by this system, and what is gained in true beauty.

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

**PALISADES NURSERIES, Inc., Perennial Growers**

Telephone 200 Piermont

Sparkill, N. Y.



### Buy Paint that is Scientifically Prepared

There's something of Chemistry and of Physics in the making of good paint—To obtain a product so combined as to make a paint of greatest adhesive and cohesive properties that will resist the destructive weather elements requires scientific knowledge.

In making

**Lowe Brothers**  
High Standard  
Liquid Paint

#### —The Paint of Performance

All materials are subject to chemical analysis, and the paints are submitted to practical weather tests. That's why each color is always the same—the consistency is so uniform—why the paint gives long wear and good protection from the elements.

LOWE BROTHERS'

**Mellotone**

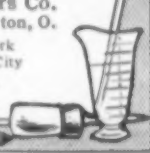
is the most beautiful of all flat wall finishes, and is washable, hygienic and durable. Send for color cards.

#### SEND FOR OUR BOOKLETS

Buy from your local High Standard dealer. If you don't know him we will tell you who he is. Let us also send you our booklets, "Homes Attractive from Gate to Garret," "Harmony in Color" (both free), "Good Homes by Good Architects" 25 cents in stamps.

The Lowe Brothers Co.  
464 E. Third St., Dayton, O.

Boston New York  
Chicago Kansas City  
Lowe Bros., Limited.  
Toronto, Canada.



### PLANT PEONIES NOW



Next spring you will be rewarded with their beautiful, fragrant flowers, and they will increase in size and profusion of bloom from year to year. Our Peony roots are full of real life and vigorous promise. Pick out the spots where you would like to see them blooming next spring, send for our catalog now and plant them early.

**WILD BROS. NURSERY CO.** Box 527 SARCOXIE, MO.

mulch became deeper and deeper, until for inches down the soil was like flour. It ran over the wheel hoe blades like water and stirred in low sullen looking clouds of dust. Day after day stretched into weeks, and no relief came. Many of his friends had accepted the situation as lost, but Mantell became more and more determined to do something—he did not know just what.

### Distinctive Devices for House Exteriors

(Continued from page 155)

three adjacent stones of the rubble wall a rude device is cut. On one stone are the initials C O. M O. surrounded by a band. On the next stone is the date 1743. On a smaller stone above the junction of the two others a tulip and two leaves grow out of a curious cross-hatched pot. Were it not for occasional freshening with black paint this remarkable bit of work would become almost invisible.

In choosing wall devices, other than those patterned after the masterpieces of Classic or Renaissance art, the question of appropriateness looms large. Ordinarily it is well to choose a subject in allusion to the locality, the name of the house, its history, the character or profession of its occupants—though this might seem to savor at times of a sort of advertising—or some symbolic or talismanic meaning. Even an S tie-rod makes a pleasing decoration. By way of example, the mermaid device alluded to is on the chimney of a house on Mermaid Lane, St. Martin guards a house at the corner of St. Martin's Lane, the monogram I.C.E. is affixed to the wall of a dwelling that was an ice house before it was remodeled, while the emblem with the fat serpent continually wriggles about a staff on the chimney of a physician's house says to all beholders as plain as the nose on your face, "This is a doctor's house."

The placing of wall devices must be left largely to convenience or inclination, but as a usual thing the side of a chimney, the end of a gable or a wide space between two windows where some break seems desirable, are appropriate spots for such adornment. In cost wall devices may range from a very low to a very high figure. The simpler ones may be made on the blacksmith's anvil and cost but a few dollars, while those of greater pretense may come from a sculptor's studio and cost thousands.

In making a device of the silhouette type, cut out your silhouette in paper first. It may chance to look like something else and you will wish to change it. The silhouette devices may be cut out of sheet copper and backed on very thin board to give them body, or sheet iron will do; even wood by itself may be made to answer. Be careful in setting up wall devices not to overdo the thing and make the work gingerbread; a proper restraint must at all times be preserved.



## HEATING

How are you going to solve the problem? Here is a booklet that will help you. Send to-day for

### "Achievements in Modern Heating and Ventilation"

It will take but a few minutes of your time and it will enable you to take up the question of heating most intelligently with your Architect or Contractor.

It is an important subject. You want fresh warm air in all the rooms and you want ventilation.

You know something about Hot Air Furnaces and Steam Water Boilers. Do you know anything about

## KELSEY Warm Air Generators

Start your investigation now. Over 40,000 home owners have chosen KELSEYS above all others. Generators for all types of buildings. Write today.

### KELSEY HEATING COMPANY

66 East Fayette Street, Syracuse, N. Y.  
New York Office: 154 C Fifth Avenue



KELSEY HEATED

Residence of Prof. E. A. Albright, Columbus, O.  
Architect W. H. Inamore, Philadelphia

Install a

## Paddock Water Filter

You will then use for every household purpose pure water. Paddock Water Filters are placed at the inlet and

### Filter Your Entire Water Supply

removing all disease bacteria, cleansing and purifying your water. Write for Catalog.

### Atlantic Filter Company

308 White Building, BUFFALO, N. Y.  
In New York City:  
PADDOCK FILTER COMPANY, 152 E. 33rd Street



### Our Native Asters

(Continued from page 152)

of them are exceedingly beautiful and perhaps might be considered as improvements on some of our native species. In this country, also, most seedsmen list a number of varieties, many of them imported from abroad. All of those described in this article, except, perhaps, *multi-florus*, can be obtained of dealers who make a specialty of native plants. Either spring or fall will do for setting them out.

But any one who has access to the fields and woods need not have recourse to dealers to secure a supply of beautiful and charming species. Just take a walk or a ride along almost any country road in the fall and you will find any number of desirable kinds. They bear transplanting well, even when in blossom, and by cultivation they are greatly improved in size of flowers and abundance of bloom. They will do their part, too, by a lavish distribution of seeds, and in a year or two you will have a wealth of plants and of bloom. Coming into blossom when there is a scarcity of other flowers and lasting for many weeks, or until extremely cold weather, they are among the most desirable plants for the garden, and Americans certainly ought to show their appreciation of these beautiful native wildings.



### The Picturesque Garden

(Continued from page 133)

one can begin to enrich it by planting, and the planting must be strictly enrichment like the carving on a capital. The simpler the material used the more charming the naturalesque place is likely to be, for its beauty depends more on the arrangement of the masses and on their size and texture than it does on their variety. Unity of effect should be the aim, and this can be obtained without seeking new or weird things.

There are as many kinds of naturalesque gardens as there are kinds of natural scenery, but the place as it exists, no matter how unkempt or how injured by accident or by injudicious attempts at beautifying it, must be the basis of the new design. The building of artificial hills or imitation rockeries has no part in real naturalesque gardening. If such work is to be attempted it had much better be made formal.

There is one manifestation of the naturalesque style which should be severely condemned. This is the type where every tree is different and where all are bound together by a viscous mass of shrubs, and standing shamelessly in front of the shrubs one usually sees a job lot of annual and perennial flowers of the gaudiest colors and most inharmonious sizes. This is called a border plantation or a perennial border, and it is an unimaginative way of doing something that can only be

# SARGENT

## Hardware

The experienced architect appreciates the purity and accuracy of the designs in Sargent Hardware. This enables him to secure hardware that exactly harmonizes with the period of the architectural scheme employed. He also knows he can place absolute dependence on the security and durability of Sargent construction and mechanical perfection.

We are also fully equipped to produce Sargent Hardware in harmony with architects' designs—coats of arms of cities and states for public buildings, emblems for society buildings, company trade marks for office buildings; monograms and family crests for residences.

Write for our Book of Designs. It will be sent on request. We also have a Colonial Book for those interested in hardware designs of this period. Study these books and consult your architect in the selection of designs.



SARGENT & COMPANY, 142 Leonard St., New York



Two layers of glass instead of one

Between the two layers of glass is a  $\frac{3}{4}$  inch transparent blanket of dry, still air—that takes the place of mats or boards—that permits the plants to get all the light all the time.

**Have fresh vegetables and flowers when they are luxuries**

Last season amateurs were phenomenally successful with fresh lettuce, radishes, and violets all winter; cabbage, cauliflower, beets, tomato, pepper, and sweet potato plants ready to set out as soon as it was warm outside.

SUNLIGHT DOUBLE GLASS SASH CO., 944 E. Broadway, LOUISVILLE, KY.

### Greater pleasure and profit in winter gardening

With Sunlight Double Glass Sash you eliminate all the drudgery of getting out in the wet, cold or snow to cover or uncover beds

#### GET THESE TWO BOOKS

One is our valuable free catalog. The other is by Prof. Massey, an authority on hot-bed and cold-frame gardening. In it he tells in an interesting and instructive manner how to make and care for the beds, what and when to plant.

Send 4c in stamps, and we will send you the two books. Do it now.



Write today

In writing to advertisers please mention HOUSE AND GARDEN.

## "LEAVENS MADE" FURNITURE



¶ Makes its strongest appeal to people of taste and refinement. A large business of supplying the purchaser direct has been built upon the simple, artistic lines of our designs, solid construction, and a variety of custom finishes, meeting every possible requirement of discriminating people.

¶ A large assortment of Furniture in the natural wood or stained to suit the individual taste. Your choice of any of several finishes to harmonize with the color scheme of your rooms.



¶ Send for set of illustrations and color chart, mailed upon request.

**William Leavens & Co.**

Manufacturers

32 CANAL STREET, BOSTON, MASS.

**SAVE YOUR TREES** and maintain the value of your place. We have the skill and experience to care for them properly.

Appleton & Sewall Co., Inc., 160 Fifth Ave., N. Y.

## Horsford's Hardy Plants For Autumn Planting

Set hardy plants in autumn—they get started before winter and do finely next summer. Lilies, Tulips, Hyacinths, Daffodils and many other varieties for fall planting are described in *Horsford's Autumn Supplement*.

### HOME GROWN LILIES

Most of the lily bulbs sold in this country have been dug, dried, and roots removed before shipping from abroad and are reduced in vitality. Horsford's fresh bulbs right from the beds they have been grown in, with roots and firm outside scales, give better results and enable you to plant long before the imported bulbs are in. Tulips, Daffodils, Crocuses, etc., have time to make their root growth before cold weather. Send for free Autumn Supplement and Spring Catalogue.

F. H. HORSFORD, Charlotte, Vermont.

well done when one possesses an active imagination and taste cultivated by much study of the accidental beauties of nature. There is a way of planting such a combination of trees, shrubs and flowers, called by Miss Jaeckyl the drift system, where the shrub masses make irregular bays, peninsulas or even islands. The perennials are planted somewhat in the bays, but instead of being in dense masses are planted in light drifts with ferns or small shrubs between.

It must not be supposed from this that one is to be restricted to the things one sees in any particular locality, or that the restrictions in the use of material are very great. Anything can be done in the way of planting, provided it looks right and enhances the effect of the landscape as it existed.



## The Practical Ice House (Continued from page 135)

be a little more than the wooden house in the end they prove the cheapest. This type of house should not be confused with the all-concrete ice house. The walls are made of field stones bound together with concrete, and the only wood used is for the doors and roof. To build walls for a grout house some sort of a temporary mold must be made. Posts are driven in at the corners, and boards nailed to them as the wall is laid up in cement. A grout wall of this character, if made thick enough, is very durable, and it practically forms its own insulation against the outside heat.

The walls should be at least twelve inches thick, and made of stones ranging in size from an egg to a small coconut. The cement should be made liquid enough to pour in the molds and fill all the interstices between the stones. Small medium size stones make a better bond with the cement than large ones. The walls are raised to the desired height, and then a plate is laid on top to receive the roof. Such an ice house without any double walls or air space or sawdust insulator will preserve the ice very well, but in storing the ice plenty of sawdust must be used, around the sides. The drainage is obtained in the usual way by making a floor of six or more inches of stones and gravel. If the soil is very thick, however, it will be well to make the floor a foot or more in thickness, using larger size stones for the first six inches of foundation. Grout ice houses of this character are sometimes finished off inside with a wood inclosure so that a space for sawdust can be had. If this is contemplated openings or niches should be made in the walls for the ends of joists to which unmatched lumber is nailed. This gives the desired space between the walls and the boards for insulation.

The all-concrete ice house is made of hollow concrete blocks or from home-made molds set up one at a time as the



## Brenlin Window Shades —now made in three popular priced grades

The original Brenlin Unfilled Shades hang at a million and a half windows. From coast to coast they are known as the finest shades made.

Where, however, there is need for shades of a lower grade there has been an insistent demand for a Brenlin standard of quality in those grades. To meet this demand we have now brought out two new shades, making in all three Brenlin quality grades, priced for the ordinary window—(1 yd. x 2 yds.)—at

**75c, 55c and 25c**

(Except in the Far West)

**Brenlin Unfilled**—the original Brenlin—should always be used where length of service and attractive appearance are first considerations. For this shade is made of closely woven cloth without the "filling" that cracks and falls out in unsightly streaks and "pin holes." Sun won't fade it nor water spot it. It is supple—not stiff, yet always hangs straight and smooth—and really shades. Made in many artistic tones. For windows 1 yd. x 2 yds., 75c. Special sizes and Brenlin Duplex—white one side, dark the other—made to order at proportionate prices.

**Brenlin Filled** at 55c, and **Brenlin Machine Made** at 25c, for windows 1 yd. x 2 yds., will be found by far the best values in window shades at these prices. Cut generously long, finished with unusual care and mounted on the best rollers made.

### Write for the Brenlin Book

It shows actual samples of Brenlin in all colors, and gives many helpful suggestions for the artistic treatment of your windows. With it we will send you the name of the Brenlin dealer in your town. CHAS. W. BRENNEMAN & Co., 2069-2079 Reading Road, Cincinnati, Ohio.

For sale by leading dealers everywhere.

### Mail Orders

If no dealer in your town can supply Brenlin, write us and we will supply you direct. We satisfactorily fill thousands of orders by mail every year.

## PÆONIES for FALL PLANTING

Don't order until you have received a copy of our catalogue. We send it free upon request.

