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VOLUME XXII

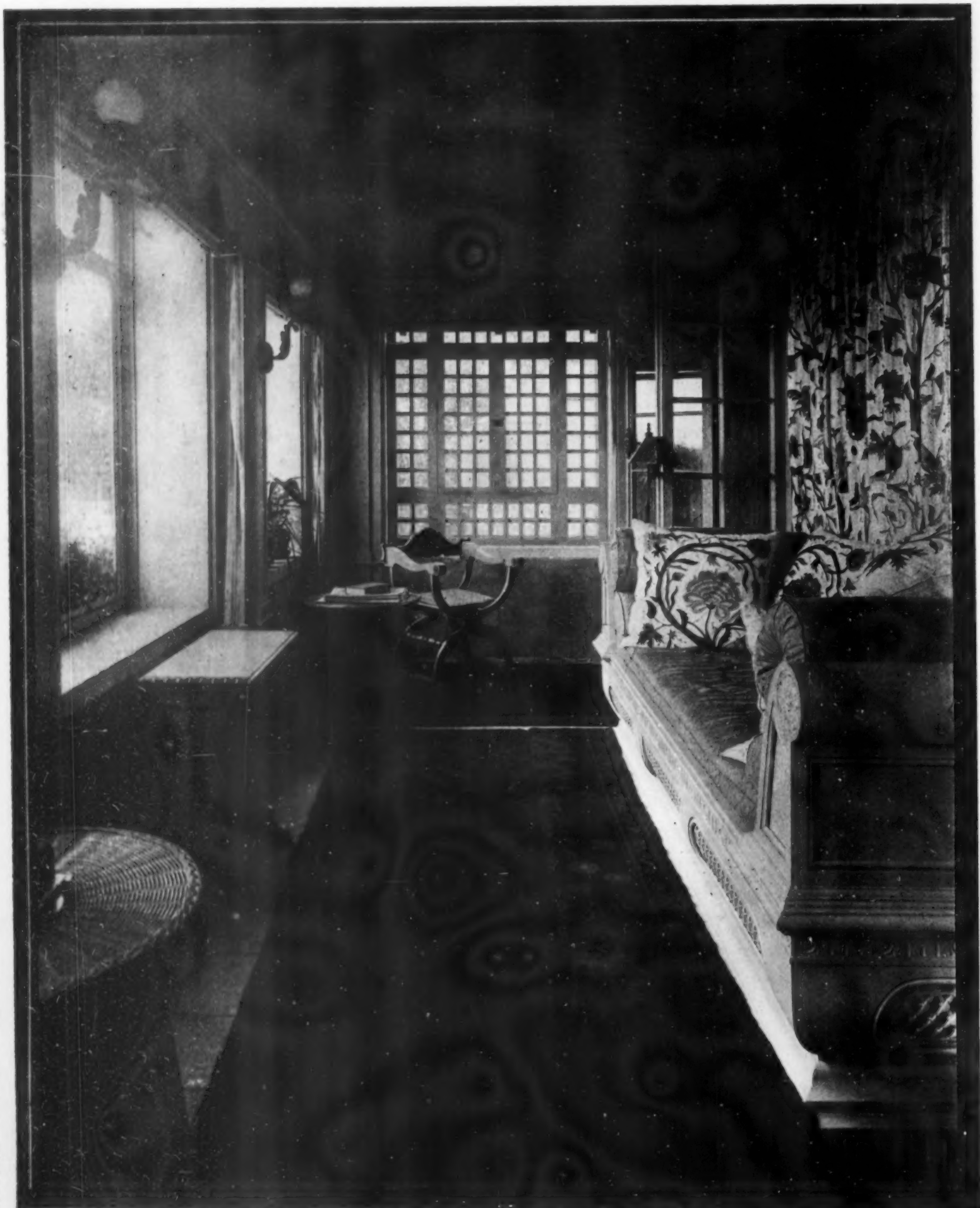
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HENRY H. SAYLOR, Editor



NUMBER 5



Few householders realize that when cold weather comes they give up in some cases almost four-fifths of the living-room space of their home—the porch. It is especially desirable to plan some such form of living porch as this in the home of Mr. G. M. Landers, New London, Conn. This opens from an upstairs sitting-room and is heated by radiator concealed beneath the bench



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The Gorevan, or sometimes called Serapi, rugs are marked with bold conventional designs of which reds and blues are conspicuous. The ground is apt to be cream colored and the rugs are usually large. This one is in the living-room of Mr. Willard King's house in Morristown, N. J.

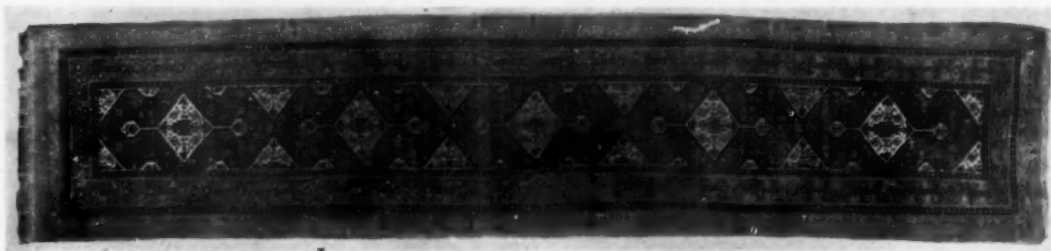
Oriental Rugs of Present Day Manufacture

MODERN SIZES OF RUGS—WHAT TO PURCHASE AND THEIR USE AS FURNISHINGS—
THE AVAILABLE SORTS OF PERSIAN RUGS AND THEIR DISTINGUISHING FEATURES

BY LYDIA LEBARON WALKER

Photographs by the Courtesy of the Dealers

WHILE the output of Oriental rugs in Persia and other countries is very great, it is no longer designed altogether for home consumption; because America and



The long, narrow rugs used in the Persian home at the sides of the room are called Kenarie. The prominence of the soft, natural color, brown hair distinguishes this as a camel's hair rug

Europe have, for very practical reasons, entered the rug market as prodigious buyers. There are two causes for this: First, the carpet, however elegant, has the disadvantages of being a

fixture to gather vast quantities of dust, etc., which is contrary to the modern principles of hygiene; while the movable rug, however large, can be taken up and cleansed with comparative simplicity. Second, the artistic appeal and romantic interest attaching to the rug give it a higher place than the carpet in the esteem of connoisseurs. Nor is there any difficulty in securing rugs perfectly suited to the color tones of the apartments they are to occupy, and even to the mural and other decorations. In fact the soft vegetable dyes of the better class of rugs together with the unique and interesting designs make them as rare treasures as the carved ivory or the peach blow vase.

Out of the mass of rugs which crowd upon our attention at this time, it is necessary to restrict our little studies to one or two Oriental types owing to limitations of space. We may pause here to say that while Oriental rugs and carpets are the ultimate desire, it is possible in the interim that may come before one feels justified in paying the price, to get some domestic rugs such as Wilton's that prove satisfactory. The two toned rugs woven in a single piece are suggested. They are unobtrusive and harmonize with modern decorative schemes, a thing which unfortunately all others do not.

Among the imported rugs we hope to point out the radical changes that are entering the rug trade, the sizes preferred by Orientals, the modern sizes, their availability in furnishing, their advantageous purchase, their treatment and use. For the present our attention will be confined chiefly to the beautiful Persian examples. We select the Persian rug for emphasis because experts concede that for beauty and actual value the Persian rug is really superior to the other Oriental rugs with which the market is more or less flooded. If it is a Persian rug it is worth while.

It is well to understand at the outset, there are practically no antiques to be had unless at fabulous prices, but later genuine products lack nothing of intrinsic character and effectiveness. A modern 9 x 12 foot Persian rug of good quality and in perfect condition sold recently as low as \$95.00. It was a Sultanabad or Mahal.

Of recent years a great change has come over the Oriental rug

business. Formerly rug buyers would travel far and wide in search of the artistic. Many hardships were suffered, many privations endured. Village after village would be visited and a house to house canvass made for rugs suited to the importers' trade. Perhaps after seeing all the rugs in an entire hamlet, only three or four would be found available.

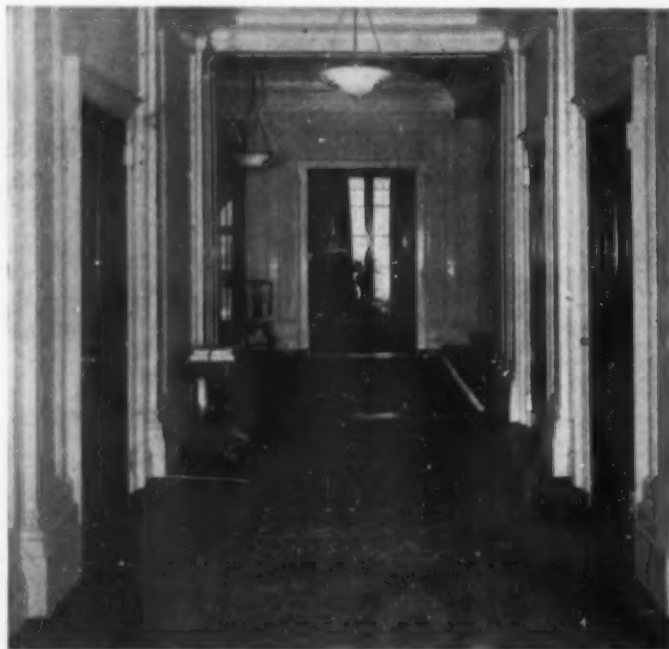
Each section of country had its characteristic design. Even particular families had their own patterns handed down—not from father to son—but from mother to daughter. It is the women who are the rug weavers. Frequently individualities would creep into designs; symbols of sorrow, joy or love. Then, too, there would be special rugs, unclassified as they are termed. These were woven at the caprice of the worker, perhaps to vary the monotony of one's life work or to represent some epoch in an individual career, such as the dowry rug. No wonder there were mystery and romance and history in each rug. It need not be a genuine antique to embody these qualities. Rugs in general have had a touch of sentiment or mystery, all of which was taken into consideration when buying the household supply. There was poetry as

well as prose in the purchase of them.

These considerations, however, are gradually being eliminated. The time is not far distant when they will be embodied only when buying old rugs. The new are being made under decidedly different conditions.

This change in manufacture is of moment as it bears directly upon the less expensive rugs. Large corporations, mostly comprised of Englishmen, are making rugs in a wholesale way. That is they gather together numbers of rug makers, give them looms and regular pay. This latter, by the way, means a great deal to the impoverished workers. Designs and materials are furnished them. The former may be taken from handsome antiques or they may be perfect examples of types of rugs, or the design may be sent from America, England, or Europe. There is a distinct fancy

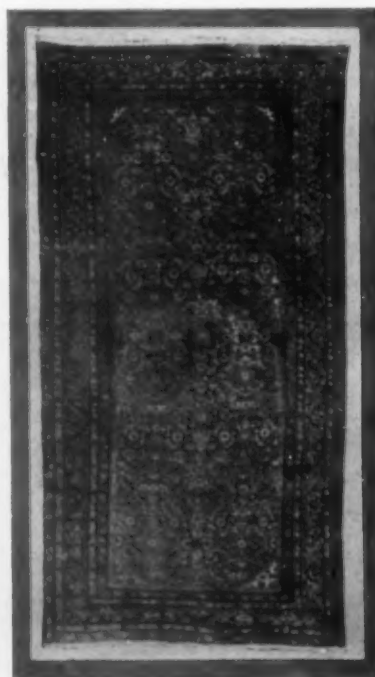
now to have rugs made to order to suit particular decorations or furnishings in the homes. All this is very practical, if it is prosaic. The made-to-order rug is naturally a costly product, but the other



The long rug used in this hallway was reproduced from designs of an original. Even when made to order, rugs of this sort are cheaper than antiques



Sejade or hearth rug is about 4 ft. x 7 ft. Rugs about this size, not otherwise classified, are called Mosouls



A Teraghan Kellei. The first name indicates the design, the second tells the size and position

rugs are much less expensive. For example, an antique rug costing \$2,000.00 may be reproduced for \$225.00.

Persia has up to the present time withstood the inroads of outside corporations. The standard set by Persian rugs, however, is clearly seen in this connection. While the establishments are in Turkey, Persian wool, Persian dyes and Persian patterns in general, are employed. The honors are with the Persian Rugs.