GLEN BROS., Glenwood Nursery, 2001 Main Street ROCHESTER, N. Y.



Made to order—to exactly match the color scheme of any room

"You select the color—we'll make the rug." Any width—seamless up to 16 feet. Any length. Any color tone—soft and subdued, or bright and striking. Original, individual, artistic, dignified. Pure wool or camel's hair, expertly woven at short notice. Write for color card. Order through your furnisher.

Thread & Thrum Workshop  
Auburn, New York



work proceeds. The foundation is first made of broken stones bonded together with cement and gravel. Then on this foundation the hollow concrete blocks are laid. But better yet are the homemade hollow walls with one-quarter inch reinforcing rods. Two walls are practically built by this method with a hollow space between them. The two walls need not be more than three or four inches thick if reinforcing rods are used every twelve inches. The space between should be ten inches, making a wall of 16 inches in all. The bottom and top of the air space should be filled in solid so that the dead air is imprisoned there. The reinforcing rods should be flat, with the ends turned up an inch, so they will bind the two walls firmly together and make the whole rigid and strong.

The old-fashioned underground ice pit is simply an excavation in the ground, with a six-inch floor of loose stones and gravel for drainage, and walls of field stones or bricks laid up to keep the dirt sides from caving in. On top of the walls, the roof is laid. With plenty of sawdust for packing the ice away, there is no need of insulating materials in the walls.

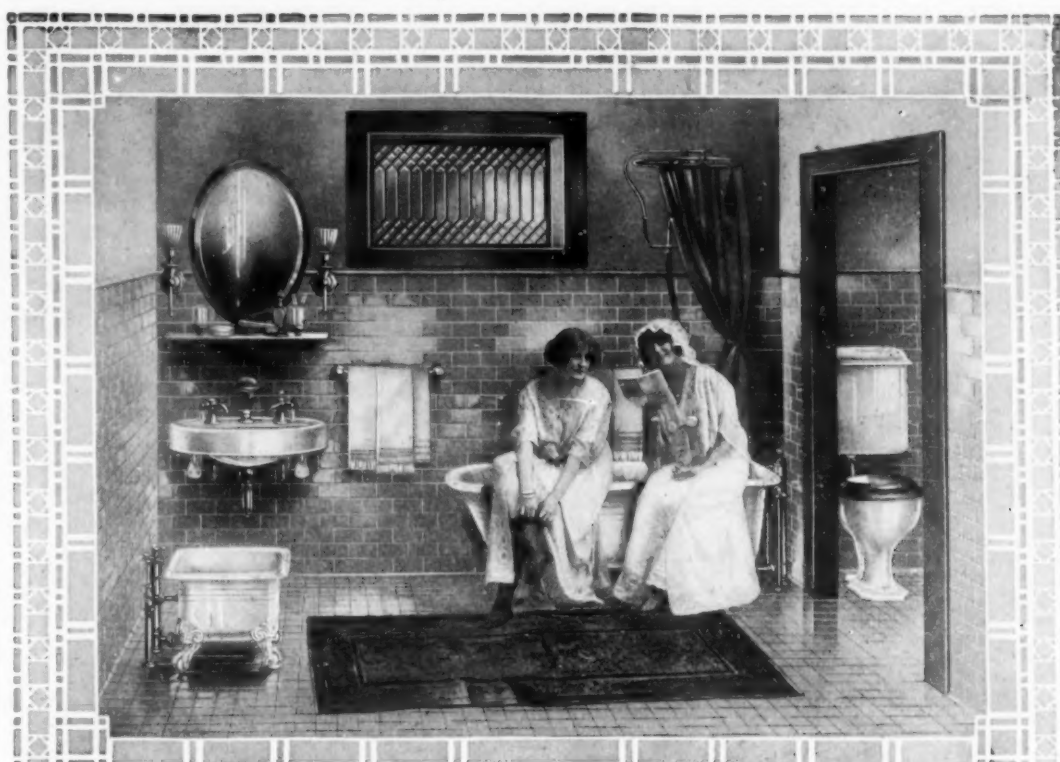
Semi-subterranean ice houses are also made. Half of the house is underground, and the other half above. The upper part is made of frame walls, with sawdust packed between, and the roof laid on top. It is usually built on the side of a hill or elevation, and the entrance is through a door that is placed below the ground surface. An excavation is made through the side of the hill for the door. Such an ice house is easy and convenient to reach and greatly facilitates the handling of the ice.

For dairy purposes sometimes a wide vestibule is provided in front of the house for the accommodation and chilling of milk. The entrance to the ice house is through this vestibule. The inner wall and door protect the ice from outside drafts of air, but the temperature of this vestibule is always kept low. The outer door must be kept closed all the time and opened only at intervals to remove the milk. If double windows are provided, the vestibule is a light place in which to work.

The cost of ice house construction of course varies a good deal, but an idea may be obtained from a few typical illustrations. A 12 by 14 by 8 feet cement or grout ice house was built with the following materials: 26 loads of stones, 9 loads of sand, and 13 barrels of cement. In addition \$40 worth of lumber and shingles were used. The total cost, including \$15 for hired labor, was not far from \$100.

A 14 by 16 by 8 feet frame ice house, with double walls for sawdust packing, was built at a cost of \$145. In this case \$23 were for labor, and \$20 for shingles. The lumber bill, sills, joists and sundries, amounted to \$80. But this house was well and carefully built with all improvements.

In storing ice in the house care should be taken to have large cakes cut of good hard ice—never snow ice. These should



## "Standard" GUARANTEED PLUMBING FIXTURES

**B**EFORE the advent of "Standard" Fixtures a sanitary bathroom was a luxury of the rich. Today even the simplest homes enjoy and profit by their refining influence. The moral effect of "Standard" Fixtures has been as great as their beauty, durability and excellence.

The beauty, practical utility and quality of "Standard" Fixtures, have formed the bathroom standards of the entire world.

Genuine "Standard" fixtures for the Home and for School, Office Buildings, Public Institutions, etc., are identified by the Green and Gold Label, with the exception of one brand of bath bearing the Red and Black Label, which, while of the first quality of manufacture, have a slightly thinner enameling, and thus meet the re-

quirements of those who demand "Standard" quality at less expense. All "Standard" fixtures, with care, will last a lifetime. And no fixture is genuine *unless it bears the guarantee label*. In order to avoid substitution of inferior fixtures, specify "Standard" goods in writing (not verbally) and make sure that you get them.

### Standard Sanitary Mfg. Co. Dept. 40

PITTSBURGH, PA.

New York . . . 35 West 31st Street  
Chicago . . . 900 S. Michigan Ave.  
Philadelphia . . . 1128 Walnut Street  
Toronto, Can. . . 59 Richmond St., E.  
Pittsburgh . . . 106 Federal Street  
St. Louis . . . 100 N. Fourth Street  
Cincinnati . . . 633 Walnut Street

Nashville . . . 315 Tenth Avenue, So.  
New Orleans, Baronne & St. Joseph Sts.  
Montreal, Can. . . 215 Coristine Bldg.  
Boston . . . John Hancock Bldg.  
Louisville . . . 319-23 W. Main Street  
Cleveland . . . 648 Huron Road, S. E.

Hamilton, Can. . . 20-28 Jackson St., W.  
London . . . 57-60 Holborn Viaduct  
Houston, Tex. . . Preston and Smith Sts.  
San Francisco . . . Metropolis Bank Bldg.  
Washington, D. C. . . Southern Bldg.  
Toledo, Ohio . . . 311-321 Erie Street  
Fort Worth, Tex. . . Front and Jones Sts.

## Smoky Fireplaces

Made to Draw

Payment Conditional on Success

**FREDERIC N. WHITLEY** Engineer and Contractor

210 Fulton Street, Brooklyn, N. Y.

Heating—Ventilating—Air Filtration

## PLANTS & SHRUBS

Before selecting anything in the line of trees, plants and shrubbery, you should visit our Nursery or write for illustrated catalogue on Nursery Stock which we send free.

Julius Roehrs Co., Exotic Nurseries, Rutherford, N. J.





### It Can't Be Heard

So quietly do Siwelclo Closets flush, that they are now being placed in lavatories under the stairs in lower halls. This should satisfy every one that the

### Siwelclo Noiseless Siphon Jet Closet

can not be heard outside its immediate environment. Its sanitary features are perfect. Made of Trenton Pottery's Vitreous China. You can find nothing to equal our Vitreous China and Ideal Solid Porcelain for your household. Ask your plumber or architect.

Send for Booklet No. S-6, which tells fully about the Siwelclo Closet. Ask also for booklet "Solid Porcelain Washtubs and Sinks."

THE TRENTON POTTERIES CO.  
Trenton, N. J.  
U. S. A.

The Largest Manufacturers  
of Sanitary Pottery in the  
U. S. A.



be stored away carefully, laid flat and placed as close together as possible. Boards should first be laid loosely across the foundation of stones. A space of eight to ten inches should be left between the ice and the walls of the house for sawdust. The insulating material should be put in the space and rammed down hard as each layer of ice is piled up. The cakes of ice should be packed on a level, and to secure this, snow or shaved ice must often be used to raise up corners and edges. When the last layer is in, the top should be covered with a foot of sawdust, shavings or other material.

Before the ice house is refilled each winter, all the old ice should be removed and also the loose sawdust. The doors and windows should be thrown open so that the interior can dry out. It does not as a rule pay to carry old ice over the second year. It is apt to become rotten and cave in. If carried over it should be removed and packed on top of the new crop so that it will be the first to be consumed.

If the ice house is properly supplied with drainage and ventilation it is not unsanitary—not even when located near the house. The low temperature of the ice prevents any germs from flourishing there. The very principles which are essential to the preservation of ice preclude the possibility of germs growing. This fact should be born in mind for the reason that some people insist upon a distant location of the ice house from the residence, under the impression that it is unsanitary and unhealthful to have it very near. Convenience of handling and reaching the ice should be considered in building an ice house, and for this reason a good many build what may be called combination ice houses and cold storage rooms.

The ice house after all solves only one-half the perplexing problem. It provides no cold storage place for articles of a perishable nature. About all it provides is an abundance of ice for the refrigerator, the table, and for refrigerating articles when shipped to market. Meanwhile, eggs, dairy products and other goods must be stored in places where the temperature is neither uniform nor low enough in summer to do much good.

For the purpose of solving both questions in one, the plan of an ice house and cold storage room is presented here. It is a workable plan, and one that has given satisfaction in a number of instances. It can be built on a simple or elaborate scale, and can be made of wood, bricks, stone or concrete.

If such a building is located close to the kitchen so that the cold storage room can be entered easily, it will provide additional attractions to the housekeeper. Milk, butter, fruits, eggs, and all perishable articles can be kept in it. The room is cool, dry and perfectly sanitary, and practically no additional ice is used for keeping it cold. The ice stored in the space above is removed as needed, but so



Roofed with Fireproof Asbestos "Century" Shingles. Last forever. Never require paint.

FOR residences especially, ask your roofer about the French or diagonal method of laying Asbestos "Century" Shingles. Every Shingle is anchored at the tip to the shingles below. The roof is light — flexible — self-supporting, even after the roof frame is weakened or destroyed by fire. Write us for Booklet, "Roofing: A Practical Talk."

KEASBEY & MATTISON CO., Factors  
Dept. C., Ambler, Pa.

Branch Offices in Principal  
Cities of the United States

### INTERIOR DECORATORS

Color Schemes Planned and Executed  
Stencil Work and Applique Work : :  
Samples and Estimates on Request

**BOWDOIN & MANLEY**

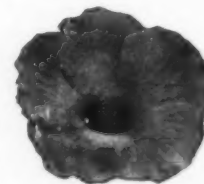
546 Fifth Avenue

New York

**Sterling**  
THE ENGINE OF REFINEMENT  
For the  
finest boats that float

For Runabouts Cruisers and Speed Boats.  
Sterling Engine Co., 1255 Niagara St.  
Buffalo, N. Y.

### UNUSUAL PLANTS



Meehan's Mallow Marvels.  
Huge, brilliant blossoms  
the width of this page.  
(See our Specialty Book)

Individualize your home grounds by the use of distinctive, unusual plants—not the commonplace sort which may be had anywhere.

Aside from the immense collection of general nursery stock, we have, in our

### 58 Years Experience as America's Pioneer Nurserymen

collected a splendid group of rare and unusual plants, which are hardy, reliable and just as practical to plant as common stock.

Write for our Specialty Book K, telling about some of these plants, which will give character to your garden—lift it from its surroundings.

We welcome the opportunity to assist you in beautifying your home grounds. Write us about your problems.

**Thomas Meehan & Sons**

Box 40  
Germantown, Philadelphia, Pa.



See the picture of the  
beautiful chaste

### Madonna Lily

the only hardy, deliciously fragrant snow white lily. To bloom richly next June, bulbs must be planted before October 1st. This lily is essentially a Garden Lily.

|                |    |               |
|----------------|----|---------------|
| 1              | 12 | 100           |
| Large Bulbs... | 10 | \$1.15 \$8.00 |
| Mammoth        |    |               |
| Bulbs .....    | 15 | 1.80 10.00    |
| Jumbo Bulbs... | 25 | 2.50 15.00    |

Price includes delivery

Our Fall Bulb Book is ready. Send for it—it is free. Contains full information on How to make your house bright—and your friends happy—with bright flowers this winter. Tells you all about Growing Bulbs in our prepared Moss Fiber—a cleanly, rapid and grateful method. Address

**H. H. BERGER & CO.**

70 WARREN ST. NEW YORK

DEPARTMENT H-27



long as the last cake is in the upper chamber the room below is kept cool.

The cold storage chamber is practically underground, and it is entered by stairs from the outside. These stairs may be placed so that they begin at the back porch. This will make it no more difficult than to enter the cellar of the house.

The underground storage room should be excavated to the required depth, and about twelve feet square. An ice house of this size will store about twenty loads of ice, which should be sufficient for the ordinary family. The lower part of the building is used for a cold storage room, and the upper part is made for holding the ice. The division between the two rooms must be perfectly air tight, and a moderately good conductor of heat.