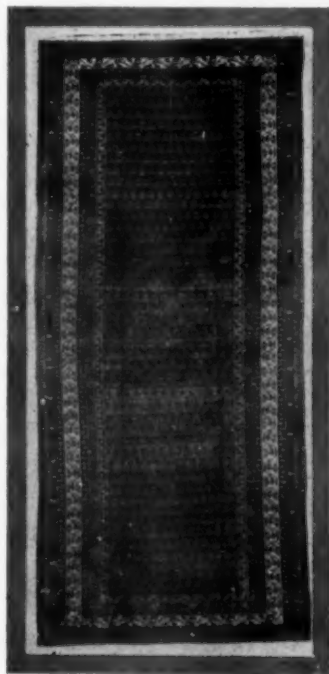
Heretofore age has been almost the soul of a rug. It has imparted both its interest and its beauty. Unfortunately the great storehouse of antiques has at last been depleted; practically there are no more to be had, as has already been stated. Yet the demand for good, satisfactory rugs shows no diminution, rather it has increased enormously. One may well suppose that both the importer and the consumer find themselves in a position of some embarrassment. How are we to utilize the modern rugs with their garish colors, which harmonize with nothing? We may remark here, that the antiques had such colors at one time, but they were mellowed and blended by the long years. Now we cannot afford the long lapse. We would die before the colors softened of their own accord. Something, then, must be done; and various expedients have been tried. You might say, Why not hang the rug in the bright sun? To this it may be answered that the "fading process" does not accomplish the object. It is desirable that the colors should mellow rather than fade. An attempt has been made to immerse modern rugs in lime. While this kills some of the color it also kills the rug. The fabric is necessarily weakened from the burning process. Latterly a brownish wash has been devised which has the effect of dulling the whole rug without destroying its color proportions; and this seems to be the best treatment at present employed to give the antique effect. In addition to being harmless, it hastened the work of time. It is not to be supposed that the antique rugs which

we occasionally see, expose their *original* colors. At first, they too were unduly bright and garish. But the long effects of the atmosphere and the gradual stains which came from lying on the floor had, in the end, the same softening effect produced by the wash applied to the modern Oriental rug.

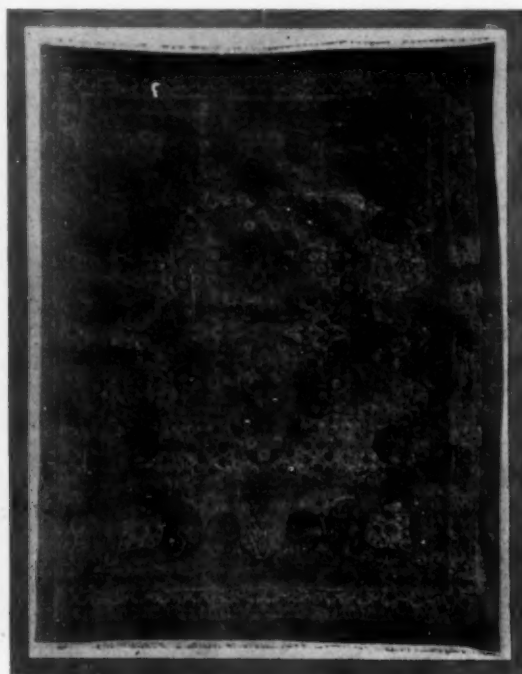
Therefore, if the two were placed side by side, the one softened by time and the other by the ingenious devices of man, it might puzzle the uninitiated consumer to tell them apart. It is not necessary, however, to institute any rivalry between the genuine antique and its modern successor because it is with the latter that we must henceforth be content, whether we fancy the idea or not. And in reality they are actually very charming products.

Let us in passing give a picture of an Oriental floor with the rugs as they are actually placed according to native custom. Picture a fairly capacious rectangle. The entrance is considered the "foot" and in the centre of the apartment is the largest rug bearing the name *Ortarie* which indicates to the natives its size, character and position. At the opposite extremity is the "head" of the room which has its own spread of rug running parallel with the end wall. This is called *Kellei*, also a technical cognomen meaning location and size. So much for the central spaces. Along each side and parallel with the side walls are narrow rugs which we would call "runners" extending the whole length of the floor. These are called *Kenarié*. The diagram will further indicate the arrangement. This is the classic placing of rugs. Sometimes a hearth rug also is employed, known as the *sejadé*. We cannot fail to feel impressed with the nice arrangement employed by the natives and to doubt whether we can improve upon it. We use these elemental features, but we break them up. Every Oriental rug which we employ has its name and location, but Orientalists would probably be startled at our placing of them. We use the Kenarie simply as runners without regard to the rest

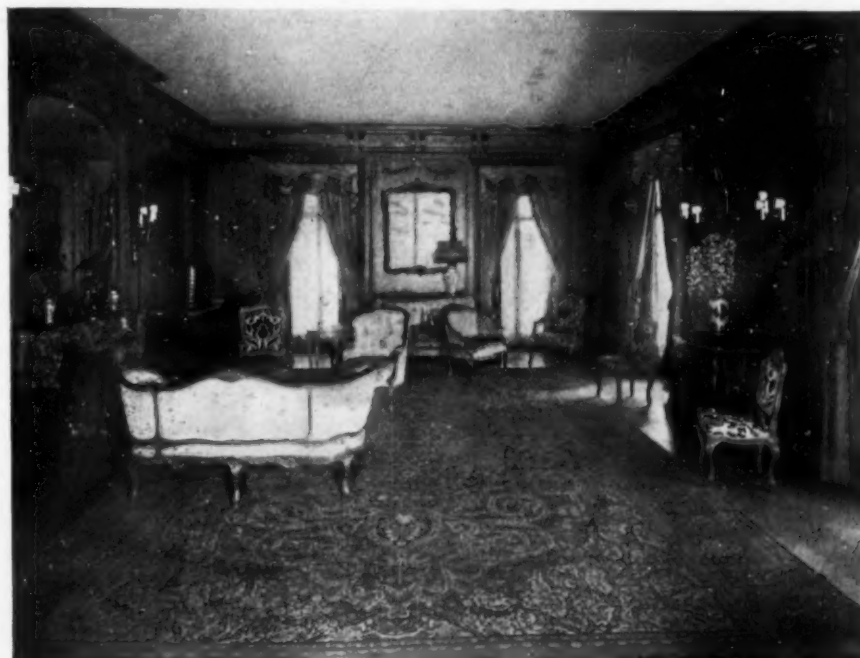
(Continued on page 326)



An Ortarie or central rug. The design proves it a Serebend



The Kerman rugs are mainly distinguished by a medallion center and corner pieces. The body is covered with conventional designs



The extremely large rugs are called in the orient Persian carpets and to-day are appreciated as covering nearly the entire floor surface. This is a Kerman

The House We Remodeled With Paint

HOW AN OLD HOUSE WAS MADE HABITABLE BY THE JUDICIOUS USE OF PAINTS INSTEAD OF WALL PAPERS—AN EXPERIENCE THAT GIVES VITAL ASSISTANCE TO THE AMATEUR IN APPLYING PAINT FINISH TO ALL PARTS OF THE INTERIOR

BY B. K. CARDÉ

Photographs by Mary H. Northend and Others

WHEN we came into possession of the little brown house on the hill—the house surrounded by all the wild beauty of brook, meadows and woods, unfolded through Nature alone, but itself in a deplorable condition—we did not once hesitate to make it our home in every sense of the word. We little dreamed that the plans, hurriedly made during the first enthusiastic days of our new outlook, would materialize as they did and would produce what we now call our home. Indeed, impossible as it may seem, its sunny living-room, warm gray and rose dining-room, cozy library retreat, its sun porch and other nooks and crannies were evolved out of a one-story building, stained brown inside and out and with walls and ceilings hideously papered.

How we did it is still somewhat of a surprise, even to ourselves. Only the fact that we had at first stoutly and later stubbornly declared we would do all the inside work ourselves spurred us on. Our timid appeals for help, sent in response to many of the advertisements we devoured just at that time, brought back a flood of booklets, samples of wood, materials, color cards and such, that kept us busy for several days. Even attractive circulars showing every type of available doors assailed us, for the manufacturers seemed to think we were in need of nothing but doors. And pergolas ready to set up were displayed before our bewildered eyes, an addition we had never dreamed of. After two days of earnest work, for the material was just what we wanted, our desk looked much like a spice cabinet, for the various pigeonholes were pompously labeled, Building Materials, Fixtures, Fireplaces, Woodwork, Floors, Walls and Furnishings, and all the booklets pertaining to one subject safely filed beneath their respective titles.

After spending all our spare time of several weeks with the architect, who was planning the necessary addition, we were only too glad to get back to our part of the work. We studied, differed, agreed and disagreed, but all with a purpose. What there was of the house we meant to retain, but decorate so that it would conform to the new. The walls and ceilings were the big problem. We found, however, through oft-repeated consultation with the "Wall Pigeonhole," that walls of rough or smooth plaster, finished with flat oil paints, against which the furnishings and

decorations of the room found an excellent setting, were the most modern, and helped to make the home sanitary, a fact that had not been overlooked even by the booklet on kitchen and bath fixtures which we found would be speedily delivered.

Getting back to walls, we were fascinated with the rough-plaster idea, and our architect, to our great astonishment, specified its use without a murmur, in the new portion of the house, advising that this surface be painted with the dull oil finish. But the old

part! That awful paper! What could we do? Take it off. How? Hot water. Yes—and we now add, patience and long suffering. What after the hot water? we asked. Why, paint, paint like the rough walls? Fine. Just what we wanted, and we proceeded at once to remove that paper. Perhaps we would have removed it from the ceiling—I do not know—but while we were pushing that task off farther away from us each day, we discovered that the finish we were planning for the walls could be applied over a surface already papered if the same had not become loosened



The living-room was finished in plaster painted with a yellow tone having a dull finish. The floors were renewed with paint and varnish as was the woodwork

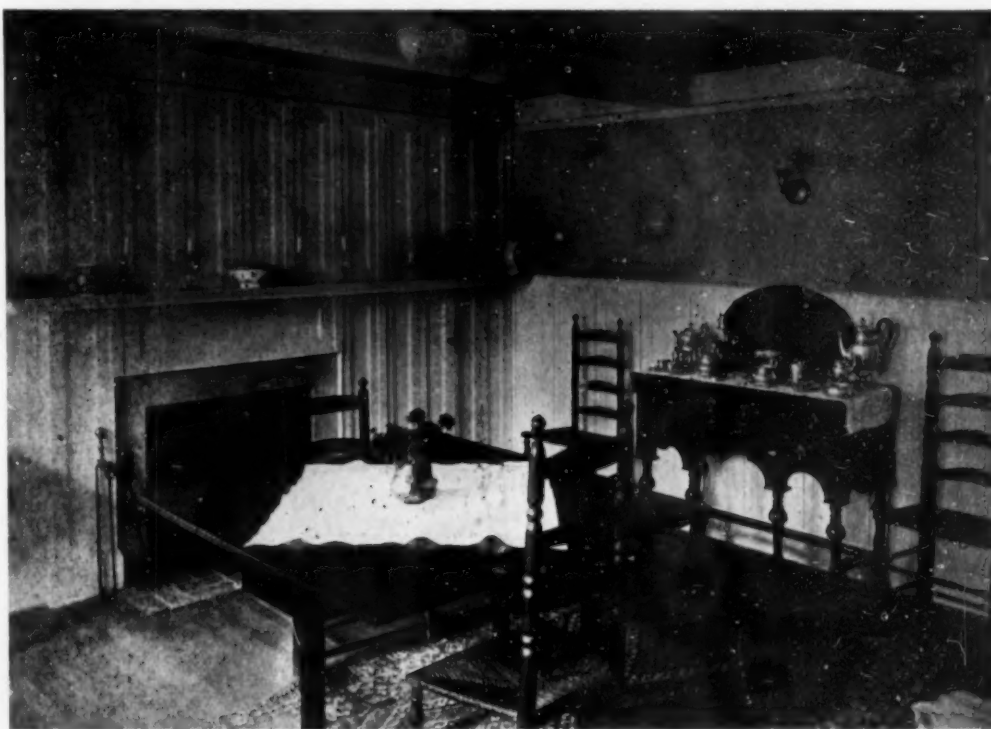
—that settled it. The paper was not removed. We further learned that the colors of the paints did not fade, that the material became a part of the wall and therefore did not chalk or peel off, that it rendered the wall surface washable and also that hand-painted borders and decorations could be applied to the same, by means of stencils—but more of that later.

Right then and there we came down to good hard work. How were the paints used? Could we, as amateurs, really produce satisfactory results? We found complete directions on color-cards, as well as the covering capacity of the paint for two-coat work. "To prepare the plaster walls for the paint, either a prepared wall size or a mixture of equal parts of the wall paint and a size must be first applied. When this is thoroughly dry, apply a coat of the paint as it comes from the can. The paint should be brushed on with a large clean brush and the second coat of paint applied after the first is thoroughly dry." These directions were followed with results far beyond our expectations. The new and old plaster were treated in the same way, although the rough texture of the former gave greater depth to the wall tint. The appearance of the room as a whole was, however, just as effective. The two ceilings that were papered we painted with two coats of

the paint—the size we were advised was unnecessary—which proved entirely satisfactory. It was amazing to see how much higher and lighter the room looked when the one plain light tint was put on the ceiling. The prominent figure of the wall as it was disappearing under the magic of the brush, fully demonstrated the folly of using anything but a plain one-color finish.

While the various coats of paints were drying, we found time to make definite plans for the woodwork finishing. The old living-room we were to convert into a large dining-room and the dining-room into a den. We foresaw little difficulty with the old wood for the new dining-room, as that could be painted white to form a good foundation for the mahogany pieces of furniture that we had been collecting for some time. The den woodwork we wanted in a stained effect and that seemed more difficult. Meanwhile we were applying white paint over the stubborn old brown surface—and by the way we tried several kinds, enamel and dull surface and the wall paint. Practically four coats were used before the enamel finish itself was applied. Two coats of this with a little sanding here and there between coats gave an excellent finish. We preferred buying an enamel that dries to a glossy surface to the operation of rubbing with pumice stone and oil. The enamel work is indeed beautiful and one would never think it covered a multitude of sins.