The walls of the building should be built up in the usual way of stones, bricks or concrete blocks laid up in cement mortar. The tighter the wall the better it will be. The floor of the storage room should be made of concrete laid over a surface of six inches of loose stones. There must be a space for sawdust or layer of still air between the wall and the inside of the room, and this can be made by inclosing the room with matched lumber, leaving a space of at least ten inches. This space is carried up clear to the roof, as will be seen by the illustration.

The beams or girders for carrying the load of ice in the upper chamber must be unusually stiff and strong. They must be heavy enough to carry twenty or more loads of ice. In the center of the storage room a strong pillar or post or a series of two or three should rest on a stone foundation to help carry the upper floor. The beams should rest their ends on the stone wall where they can be embedded and closed up with concrete.

The floor of the ice room must be made of zinc sheets so that any water dripping from the ice above will not leak through to the storage room. To make the floor waterproof strips of rubber sheeting are first placed on the floor, and the zinc sheets nailed firmly to it. This makes the joints waterproof and airtight. The zinc flooring has a slope to one side and a drain pipe connected to it to carry the water away outside.

It will be noticed that the blocks of ice do not rest on this zinc floor, but on a platform built up above it a few inches. This is to prevent the ice from tearing and breaking the zinc when being put in. It also provides an air space underneath the ice which helps to preserve it. Perfectly dead, inert air keeps ice. It is circulating air which melts it.

If the foundation of stones is carried up to the top of the cold storage room, the upper part of the building can be finished off in bricks, concrete blocks or with lumber. A space of at least ten inches should be left between the wall and the ice chamber for sawdust. This space incloses the ice on every side, and on top a layer of sawdust is also provided.

# Save the Trees

Trees require occasional expert attention to keep them in healthy condition. Often times trees that appear sound are slowly dying. They may topple over any time, causing property loss, if not loss of life. Protect yourself by having your trees examined at once.

## DAVEY TREE EXPERTS DO

this work, when requested, without cost. The charge of afterwards treating diseased trees in many cases is no more than the cost of carting dead trees away. Don't let any man touch your trees unless he shows you credentials proving him qualified to perform the work. All graduates of the Davey Institute of Tree Surgery carry such testimony, and are employed by the Davey Tree Expert Co. **WE NEVER LET GOOD MEN GO.** If you are the owner of trees they are worth saving. Write to-day and arrange for a free examination.

### The Davey Tree Expert Co.

225 OAK STREET, KENT, OHIO

Branch Offices: New York, Chicago, Toronto

Canadian Address:

707 New Birks Building, Montreal

Representatives Available  
Everywhere.



JOHN DAVEY  
Father of Tree Surgery  
COPYRIGHT 1912



Iron Railings, Wire Fences and Entrance  
Gates of all designs and for all purposes.  
Correspondence solicited: Catalogs furnished.

## FENCE

Tennis Court Enclosures, Unclimbable Wire Mesh  
and Spiral Netting (Chain Link) Fences for Estate  
Boundaries and Industrial Properties—Lawn Furni-  
ture—Stable Fittings.

F. E. CARPENTER CO.,

253 Broadway  
New York City

## Landscape Gardening



A course for Homemakers and  
Gardeners taught by Prof. Craig  
and Prof. Beal of Cornell Uni-  
versity.

Gardeners who understand up-  
to-date methods and practice are  
in demand for the best positions.

A knowledge of Landscape  
Gardening is indispensable to  
those who would have the pleas-  
antest homes.

250 page Catalog free. Write to-day.

THE HOME CORRESPONDENCE SCHOOL  
Dept. 226, Springfield, Mass.

## HEISEY'S GLASSWARE



Every glass essential for the well-appointed table is to be found in Heisey's  Glassware. This sparkling, clear-as-crystal glassware is low priced enough for every day use. It is for sale only by the best crockery and department stores.

Our free "Handbook for the Hostess" is worth writing for  
A. H. Heisey & Co. Dept. 52 Newark, Ohio

333-FINGER BOWL  
PLATE AND VIOLET HOLDER



## WE'VE AMERICANIZED

THE GOOD OLD ENGLISH CASEMENT, MAKING IT THE IDEAL SASH FOR YOUR NEW HOME. FROM KITCHEN TO "SLEEPING PORCH" EVERY OPENING IS 100 PER CENT. WINDOW

—THIS "BULL-DOG" IS ONE OF OUR THREE AMERICAN ADJUSTERS

ALL ABOUT THEM IN OUR HAND BOOK BY RETURN MAIL IF YOU POSTALIZE THE

CASEMENT HDW. CO., 175 North State Street, Chicago

## WILD'S PARQUET INLAID LINOLEUM

Makes a clean, cheerful, refined kitchen, and is so easy on the feet. It lightens the work and brightens the worker.

This beautiful wood grained Linoleum wears for years, as the patterns are *inlaid* and go right through. It is elastic, noiseless and sanitary; is not easily stained; is kept clean with soap and water; has no joints to collect dirt; is less expensive than hard wood; and *never needs refinishing*.

The same high quality standards are maintained in manufacturing WILD'S Plain and Printed Linoleum, Tile, Granite and Plank Inlaid, Cork Carpet and Battleship Linoleum. The trade mark on the back is your guide and guarantee. Indicate your preference for the best by asking your dealer for WILD'S.

Send for Folder "C" showing 26 patterns of WILD'S PARQUET INLAID LINOLEUM reproduced in colors.

JOSEPH WILD & Co.

366-370 Fifth Ave.

New York

Established 1852



It will be noticed that the ice is surrounded on all sides with sawdust except at the bottom. This permits the chill of the ice to pass through the floor and keep the temperature of the storage room cold. Naturally there is more waste of ice in such a building than in the typical ice-house, but the waste is only apparent and not real. It goes into chilling the storage room, and in this respect it is the most economical method of using the cold.

There is only one entrance to the ice room for filling the chamber. In the cold storage space there is a door and a window opposite. Two windows may be provided if needed for sufficient light. Double windows should be made so that a space of dead air is kept between them. This will keep the chill in and retain a uniform temperature. Double doors should be provided at the entrance, with a narrow vestibule between. By closing one before the other is opened the inside temperature will not be greatly affected by frequent entrances and exits.

At the peak of the roof of the ice house there must be provided some method of ventilation, for the wet air of the inside must escape if the place is to be kept dry, clean and sweet. The ventilator must be regulated somewhat according to the weather. On very windy days it must be almost closed, and on quiet days opened the full distance. The important principles of every ice house must be observed here. There must be ample protection from the outside heat, air and moisture.

The inside of the cold storage room can be fitted up for the storage of almost anything of a perishable nature. There is ample room for racks and closets to keep all sorts of household articles through winter and summer. The chilling of the room is automatic and is retained at all seasons without any attention. The ice stowed above can be reached, as in the ordinary ice house, without disturbing the chill room. As piece after piece is removed for household purposes, the amount of chilling power from above will be very gradually reduced, but not enough to cause any perceptible rise in the temperature of the storage room. There will be less ice needed for household purposes on account of the advantages of the chill room, and consequently the supply ordinarily exhausted in a season will last much longer.

The advantages of such a cold storage and ice house combined in one building are quite apparent to any one. If one raises chickens and eggs for market, they can be stored in this room for long periods without losing any of their freshness. If one has a large dairy connected with the place, the cold storage room is invaluable, or if one is engaged in fruit raising the chill room will keep the fruit in fine condition until ready for shipment. Even for the ordinary household not engaged in any of these pursuits, the storage room is of the greatest advantage. In it one may keep meat indefinitely. A whole pig or a quarter of a steer can be kept there.



## Starting Plants for the Perennial Garden

THE perennial garden can be stocked with less expense from seed than from purchased roots or bulbs, and where one plans for a garden of any size this saving is important. With some exceptions in case of tender plants, the garden perennials may be planted where they are to remain and given merely a protection of leaves or straw in the winter; but since with many of us so much of our garden space is occupied by blooming plants at this time, it is more convenient to plant the seed in some special place suited to the tender nurslings and where they may be watched. Afterward, when the garden scheme has matured, it is a simple matter to transplant them to their permanent location or to winter quarters, as the case may be.

A partly shaded location, drained and moderately moist answers best. Sprinkling daily after sunset will be necessary if the weather is dry. Columbine, fox glove, lobelia, pansies, and the lilies thrive best in the partially shaded location. Do not make the mistake of using a spot that has been neglected all summer, and only recently cleared of weeds which have ripened seed. These warm summer days are as favorable for quick weed growth as for the germination of the flower seeds, and the young weeds and young plants are hard to distinguish at an early age. The soil should be well prepared—as deep and mellow as for spring planting, but if it is a good, rich garden spot, you need not fertilize it again. Sow thinly, as this saves the young plants from overcrowding, and makes weeding and subsequent transplanting easier. To secure strong-rooted plants for flowers the following year, the seed planting should begin in midsummer and cease not later than the middle of August for most of the perennials and biennials. Pansies, however, may be planted as late as September. The seed of sweet william and other members of the pink family, and the biennial hollyhocks and bell-flowers should be planted in July—the chimney bell-flower early in July. Snap-dragon, achillea, delphinium (larkspur), columbine, foxglove, forget-me-not and centaureas or corn-flowers may be planted in August.

The self-sown seedlings, which appear about the large plants now blooming in your garden, should also receive attention, being kept clear of weeds and carefully transplanted after their second leaves have formed. The Shasta daisy should be protected where it has grown and transplanted in the spring.

All other seedlings that are to be moved should be transplanted before the last week in September. The Canterbury bells and other bell-flowers, fox-glove and snap-dragon are best wintered in a coldframe. The young dahlia roots grown from seed will, of course, have to be taken up and stored, but the hollyhocks, sweet williams and other hardy members of the pink family, columbine, perennial larkspur, pansies,

## CAN YOU THINK OF ANY HARDER TEST FOR WOOD THAN GREENHOUSE USE?

You know ordinary wood in greenhouses lasts *not over 4 years*.

Zero on one side, hot humidity on the other, constant contact with wet rich earth and compost, constant sprinkling and sweating, all combine in *an invitation to hurry up and rot*.

NEXT TO THE GROWTH OF THE PLANTS THEMSELVES  
**THE BUSIEST THING IN A GREENHOUSE**  
is the decay-tendency of the wood it is mostly made of.  
**THOSE WHO MAKE GREENHOUSES A BUSINESS**



### "THE WOOD ETERNAL"

One of the largest greenhouse manufacturers, J. C. Moninger Co., Chicago, says: "We first began using Cypress *exclusively* for greenhouse construction in 1885, using it previously in conjunction with pine. The greenhouses then built with Cypress are being used today by their owners and the wood is found *perfectly preserved and free of any decay or rot*." Figure it out yourself.



WRITE TODAY for VOLUME 3 of the CYPRESS POCKET LIBRARY, WITH 20 PAGES of Valuable Guidance for Amateur Greenhouse Folks. (Sent PROMPTLY and no charge.)

**"WOOD THAT WILL STAND THE GREENHOUSE TEST WILL STAND ANYTHING," SO INSIST ON CYPRESS "AND NO SUBSTITUTES."**  
When planning new improvements or repairs to old ones, just remember—"With CYPRESS you BUILD BUT ONCE"

Let our "ALL-ROUND HELPS DEPARTMENT" help YOU. Our entire resources are at your service with Reliable Counsel.  
**SOUTHERN CYPRESS MANUFACTURERS' ASSOCIATION**  
1210 HIBERNIA BANK BUILDING, NEW ORLEANS, LA.

INSIST ON CYPRESS AT YOUR LOCAL DEALER'S. IF HE HASN'T IT, LET US KNOW IMMEDIATELY

## PARKER, PRESTON & CO.'S ART IN SHINGLE STAINS

WATERPROOF AND ODORLESS



Handsome Residence with Glass Conservatory. Griggs & Hunt, Architects.

These Shingle Stains are famous for their artistic tone and richness of colors. The colors being absolutely pure, insure extreme durability.

Absolutely free from creosote and all unpleasant odor. Made from pure Linseed Oil and our own Waterproof liquid combination. Sheds water like a duck's back, thereby increasing life of shingles fourfold.

Write for cabinet of artistic colors, free. Paint dealers will fill your orders.

Adamant Cement Floor Coating, Adamant Cement, Brick and Plaster Coating, Waterproof Flat Brick Stains, Weatherproof Coating.

**Parker, Preston & Co., Inc.,** Manufacturers of Paint Specialties  
Branch, 501 Fifth Ave., New York  
NORWICH, CONN.

## Andorra-Grown Peonies

For SEPTEMBER Planting

We catalog a collection of choice varieties, with complete descriptions, in our Calendar of Perennials



Partial View of Peony Exhibition at Andorra

### SPECIAL OFFER

TO CLEAR A BLOCK

Four-year-old Plants, good standard sorts, in varieties of our selection.

|                 |        |
|-----------------|--------|
| Per Dozen . . . | \$4.00 |
| Two Dozen . . . | 7.00   |
| Fifty . . . . . | 13.00  |
| Hundred . . . . | 25.00  |

### ANDORRA NURSERIES

Wm. Warner Harper, Proprietor  
Box H Chestnut Hill, Phila., Pa.

Send For Fall Price List

and the rest of the hardy class need merely a litter of leaves to cover them.

The African lily (*Agapanthus umbrellatus*), and the Peruvian day lily (*Alstromeria pulchella*) will have to be wintered in the greenhouse, but the Chilean day lily (*Alstromeria Chilensis*) may be left out-of-doors with merely a covering of leaves.

Some of the perennials will, if planted early, bloom the first season, but if any of them show signs of blooming before transplanting time, merely pinch out the flower buds when they begin to form. Some varieties of the larkspur, snap-dragon and the Chinese bell-flower may show an inclination to bloom if they have room. There is no advantage in this. It is better to conserve the plant's energies for a long blooming season next year.