We next tackled the new wood in the living-room, which had been built along very simple lines to match that of the dining-room. A mahogany oil stain worked easily, brought up the grain of the wood and gave us, as we found when the necessary varnishes were applied, a color matching our mahogany furniture. It was necessary to use a filler which we got in paste form mixed to a thin cream with benzine—when we ran out of that we used



In the dining-room the old, ugly woodwork was coated with a number of ground colors of a dull surface and an enamel drying glossy applied above this

gasoline. This was applied with a stiff brush and then wiped off thoroughly with burlap. When thoroughly dry a coat of pure white shellac was applied and sanded when dry with sandpaper. Then two coats of varnish were applied, sanding between coats and rubbing the last to a dull surface with pumice stone and oil. We found this operation very easy indeed, as the oil itself seemed to kill the high gloss.

The work was progressing nicely, though slowly—and it was well indeed that we decided to camp out in the meadow during our long summer vacation, combining work and pleasure. But we had not found a solution to the floor problem. We wanted a light finish, similar to that obtained on a new hard wood floor, as the white enameled wood, light wall and mahogany furniture called for such a treatment. The regular floor varnishes were all transparent and light in color, so impractical for the old floor. The floors had been scrubbed vigorously, but still looked bad. Something that would cover up the surface and give a light color was necessary, and though we always strongly objected to imitations, we were not now going to sacrifice looks for such a foolish whim. When we did find a finish of that character we proceeded in fear and trembling to use it, but were soon won over. The preparation consisted of a ground color, to be used as the first coat, and a varnish stain to be applied over the ground color. The grain of the wood is suggested by pulling the brush over the surface before the material is set. To give a practical surface, for the floors require two and three coats of varnish, a regular floor varnish was applied over the colored varnish. We followed these instructions, using a light stain of a color resembling an oak floor, and now that the rugs are laid we feel, considering the difference in expense, that the refinished floors



In the bedroom also the walls were plaster finish and painted and an attractive stencil border in two colors giving results as striking as a printed paper frieze but more durable

are fully as attractive as the new oak ones, which were varnished with three coats of a transparent varnish.

With the finishing of our floors we solved the treatment of the old woodwork in the room to be used as the den. By using a dark varnish stain and coating this surface (the material dried with a high gloss) with a finish varnish that gives a rich, dull appearance to the wood, we obtained a surface that matched our mission furniture and was easily and cheaply secured. The walls had been painted in the dull buff stone color, giving the den, without any additional decoration, a most cozy and comfortable appearance.

The woodwork of the chambers we painted white like the dining-room. The ceiling and walls were tinted in light colors—cream and pink in the north and northwest rooms, with gray, green and blue in the sunny ones. The floor of the large chamber where the cream wall was offset with the deep yellow and green figured hangings, box seat covers and cushions, was finished like that of the dining-room in the light yellow tone, while those of the other chambers were painted with two coats of light gray paint. This finish has proved excellent, washes easily and forms an attractive background for the hand-woven rag rugs that repeat the wall and hanging colors.

The kitchen and bathroom were finally reached and as we felt like professionals we looked for wonderful results. Perhaps the right way would have been to do this part of the house first, but we wanted results quickly and I am glad we started the other way, for we found it hard to hold to our work schedule as the days were getting warmer and more oppressive as the summer sped along. Despite all that may be said to the contrary, I believe a kitchen decorated in light colors is just as easily kept clean as a dark dingy one. Anyway the former when it is clean looks so, which is not true of the latter. Fortunately there are oil paints that will stand any amount of washing and are not affected by steam or moisture. These are adapted to the covering of larger surfaces than would be practical for enamels, the effect is similar, and they may be used for woodwork, old or new, when a simple painted finish is desired. With painting we got satisfactory results in the kitchen, and the old pantry and closet that we thought were entirely useless as the finish was in such bad condition—both with regard to color and surface. The two coats quickly brushed onto the endless number of shelves, cabinets, cupboard doors, window sills and what not, made all respectable, even the dark pasageway



The bathroom was finished with a waterproof white paint that served just as well as tiles

surface oil paint in a very light blue was used for the upper wall and ceiling, the one color making the room appear larger. The floor we painted white. With the blue rugs, it is serviceable and we find it unnecessary to give it any more attention than we have given darker bath floors and the light tone of tile. We could have used the treatment here that was used in the kitchen and that we have since followed in changing a large closet into a lavatory.

Before we knew it we were ready for the finishing touches.

The last few days of hard work left us in better spirits than we had hoped for and we were able to carry the work through to a triumphal finish. Down in the camp, if you looked hard enough, you would have found a neat little box—our magic box we called it—and if you took a peep at us in the early evening, the magic contents would have been in full view; brushes, thumb tacks, a knife with a pliable blade and tubes of what looks like tooth paste. This was our stencil outfit; the way it worked as follows: A stream of rich yellow was heaped in a little mound on one end of a piece of heavy glass (a palette). The knife brought into play and the paint—for it is nothing else—is slashed through, this way and that, and finally spread out in a thin sheet. A piece of cheesecloth laid out flat over a clean newspaper was made the medium upon which the stencil was placed. Thumb tacks at each corner pressed through the cloth and newspaper held it firm on the baking-board underneath—the only available board

(Continued on page 334)



In the kitchen white was used again in combination with green and gave a sanitary and cheerful impression



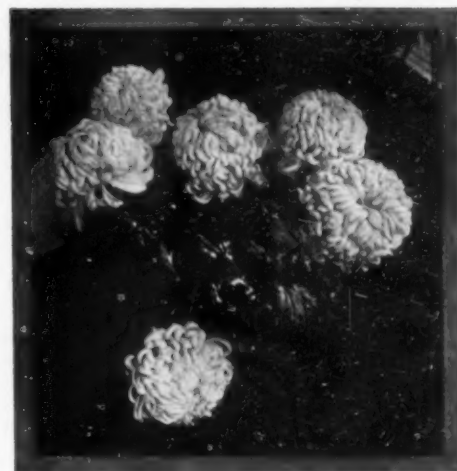
White Jerome Jones is symmetrical and of a beautiful ivory tint

King Chrysanthemum

POINTERS THAT WILL ENABLE
YOU TO TO SUPPLY YOUR HOUSE
WITH THESE HANDSOME AUTUMN
FLOWERS—WHAT VARIETIES TO
GROW AND HOW TO GROW THEM

GLADYS HYATT SINCLAIR

Photographs by the Author



Lula, a white pompon variety with magnificent blooms

ing; the two have become so intertwined in our thoughts that it is touch and go to remember which was made for the other. Surely, he who has "the golden flower" can find gratitude in its heart; and he who has nursed and trained and educated his own chrysanthemums and brought them to glorious perfection has wherewith for a Thanksgiving paean all his own.

Suppose you make up your mind to grow for yourself the golden, pink and snowy wonders, of size unbelievable. What is the first move? A greenhouse; but a small space in it will grow all the chrysanthemums an amateur is likely to want.

Next, some good, healthy plants of standard sorts, for "stock." You can buy the plants in bloom now, enjoy the flowers and, after they are faded, put the plants in the greenhouse; any temperature from forty-five degrees to sixty-five degrees.

On or about Valentine's Day, for these late, Thanksgiving bloomers, make cuttings of the young root shoots on the old plants. Make a clean cut just below a joint and root in sand. Cuttings that have been left to harden on the old plant are apt to be slow or fail in rooting. Medium soft cuttings strike roots quickly.

Chrysanthemums require more water while rooting than most plants and fresh air is essential—not once a week, but all the time. Sixty-five to seventy degrees of heat makes the cuttings thrive. When they have good white roots you must decide between pots and benches. For cut flowers only, benches are best; you can grow more flowers in the same space and the plants require less handling.

The soil need not be compounded by rule, but see that it is rich in slow-feeding material; rich loam with a little leaf mold and sand grows good chrysanthemums. Don't make the soil rich with fertilizer; it will produce enormous growth and rank foliage at the expense of blossoms. These plants have all summer to grow three feet high and produce one royal blossom each and you must see that they take due time to do it

THANKSGIVING and chrysanthemums — chrysanthemums for Thanksgiving

right. You will set your young plants a foot apart in the benches, firm them

hard and stake them early. Thus will the results be better.

But plants that are to be used for house decoration as plants will be put into three-inch pots. Smaller ones necessitate only an extra shifting. *Look well to drainage.* Pot shreds and moss in the pots are a safe precaution. Yellow leaves mean too much water. Never let growing chrysanthemums get potbound. Keep them moving until they reach the ten or twelve-inch pots where they are to blossom.

Give the plants sunshine all summer, whether in pots or benches. Nothing but sunshine can bestow the strength, the size, the brilliance, even the half-bitter fragrance.

For the perfect, giant blossoms, allow just one straight stalk to grow, and the top, or terminal bud to develop. Pinch off all side shoots and ruthlessly annihilate any "younger sons" in buds, that the heir may have all the power and the glory. After the buds form, a lower temperature is best—not below forty or above fifty at night, however, should be allowed.

Kerosene emulsion is considered the safest, easiest and most effective discourager of aphides. For mildew, rust or blight, shoot sulphur over them.

If you want "bush" plants, spreading as big as a half-bushel and covered with small flowers, the process is the same until the plants are potted and three or four inches high. Then pinch out the tops. They will throw out side shoots at the joints. When these are three inches long pinch their tops and keep this up until the Fourth of July. Let them grow from then on. The bush form is the prettiest way to grow all pompons, anemones and the pretty single chrysanthemums that are becoming so popular.

There is still another way to train chrysanthemums, if one does not care for the trouble of making into bush form. Pinch the tops once or twice. Then let the branches grow until buds are formed. Pinch out the tip bud, leaving the little circle of "crown" buds

(Continued on page 322)



The upper picture shows Major Bonnafon, a good late bloomer. Below are the large and richly colored blossoms of Golden Wedding

An Automatic Furnace Tender

INSTALL THIS SIMPLE CONTRIVANCE AND LET IT OPEN THE FURNACE DRAFTS FOR YOU ON COLD EARLY MORNINGS—OTHER ADAPTATIONS OF THE PRINCIPLE

BY C. H. CLAUDY

IT is not exactly a joy unconfined to arise from a comfortably warm bed at five o'clock on a bitter winter morning and sneak downstairs to encourage the furnace fire. The air is peculiarly dismal at that time of night, and you think unutterable things of your hard lot in life. But there is no escaping it—the drafts must be opened or eating breakfast will be a chilly operation.

So I thought, and thought to some effect, for my furnace has an automatic servant attached, who gets up at any old time I want, opens the drafts, closes the door and starts up the fire without ever my waking up at all. It cost me a dollar and some odd cents, about an hour's work, and has stood the test of two winters' work, and is a huge success. Inasmuch as I believe there is a chance (*sic*) that you are willing to give up your five A. M. stellar role, if you can find an understudy, I append a working drawing and instructions for making an automatic furnace tender. In case your troubles are with other early morning stunts besides furnaces, I should say in passing that one man who saw my device has made a similar one which feeds his horses, and another has compelled it to open a chicken house door.

The materials required are, one alarm clock, one log of wood weighing at least fifteen pounds, several screw eyes, several pulleys on screws, fifty feet of braided one-eighth inch cotton rope, one small guillotine mouse trap (the kind that catches a mouse and either breaks his back or squeezes him to death by a flapping wire band controlled by a spring), a few nails, a hammer, some wire, a spool, a penknife, a piece of string, an angle lever for bell cords (triangular piece of wood will do), a two-foot stick, and a furnace to be tended.

Yes, I know this sounds like a receipt for a mechanical goulash, but it is not a joke. To combine all these things into a furnace tender is not as hard as it seems. You proceed as follows:

First remove the bell from the alarm clock. Take the spool and with the penknife cut a slot in one end of it, so that it fits reasonably tight over the key which winds the alarm. Fasten the cord to the spool with a tack. Set aside to cool, and take up the cord and go examine your furnace. Fix the furnace as you leave it at night. Attach cords to each lever, handle, tab, pull, damper, door or other attachment, so that a strong pull on each cord, in the proper direction, will cause said lever, handle, tab, pull, damper, door or other attachment to revolve, move, change position, or otherwise be adjusted to the position you are accustomed to place it at five A. M. to produce a roaring fire. Each furnace is a law unto itself, but as a general rule, there will be three things to do; the flue damper must be turned, the ash-pit air vent must be opened, and the coal-pit door air vent must be closed.

Having attached the cords to these parts of the furnace, run them over pulley wheels, which you screw into the anatomy of the house at the proper places, so that the cords pull on the furnace attachments in the proper directions. All the cords are led over to one place, to one side, and there attached to the log of wood which is to serve as a weight. If necessary, have two weights, one for each set of two cords, and join the cords through a pulley, attached to the weight. I can't tell you how to fix *your* furnace, not knowing how many different prayers you are accustomed to make to it in the morning; the sketch will show you mine, however, and variations are easily made.

Now for the mouse trap. The clock is to be tied to a shelf, near a pier or pillar or upright. Immediately above it, the mouse trap is to be fastened, in such a position that, when set, the guillotine flops from *above, downwards*, not from *below, upwards*. The trigger of the mouse trap (that part on which the mouse steps) is to be attached to the cord which is fastened to the spool on the

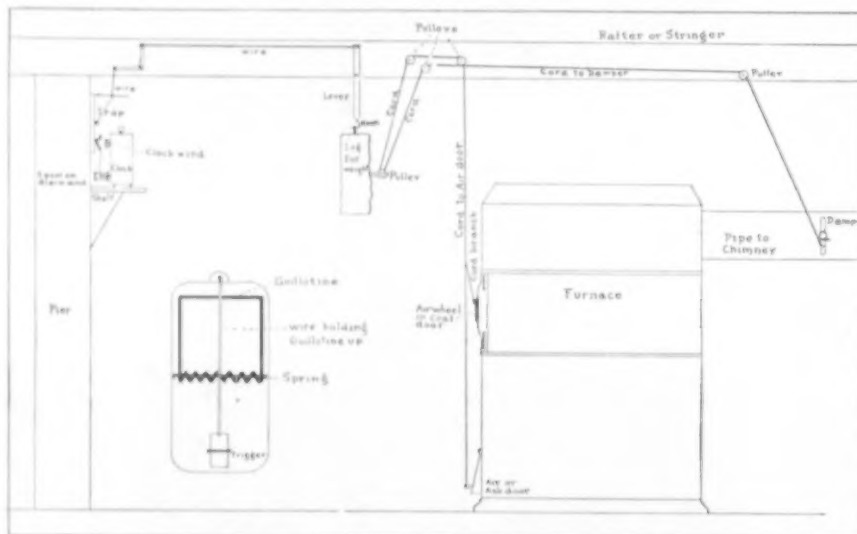
wind key of the alarm clock, so that when the alarm goes off, the spool winds on the string and pulls on the trigger, thus releasing the trap, the guillotine of which flops down. Very good. Now, to a rafter attach the piece of wood, two feet long, with a screw in the center. At the lower end, have a screw-eye bent out to form a straight hook. The upper end of the stick is to be attached with a wire to the bell cord angle (or triangular piece of wood pivoted on a screw at the front—see diagram) and

the other side of this to the guillotine. Obviously now, when the alarm goes off, the trigger is sprung, the guillotine flops, the wire pulls on the bell cord angle, the other leg of the angle pulls on the wire connecting it to the lever, and the lever moves out of the perpendicular. If the weight is hooked onto the lever, when all this happens, the weight will fall. If the weight is attached to cords which open and close dampers, door and other furnace adjustments, obviously you don't have to get up at five o'clock.

And why the mouse trap? Simply to get force enough to spring the lever out of the perpendicular. The force of the spring which works the alarm in the clock is feeble (though you may not think it when it works the alarm itself) and insufficient to pull the lever from under the weights. But it is amply strong enough to spring the mouse trap. And the spring in the guillotine of the mouse trap is plenty strong enough to pull the lever and release the weights—and the weights are to be heavy enough to work the dampers. Q. E. D.

If I had just imagined all this, I should expect you to call it a dream. But it is an actual working device; more, you can buy 'em

(Continued on page 323)



The automatic furnace tender operates somewhat in the fashion of the famous "House that Jack Built" doggerel. An alarm clock, mouse trap, cords, pulleys and a suitable weight are the chief requirements

The Place of Pictures in Home Decoration

A GUIDE TO WHAT IS GOOD AND REASONABLE IN PICTURES—SUGGESTIONS
AS TO HANGING—A GROUPING METHOD AND HINTS FOR FRAMING

BY HETTIE RHODA MEADE

Photographs by Jessie T. Beals and Herbert Lawson

STRANGE as it may seem, the selection of pictures for one's home is where the home-maker most often is failing. Great care is taken in the selection of wall coverings, rugs, furniture and draperies and the various smaller objects of art which go to furnish a home, but when it comes to the matter of wall decorations, one frequently is met with the remark, "We don't pretend to have anything much in the picture line." That seems to be a province into which most home-makers do not think it is necessary to enter. Almost anything will do on the walls—and, alas, the whole effect of a room is spoiled by the introduction of the most ordinary and incongruous of pictures into an otherwise delightful room.

It is better far to have no pictures at all than to have those which do not serve their purpose—that of decoration—for that is what every picture that is made to be hung primarily is, a wall decoration.

From custom, at least, we think it necessary to show several pictures in a room, and this is quite permissible when each picture properly fills and decorates the space to which it is assigned and harmonizes in color with the surrounding objects. But walls should never be covered with garish gilt-framed oil paintings, hung one above the other, and side by side, with hardly an inch of wall space to be seen. Even were every picture a jewel in itself, the confusion and crowding would be wearying to a degree, but, unfortunately, in rooms so overburdened with pictures, one frequently fails to find even one work of art.

The reason for



One of the large etchings in color that may be bought for about thirty dollars

all this lack of taste and good judgment in the selection of pictures is that the very great majority of people think that good pictures are expensive. Preceded by a "but" that remark is the excuse or apology almost invariably given for, it is true, the atrocious pictures which hang on—one cannot say decorate—their walls.

Some good pictures are very expensive, it is true, but not all. Within the limits of \$10 to \$200 are works of art which serve not only their purpose of decoration but are investments as well. These prices are moderate according to one's means. It is lack of knowledge of the excellent things that are to be had for a small price that makes people shirk any responsibility in the selection of good pictures for their homes.

Because Japanese prints are so essentially decorative, I will mention them first. Many people think that genuine old prints are expensive and rare. There are rare and expensive prints, but these, when they are found, go to collectors and mu-

seums. There are dozens, no, hundreds, of beautiful prints to be had at from \$5 to \$25, prints of graceful women in robes of wonderful color and line and design, and landscapes that are decorative and beautiful. These prints lend themselves so wonderfully to various decorative schemes, both of color and arrangement, that it is a pity picture buyers do not more often see them. Framed in Japanese woods, oak, cedar or mulberry, they may be made to fit almost any space by the introduction in panels of brocades of harmonizing tones. Over-mantel decorations, a hori-



Pictures should not be hung on a prominently figured background. Dull colors are necessary to bring out the subject. This is one way of grouping that is symmetrical but not monotonous



A reproduction of Joshua Reynolds' "Age of Innocence" may be had in mezzotint



Etchings should be framed with white mats and make satisfactory wall decorations



Such subjects as this Titian's "Portrait of a Young Man" are not trite

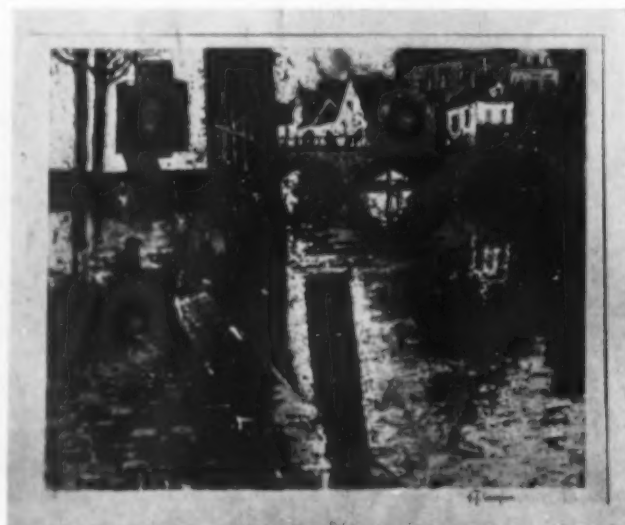
zontal panel over a couch, or a beautiful panel for some narrow space can be made in this way with the use of rich toned prints and old brocades. One can fill any space desired and even framed in hand-carved cedar the pictures cost anywhere, according to the print, brocade, and amount of carving, from \$15 to \$50 or \$75.

Incidentally this Japanese framing is not a subject of general knowledge. There are, in many of the cities, workmen who can inexpensively carve of Japanese woods a frame that echoes the subject matter of the print that they frame. The examples illustrated here show types of work that is done in which Japanese brocades take the place of mats and the *motif* of the print is made to extend into the frame.

The annual or semi-annual exhibitions of many of the societies offer excellent opportunities for picking up charming bits of color and composition for very moderate prices. At a single exhibition there may be but a dozen, or even less, pictures that come within this category. Sometimes the decorative treatment of a single spray of flowers, showing Japanese influence, executed on Japanese paper and framed in soft browns or grays



Japanese artisans in various parts of the country make carved frames that re-duplicate a design found in the picture. Here the plum blossoms carry out the *motif* of the print



French prints are among those that are very reasonable

or natural oak, is just the right note of color and the proper amount of decoration for a bedroom one is furnishing.

The annual "thumb box" exhibition held

at the Salman-gundi Club offers many opportunities for picking up very good things at prices ranging from \$10 to \$100; seldom anything above that price. These sketches are often by prominent artists, and aside from the merits of the pictures, it is often an excellent investment to buy such sketches. Far better to have a small sketch by a prominent man than a large

painting by some unknown artist, provided the small sketch is a work of art.

In the galleries of New York there are really good paintings to be had at prices ranging from \$10 to \$40. These are the work of artists who are not famous, of course, but whose work is excellent and who have great possibilities of future distinction, yet people think nothing of putting the same amount of money into some picture that has neither artistic merit nor any possibility of advancing in value.

Etchings in black and white, provided they are good, are always safe pictures to buy, and it is surprising to go into the art galleries and find

many such pictures by men who are not unknown at \$15 and \$20 and upwards. Etchings in color are to-day much in vogue, and there are several American, French and English artists who are turning out very beautiful plates at amazingly low prices.

The art of mezzo tint engraving has reached its apotheosis in the work of S. Arlent Edwards. His beautiful plates originally published at as low as \$7.50 to \$56, often bring several hundreds of dollars apiece, and indeed are not always to be had at any price. Each plate is limited to an edition of 175 to 225; this number of impressions having been "pulled" the plate is then destroyed. The exquisite colorings and the very desirable subjects of these engravings lend themselves admirably to the decorative scheme of any room. It is well to buy these plates as they are published before the prices soar into the hundreds of dollars. They are best framed, perhaps, in hand-carved antique gold frames, or simple, flat wood frames.

Men like sporting prints, and, indeed, many interesting subjects may be had either in old prints, at fairly high prices, or excellent new prints at very moderate prices. In a den, library, or billiard room, the cheerful tones of red, always in the coats of hunters or jockeys, may form the color scheme, in less vivid tones, of the room. Invariably a man's choice of the color scheme of his room is red. Red is a dangerous color to work with and because of its intensity limits one to the introduction of many other colors. Good sporting prints of hunting scenes or coaching parties, therefore, lend themselves admirably to the



The Edwards' mezzo tint engravings are in fine colors

wall decoration of such a room. Framed in black or gold or dark oak, according to the furniture of the room, they are at their best.

Old steel engravings, photogravures and prints of many kinds (Holbein prints are always good and are printed in a small size about 8 x 10 at 75 cents, and some French prints lend themselves admirably to the decoration of certain rooms) are among the other pictures that are good and which may be purchased at a comparatively small price.

The photographic copies of the old masters and modern works of art are now extensively sold and they make especially fit pictures for the moderate-priced house. The brown tones of many of them are in excellent harmony with the prevalent idea of having the woodwork finished naturally and simply if not in rough form. One caution is

worth while, however; avoid some of those subjects that, notwithstanding the excellence of their design, have become so common that their very repetition has made them tiresome.

A detailed description of each class of painting or print would require an article exclusively on that subject, and it has been my purpose here to touch simply upon the good pictures that are to be had, thinking about them not only from an artistic standpoint, but from the standpoint of an investment, for every work of art increases in value as time goes on. It therefore takes some discrimination to know the really good things, and if one is totally ignorant of the value of prints and paintings, it would be well to entrust oneself to the tutelage of some reliable dealer, artist or

(Continued on page 314)



The three piece prints such as this Kunisada are of decidedly attractive coloring and are useful to fill out spaces over bookcases or mantels



The two prints at the left show excellent uses of harmonizing brocades in framing; the frame at the right is carved to reproduce the pine branch of the print

The Uses and Attractions of Shrubs



WHAT MAY BE DONE TO BEAUTIFY YOUR GROUNDS BY THE JUDICIOUS USE OF WELL SELECTED SHRUBBERY—THE BEST EVERGREEN AND DECIDUOUS SORTS

BY F. F. ROCKWELL

Photographs by Nathan R. Graves and Others

IT is difficult to account for the slowness with which people accept the fact that shrubs are available for the many as well as for the few; that they are not only universally admired, but should be universally possessed. Of course there is a reason, probably there are several reasons for it, and I think one would not be far wrong in putting the biggest reason down as this: we have been a nation of retail buyers, and suspicious of getting anything without first seeing it or of ordering from distant firms. If it had been possible for the local retail florist or seedsman to carry as complete a line of shrubs as he did of flowers or seeds, there is little doubt that there would not be so many places barren of the beauty which well selected shrubbery would surely add to their appearance.