These perennials may be planted to bloom next May and June:

|                                                                    |                             |
|--------------------------------------------------------------------|-----------------------------|
| <i>Adonis vernalis</i> (Ox-eye).                                   | Cowslip ( <i>Primula</i> ). |
| Hardy Garden or Clove Pinks.                                       | Pansies.                    |
| <i>Arabis alpina</i> (rock cress), (give dry location ultimately). | Violets.                    |
|                                                                    | Perennial poppies.          |

The following will bloom in June:

|                                                           |                                                 |
|-----------------------------------------------------------|-------------------------------------------------|
| <i>Platycodon</i> , a Chinese bell-flower (until August). | Hardy candytuft.                                |
| Peonies.                                                  | <i>Campanula persicifolia</i> .                 |
| Peruvian day lily.                                        | Bush clematis.                                  |
| <i>Astilbe</i> ( <i>Spiraea</i> ).                        | Yellow larkspur (June and July).                |
| <i>Centaurea</i> (Perennial cornflower).                  | Butterfly flower ( <i>asclepias tuberosa</i> ). |

These will bloom all summer:

|                                                                                                |                                                                                                      |
|------------------------------------------------------------------------------------------------|------------------------------------------------------------------------------------------------------|
| <i>Physostegia</i> ( <i>Virginica grandiflora</i> ) Dragon Head, blooms from June until frost. | <i>Myosotis forget-me-not</i> .                                                                      |
| Lupins ( <i>Polyphyllus</i> and <i>Albus</i> ) until Sept.                                     | <i>Veronica spicata</i> (Longifolia subsessile), (Speedwell or Bluejay flower).                      |
| Hardy phlox.                                                                                   | <i>Anchusa</i> (Italian) Italian alkanet, (Italian) drop-more.                                       |
| Painted daisies ( <i>Pyrethrum roseum</i> ).                                                   | <i>Achillea</i> (The Pearl).                                                                         |
| <i>Trollius</i> (globe flower).                                                                | <i>Aquilegia</i> or columbine (Rocky Mt. blue and <i>Chrysanthus do best</i> where a little shaded). |
| Cornflower aster ( <i>stokesia</i> ) July to October.                                          | Chilian day lily.                                                                                    |
| <i>Tritoma</i> (red hot poker plant or torch lily).                                            | <i>Coreopsis</i> .                                                                                   |
| <i>Dicentra</i> or bleeding heart.                                                             | Perennial larkspur (except the <i>Sulphureum</i> ).                                                  |
| <i>Pentstemon</i> .                                                                            |                                                                                                      |

The following plants bloom in midsummer:

|                                                   |                                                                |
|---------------------------------------------------|----------------------------------------------------------------|
| Hollyhocks.                                       | Gland bell-flower ( <i>adenophora potanini</i> ), until frost. |
| Shasta daisy.                                     | Plume poppy ( <i>bocconia japonica</i> ).                      |
| Sweet william.                                    | <i>Campanula</i> (chimney bell-flower), until autumn.          |
| Foxglove.                                         | <i>Baptisia Australis</i> (false indigo).                      |
| Canterbury bells.                                 |                                                                |
| Yellow Chamomile ( <i>Anthemis Tinctoria</i> ).   |                                                                |
| Snappedragon ( <i>Antirrhinum</i> ).              |                                                                |
| <i>Heliosis</i> or orange sunflower until autumn. |                                                                |

For August and fall bloom, one may count upon the

|                                               |                                                  |
|-----------------------------------------------|--------------------------------------------------|
| <i>Aconitum napellus</i> (monk's hood).       | <i>Lobelia cardinalis</i> .                      |
| <i>Gypsophila</i> or baby's breath.           | Hardy aster or Michaelmas daisy.                 |
| <i>Caryopteris</i> (blue spirea) until frost. | <i>Anemone japonica</i> .                        |
|                                               | <i>Anemone</i> , St. Brigid's or poppy-flowered. |

The *Helianthus* or hardy sunflower and the *Rudbeckia* or golden glow bloom in the fall.

M. ROBERTS CONOVER



### A Good Perennial

ONE of the most beautiful and satisfactory midsummer flowering perennials is the *Physostegia* or false dragon head. It is not appreciated as it deserves, perhaps because little known. It forms a dense bush, three to four feet high, and

### Samson Spot Clothes Line



SOLID BRAIDED COTTON  
Strong, Durable, Flexible

Will not kink, stretch, ravel, nor stain the clothes. Guaranteed to last at least five years, even when permanently exposed to the weather. Can be distinguished at a glance by our trademark, *The Spots on the Cord*.

Send for sample. Carried by all dealers, or write to us.  
SAMSON CORDAGE WORKS, BOSTON, MASS.

### SILVER LAKE A Sash Cord



(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.

Write for Free Booklet.

SILVER LAKE COMPANY  
87 Chauncey St., Boston, Mass.  
Makers of SILVER LAKE solid braided clothes lines.

### THE CHARM UNUSUAL

One of Our Pompeian Stone

## Bird Baths

will give your garden a new touch and add greatly to its charm.

We make them in large variety to harmonize with any surroundings.



Our new catalogue S fully describes them. It also contains many illustrations of sundials, fountains, benches, vases, statuary, etc. We will gladly mail it on request.

### The Erkins Studios

The Largest Manufacturers of Ornamental Stone  
226 Lexington Ave.  
New York  
Factory: Astoria, L. I.  
New York Selling Agents:  
Riverside Florentine Terra Cotta

### LIMBERT'S HOLLAND-DUTCH ARTS & CRAFTS



### NEW STYLE BOOK OF DUTCH FURNITURE

This valuable booklet is free. It illustrates over three hundred patterns of Holland Dutch Arts & Crafts furniture—ideal pieces for every room in your home. It contains several colored interiors which will aid you in decorating Arts and Crafts rooms, and tells an interesting story about this elegant furniture and the clever Dutch Craftsmen who fashion it, imparting to each piece, which bears our branded Trade Mark, a distinctive touch and individuality.

We will send you the address of our Associate Distributor nearest you. Call on him and ask to see Limbert's Arts & Crafts Furniture.

CHARLES P. LIMBERT COMPANY

Grand Rapids, Mich. Dept. V Holland, Mich.



bears spikes of delicate tubular flowers, something like a gigantic heather. It is catalogued in three shades: Virginica, bright but soft pink; Alba, white, said to be very fine, and Speciosa. I have the last named, Speciosa, a very delicate pink, in my garden. I admire and value it greatly, for it comes into bloom about August first and continues for several weeks, until the last minute bud opens in the top of the flower spike. The leaves are dark green, quite glossy, long and narrow. It is well named, for each separate flower looks exactly like a dragon's head, the jaws, teeth and all, and is quite interesting.

In cultivating, it should be given a good, deep, rich garden soil, and should be well staked, for a hard wind often causes it to topple, when in heavy bud, and being of a rather brittle nature, it can never be successfully lifted again. It is propagated by a division of roots and by seed. I have grown it for years, and only a few days since found a lot of seedlings coming up in other flower beds, walks, etc. It should be transplanted in spring, as early as the ground can be worked.

I am sure those who have not yet made the acquaintance of the false dragon's head will be charmed with it. As I have already said, it blooms to perfection in midsummer, when other flowers are rather scarce.

N. T. M.

#### Picture Frames and Mats

**N**OTHING adds or detracts from the ultimate effect of a picture so much as a frame. Each style of picture presents a special problem in which certain principles when understood may be applied generally, and others that it will be easy to apply in specific cases.

Mats are as necessary to most pictures as the frame, the exception being oil paintings and those that are large enough to occupy the field of vision when seen from the distance suitable to the best view of them. The mat like the frame is used only to enhance the beauty of a picture and should therefore not be conspicuous. No decorative work should be on the mat as this draws attention from the picture. Of course the width of the mat should be in good proportion to the picture.

In framing monochrome pictures like etchings, engravings and photos it is best to have the mat as well as the frame in the same general tone as the picture, the frame the darkest and the mat neutral. Carbon prints are of this class and the soft effect of the golden browns is completely destroyed when gray or black mats are used and ebony frames. Carbon prints look best framed in Dutch oak with a narrow band of gold between the picture and the frame; this has the effect of bringing out the shadows in the print.

It is a curious fashion for picture dealers to offer white mats for water color pictures, as they are never satisfactory. One reason given was, "that water colors were in general such wishy-washy affairs that any other kind of mat would



## FLINT'S FINE FURNITURE

### Autumn Exhibit of English Period Designs.

Reflecting the growing taste for furniture of early English design, we are showing particularly attractive suites and odd pieces of Elizabethan, and William and Mary period styles.

Correct reproductions of beautiful old models for Dining-Room, as well as Textile Hangings and Upholstery Fabrics which accord with them, may be had in many harmonious combinations.

Ample opportunity is offered for the indulgence of personal preferences and inspection, without obligation to purchase.

**GEO. C. FLINT CO.**

43-47 WEST 23<sup>rd</sup> ST.

24-26 WEST 24<sup>th</sup> ST.



Entrance Gates—Bayshore, L. I.

#### Gates

These combination brick and stone pillars, surmounted with iron lamps, and hung with wrought iron gates of chaste design, make a gateway which consistently reflects the architectural spirit of the residence it protects. An elaborate, highly ornamental treatment would not have been in harmony.

Knowing the importance of such harmony, we always request detailed information and photographs of our customer's residence and grounds, so we may suggest a gate treatment in accord. That is unquestionably the best way for you to do. Send for catalog and let us start corresponding on the subject.

We likewise make iron fences, tennis backstops, tennis net posts, and so on.

Send for catalogs.

**ANCHOR POST IRON WORKS**

11 CORTLANDT STREET (11th Floor), NEW YORK

Anchor Post fence posts are braced with driven anchors. No digging post holes.



Modern Sleeping Porch fitted with Wilson's Blinds

Practically makes an Outdoor room of the ordinary porch; a room at night, a porch by day.

#### WILSON'S VENETIANS

for outside and inside of town and country houses; very durable, convenient and artistic.

#### Special Outside Venetians

most practical and useful form of Venetian yet devised for porches and windows; excludes the sun; admits the breeze.

Write for Venetian Catalogue No. 3.

Jas. G. Wilson Mfg. Co.  
1, 3 & 5 W. 29th St.,  
New York.

Also inside Venetians, Rolling Partitions, Rolling Steel Shutters, Burglar and Fireproof Steel Curtains, Wood Block Floors.



Wilson's Porch and Piazza Blinds

## Use Vitralite for White Rooms



### THE LONG-LIFE WHITE ENAMEL

If you want the white enamel finish de luxe, tell your painter and architect to use Vitralite, *The Long-Life White Enamel*. This beautiful, porcelain-like white finish is durable and water-proof. May be used inside or outside, on wood, metal or plaster, whether old or new, and may be washed indefinitely.

Vitralite is pure white and stays white — will not turn yellow, nor crack. It is economical because it covers so much surface; is so easy to apply, and will not show brush marks. Write for the two

#### Free Booklets on Vitralite and Decorative Interior Finishing

also sample panel finished with Vitralite. They will interest you. Vitralite can be tinted to any shade desired and may be rubbed to a dull finish when the rich natural gloss is not preferred.

Address all inquiries to Pratt & Lambert Inc., 117 Tonawanda Street, Buffalo, N. Y. In Canada, 61 Courtwright Street, Bridgeburg, Ontario.

On your floors and linoleum, old or new, use "61" Floor Varnish. It is heel-proof, mar-proof and water-proof. Will not turn white, show scratches nor heel marks. Prove this. Send for

Free Floor Booklet and Sample Panel finished with "61." Test it yourself. Hit it with a hammer. You may dent the wood but the varnish won't crack. Pratt & Lambert Varnish Products are used by painters, specified by architects and sold by paint and hardware dealers everywhere.

# "61" FLOOR VARNISH

PRATT & LAMBERT VARNISHES  
AMERICAN FACTORIES: New York, Buffalo, Chicago, Bridgeburg, Canada  
ESTABLISHED 63 YEARS  
FOREIGN FACTORIES: London, Paris, Hamburg

kill them." Since this is the case there is all the more reason for rendering the mat less conspicuous, more a part of the picture itself, and this may be done by using tinted mats in the lightest tone of some color in the picture, such as the lightest sky tint sea green or a sunset tint, and so on. If you cannot find these mats in suitable tints purchase the white ones and tint them yourself. There is a wall paper provided for ceilings that has a smooth surface not unlike water color paper and comes in exquisite tints of green, pink, cream, violet, a delicate gray and yellow. It takes a wash as if it had been made for an artist's use and is cheaper than any water color paper or mats, costing only twenty-five cents for eight yards—the smallest quantity sold—but as there are many other pretty uses for this paper it can certainly be made up to advantage. A water color handled with vigor will look well in a gold mat, or it may be treated as any oil painting the size determining whether or not it should be matted.

Water color paper dipped in coffee gives a tint that is an excellent imitation of old-paper color and this harmonizes charmingly with the soft golden brown tints of carbon prints.

Picture frames should be as wide and varied as the pictures enclosed. A large picture should have a heavy frame and a small one a delicate frame. A strong, firm line separating the picture from the wall is the essential thing. A serious subject should be framed in a quiet, dignified molding and a light and airy subject may have a more ornate frame. Simplicity, however, is the rule in these days of artistic perceptions and we are beginning to understand that the frame should be in beautiful harmony with the picture, but less conspicuous. Their mission is merely to enhance the value of the picture, not to attract attention, however favorable, to themselves.

Gold in frames as well as in mats is of a neutral tone and tones well with any color. There are different shades of gold that are adapted to different pictures, as lemon tones or those that suggest green, rather than the pink tint, which is undesirable because not so effective.

White frames are never desirable and black is a color to be used with great discretion. The exceptions for its use are highly colored scenes like sunrise or sunset on the sea, or other paintings in which brilliancy of color is given. When the picture is a monochrome the color of the frame should be the darkest note in the picture. The reason for this is that it is the best way to limit the panel effect and keep the vision from wandering outside the field of interest. If the background should be too dark for this rule—the frame not showing enough against it—try a flat gold frame with a narrow mat tinted in the shade the frame should have been. However, there are few walls with paper or tinting so dark but that

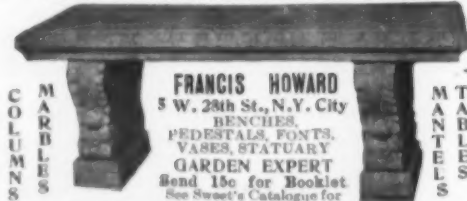
## Want a really fine lawn?