Again, there seems to be a widespread misconception as to the cost of shrubs. People seem to have formed the idea—largely from traveling nursery agents, I presume—that shrubs are quite expensive. They will not realize that many of the best sorts may be had for twenty-five cents apiece, for first class specimens, yet such is the case. And when you stop to consider that a hardy shrub stays on from year to year, increasing in size and beauty,



Among the evergreen shrubs the mountain laurel has richness of foliage and bloom alike

and requiring practically no care, it must be admitted that they are about the least expensive sort of flowering or decorative plant that there is.

Not only are shrubs inexpensive and not insistent about care, but they do well, for the most part, on almost any soil one is likely to encounter. Furthermore, they offer an almost unlimited variety of colors and of form, both in shape and height, so that they are adaptable to the widest sort of a range of duties, from a flowering bed to a screen for a large out-building, and from the densest mass effects to single effective specimens on the lawn. Have you realized these things before? And does your place possess its quota of these permanently beautiful and perfectly available plants?

The one object in using shrubs, of course, is to make the place more beautiful, but there are, in general, three ways of using them toward this end. As a background for lower growing plants, flower beds, or lawns; for hedges, boundary-lines, or screens, and for the beauty of their flowers or foliage, berries, or bark, either in beds or as individual specimens. Of course these three uses are seldom distinct and separate—which only illustrates further the many-sided advantages of shrub plantings.

The first thing to do in selecting shrubs for the place is to determine in which of these ways we wish to use them, and how extensively, and the best way to get an accurate idea of our wants or needs (for the natural "lay of the land" and other existing conditions will determine to a great extent the shrubs we should select) is to go over the ground carefully, sketching down the various groups, hedges, screens, or location of individual specimens we may wish to place. Then put these all down in proportion on one plan, to be used as a guide and kept for future reference. Of course the whole thing need not be carried out at once; we may put in a hedge of barberry this fall, along the front of the place, and a couple of hardy, large-flowered hydrangeas well down the front walk to give a semi-formal touch to the approach. But that rather ugly corner back by the garage may have to wait a year longer—being screened temporarily by a group of *ricinus* (the giant castor-oil plant), or even by homely sunflowers.

In whichever of the three ways mentioned we happen to want to use shrubs, there will be certain things to take thought of before selecting our varieties. In other words, it is necessary to work backward, as it were, from the frame to the picture. First of all comes the matter of height. If it is a hedge or a flower-effect we want, care must be taken that no desirable view will be cut off. On the other hand, if a background or a screen is sought, care must be taken to get things that are tall enough.

To accomplish the direct result sought, however, is not all that

is required. We must remember that the prime object is to enhance the beauty of the place; and even the most desirable of shrubs, if used in the wrong way, may only serve to make it not more beautiful but more ugly and commonplace.

A natural grace of form and of outline must be the basic law of shrubbery grouping. If one possesses the artistic sense of form and proportions, the appreciation of "composition," to use a more technical term, an incorrect grouping will at once be apparent—after it is planted! What is wanted, however, is a correct grouping before planting; and that is not beyond the ability of the amateur, if the following precautions are taken.

Realize, first, that a shrubbery group is different from a flower bed in that it has two aspects to be considered: the horizontal, giving the frontal or lawn line, and the vertical, giving the sky-line (or a gradation to taller trees, as the case may be). Both of these lines should be pleasingly irregular, as also should be the slope or "face" of the planting between them. No better examples of the effect to be aimed at are to be found than Nature's own groupings where her wild shrubs or bushes screen an old fence or run down to the pasture.

But when one is striving for this effect, careless as it may seem, it is not so easy to obtain it. An excellent scheme is to procure a number of small stakes of varying lengths, and experiment with these, changing their positions as often as necessary, until an outline of the effect sought is obtained, and then mark each stake with the name of the variety which fulfills the conditions required.



Spiræas, especially with a background of trees, are particularly effective when in bloom. This photograph shows Van Houttei



Hydrangeas are well used to border paths among the other shrubs and trees. Some varieties bloom nearly three months



Three forms of box are illustrated here. At the left is the hedge type; a dwarf sort edges the walk; at the extreme right is the bush style



Those old favorites, the rhododendrons, never lose their attractiveness. They grow best in partially shaded locations



The feathery, dense foliage of the junipers makes them desirable for use either alone or among other coarser evergreens

"But what varieties?" you say. They are too numerous to allow of a complete descriptive list here; and we may get a better idea of them, anyway, by considering them in groups or classes. Having decided upon the proportions of our picture, we must decide the color scheme. But the most natural division of shrubs is not by color so much as by character, so we may consider them under the heads of (1) flowering, (2) foliage, (3) berried, (4) evergreen and (5) bark shrubs, according to the feature for which they are used. Of the first class there are numerous well-known examples, such as lilac, spiraea, althea (the "Rose of Sharon"), hydrangea, deutzias. Of the second, or foliage group, Japanese maples, purple beech, golden elder, California privet, are all popular examples. The berried group is not so numerous, but Japanese barberry, snowberry and red-berried elder are well known.

The evergreens are plentiful and should be included in every collection of shrubs. While requiring somewhat better care and soil than the deciduous sorts, their exquisite beauty and the fact that they brighten the barren winter landscape with their attractive foliage, make them well worth while. They should, properly, be subdivided into evergreen shrubs and coniferous evergreens, the latter, though not in a strict sense shrubs, nevertheless deserving a place wherever the most beautiful decorative effects are desired. Evergreen azaleas, *Erica* (heath), mountain laurel (*Kalmia latifolia*), rhododendrons, are some of the best of the first division, while Koster's blue spruce, Douglas spruce, blue Virginia cedar, are a few of the many extra choice treasures to be had—though only at more expense than the shrubs—in the coniferous evergreens. These may be planted in the fall if well grown and carefully packed, but spring planting, if care is given after planting, is a little safer. The shrubs with colored barks are limited in

number; red-twigged dogwood (*Cornus sanguinea*) and *C. Baileyi*, and *Rubus crataegifolius*, the red Japanese bramble, are among the best.

There may, in special cases, be still another side of the matter to consider, and that is the season at which we wish the best display. For a summer place little attention need be given to the early spring or winter aspect of the grounds, but for an all-the-year-round home, this is of vital importance. In the table given herewith may be found such data in regard to the most useful of

the hardy shrubs as will enable one to make selections suitable for a particular purpose. Except in special cases, care should always be taken to provide a succession of bloom.

One of the mistakes the beginner is especially prone to fall into, however, is that of attempting to use too many varieties in a planting. By far the best results are obtained by sticking to a few kinds in each unit of the proposed layout, and using these freely; that is, have as many sorts as you wish, or rather as you have room for, but do not jumble them all in together.

Another thing to be avoided is getting the individual plants too far apart. Shrubs are different from most other decorative plants in that, when planted in groups, they should crowd each other a little for the best results. The fact is, such a semi-congested condition of growth, in which the soil about the roots may be so shaded as to be bare of all growth of grass or weeds, is natural for them. Those forming the outside row will come down to meet the grass, but the others should crowd enough so that their branches will interlace, forming a continuous canopy, except of course where here and there one may be beyond the front line of the group, separated from but still belonging to it. This does not mean, however, that the plants may crowd when

(Continued on page 316)



Isolated plants of hydrangea may be effectively used on the lawn to give contrast in color and form with the other shrubbery



Mr. Wurzburg's house is of stucco with brown trim except that the casement sash are painted white. The house shows particularly good treatment of the sleeping porch. It is an architectural feature and not an excrescence as is so often the case. W. A. Bates, architect

The House That Was Built For Comfort

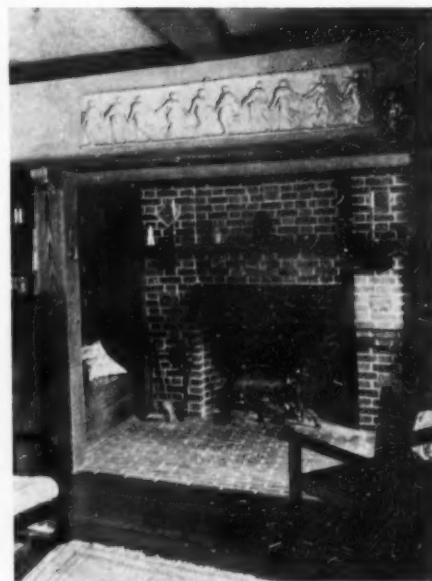
BY ARTHUR W. DEAN



The great billiard-room fireplace is of stone and rises almost to the ceiling

SET in among the oaks and hickories crowning a woodland knoll on Bronxville's rocky slopes a stucco house looks invitingly out upon the passerby, and such is its pleasant, welcoming aspect that he often stops in frank admiration. With the man of true distinction no detail of apparel is evident. He is a creature of his day and his environment. Something about his appearance suggests finish, polish, breeding and the easy unpretentiousness of the present day, successful American. So with this house, if one may make so broad a comparison, a similar effect arises. It thrusts out no prominent feature, lets no single detail protrude, but gives a single forceful impression of livableness. It may be of English precedent to those who must needs classify, but this is an American house for a man of this generation; that is what its pretensions are rather than to seek to reduplicate some style or period.

It is interesting to note how the house grew, for



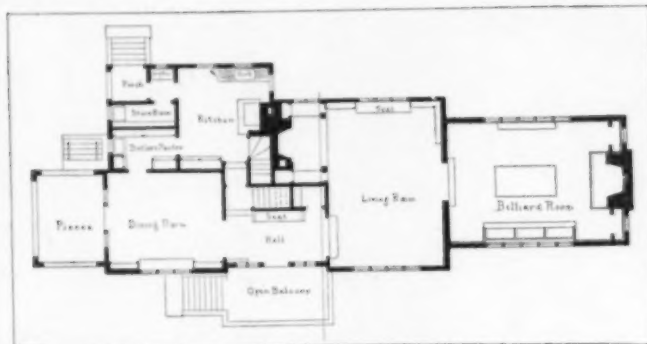
The inglenook is almost as spacious as a room and has the advantages of one



Chestnut strips are used on the dining-room wall and give the effect of the paneling and at the same time the treatment affords a pleasing variety



From the living-room the billiard-room opens out at a lower level. All doors and windows are of leaded glass with square panes



From the piazza right through the billiard-room there is an open sweep that makes all the rooms airy

now that it is completed it represents just what the owner was seeking for, and as this is due in a large degree to the way he went about planning for it, it may help others who cherish a desire to build.

Mr. Francis Wurzburg set to work crystalizing his desires for some years before he consulted his architect. He made up his mind about what he most wanted. This was first of all that sort of comfort that is suggested by the wide leather cushioned chairs, solid and of natural finished wood. Call it handicraft or craftsman or mission, the type is well known and universally approved. He decided that the living quarters should all have this feeling. They were to give him the acme of ease and enjoyment, and whatever formality was needed—if any ever was—could be supplied by the individuals rather than the house. That must be devoted primarily to utilitarian considerations.

With this end in view, he began collecting his comfortable furniture. When the collection threatened to overflow his temporary residence he summoned his architect and requested a house to contain it. There were certain demands in addition; the house must be spacious, airy, and especially generous of hearth. The furniture was eloquent; the suggestion of fireplace accented the picture. The architect looked at the site and when the paper expression of the house was complete both owner and architect felt that satisfaction would result. The completed product proves this true.

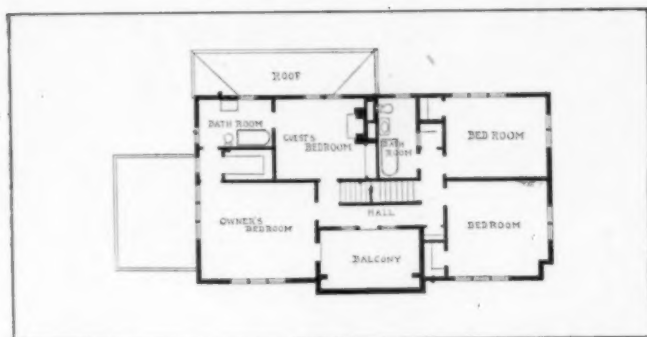
Mr. Wurzburg's house faces directly south. It is of stucco rough cast and finished in a warm cream tone, while in harmony with this is the brown color of all the



One of the bedrooms adjoins the sleeping porch and provides a warm dressing-room for those who brave the weather outside



The bedroom reduplicates the figured frieze in hangings and in the counterpane. The color obtained is in pleasant contrast to the wall



The upstairs arrangement is a particularly good one as it permits the guest to be independent of the family

exterior woodwork except the light colored sash of the leaded casement windows. From the main section two wings project, giving a pleasing irregularity to the front elevation and best taking care of the land slope. These wings or divisions contain on the east the billiard room and on the west an inclosed loggia or sun room. The entrance porch is small and open, but protected in part by the projecting upper story. The grounds maintain their gradual slope save for a small built-up terrace in front held in by a wall of native stone laid roughly without mortar. These lines of stone wall and projecting eaves all accentuate the spread of the house and help to tie it into its situation. This is finally accomplished by retaining the trees close about the house, especially the two dogwoods that flank the entrance, and permitting the outcroppings of rocks to remain unmolested.

Within we see the real accomplishment of the owner's ideas. There is a straight sweep from sun parlor right through to billiard room. Every room is bright with sunlight. The front door admits to a hall, the most noticeable thing in which is a great chestnut settle set between the two stairways at the left and a closet at the right. Most of this stairway is inclosed by this partition against which the settle is placed. The stairwell is lighted from the upper story and by a simple grille.

Turning to the left from this hall one enters the dining-room. Here again the natural finished chestnut is used, but to a less extent. The ivory tinted walls are divided by wood strips joining a rail molding and the baseboard. The ceiling is beamed. The entrance to

(Continued on page 315)



The difference in level, besides giving privacy to the living-room, lends a certain variety to the first floor where the finish is so similar



The sunroom is a pleasing addition that opens out of the dining-room. Provision has been made to grow only orchids and ferns



All the upstairs bedrooms but this one are in white enamel treatment. This has the rough plaster walls and the natural wood finish



The billiard-room has the rafters for its ceiling and is stenciled with a Dutch frieze of the owner's design

Five House Plants That Are Worth Growing

ATTRACTIVE VARIETIES WHICH ARE WELL ADAPTED TO WINTER USE
INDOORS—THE CHARACTERISTICS AND REQUIREMENTS OF EACH

BY C. L. MELLER

Photographs by Nathan R. Graves and Chas. Jones

THERE is scarcely a home where some window will not afford a suitable place for some sort of flowering plant. The real cause of many a housewife's failure with blooming plants in her rooms is a lack of moderation. Too much is attempted; too many plants are bought. Little account is taken of the fact that different plants need somewhat different treatment, and so it frequently happens that the treatment accorded a plant, while painstaking enough, is the very opposite from what that plant actually requires. Struggling against adverse treatment saps a plant's vitality, and under such conditions it does well if it merely lives. Love for a plant must be guided by intelligence to make it effective. In this respect it were best to follow the excellent example set by the plant-loving Japanese, to confine oneself to one plant, to make a pet of that, to become acquainted with its real character and to study its needs. Do this and your plant will be a specimen of which you may well be proud. The Japanese often devote all their time to the growing of a single plant. It may not prove amiss, therefore, to describe a few of the hardier indoor bloomers and add such directions concerning their culture as will be of actual help, so that you may make your choice, and having made it you may persist.

The fuchsia is very apt to be the German housewife's pride. It certainly is one of the hardiest indoor bloomers that could well be found. In a rather warm window where it is assured a few hours sunshine each day it feels congenial and seeks few other favors. Any good potting soil will serve it, the plant preferring to fit snugly into its pot, while a thorough watering twice a week will be found sufficient. Setting it into the bathtub or other convenient place so that the leaves may be sprinkled removes the dust and freshens the plant greatly. Start-



The trim, pendent blossoms of the fuchsia may embody red, white and purple



There is scarcely a house where some sunny window cannot be utilized to provide light and strength for winter blooming plants

nure about once a month will stimulate their growth very appreciably.

Small wonder that the fuchsia is a favorite with the order-loving housewife, for its flowers suggest trim apparel. They are borne pendent on rather long, slender stems with the four parted calyx pointing outward and the corolla hanging underneath. The calyx is at times white, though most generally red,

ing with a small plant and exercising care it will not be a difficult task gradually to train a plant into a very symmetrical little tree, for the branches start out opposite each other and tend to develop equally. To encourage this equal development be sure to turn the plant half way round about twice a week, for remember that all plants tend to grow toward the sunlight. Fuchsias being gross feeders, some extra food in the shape of liquid cow ma-

while the corolla grades through red, white and even purple. The fuchsia's period of bloom is a very long one; the flowers hang for days, and a thrifty plant is very profuse in blooming. This plant makes a pretty center piece for a table, but when the table is cleared it should be immediately returned to its sunny window. Another good feature of the plant is that it roots easily from cuttings.

Another good house plant, that is especially attractive in a girl's room, is the primrose. They can

live and laugh in the flickering sunlight that filters through a window curtain, and as they are rather averse to too much heat they can be grown in rooms where the temperature at night falls to as low as forty-five degrees Fahrenheit. The plants wilt quickly for lack of water, but the foliage is not benefited much by sprinkling; in fact, during their time of bloom the leaves should be kept free from water. There is quite a number of varieties which for the most part bloom almost the entire year.



Begonias require plenty of sunlight and a relatively high temperature

Among the winter flowering house plants that require little sunlight is the cyclamen

Primroses may be had in a large number of desirable sorts. This one is *Forbesi*

The baby primrose is a pretty thing, with its abundant small flowers held high above the low herbaceous foliage. The other varieties are considerably larger in flower and leaf, but in their own way fully as pretty. Avoid *Primula obconica*, as it is slightly poisonous to the touch. The Chinese primrose has been on the market a long time and makes a rather satisfactory house plant. If you have purchased your plant from a reliable florist whose assurance you have that the plant has been potted in suitable soil it will need no further attention on your part save watering and sunlight.

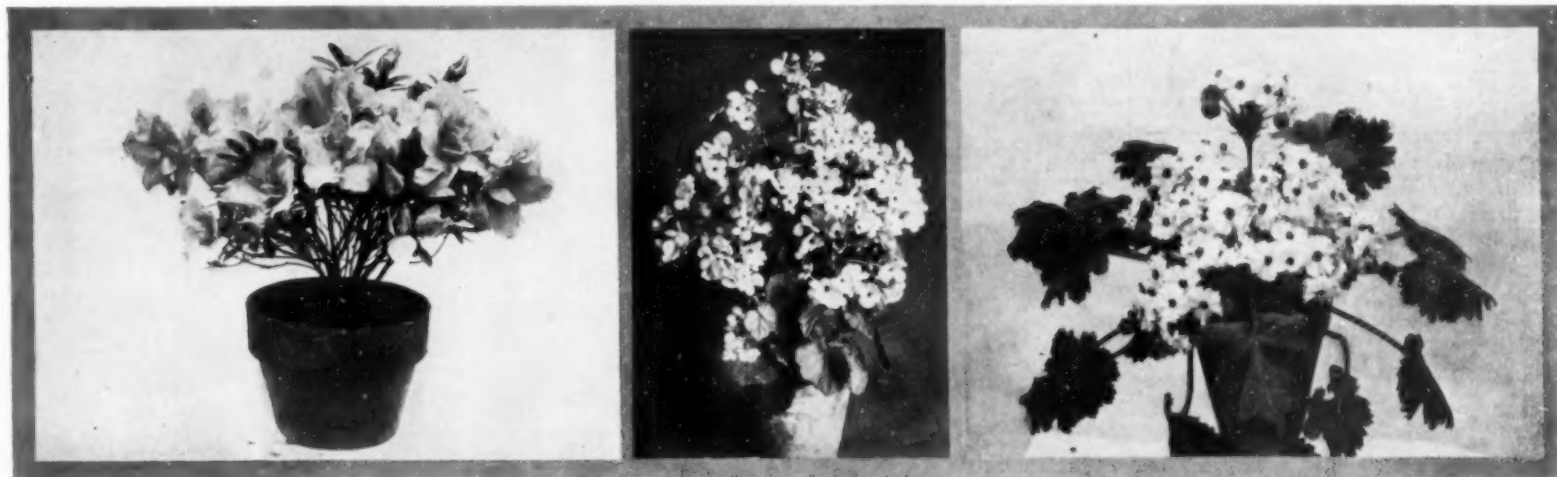
In color the primroses vary from white to red and yellow. There is a new primrose on the market, botanically known as *Primula Kewensis*, a cross originated in the Kew Gardens, for which the claim is made that it is the largest, longest and most profuse bloomer of all the primulas. It is a canary yellow and fragrant. Personally I can say nothing about this particular variety except that it looks very pretty, as I have never grown it.

The cyclamen or Alpine violet is equal and in the matter of pronounced color superior to the primroses as a house plant. In

range of color the flowers grade from white to red. They are borne singly on fleshy stems often over six inches long and rise well above the rather large, heart-shaped mottled green leaves. Grown for indoor culture the cyclamens are essentially winter flowering plants. As they prefer a cool and shady place it is easily possible to grow them thriftily and merrily like the primrose behind a curtain and in a cool room. Once placed in a fair sized pot the plants will need repotting but seldom. Though decidedly averse to a soggy soil they demand plenty of water and love to have their leaves sprinkled.

It is not advisable for any one not willing to put himself to considerable expense to attempt to raise azaleas within doors. Not but what they can be kept for years in a thrifty condition with comparatively little trouble, but the correct manner of caring for them can be learned only after considerable experience, which is generally gained at the cost of several plants. They are what the florists know as cool house plants, and will not do well in excessively hot rooms. There are both single and double flower-

(Continued on page 320)



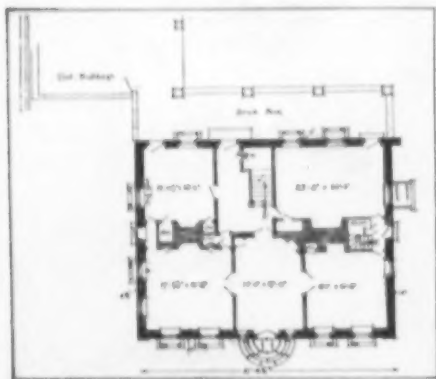
Successful growing of azaleas indoors is a matter of considerable experience

Glorie de Lorraine, an excellent begonia

Primula Chinensis is low growing and may be had in great variation of color



Stenton shows the best preservation of many of the Colonial houses about Philadelphia. It is interesting for its simplicity and the excellent use of Flemish bond and brickwork. There is very little decoration beyond the cornice at the roof line, but the house has a decided charm.

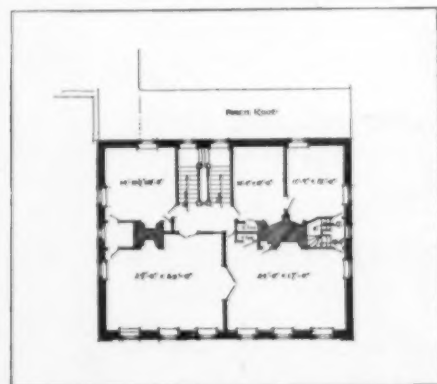


The reception hall is a unique feature and shuts off the staircase from the entrance way

Old Philadelphia Houses



The Stenton doorway is very simple for a Colonial house, but there is an attraction in the flattened arches



Closet room is at a minimum in the old-fashioned houses, but a slight change of plan would alter this

Stenton

*A Georgian house of the time of
William Penn*

STENTON, one of the best known of the many Colonial seats still preserved in and around Philadelphia, was built in 1728 by James Logan, William Penn's trusted secretary. It is in every way typical of the phase of Georgian architecture in vogue in the Colonies during the first half of the eighteenth century. The detail throughout is simple and severe, but withal full of grace.

Above doors and windows the brickwork takes the form of much flattened arches or slightly arched lintels, whichever way one may choose to put it. Instead of the doorway being adorned with pediment and pilasters, such as were usual at a later date, the only embellishment is a narrow transom of six small square lights. The doorway is also higher in proportion to its width than was usual at a later period. Some of the windows also, especially at the side of the house, are higher and narrower than in buildings erected at a subsequent date. The semi-circular steps are a unique feature of Stenton.

The walls are of red and black brick laid in Flemish bond. In breadth the house is fifty-two feet and



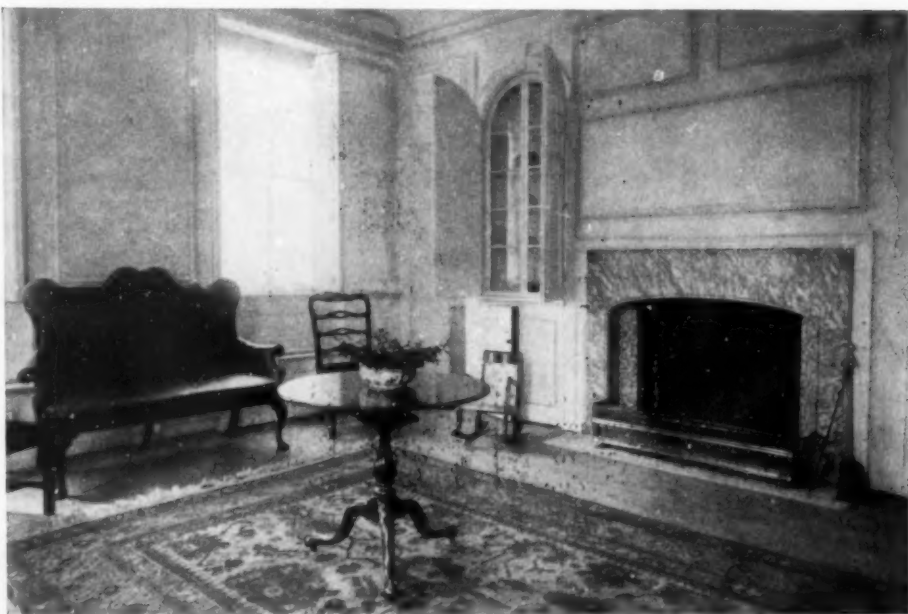
Nowhere does Colonial furniture look so well as in its own original environment



The entrance opens directly on a paved hall entirely paneled. The closet and fireplace give it the appearance of being octagonal



The heavy four-poster bed in Stenton is set in the corner and has just the right space between the windows



Nothing can be more beautiful than the simple paneling without other ornament that decorates the drawing-room here. The marble fireplace front is without a mantel

in depth thirty-two feet. Back of the house and separate from it are the servants' quarters, kitchens and various offices. The main door admits to an octagonal paneled hall paved with brick, back of which is another hall containing the staircase. In both these halls, and even on the stairs, the Indians, who came to visit Logan and camped on the lawn and in the neighboring fields, sometimes slept in very severe weather.