Start it Now with **KALAKA**  
FERTILIZED GRASS SEED

Start your lawn this fall. It will be green and beautiful next spring at the time when otherwise you would just be seeding it. For fall seeding, it's important to sow Kalaka—not ordinary seed. Kalaka grows quicker and surer, and gets well rooted before cold weather comes. It's easier to sow and goes further, too. No waste to Kalaka. It's the choice of carefully chosen prime seed—mixed with a strong concentrate of rich manure—draws moisture, quickens germination and nourishes the sprouting grass into a thick, sturdy turf in a brief time. Now is the time to tone up the thin lawn and brighten up bare spots. \$1.00 for 5-lb. box, \$1.35 West of Omaha, express paid. **Free Booklet** "How to Make a Lawn" will be given you by any Kalaka dealer. Ask your dealer for it. If he doesn't handle Kalaka, write us his name, and we'll send you the book.

The Kalaka Co., 16 Union Stock Yards, Chicago

"MOST ARTISTIC PLACE IN NEW YORK."



FRANCIS HOWARD  
5 W. 23th St., N.Y. City  
BENCHES,  
PEDESTALS, FOUNTAINS,  
VASES, STATUARY  
GARDEN EXPERT  
Send 15c for Booklet  
See Sweet's Catalogue for  
1912, pages 1294 and 1299



## 200 Building Plans

MacLagan's Suburban Homes is a big book of over 200 Building plans of Bungalow, Suburban and Country Homes, actually erected costing from \$400 up to \$10,000. Price 50c. The best book published for the home builder.  
P. I. MacLagan, Architect,  
45 Clinton Street, Newark, N. J.

In writing to advertisers please mention HOUSE AND GARDEN.



another tone of a color will show off well against it.

Passepartout is a simple but attractive way in which to frame photos and other simple pictures. Many of the outdoor scenes in the magazines are worthy of a place on our walls for their beautiful finish.

One young woman on her return from college wanted to renovate and make her room attractive in a novel manner. "The walls are the main point," said she. "All the rest of the room's belongings will naturally fall into place harmoniously." So, having selected her wall paper—a design of wild rose sprays on a cream-white background—as the key note of the room's furnishings, she soon evolved therefrom a lovely combination throughout in cream and pink tints. From among her large collection of black and white prints she selected those of a size. All were outdoor scenes of woodland, pretty bits of roadside views, etc. These pictures were set between rows of picture molding in stained oak with similar strips set in to divide each scene. The whole effect was very attractive as she had tinted the background of all the pictures very slightly with a water color wash in a light rose tint, and the natural tints were used for touching up the foliage roads, and the like. Just suggestive coloring it was, as more color would spoil the desired effect.

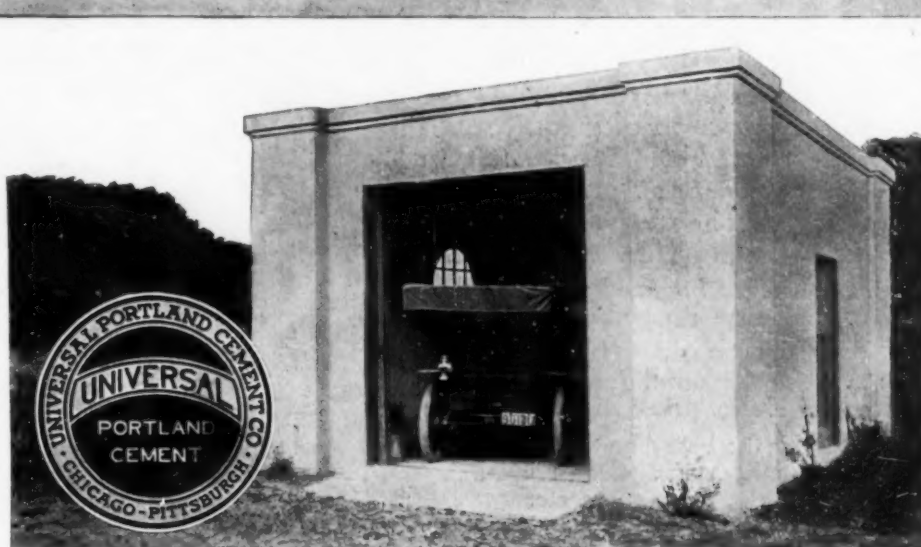
T. CELESTINE CUMMINGS

### Hollyhocks

MY attention has been lately drawn to the beauty of the fig-leaved or Antwerp hollyhock (*Althaea ficifolia*), which has the great merit of resisting the fungoid disease unfortunately associated with one of the noblest of garden flowers. A *ficifolia* is a species, that is, a native plant, and is distinguished by vigorous growth, without a taint of disease, and stems about twelve feet high lined with pure yellow flowers which have a pleasant shade in the full sunlight and the cool evening air, creating the same impression as the fragrant evening primrose. This is certainly a hollyhock to purchase and to rejoice over its bold, clean growth and clear yellow flowers.

We wish, however, for more than one hollyhock, and still have faith in the favorite *A. rosea*, which is the parent of the hollyhock of our gardens. It need not be mentioned that there is a wide range to colors in the varieties, pure white to crimson, with intermediate tones as varied and beautiful as in the rose itself.

The plants still suffer from the disease, but my experience is that it is less prevalent in seedlings raised in May than in those sown in heat. It may be interesting to mention that the fig-leaved hollyhock (*A. ficifolia*) is a Siberian plant, and should be grown in the same way as those we are more acquainted with. The yellow fig-leaved hollyhock is a welcome change from the monstrosously double florists' flowers now so often met with



## BUILT OF CEMENT

This handsome, durable garage of solid concrete may be quickly constructed in town or country, at moderate cost. Fireproof throughout; affords safe gasoline storage. The floor is oil proof and easily cleaned. ¶ Simple, attractive plans are readily obtained for building minor cement structures like this, house foundations, sidewalks, porches, etc. ¶ Write us for information and assistance in planning and executing any form of concrete work on your place. Send for the following booklets; they are full of practical interest and information.

CONCRETE IN THE COUNTRY—(Free) CONCRETE SILOS—(Free)  
CONCRETE SURFACES—(Free) CONCRETE SIDEWALKS—(Free)

In making concrete it is important to mix your sand with a fine grade of Portland Cement; use nothing but

# UNIVERSAL PORTLAND CEMENT

Address UNIVERSAL PORTLAND CEMENT CO.  
CHICAGO PITTSBURGH MINNEAPOLIS  
PLANTS AT CHICAGO AND PITTSBURGH—ANNUAL OUTPUT 12,000,000 BARRELS

Hospitals and Sanitariums are equipped with

**The "Monroe"**  
THE LIFETIME REFRIGERATOR

because of the economy and absolute cleanliness which the one-piece porcelain compartments insure. Direct to you at factory price—easy terms—Refrigerator Book for a postal.

**Monroe Refrigerator Company, STATION 16, LOCKLAND, O.**

**Dutch Bulbs—direct from Holland**

**LAST CALL** for the best Dutch Bulbs you can buy. Deal direct with the Holland growers of highest grade Bulbs. Write for our 1912 Catalog to-day.

**GT. van WAVEREN & KRUIJFF**  
142 N. 13th St. Phila. **Louis Berger, Mgr.**  
Home Nurseries, Sassenheim, Holland.

MAISON D'ARTS ET D'INDUSTRIE  
L'EXPOSITION INTERNATIONALE DE 1904  
E DEL SARRA  
TYPE MARBLE MONROE-JEROME 1911

Telephone 4001 CLEVELAND

**The Pompeian Garden Furniture Co.**

OFFICE AND SHOW ROOMS  
221 WEST 33RD ST.  
PENN. STATION, N. Y.

FACTORY  
406 EAST 59TH ST.  
NEW YORK

IMPORTERS - DEALERS - MANUFACTURERS  
MARBLE, STONE, TERRA COTTA AND CEMENT FOR INTERIOR AND GARDEN DECORATIONS  
ANTIQUE REPRODUCTIONS A SPECIALTY

In writing to advertisers please mention HOUSE AND GARDEN.

## LOVETT'S DOUBLE & SINGLE HERBACEOUS PEONIES

As Beautiful as the Lily, Sweet-Scented as the Rose, as Hardy as the Oak.

After their profusion of great, handsome, varied-colored blooms have faded, their rich, glossy, dark green foliage leaves them still one of the most magnificent ornamental plants.

Peonies are never bothered with disease or insects, and once planted are no more bother whatever, blooming every season.

### Set Out Peonies and Perennials Now for Next Spring Blooming

Autumn is also the best time to plant *Lilies*, *Hardy Shrubs*, and *Vines*, *Evergreen Trees*, *Hedges*, *Berry Plants*, *Grape Vines*, etc.

For 34 years I have been in this business right here at Little Silver. I have more than 200 acres devoted to growing only plants, shrubs and flowers that I know to be all right for my customers, and I never allow a thing to leave my place that is not right up to the mark. My prices are very moderate, and I know I can please you.

### WRITE TO-DAY FOR MY FREE ILLUSTRATED CATALOGUE

Gives descriptions and prices of everything. I advise everyone to plant as many perennials as they have room for. They are by far the most satisfactory flowering plants.

J. T. LOVETT, Monmouth Nursery

Box 152, Little Silver, N. J.



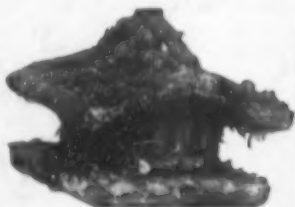
## Boddington's Bulb Plants

OUR 1912 Autumn Garden Guide now ready—it's free and a postcard will secure you one. It contains a remarkable list of bulbs for Fall planting, with full cultural directions—also list of seeds and strawberry plants, which can be planted now. Write today for our Garden Guide. It will help and enthrall you.

ARTHUR T. BODDINGTON  
SEEDSMAN  
334 West 14th Street, New York City

## Bring Back The Birds

While you are working out your ideal in the garden, why not provide a home for the birds that help to make life in the country really worth while? A rustic house placed in a tree or on a pole will make an excellent home for the birds and add to the attractiveness of the surroundings. We have them in all sizes and shapes to suit any style of architecture.



Log Cabin No. 2.

|                              | Width | Height | Depth | Price  |
|------------------------------|-------|--------|-------|--------|
| LOG CABIN NO. 1, One-Family  | 10"   | 10"    | 10"   | \$1.50 |
| LOG CABIN NO. 2, Two-Family  | 10"   | 12"    | 14"   | 2.50   |
| LOG CABIN NO. 3, Two-Family  | 14"   | 12"    | 17"   | 3.50   |
| LOG CABIN NO. 4, Two-Family  | 14"   | 17"    | 16"   | 4.00   |
| LOG CABIN NO. 5, Four-Family | 14"   | 18"    | 19"   | 5.00   |
| LOG CABIN NO. 6, Two-Family  | 12"   | 14"    | 19"   | 3.50   |

Descriptive circular on request

**Stump & Walter Co.**

50 Barclay Street

New York City

## DOUBLE CLAW

STRIKE LIFT DRIVE

### Nails Higher Without Strain

HANDIEST HAMMER EVER MADE  
16 oz. or 21 oz. Head—WHICH?

\$1.50 at your dealer's  
or from us, delivery prepaid

Spend a little more for  
the tool and save money

DOUBLE CLAW HAMMER CO.  
453 Broadway Brooklyn, N. Y.

PULLS THE  
NAIL OUT  
STRAIGHT  
WITHOUT  
A BLOCK

## GALLOWAY POTTERY

BEAUTIFUL Plants deserve Beautiful Pots. The Galloway Productions combine Strength & Durability with Artistic Qualities that will add Charm to Your Garden & Home at Reasonable Cost.

Pots, Boxes, Vases, Sundials, Benches and other attractive pieces are shown in our Catalogue which will be mailed upon request.

GALLOWAY TERRA COTTA CO.  
3218 WALNUT ST. PHILADELPHIA

in gardens, which appear, unfortunately, to have ousted the cottage garden hollyhocks, with their wide, quaint petals and daintily-clustered centers that were the pride of many a village in the old days. The lemon yellow flowers of this variety, three to four inches across, are of delicate texture and most refined appearance, and the tall stems, towering fully twelve feet in the air, set with the softly-tinted expanded blossoms, make a pretty picture. The leaves are large, five to seven lobed, somewhat resembling those of a fig tree. From July to September this hollyhock creates a beautiful picture in the garden. It is apparently not so susceptible to the dreaded hollyhock disease as the florists' varieties. Numbers of self-sown seedlings are found in the garden and maybe given away every year. Hollyhocks it must be remembered, require a rich soil and liberal doses of liquid manure are appreciated.

There are signs that probably in a few years the disease which has been so prevalent will have spent itself—at least, one can safely write that it is possible to grow hollyhocks with success now, whereas a few years ago such a thing was impossible. The name of the pest that attacks the plant is the hollyhock rust (*Puccinia malvacearum*). It is easily recognized by the orange spots on the leaves and stems. The affected leaves should be at once removed, but when the plant is covered with the pest no remedy is possible. Burn it—root, stem and shoot—to prevent the spores spreading and continuing the mischief elsewhere. If the pest can be got under control after the removal of these leaves, spray the plant with the now much used Bordeaux mixture, which is made by dissolving ten ounces of sulphate of copper in a little boiling water, and add five gallons of cold water; slake six ounces of lime in some water and when it is cool pour it into the solution of copper; stir all well together. To test the mixture, so as to make quite sure it will not injure the leaves, hold the blade of a bright knife in it for a minute; if the blade is unchanged it is all right, but if the steel shows signs of a deposit of copper more lime must be added.