The large room in the southeast corner of the second floor was the library, which contained a remarkable collection of rare books. Stenton is now the property of the city of Philadelphia and is under the care of the Society of Colonial Dames of America, who have conscientiously restored it to its original state.

HAROLD DONALDSON EBERLEIN

EDITOR'S NOTE.—In the neighborhood of Philadelphia are many fine old Colonial houses in an extremely good state of preservation. From time to time various of these houses will appear in HOUSE & GARDEN accompanied by plans. They should be helpful for those who are looking for true Colonial precedent.

The Planting and Care of Hedge Plants

SOME OF THE BEST VARIETIES TO USE AND THEIR QUALIFICATIONS—PREPARING THE SOIL, PLANTING AND PRUNING

BY M. ROBERTS CONOVER

Photographs by Nathan R. Graves

ALTHOUGH its form may change with the demands of popular favor, or the preference for certain hedge plants may wax or wane, yet the hedge is an established feature of the garden. The satisfactory hedge plant must be adaptable in habit of growth, slightly the greater part of the year, and hardy enough to endure the winter in its locality. The California privet owes its wide popularity to the fact that it readily meets these requirements, making it possible to the home of moderate means or to the exactions of elegant and extensive landscape work.

The number of plants which may be used in hedge culture is greater than one would believe if he observes only the hedges in one locality. Climatic conditions, and often the limited variety of plants kept by the local nurseryman, serve to bring about a certain monotony in the hedges of particular regions. Certain vines as well as dwarf trees may, with a little assistance from the pruner, form beautiful hedges if some support is given them during the early years of growth.

That the hedge may endure through years of usefulness and beauty, preliminary preparation must be given to the site chosen for its planting. While the actual work of planting can best be done in the spring, the work of clearing and marking off the allotted space and even working and manuring the soil should be done in late fall or early winter while the ground is yet unfrozen.

Good drainage should be established where needed and careful note taken of the conditions which may determine the choice of

lawn, the remains of garden vegetation and the cleanings from the henry and stable or dairy barn if composted with a quantity of top soil will solve this problem with less expense. This well rotted composition should be used in the trench to a depth and width of eighteen inches where the soil is poor.

Where hedges are wanted to give merely an apparent strength to the boundary lines of the grounds in front of residences, along streets, etc., the hedge plants of fine foliage are alone desirable.

The height of the hedge is, of course, determined by the taste and preference of the owner, but the low hedge allowing a view of fine lawn or landscape effects is of much more value to the appearance of the street or avenue. The Japanese barberry, hawthorn, privet, *Rosa rugosa* or dwarf evergreens are more appropriate for a hedge of this character. The Japanese barberry and privet should be

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plants and the general form of the hedge—as the proximity of shade trees, bleak exposures, etc.

A space four feet wide is not too ample for the work of cultivation which when done for some months before setting renders the soil less resistant to the roots. Where the soil is very infertile, the application of good soil in the trench along the proposed hedge-line will be necessary. When one considers that the prepared soil costs two dollars per cubic yard it will be seen that this preparation for an extensive hedge line is expensive. When one has the facilities, however, this may be had much cheaper. Leaves and rakings from the



In some localities spruce thrives and forms an attractive hedge. It is shown here in the foreground. In the rear is *Arbor vitae*



Althea makes an excellent screening hedge and has a tendency to rather high growth



Arbor vitae is well adapted for use as a hedge. Plants should be set eighteen inches apart

Bulbs to Plant for Christmas Bloom

DO NOT FAIL TO BRIGHTEN THE WINTER SEASON WITH SOME OF THE MANY BULBS THAT BLOSSOM INDOORS — POINTED DIRECTIONS FOR SUCCESS

BY FREDERIC DE ROCHEVILLE

Photographs by N. R. Graves and Others

FLOWERING bulbs, to furnish cheeriness and fragrance to the winter living-rooms, to bring that hint of warm sunshine and breath of greening spring that makes the dull days fly a little faster—offer two valuable advantages. First, you can be sure of success with them. Second, all the work in connection with forcing them can be done at one time and got out of the way—and it isn't very much work at that.

The reason for these facts is that the grower of the bulb has already done most of the work. If you cut a good hyacinth or tulip bulb down through the center, you will find there a perfect miniature flower, which is but awaiting the proper conditions of moisture and heat supplied to the bulb—which is in reality but a storehouse to furnish food and protection to the flower—in order to develop. You have probably seen a hyacinth or a Chinese sacred lily grown in pure water and clean pebbles, and wondered where it got its nourishment, not realizing that it had been drawn from the rich bulb fields of Holland or China. This then is the fact that makes success with bulbs a



The oxalis, obtainable in several types and colors, is one of the most beautiful all-year-'round flowers

certainly, if one will use good bulbs and will take reasonable care in furnishing the proper conditions, which are very simple.

"Use good bulbs"—heed well the first of those two conditions. You can readily understand that the quality of the bulbs will be the first factor in determining your success. Never buy bulbs merely because they are cheap. The best are reasonable enough in price, and the others may cause severe disappointment. It is much more satisfactory to get bulbs of the first size, and of the standard named sorts. Always avoid "mixtures." Good bulbs should be firm and solid. Sometimes, if they

have been stored in too hot or dry a place, they will be a little shriveled in appearance, but still of good vitality, and should be placed in a moderately warm place and covered with a moist cloth, such as an old bag, so that their original plumpness may be restored before they are used. It is safer to buy from some reliable mail-order house, whose bulb importations are beginning to come in just at this time of the year, than to trust to some local



Narcissi, under proper care, may be had blooming profusely indoors even in mid-winter



Tulips brought to bloom indoors should not be allowed to dry out. They need more water than other house plants



The Spanish iris may be forced under the same conditions as tulips and is a satisfactory house plant

hardware or department store near by.

As to when to buy bulbs—send your order in just as soon after reading this as you can. A few sorts do not come in until the last of October or early November, but the earlier you have the others the better, and the rest will be sent just as soon as they arrive.

So much for the first factor—good bulbs. The next important thing is to get a good root system before the tops start. The roots will grow in a lower temperature than is required by the tops or foliage, so this is an easy problem. After the bulbs are planted, the pots, pans or boxes are set where it is cool and dark to "make roots" before they are brought into the light and heat and forced into bloom. Where but a few bulbs for home use are being grown, a cool dark cellar is the most convenient place in which to store the bulbs during this preliminary stage. Next to that the best place is a deep coldframe, in which they can be kept dark by covering with a few inches of soil or coal ashes. If neither of these is available, simply dig a trench in a well-drained place, about twelve inches deep and long enough to hold your boxes and pots. Cover with six or eight inches of soil. Freesias should be covered only two inches, with very light soil, and taken in before freezing. The other things, as

cold weather approaches, should be mulched with leaves or litter, so that they can be "got out" readily when wanted.

The paraphernalia required for bulb-forcing is the simplest possible. Where the flowers alone are wanted, nothing is better than ordinary "flats" three inches deep, which may be made out of light wooden boxes of various sizes. They should have several

half-inch holes in the bottom for proper drainage. As these may be covered with some attractive material, such as green denim, when they are brought into the house, they answer every purpose. For centerpieces or table decorations, "bulb-pans" are just the thing. These are much better for this purpose than flower pots, and as they may be had at most hardware stores (a pan eight inches wide and four inches deep costing but ten cents) the prospective bulb grower should

procure an adequate assortment. In the absence of these, however, ordinary flower pots will do, and in a jardinière they present a very attractive appearance.

The soil used should be rich and light. If you can have it mixed up of old manure and rotted sods in the proportion of one to two, get it; otherwise any good garden soil lightened with sand will do. The bottoms of the pans or flats should be well drained. Put in some pieces of broken pots, small stones, or, best of all, lumps of charcoal, and over these an inch of soil. Place the bulb or bulbs firmly in this, right side up, and near enough so that they almost touch. Then cover with an inch of soil (which should fill the pot or flat almost level full) and give a good watering. They will then be ready for the root-making rest in the dark before bringing into the living-room or the greenhouse. If several boxes are to be buried, it will be best to put the labels on short stakes so they will show above the surface after the bulbs are covered over.

No further care will be required until the boxes are ready to bring in. The time required in making roots varies with the different sorts and varieties.

Hyacinths, lily-of-the-valley, polyanthus narcissi, and the "Duc Van Thol" tulips, in rose, scarlet and white, may be had in flower by Christmas, and make most

charming gifts. Pot covers and pan covers, made of an attractive waterproof paper, may be had in various shades to add the touch of neatness and daintiness required. Gift plants may be presented when just coming into bloom, but it is often desirable to let them be but half grown, so that the recipient may have the pleasure of watching the buds develop and the flowers break.

Or one may easily make a basket covering of birch bark for a pot or pan that will be both novel and really pretty, and possess the further great advantage of having been made by the giver.

Success with the other tulips, large-flowered narcissi and lilies will be more certain if they are left in the dark until nearly the first of December. In either case, the growth of the bulbs until brought into the heat will have been almost entirely root-growth. The leaves

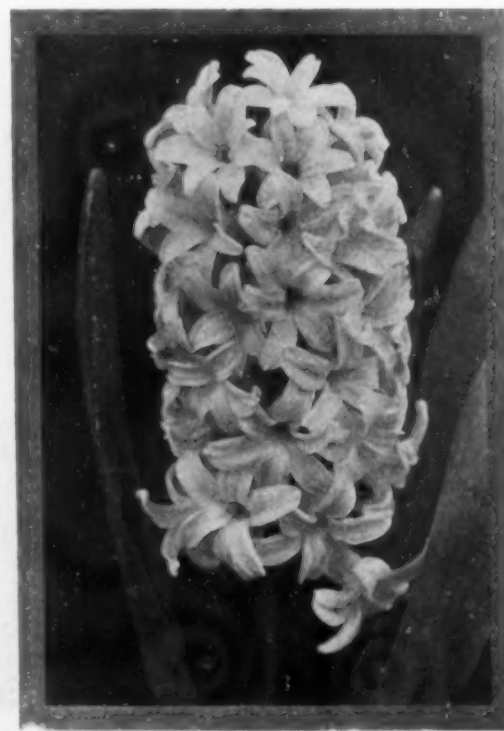
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The attractiveness of bulbs as gifts may be greatly increased by appropriate receptacles



Gladioli as house plants reach their prime late in the winter



The colors and fragrance of hyacinths make them prime favorites

The Best Shade Trees for the Home Grounds

A POPULAR DESCRIPTION OF THE FUNDAMENTAL PRINCIPLES OF THE CARE AND PLANTING OF TREES—KINDS SUITABLE AND UNSUITABLE TO DIFFERENT LOCALITIES—HOW TO SELECT THEM, SET THEM OUT, PRUNE THEM, AND PROTECT THEM FROM DISEASE, INSECTS, AND OTHER INJURY

BY J. J. LEVISON, B.A., M.F.

FORESTER OF THE BROOKLYN PARK DEPARTMENT

FALL and spring are the two seasons when planting may be done to advantage and it is, therefore, timely to consider this question now. Spring is preferable, but in fall one can select the trees and prepare the soil to advantage so as to lessen the delay in spring. Planting for shade and ornament is very much different from planting for forest reproduction. It is more exacting in its expectations and brings into consideration a greater number of dependent conditions. The number of qualities that the shade or ornamental tree must live up to is so great that good specimen trees for this purpose are rather scarce among nurseries.

In planting on the street, lawn or park, every tree is not only considered in its relation to its associates but is also carefully scrutinized for its individual merits, which considerations would include the form and habit of the specimen, resistance of the tree to wind, insects, disease, dust and smoke, and its rate of growth.

It will thus be seen that trees suitable for forest growth may not at all be desirable for shade and ornamental planting and that it is more difficult to make a tree produce a beautiful form in face of its many difficulties than it is to produce straight timber on rich forest soil.

For planting on city streets, the number of desirable species is of necessity limited and often varies with the locality. In the East, the oriental plane and Norway maple are among the best for general street planting. The elm proves a noble tree on wide avenues and in deep soil.

The red oak is very durable and highly resistant to disease and insects. It has not been used very extensively for street planting and should be much encouraged. The pin oak deserves its praise as a street tree but its low branching and love for moisture should restrict it to the suburbs. The ginkgo is absolutely free from insects and disease and is very desirable for close planting on narrow streets. The red maple and European linden are other good trees used with great success on the streets of the Eastern States.

On the lawn, the conditions for tree growth



A case where, though the pruning was properly done, the cut was not protected

are more favorable and the variety of trees to choose from naturally greater, and less dependent upon soil conditions than upon the surrounding vegetation and the composite picture in the mind of the planter. Here, one can resort to the American elm with its majestic umbrella shaped crown or to the European silver linden with its spreading branches luxuriantly touching the ground. European birches may give a dainty touch to the surrounding greens of the landscape. Oaks, maples, ginkgoes, tulips and Kentucky coffee trees will also find a place on the lawn.