W. R. GILBERT

### Plants for the Sun Parlor

THE furnishings of the sun parlor seem incomplete without some form of plant life. Of course, those plants that cannot bear the direct rays of the sun and those requiring an excess of moisture cannot be depended on for the inclosed veranda. Where plants are to thrive and bloom the temperature should not go below 65° at night and should reach 78° or 80° in the daytime.

Flowering bulbs, oxalis, sweet alyssum, geranium, German ivy, the trailing vine *Vinca variegata* and the *Othonna crassifolia* are suitable for the sun parlor under conditions which make it habitable for the family.

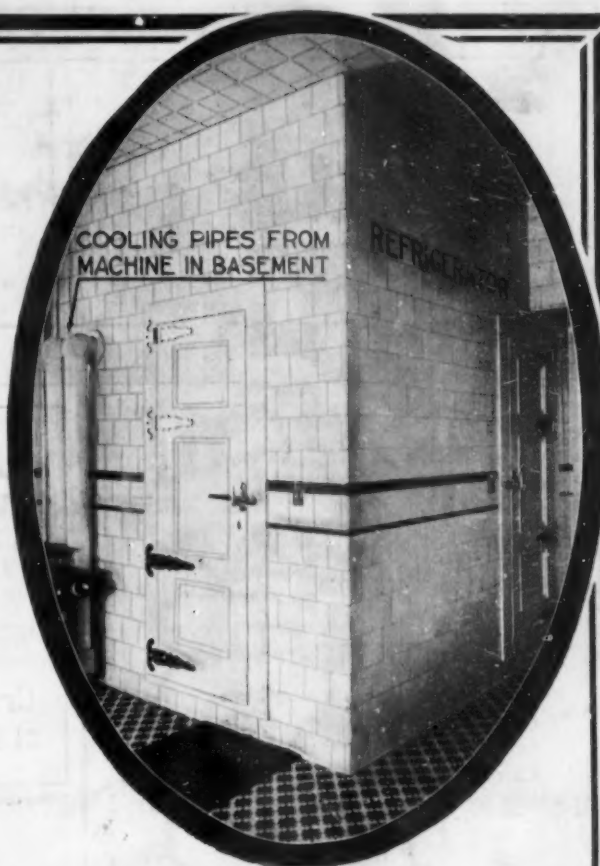


## SELF-DEPENDENT

The nearer a house comes to being self-dependent, the nearer it approaches the ideal home. One great step in this direction, that is being adopted by leading architects, builders and owners everywhere, is the elimination of the ice-man. Instead of allowing summer comfort to depend on him, the better way, the more convenient, sanitary and comfortable way is to have a refrigerating plant. To do this to best advantage is to install one of our

# Brunswick

HOUSEHOLD  
REFRIGERATING AND  
ICE MAKING PLANTS

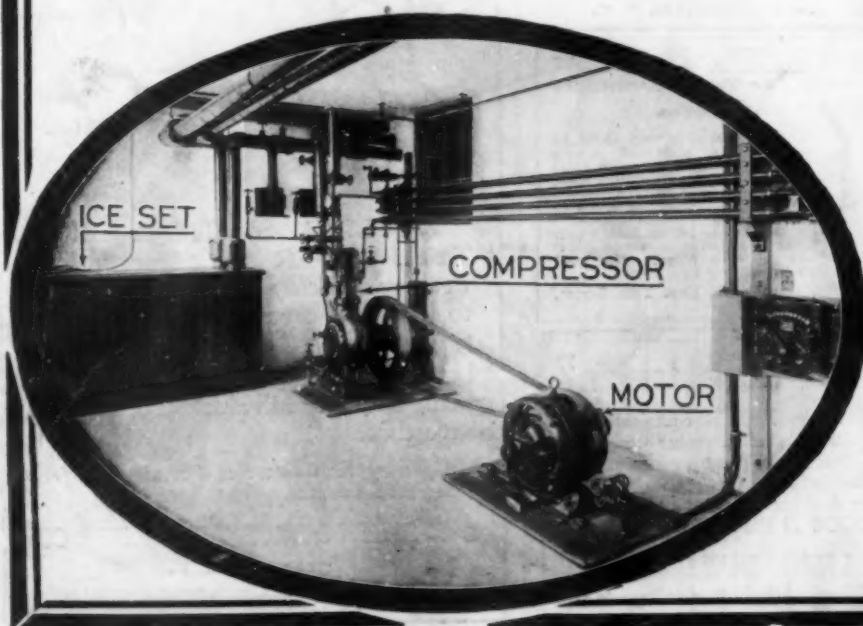


### A Few Brunswick Users:

Mrs. E. H. Harriman, Arden, N. Y.  
P. A. Rockefeller, Greenwich, Conn.  
J. P. Morgan, Jr., Matinecock Pt., L. I.  
Mrs. Wm. Thaw, Jr., Allegheny, Pa.  
J. B. Duke, New York City  
Hugh D. Auchincloss, Newport, R. I.  
George J. Gould, New York City.

It makes air many degrees cooler than is possible with ice, and keeps an even temperature, always dry, sweet and pure. How different from the wet, heavy, germ-laden atmosphere which comes from the melting of ice! Result? Your foods are better in taste and appearance, and you can have, as well, enough *good* ice for table use.

A Brunswick takes up little room, is economical to operate, and requires but a few moments' attention—the butler is usually designated to attend to it.



### Our Literature on Request

You will be surprised to read how many more real advantages a Brunswick will bring your household. Glance above at the brief list of a few prominent users of the Brunswick (there are 1200 in all), and understand how these must be facts, not fancy. Remember, please, that we guarantee satisfaction, and design each machine for each particular user.

*Let us send the booklets to-day*

**Brunswick Refrigerating Co.**

New Brunswick, New Jersey



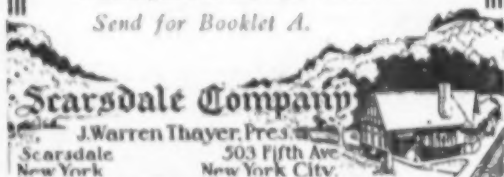
## Real Estate



### Edgemont Estate At Scarsdale Station

For the business man's country home  
(Not a rectangular development)  
Irregular plots, hill-top sites  
Charming natural and social environment

Send for Booklet A.



Scarsdale Company

J. Warren Thayer, Pres.  
Scarsdale, N. Y. 503 Fifth Ave.  
New York City.

### A Beautiful Home

North shore, very large water front, splendid buildings and grounds. Views, beach and bathing unequalled.

M., P. O. Box 1265, New York City.

### NORTH CAROLINA

FOR SALE—Farm lands in Moore county, North Carolina. Address W. C. Jones, Jackson Springs, N. C.

### Princeton

You really live at Princeton. A charming hometown with beautiful country surroundings. Midway between New York and Philadelphia—express train service.

Rentals \$300 to \$6,000 a year. Tastefully furnished homes also for rent.

Furnished and unfurnished properties for sale or rent in other desirable localities.

Walter B. Howe, Princeton, N. J.  
New York Office, 56 Cedar Street

### At Cobalt, Connecticut

one mile from station and boat landing, farmhouse of nine room, tenant house of four, both completely furnished; 14 buildings, excellent condition; team fine horses, two Jersey cows, carriages, wagons, machines, tools, perfect order; complete carpenter shop; poultry, spring, wells, fine farm land, woods, good hunting, high ground, 135 acres. Ready for all-year occupancy. Large porch, screens, awnings. 2½ hours from New York. Cost 18 thousand; present price 12 thousand. No agents or exchange.

### Crockett Springs Corporation

54 Broad Street New York City

### GREENWICH, CONN.

### ESTATES

Residents, Farms, Shore Properties  
ACREAGE

I HAVE NOW SEVERAL CHOICE

### COUNTRY PLACES

Splendid Elevations at surprisingly Low Figures  
For particulars call or write to

Laurence Timmons, Greenwich, Conn.  
Opposite Railroad Station. Telephone 456

### FARMS

### Virginia and Maryland

Colonial Homes, tidewater properties, dairy, fruit and stock Farms, Game Preserves and Investments. All sizes and prices. Catalogue Free.

J. W. LATHAM  
1420 New York Avenue, Washington, D. C.

### BEAUTIFUL SUBURBAN HOME FOR RENT AT PELHAM MANOR, N. Y.

Situated in the heart of New York's most delightful suburb.  
Forty minutes from Grand Central Station.

The house, which is situated on a plot of ground about an acre in extent, contains parlor, library, large hall, dining room, kitchen and pantry on the ground floor. Five large bedrooms, hall, and two bath rooms are on the second floor. The third floor contains two servants' rooms.

The house has just been papered and painted from top to bottom, as well as having electric light installed and hard wood floors put down. It is now in perfect modern repair and ready for the most critical to examine.

The key may be had from Kenneth Mygatt, the local agent, or further information by writing to  
BOX 9, Care of House & Garden, 31 East 17th Street, New York City.

### "The Draughtsman"

1912 Bungalow Book contains 100 illustrations of advanced designs of bungalows, featuring the new Modified Swiss Chalet and Japanese Architecture :: :: ::  
PRICE 25 CENTS POSTPAID

DE LUXE BUILDING CO.  
521 Union League Bldg., Los Angeles, Cal.

### COME TO THE BERKSHIRE HILLS LIFE'S WORTH LIVING UP HERE

High altitude, dry air, good water, and a beautiful country. I sell Farms, Estates, Homes and Manufacturing Sites. All kinds and prices. Let me know what kind of property you are looking for.

I'll send illustrated booklet.

GEO. H. COOPER, Pittsfield, Mass.

Room 210, Agricultural Bank Building



At Short Hills, N. J. 40 minutes from New York on country home on plot attractively landscaped in delightful, long-established, residence community. House of distinctive architecture is designed primarily for home comfort. It contains spacious living, dining and billiard rooms, large, open fireplaces, four masters' bedrooms, two maids' rooms and three baths. Floor plans, photographs and information on request.

ROCHE, CRAIG & WILEY,  
Suite 1303, 165 Broadway. Phone 1346 Cortlandt, N. Y. C.



The L. C. SMITH & BROS. TYPEWRITER is ball bearing, long wearing and easy running. It appeals to all who appreciate quality. Its use is not limited to the business office, but has spread out to the farm, the home and the individual who wants to save time.

Upon application we will send you a free illustrated booklet.

L. C. SMITH & BROS. TYPEWRITER CO.  
Syracuse, N. Y.

BRANCHES IN ALL PRINCIPAL CITIES





## NEW AND IMPORTANT FALL PUBLICATIONS

### China's Revolution, by EDWIN J. DINGLE

An intimate and engrossing study of the late overthrow of the Manchu dynasty and the establishment of the new Republic. As a war correspondent, the author saw much of the fighting and was brought in contact with the actual leaders, especially General Li Yuan Hung, the Revolutionary commander, who has given an exclusive statement as to his aims for the New China. The author deals with the events leading up to the Revolution, as well as with the prospects of reform, and the bearing of the changes in the Far East on international relations, trade, education and missions. Illustrated. Size 6 x 9 1/4 inches. **\$3.50 net; postage 20 cents.**

### A Short History of English Music, by ERNEST FORD, F.R.A.M.

Here is an authoritative yet popular work that traces the development of English music from the earliest times to the present day. The author tells of the disrepute into which music fell in the days of the strolling players, of the ban put by the Church upon their performances, and of the evolution of sacred music. He follows the course of both sacred and secular music through the centuries in a most engaging manner, and includes much interesting historical lore. It is a book for the general reader as well as the musician. Illustrated. Size 5 1/4 x 8 inches. **\$1.75 net; postage 12 cents.**

### Cold Weather Gardening Books

#### Gardening Indoors and Under Glass, by F. F. ROCKWELL

Fresh vegetables and flowers out of season—and the fun of growing them—may be yours. This book tells the secrets of prolonging the joys and rewards of home gardening through the so-called "barren" months. The choice, care and propagation of all house plants, the construction and management of hotbeds and coldframes, and the possibilities of a small greenhouse, are all set forth with great thoroughness and interest. Illustrated. Size 5 x 7 3/4 inches. **\$1.20 net; postage 10 cents.**

#### Making a Bulb Garden,

by GRACE TABOR

Plant your bulbs this month and next for bloom next spring. This new volume in the House & Garden "Making" Books will give you full and dependable instructions for making a bulb garden. Illustrated. **50 cents net; postage 5 cents.**

#### Making a Garden with Hot-bed and Coldframe, by C. H. MILLER

Here is a suggestion for fall and winter gardening activities. Another new "Making" book that tells how to prolong the garden season and to get a "head start" on spring flowers and vegetables. Illustrated. **50 cents net; postage 5 cents.**

#### Making a Fireplace, by HENRY H. SAYLOR

"To smoke or not to smoke"—if you make the fireplace right, it won't smoke. It should never be left to chance. In this "Making" book you can learn the proper way to get a suitable draft. Illustrated. **50 cents net; postage 5 cents.**

### Omens and Superstitions of Southern India, by EDGAR THURSTON, C.I.E.

A better understanding of the mystery, ignorance, and superstitions of India is to be had from this important volume by an ethnographic expert of wide experience and renown. According to this book, India's masses seem to be very little affected by what is called the new spirit, for there are accounts of myriad omens, animal superstitions, the evil eye, vows and votive offerings, serpent worship, human sacrifice, magic, rain-making ceremonies, and the like in which the natives believe. These people are shown to be much as their ancestors were a thousand years ago. Illustrated from photographs. Size 6 1/4 x 9 inches. **\$3.50 net; postage 18 cents.**

### A Document of Life

The most remarkable autobiography of the decade

#### The Girl With the Rose-wood Crutches

The life story of a beautiful girl who, handicapped with ever-present crutches, but blessed with imagination, a sense of humor, and a fund of energy, rides over every obstacle that Nature and a disagreeable Aunt have put in her way, finally to attain the fame and happiness her soul craved. These are by no means pages of tragedy, but those of conquest, the conquest of an indomitable will over all but unconquerable circumstances. The Girl tells her own story, simply and graphically, from the days when she led a life of dreams and dull inertia in her own town through the time of her going to New York and finding compensations in its harsh realities, up to her triumphs in music and love. Frontispiece by Harrison Cady. Size 4 3/8 x 7 3/8 inches. **\$1.20 net; postage 11 cents.**



#### The Green Overcoat

By HILAIRE BELLOC

This is the strangest detective story ever written. It concerns the unintentional filching of a green overcoat from a coatroom at a social function by an eminent professor of psychology in an important university; and the amusing complications arising from the professor's being mistaken for the original owner of the coat, form the basis of a mystery tale that is absolutely unique. Besides the engaging plot there is a vein of humor and satire that is delicious. Gilbert K. Chesterton, the eminent English essayist, who is not at all well known as an illustrator, has drawn some whimsical pictures for the book. **\$1.20 net; postage 8 cents.**

#### In the Vortex

By CLIVE HOLLAND

A story of heart-throbs and gayety in the Latin Quarter of Paris. Real Bohemian life, with all its lights and shadows is here depicted by a master hand. The author of "Tribby" has not given a more charming picture of the studios, the cafes, and the motley population of the Quartier Latin. The reader is drawn into the vortex of poignant human emotions, of mad gayeties, and sober tragedy. The love of Elbert Glynn, a young American artist, for the appealing little model, Jeanette, is portrayed with tenderness and delicate charm. This novel is the longest and most important that Mr. Holland has yet written, and one which is sure to be widely read and discussed. **\$1.25 net; postage 11 cents.**

### Fourteen Years of Diplomatic Life in Japan,

by BARONESS ALBERT d'ANETHAN

A volume of intimate recollections of Japanese court life, written by the widow of the late Belgian Envoy Extraordinary and Minister Plenipotentiary at the Court of Japan. The diary deals with the stirring events of the Japanese-Chinese War, the tragedies of the Boxer troubles, experiences pertaining to Red Cross work, various travels in the lovely interior of Japan, functions of all sorts (many of which no longer exist) and above all the exciting incidents of the Russo-Japanese War. All these are described with a realistic and vivid pen. Illustrated. **\$4.25 net; postage 25 cents.**

### Books for the Home Builder

#### A Book of House Plans,

by W. H. BUTTERFIELD and H. W. TUTTLE

A series of designs for homes of character costing from \$3,000 to \$6,000. Prepared by two practising New York architects, these plans embody the best architectural traditions and constitute an absolutely reliable source from which a style for the moderate-priced house may be taken. The designs are illustrated by perspective views and floor plans with interior perspectives, besides photographs of some of the completed houses. There is also a valuable and authoritative chapter on comparative costs in different parts of the United States. Size 8 x 10 3/4 inches. **\$2.00 net; postage 20 cents.**

#### Furnishing the Home of Good Taste, by LUCY ABBOT THROOP

A fascinating and authoritative book on the tasteful furnishing of your home, written by a well known interior decorator. The author, after a survey of the period styles of decoration, takes up in detail the home of to-day and shows how period styles or other modern adaptations may be consistently carried out. Illustrated. Size 7 1/4 x 10 inches. **\$2.00 net; postage 20 cents.**

#### The Furniture Designs of Chippendale, Hepplewhite and Sheraton, with introduction by ARTHUR HAYDEN

A magnificent reprint of the original books of furniture designs—books that were issued by their famous authors when at the height of their power and prestige, and which in the original editions are now almost priceless. The work is now available in a Library Edition of three volumes, one devoted to each of the three masters, at **\$6 net each (postage 30 cents); or \$16.50 net** for the three volumes boxed (expressage 50 cents); besides which the books are combined in a single large volume at **\$15 net (expressage 50 cents).**

Your bookseller can supply you

Send for complete catalogue



**McBRIDE, NAST & Co., Publishers, Union Sq., New York City**



## KENNEL DEPARTMENT



### You Know This Food!

If not send for a sample and prove to your own satisfaction its superiority over all other foods. No trouble to prepare; feed either dry or moistened with hot water, soup or gravy. It is absolutely free from chemicals and appetizing spices and is used exclusively by the leading Kennels of both England and America.

Manufactured by  
Spillers & Bakers, Ltd., Cardiff, England  
Send for sample and Booklet No. 10

**H. A. Robinson & Co.**

Importers  
128 Water Street New York City



My stock of pigs and hogs was never better. If you want the best all-around breed raise

### JERSEY REDS

Fatten easily and quickly, small boned, long bodied, vigorous, prolific. Meat unsurpassed. Choice offerings now. Write today for free catalog.

Arthur J. Collins, Box Y, Moorestown, N. J.



### Delight the children with a Shetland Pony

—an unceasing source of pleasure, a safe and ideal playmate. Makes the child strong and robust. Inexpensive to buy and keep. Highest types here. Complete outfit. Satisfaction guaranteed. Write for illustrated catalogue.

**BELLE MEADE FARM**  
Box 2, Harkham, Va.

### Gracelane Boarding and Breeding Kennels

Phone, 345 Ossining, N. Y. P. O. Box, 176.

#### Offer for sale

Boston Terrier (male) by "Ch. Innis Arden," weight 22 lbs., registered.....\$150.00  
Boston Terrier puppy (male) registered..... 35.00  
Bull Terrier (male) registered, 3 years old, perfectly trained and sweet disposition..... 50.00  
Three English Bull puppies, registered, 3 mos. old.....\$25, \$40 and 50.00  
Airdale Terrier, young, promising breeder.... 40.00

For further particulars address:

G. W. Crosby, Manager Ossining, New York

## FOX HOUNDS

Roquemore & Co., noted Red Fox Hounds, (the July and Birdsong strain). They are the fastest and gamest running dogs in the South. Every dog fully guaranteed. If you want the finest and best write us, but if you are hunting cheap scrub stock, keep your stamps. Address

**ROQUEMORE & CO.,**  
Thomaston, Upson Co., Ga.

### RUSSIAN WOLF HOUNDS



We are the oldest breeders and exhibitors of these dogs in the West and maintain one of the largest and most select kennels of the breed in the world. These aristocratic dogs are as kind as they are large and as intelligent as they are beautiful. Delightful companions and the most efficient Wolf Coursing breed known. Illustrated Catalogue "H" for the asking.

**MIRASOL KENNELS**

(Reg. A. K. C.) Pasadena, California.

**OWNERS OF KENNELS AND REGISTERED DOGS** who desire their name to appear in the 1913 Breeders' and Exhibitors' Guide Book and Directory are requested to send for blanks (no charge). C. S. R. Co., P. O. Box 1028, New York City.



### BEAUTIFUL CATS AND FLUFFY KITTENS FOR SALE

Short-haired Domestic, Rare Manx-Siamese and Abyssinian, Native long-haired and pedigreed Persians. Ideal boarding place for Cats, Dogs and Birds. Resident Veterinarian. Write for beautifully illustrated Catalogue and Sales lists.

**BLACK SHORT HAired CATTERY,**  
Oradell, N. J.

## POULTRY DEPARTMENT



### G. D. TILLEY Naturalist

Beautiful Swans, Fancy Pheasants, Peafowl, Cranes, Storks, Ornamental Ducks and Geese, Flamingoes, Game and Cage Birds

"Everything in the bird line from a Canary to an Ostrich"

I am the oldest established and largest exclusive dealer in land and water birds in America and have on hand the most extensive stock in the United States.

G. D. TILLEY, Box H, Darien, Connecticut

### BUFF ORPINGTONS

Are the Greatest  
Utility Breed

To make room for growing stock I will dispose of this year's breeders at very attractive prices.

Now is the time to arrange for your next season's Poultry—I have quantities of exceptional chicks to choose from.

"Champion New Yorker"  
1st Prize Chick at  
Madison Sq. and Boston  
1911

The "Joe-Pye Book," 90  
pages illustrated, sent  
on request

Stock and Eggs for Sale

**JOE-PYE**

South Norwalk, Conn.  
R. F. D. 37

**PETS.** Pets. If it is a pet you desire, we have them—Singing Canaries, Talking Parrots, Fancy Cage Birds of every clime, Rabbits, Guinea Pigs, Ferrets, White Mice and Rats, Fancy Pigeons, Gold Fish, Aquariums, etc., Dogs and Puppies of all breeds, Angora Cats and Kittens. Catalogue for the asking. Hope's Leading Pet Shop, 31 North 9th street, Philadelphia, Pa.

### HOW I BRED \$50 TO \$1600 IN 2 YEARS

I want to tell you how one man took \$50 worth of my kind of pigeons and in two years multiplied them to sixteen hundred dollars in value, also selling chickens and eggs. He was a novice, started in a box stall. A true, convincing story, told by the man himself. You can do the same, or start smaller and grow. More experiences of the same kind, illustrated. Ask me for the book. It is free.

RICE, 461 Howard Street, Melrose, Massachusetts.

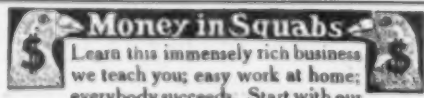
### \$10 A TRIO or \$15 A PEN

for high class breeding birds from our

**Prize Winning Reds and Orpingtons**

Hundreds ready for Fall delivery. Send for catalog. Write today. Dept. 6.

**ALLEDALE FARMS, QUINCY, ILLINOIS**



Learn this immensely rich business we teach you; easy work at home; everybody succeeds. Start with our Jumbo Homer Pigeons and your success is assured. Send for large illustrated Book. Providence Squab Company, Providence, Rhode Island.

### The Indian Runner Duck

**M**UCH smaller than the more common Pekins, and active, Indian Runner ducks have been called the Leg-horns of the duck family. There are three varieties, fawn and white, penciled and pure white, the last named being the least common and the highest in price.

These ducks lay as well as hens. The eggs are somewhat larger than a hen's, and are excellent for the table as well as cooking. From 130 to 150 eggs a season is not a record to occasion comment. The ducks eat scarcely more than a hen and will forage for bugs as well as eating much grass if given their liberty. An eighteen-inch fence will confine them, which is a decided advantage, for such a fence is light enough to be portable and requires no gates, for the attendant can easily step over it.

Low, cheap houses answer as well as more expensive ones. It is necessary only that they be dry and free from draughts. Neither nests nor perches are required, for the birds sleep on the floor and lay in the litter.

The ducklings are easy to raise, do not need large yards, are not afflicted with vermin and may be driven about with the greatest ease, as may the mature ducks, in fact, for they invariably move as a flock, instead of scattering in all directions as chickens do. They begin to lay when five months old, as a rule; sometimes when younger.

Yet Indian Runners, like other ducks, have their faults. They are exceedingly dirty, to begin with, and their pens will emit a very disagreeable odor unless given constant care. They play in their drinking water and get themselves wet, and having web feet they track a large amount of mud into their houses.

E. I. FARRINGTON

### Training the Dog—II

**W**E will take it for granted that you have now had your puppy for a week or two, in which time you have gained some insight into his character, and he, on his side of the situation, has become thoroughly accustomed to his new surroundings and friends. Also it may be assumed that he is in normally good health and spirits.

You are doubtless eager to begin the pup's education, but before taking the first step in this direction, fix firmly, definitely and ineradicably in your mind these three words, which are as guide posts on the path to success as a dog trainer: *patience, firmness and sense.* Too great stress cannot be laid on the absolute essentialness of these three qualities. I wish that their prime importance could be drummed into the heads of dog owners in general for the sake of the trained as well as the trainer, because their application constitutes the underlying principle, the very foundation and bedrock of success in the handling of dogs.

The very first thing that every dog must learn, provided he is to become a self-respecting and respected member of the household, is that what his master



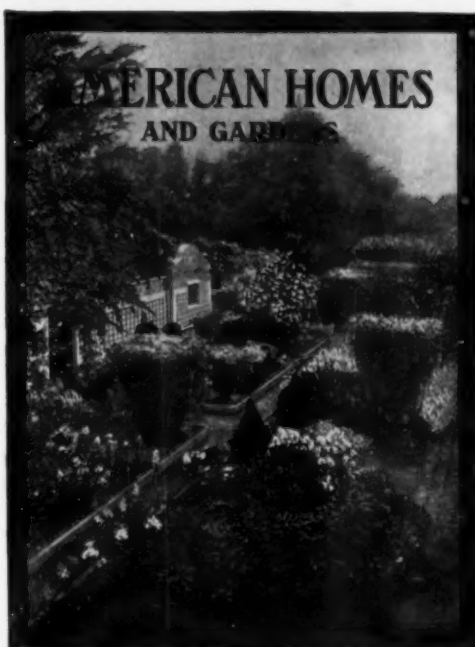
or mistress says is absolute law. Perhaps this may sound a bit obvious, but if it does, just stop and think of the few dog owners you know who have the slightest control over their pets when the latter prefer to follow their own inclinations. Fido, or Roger, or Bruce, has his natural instinct for hunting temporarily aroused by a carriage which rattles along the street, and he proceeds to depart from the family group on your friend's piazza at the rate of three jumps to the second and five barks to the jump. A chorus of feminine shrieks and masculine roars, all with Fido's name as motif, is added to the tumult; but Fido happily continues his noisy career as unheeding and care-free as an English sparrow on a cornice, and he and the carriage vanish up the street in a cloud of dust. After the family ire has had time to cool down, Fido returns, for he is a knowing dog and abhors punishment.

This is not an agreeable picture, though a tiresomely common one; so whatever you do instil obedience in your dog: it will be well worth while. And with these general remarks, we are ready to take up the first real lesson—"Come."

Begin when the pup is hungry. Let him see his dish of food and then pick it up and walk slowly away with it, repeating in a clear but natural voice the single word "Come." Naturally the puppy will follow willingly; continue walking about for a minute or two, repeating the word "come" and avoiding all others. Then set the dish down, pat and praise the pup a bit, and let him eat. Do this at every meal, and at various other times when the pupil seems in the mood to approach you use the same word in the same tone. In a short time (varying, of course, with the puppy's brightness and your own liking for the work) he will associate the spoken word with the act of coming to you, though as yet he does not understand it as a command which must be obeyed.

Now take the pup to a small closed room in a quiet part of the house, where there will be no distracting sights or sounds to draw his attention from the lesson he is to receive. Take also a suitable collar—to wearing which we will assume he has been accustomed—a piece of stout cord ten or fifteen feet long, and all the patience at your command. Close the door and give the puppy a few minutes to explore the room if he feels disposed to do so. Then give him the word to "come." Probably he will heed it at once. If so, pat him a little to show your approval, and when he has moved away repeat the command. For the first few times the word will probably be heeded and then the pup, finding that there is no forthcoming reward in the way of something edible, will much prefer to go on about business of his own.

This is the critical point. You *must* insist upon obedience or else the lesson and many others which follow it will go for naught. Repeat the command once, to be certain your pupil has heard it, and



THE American home-maker finds October a busy month in the outdoor garden. It is then that one must plant bulbs for Spring flowering, and also hardy perennials for the Summer garden of the season to follow.

## AMERICAN HOMES AND GARDENS

gives its readers from month to month the very best gardening information by writers of authority. The

### FALL PLANTING NUMBER, OCTOBER, 1912

will sustain the high reputation this magazine holds for giving a wide circle of readers of the right sort, the right sort of reading matter on all subjects connected with the development of the home, indoors and out. The following is a partial list of articles scheduled for October:

#### BRICK HOUSES

By Robert H. Van Court

#### FALL PLANTING FOR THE SUMMER FLOWER GARDEN

By Gardner Teall

#### A HOUSE AT READING, MASSACHUSETTS

By Mary H. Northern

#### MOUNT PLEASANT ON THE SCHUYLKILL

By Harold D. Eberlein

#### PERGOLAS

Double Page Feature

#### A HILLSIDE HOUSE IN CALIFORNIA

By Margaret Craig

#### BULBS FOR FALL PLANTING

By Ida D. Bennett

#### PHEASANTS

By E. I. Farrington

#### WHY COLONIAL?

By Harry M. Yeomans

#### AROUND THE GARDEN

By the Editor

#### HELPS TO THE HOUSEWIFE

By Elizabeth Atwood

#### RAISING BANTAMS

By E. I. Farrington

This is one of the handsomest numbers ever issued by any magazine devoted to home and garden subjects.

October number now on sale. Price 25 cents.

Advertising forms close on the tenth of each month, preceding date of issue.

### MUNN & CO., Inc., Publishers

JOHN R. HAZARD, Advertising Manager  
361 Broadway, New York

A. T. SEARS, Jr., Western Manager  
People's Gas Building, Chicago



## Peterson's Perfect Peonies

PLANT NOW)

are the standard by which others are judged—the best that money can buy. They're the result of nineteen years of enthusiastic and loving devotion to the greatest outdoor flower of our day.

### "The Flower Beautiful"

is the title of my annual peony catalogue, and its quality reflects the quality of my stock. A copy is yours for the asking.

GEORGE H. PETERSON

Rose and Peony Specialist

Box 30, Fair Lawn, N. J.



Some artistically inclined South Sea cannibals from Admiralty Island. One of TRAVEL'S many striking and unusual illustrations

THERE ARE MORE THAN 32,000 WORDS  
of reading matter and  
UPWARD OF 100 STRIKING PHOTOGRAPHS  
in the  
**October TRAVEL**

Here are some of the features of the October issue of Travel, "the magazine that takes you there:"

**BABYLON AND BEYOND**, BY FRED SIMPICH, is an absorbingly interesting interpretation of present-day life in Mesopotamia, that sandy waste to the eastward of the Holy Land, where buried Babylon is being disinterred. The story of the excavations is almost told by the photographs alone.

**PICTURE TOWNS OF EUROPE**, BY ALBERT B. OSBORNE, the series of delightfully written articles on European towns that are remarkable for beauty, or atmosphere, or romantic history, takes up this month Ronda, a garden spot of southern Spain. It's one of the best things Mr. Osborne has ever done for us.

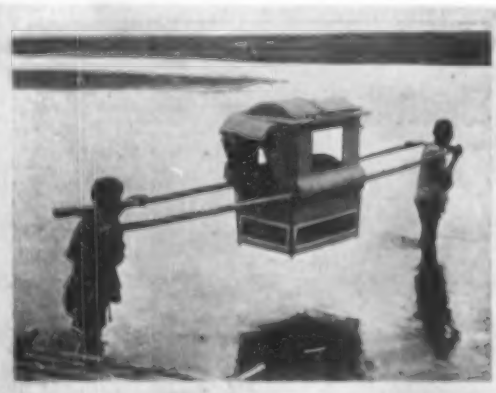
In **NAPLES OF THE NEAPOLITANS**, Mr. aus-

SEL W. LEARY shows with the aid of remarkable photographs just how the real people of Naples live. Their amusements, their business, their home life—well, just read it and see if you don't agree with Mr. Leary that Naples is "the noisiest city in Europe."

**AUTOMOBILING IN EUROPE** is a practical and yet anything but a dry-as-dust account of how to conduct yourself and your car when touring on the Continent. GUILD FALKNER writes it, and he knows whereof he speaks.

Then ARTHUR STANLEY RIGGS takes us to TAORMINA THE GOLDEN; and London, California, India and France have their share of attention.

McBRIDE, NAST & CO., Union Square, New York



An open country scene on the Island of Formosa

McBRIDE, NAST & CO.,  
Union Square, New York.

Gentlemen:—Enclosed please find remittance of \$3.00, for which send me Travel for one year, beginning with the October, 1912, number.

Name .....

.....

.....

*Better start your subscription with this number by filling out the attached coupon and mailing it to us.*

the puppy still refusing to come, walk quietly to him and without any further remarks attach one end of the cord to his collar. Walk away a few feet with the other end of the cord and again order "come," following it *at once* with a steady shortening of the taut string. As soon as he feels the pull of the cord the pup will be sure to hang back and very likely cut up all kinds of antics. Do not mind this in the least; do not hesitate a moment, but pull him steadily to you firmly but not roughly, repeating "come" in the usual tone. Then pat as before, move away a short distance if the dog does not move from the place to which he has been drawn, and again give the order. Wait an instant for him to come of his own accord, and if he refuses bring the cord into play again.

Half a dozen repetitions of this pulling process may teach the pup the why and the wherefore of it, or they may not. In either case, stop after the sixth or seventh time, untie the cord and give your pupil a chance to regain his probably ruffled composure. Let him move about the room freely without any attempt on your part to control his actions, and when he feels less dispirited, again bid him "come," resorting to the cord treatment as before if necessary.

It is not well in most instances to prolong this lesson for more than fifteen minutes with a young puppy; in the case of a mature dog I strongly advise that you "stay with him" until no glimmer of doubt remains in his mind as to who is master. Throughout it is absolutely necessary that you refrain from all harshness of word or hand. Be kind but firm, insistent but not noisy, and do not move hurriedly about. Dogs are very easily affected by the temperament of their trainers and are quick to perceive the slightest giving way to irritation or impatience.

When the lesson is over open the door and let the puppy out. Treat him exactly as if nothing out of the ordinary had happened and do not attempt another session with him for several hours at least. On the other hand, do not allow more than a day to elapse between lessons, for growing puppies can forget a great deal in a short time. Continue the cord, collar and room treatment until the two first mentioned are no longer necessary. Then stretch your arms, take a deep breath and whistle, if you want to, for the first and hardest battle has been practically won.

Perhaps you wonder why I have advised that the "come" lessons should be given in a small room; the freedom from distracting influences may seem an insufficient reason. There is another and very good reason—the pup can't get away from you. In the room you are always in a position to enforce commands without delay; outdoors you may not be. Remember this principle throughout the training work: *Never give a command when you cannot enforce it.* After implicit obedience is once thoroughly instilled the case is different.

Write today for  
**"Achievements in  
Modern Heating"**

A free book that will help you solve your heating problem.

Investigate the

**Kelsey Warm Air Generator**

Kelsey Heating Co., Syracuse, N. Y.  
New York Office, 156 Fifth Ave.

**Cattle, Sheep and Pigs—**

By FRANK TOWNEND BARTON

*The Latest Practical Farm Book*

The practical breeding and care of cattle, sheep and pigs is treated authoritatively in this volume by a well known expert and veterinarian. Besides explaining and illustrating the various breeds, the book shows their comparative utility, and their diseases and treatment. The book has 445 pages, including nearly 100 illustrations from photographs.

\$3.00 net, postage 25c. Your bookseller can supply you.

McBRIDE, NAST & CO., Publishers  
UNION SQUARE, NEW YORK CITY





Miss Grace Tabor is so instilled with the idea of creating a true Colonial garden that she has made a systematic study before beginning her planning. The data is so interesting it will appear in book form.



Mr. W. H. Butterfield, the author of "The Book of House Plans," and Mr. C. F. Peters, who illustrated "Traumeret," spend much time in discussing the relative values as art of drawing pictures and drawing plans.

THE name "old-fashioned garden" is very loosely used nowadays to apply to any place surrounded by a box hedge and planted with marigolds, phlox and flowers prized fifty years ago. There has been such an appeal about the gardens of our forefathers that Miss Tabor wished to find out just what kind of a garden her grandmother planted; what there was in it and how it could be reduplicated consistently in order best to preserve the sentiment of Colonial times. In her work to find out these things she has met with an astonishing lack of information. A great many of the flowers that are regarded as old are practically modern developments since 1850. These naturally could not claim the dignity of old-fashioned flowers. Then investigation showed that the gardens that have existed from Revolutionary times are so very scarce that they might almost be counted on the fingers of one hand. Literature descriptive of gardens and seedsmen's catalogues have had to be searched for in the private libraries from Montreal to Florida. At last her patient and painstaking search has begun to show results and before very long Miss Tabor will be able to tell us just what type of garden was planted in the Dutch colonies and the English colonies in the South, and, best of all, there will be color schemes and practical suggestions for reduplicating the real old-fashioned garden.

Although Mr. C. H. Claudy has had years of experience with large cameras and in creating wonderfully artistic work, still his old love is a kodak, since it may be carried into all sorts of situations and be of service in an instant whatever the case may be. This photograph was taken on the tiptop of a mountain ledge many thousand feet high, up which Mr. Claudy had climbed. It would have been impossible for him to carry anything else than a small hand camera. This constant acquaintanceship with photographic materials has made him especially fitted to write his "First Book of Photography," which he does with the straightforwardness of advice that a friend would give.

An invitation to write to the editors of departments in *House and Garden* for information relative to the

subjects of which they treat has been extended to subscribers for some considerable time. Perhaps it has not been generally known to what extent these services reached. In connection with the work in the house, if those who desire schemes will write a brief description giving the architectural style, a characterization of location and some data as to the structural difficulties of the house, schemes will be submitted for various rooms giving designs for rugs, curtains, wall paper and samples of the materials in thorough harmony with the suggestions. *House and Garden* will even go farther, and attend to the purchasing of such materials for those who live far from the city.

Of late there has been such a pressing demand upon *House and Garden* to furnish schemes for the construction of houses and to give plans and specifications that McBride, Nast & Company have finally decided to publish a book of house plans and elevations for small houses. It will be an intensely practical work and one that should appeal to a great many planning to build. The present difficulty that architects have of simply receiving a commission on the expenditure entailed in building a house has deterred many of the more prominent from giving their time to houses under \$5,000 in cost. There is as much work necessary to design and oversee the building of a small place as there is in a more pretentious one. Consequently, many of the smaller places are built by construction companies and lack merit of design. Mr. Butterfield, who is the left one of the two figures in the upper corner of this page, has spent much of his time in the development of the extremely reasonable house. He has put much effort in making these places as attractive as the more elaborate work that *House and Garden* has illustrated from time to time. By creating the designs of more than twenty houses, each one distinctive, and covering a wide range of materials and design, he has been enabled to undertake this work. Specifications and blue prints may be had for any of the designs of the book. The work should be a real contribution to the building field, especially as it has been developed in the spirit of causing a general improvement in houses that were architectural eyesores.



Mr. Claudy's activity as a mountain climber does not make him oblivious to the softer virtues of telling stories to children. His next literary effort is a book of children's stories.



Dr. Leary is capable of supporting three children in more ways than one. Perhaps his strenuous life in Andorra enables him to do such circus stunts as this without a quiver.

# James McCreery & Co.

23rd Street

34th Street

## FURNITURE AND FLOOR COVERINGS

are the essential furnishing features in our homes, whether a city house, an apartment, a country home or club.

It is not difficult to procure furnishings for the average apartment, but it is very difficult to find an unusual Persian Rug in just the colorings and size needed, or a side-board that is roomy and yet not too large for the dining room of the modern city apartment.

We make it a pronounced feature in our merchandising to have the unusual in the various lines of furnishings as well as the staple and standard stocks.

Simplicity is particularly desired for country homes, and for such we have a complete stock of Craftsman Oak Furniture for any room, also rich mahogany built along the same lines as the Craftsman.

ORIENTAL and DOMESTIC RUGS in a very complete range of colors and sizes. Carpets and Linoleums in all grades and designs.

Orders taken for furnishing single rooms, suites or entire houses. Upon request, estimates submitted.

23rd Street

NEW YORK

34th Street

## Orchids



ORCHIDS are always attractive and are naturally popular because of their unusual beauty.

We will tell you how you may grow them if you will send us your address for our illustrated ORCHID BOOK which we send FREE.

It contains reliable information about planting and subsequent care of Orchids, with description and prices of the various varieties with special suggestions for beginners.

*Visit our Nurseries where we have the largest assortment of Orchids as well as everything in Trees, Plants and Shrubs.*

**JULIUS ROEHRS CO.**  
Exotic Nurseries Rutherford, N. J.



## BULBS

Direct from Holland

Hyacinths  
Tulips  
Narcissus  
Crocus

The Giant Darwin Tulips  
The Finest Tulip Grown

## JAPANESE IRIS

in Large Variety

PEONIES in Great Variety from the Largest Collection

## PERENNIAL PLANTS

A Complete List. Can supply direct from Nursery

*If you do not have a copy of our 1912 Autumn Catalogue, write us. We will mail it.*

**Fottler - Fiske - Rawson Company**  
Faneuil Hall Square Boston