The appended list summarizes the trees best situated for street and lawn in the Eastern States.

Trees Best for Street

- | | |
|--------------------------|-------------------|
| In the Heart of the City | 5 Ginkgo |
| 1 Oriental sycamore | 6 European linden |
| 2 Norway maple | 7 English elm |
| 3 Red oak | 8 Scotch elm |
| For Suburban Sections | 9 Pin oak |
| 4 American elm | 10 Red maple |

Trees Best for Lawn (Deciduous)

- | | |
|--------------------------|----------------------------------|
| 1 American elm | 5 Norway maple |
| 2 European silver linden | 6 Tulip |
| 3 European copper beech | 7 Kentucky coffee tree |
| 4 Pin oak | 8 Ginkgo |
| | 9 European linden |
| | 10 Sweet gum |
| | 11 Soulange's magnolia |
| | 12 White flowering dogwood |
| | 13 Andromeda arborea (Evergreen) |
| | 14 Oriental spruce |
| | 15 White pine |
| | 16 Austrian pine |
| | 17 Bhotan pine |
| | 18 Cypress |

Background Groups

- | |
|--------------|
| 19 Black gum |
| 20 Sassafras |
| 21 Mulberry |

As to the planting process several trees are worthy of special note. The protection of the roots from sun and wind is the first and foremost consideration. For this reason a cloudy day is better than a sunny day for planting. Too much



Against a background of spruce and pine nothing is so beautiful as the white blossoms of the dogwood



Lawn trees may be of various kinds; in the foreground, a leafy trunk of an elm; at the extreme right is a Norway maple, very satisfactory trees for general use

stress cannot be laid upon this point, because even a few minutes exposure may injure the fibrous roots which are the chief feeders of the tree. Where planting takes place on an extensive scale it is very common to see several trees lying on the ground with roots exposed, waiting to be planted. Many failures in planting can be traced to this bit of neglect. Only one tree should be handled at one time and the roots of that tree covered with burlap while waiting its turn.

Before placing a tree in the pit, the roots should be examined, and all bruised roots cut off smoothly and the ends covered with coal tar. This will prevent root-rot and stimulate the formation of new fibrous rootlets. The tree should then be set in the hole at the same depth as it stood in the nursery. The roots should be carefully spread out and mellow soil worked in lightly with the fingers among the fine rootlets. Every root fibre is thus brought in contact with the rich soil. More good soil should then be filled in (in layers) and firmly stamped. The last layer, however, should remain loose, so that it may act as a mulch or as an absorbent of moisture. All watering should be deferred until the tree is planted and the last layer of soil put on. The crown of the tree should be slightly trimmed in order to equalize the loss of roots by a corresponding decrease in leaf surface. On the lawn, the planting is then completed, but on the street the tree should be fastened to a stake and a guard made of wire netting of small mesh placed around it.

The fall is the time when pruning can be done to best advantage. The tree is no longer active; the leaves are no longer necessary to the tree and yet because they still adhere to its branches, they aid the pruner in dis-

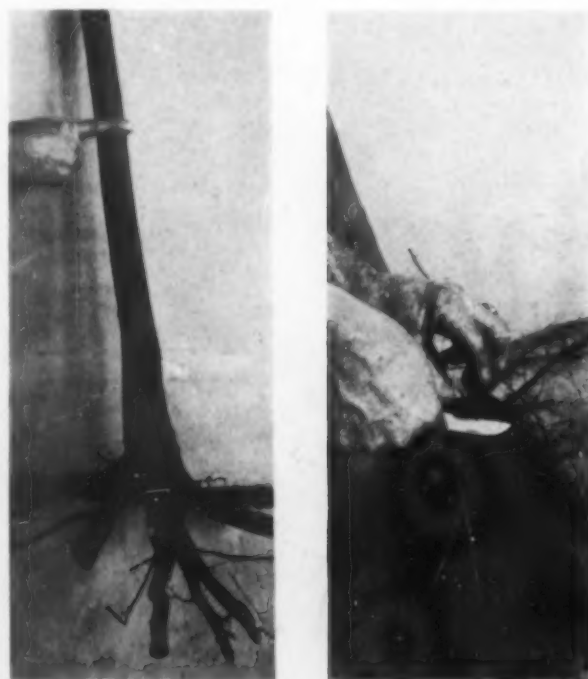
tinguishing between the dead and the live wood. The removal of limbs from trees must be done sparingly and judiciously. In fact, the tree that has been trained and cared for in its youth will need but little attention later. Dead and broken branches carry decay and injurious insects into the trunk of the tree and are dangerous and unsightly. They should therefore be removed as soon as observed regardless of the pruning season. But the usual light pruning, such as the removal of low branches and the shortening of overgrown ones, can best be done in the fall. The main point to bear in mind in the process of pruning is to cut the branch as close as possible and parallel with the limb from which it is removed. The resulting wound should then be covered with coal tar.

Pruning work should start at the top of a tree and work down towards the ground. Very heavy limbs should be cut in portions or an "undercut" made in order to prevent ripping of the bark along the main trunk when the limb is about to fall. If one is interested in more detailed information on the subject I would refer him to a little book on "Pruning," by DesCars or to Professor Bailey's writings on the subject.

It is absolutely essential to cover all wounds caused by pruning or by accident, with coal tar. The reason for this treatment lies in the fact that untreated wounds form cracks and invite decay and insects. Coal tar not only protects the wound but also has an antiseptic effect. Coal tar is by far preferable to paint and other substances for covering the wound. The tar penetrates the exposed wood while paint only forms a covering which may peel in course of time and which will later protrude from the cut, thus forming between the paint and the wood a suitable place for the development of insects and fungi.

Cavities resulting from the falling out of some old neglected stub or dead limb or through an untreated and improperly made cut or from some old neglected horse-bitten wound are common wherever trees are found. There is a strong tendency at present

to fill these cavities with cement indiscriminately. It is particularly true of trees on the streets because there the trees are frequently of poor species and the cavities so neglected that the absolute elimination of diseased wood is utterly impossible. There, the decay would keep on developing after treatment with the same rapidity as before. Cavity filling is justifiable wherever the tree is a much valued specimen, where the filling can serve the practical purpose of eliminating moisture and where *every trace of diseased wood can be thoroughly removed before the filling is inserted*. Sometimes the proper use of the chisel or gouge alone without the filling will eliminate all disease and leave the wound in a position where moisture will not collect. The absolute eradication of all infested wood from a neglected cavity is often impossible and in many cases where this is true, the axe is by far the safest and most practicable tool.



When trees are set out note the nursery mark, and set to the same depth. Prune all bruised roots

Where the wound is small and so situated that moisture will easily collect there, it is sometimes advisable to clean that wound thoroughly, freeing it from insects and diseases and to fill it with cement. In such cases the cement is used in mixture with sand at the rate of two parts of sand to one of cement. Broken stone or bricks are also used in mixture to fill the space of the cavity. The surface of the filling should be covered with a layer of cement and so placed that it will not be flush with the outer bark but rather recede so that the living tissue which is located immediately underneath the bark may grow over the cement and hold the cement as a frame holds a picture. It is also quite important to cover the surface of the filling with coal tar so that the weather will not crack the cement.

Last winter many of the lindens and elms suffered from splitting at the crotch or along the main trunk. The loss from this cause was greater last year than in many years heretofore. It is well to bar such trees together to prevent greater injury. Do not use bands around the limbs for this purpose because these soon become too tight for the tree and subsequently girdle it. Do not use a single bar to hold two limbs together because the frequent swaying of the limbs causes friction between the bar and the wood which results in large holes through the limbs. The best sort of bar consists of three parts. Each limb has a short bar passing through it with nuts imbedded in the wood below the cambium layer or living tissue of the tree. The bark soon grows over these imbedded nuts and the bars become fixed parts of the tree. The two bars are then joined by a third middle bar and if there is any swaying of the limbs the strain rests on the latter, often causing it to bend, but the tree itself never suffers in the least.

With the advent of warm weather about the middle or latter part of May, the injurious insects emerge from their winter quarters and begin feeding on the trees. The treatment required will depend upon the manner in which the insect does its feeding. There are three ways in which all insects obtain their food from the trees.

(1) They may *chew* and swallow some portion of the leaf; such are the common Elm Leaf Beetle and the caterpillars of the Tussock, Gypsy and Brown Tail moths.

(2) They may *suck* the juice from the leaf or bark. In this class belong the various scale insects like the San Jose scale, Oyster shell and Scurfy scales and the numerous plant lice.

(3) They may *bore* inside of the wood or bark. The borers like the Leopard moth and sugar maple borer belong here.

The *chewing* insects are destroyed by poisoning the foliage with arsenate of lead. The *sucking* insects are killed by spraying or washing the affected parts of the tree with a solution of kerosene emulsion, whale oil soap or



A rather interesting combination is obtained by the use of a sycamore and a birch. The place looks homelike, although no vine planting has begun to show

patented preparations, all of which act externally on their bodies smothering or stifling them.

The *boring* insects are killed by injecting carbon bisulphide into the burrow and clogging the orifice immediately after the injection is made, with putty or soap. The fumes generated by the liquid carbon bisulphide will then be retained in the cavity and destroy everything living within. In case of *fruit* trees or other trees where a gummy substance exudes from the orifice, it is impossible to inject the liquid and the method of cutting out the insect with a knife should be resorted to.

Instructions for Spraying, Washing and Injecting:
Chewing Insects

1. Before starting out, see that the spraying apparatus is in good order and that the nozzles are thoroughly clean.
2. Use five pounds of arsenate of lead to each forty gallon barrel of water. Keep the contents thoroughly mixed.
3. Wherever possible spray with a fine mist, using the Vermorel nozzle.
4. Begin to spray at the top of the tree and come down. Spray thoroughly, covering the leaves in the top of the tree as well as those on the lower branches.
5. The Tussock moth and most of our other leaf-devouring insects feed on the under side of the leaves and all spraying must, therefore, aim to cover the under side of the leaves only.
6. Do not spray on a wet day or at a time when you anticipate rain.
7. Pay particular attention to the horsechestnut and linden, because they are the favorite food of the Tussock moth. The elm should also receive particular attention to guard

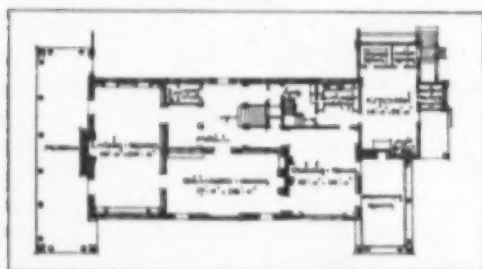
(Continued on page 325)



The ginkgo, with its peculiar fan-shaped leaves, is very free from insects and disease, and may be planted close



The north elevation of Mrs. Graham's house faces the street, but is not more elaborate than the garden side. Its treatment, however, is more formal. The service section and drying yard is on the left. It is made attractive and almost symmetrical with the porch. This entrance opens upon the main hall

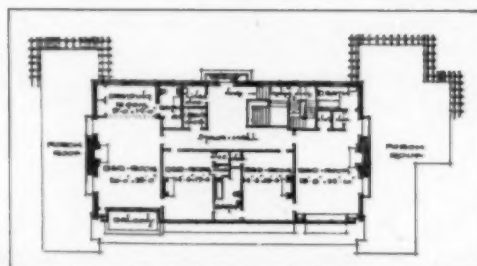


The room marked "billiard-room" in the plan was developed into an informal living-room; the living-room treatment has the formality of a drawing-room

THE HOME OF
MRS. N. McKEE GRAHAM

EDGEWORTH
PENNSYLVANIA

Charles Barton Keene, architect



All the bedrooms in the house have a south side exposure and are well lighted. The plan shows excellent arrangement of rooms for economy of space



Throughout the house almost all the wall decoration depends on the woodwork. The dining-room shows particularly good taste in paneling



The breakfast-room is finished in rough plaster with a tiled floor and nearly all glass enclosed. It is a delightful sun-room during the day



The drawing-room extends the full depth of the house. It is paneled to the ceiling with flat strips. The bookcases are set in this paneling



The living-room opens into the drawing-room at one end and the dining-room at the other, and is fixed up for easy comfort and informality



The dining-room opens out onto the breakfast-room with two sets of French doors, while a set of three windows faces the south



In the garden a pergola connects the garage and stable with the kitchen wing of the house. It is thoroughly consistent with the house architecture



Throughout the Graham house are many modern ideas worth adopting. The garden side has the greatest sweep of roof, which bridges over a terrace forming a porch. The treatment is more informal than the street side and rough stones are used instead of the stucco finish. Privacy is thus insured for the intimate life of the inmates



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.

To Wash Varnished Paint

VARNISHED paint must be treated somewhat differently from unvarnished paint to prevent lack of luster. In the first place dust the paint thoroughly, then dissolve two tablespoonfuls of powdered borax in a little boiling water and add to this sufficient cold water to bring the total amount used to three pints. Sponge the paint well with this, then rinse in tepid water, dry and rub with a soft clean cloth. When thoroughly dry, rub with a little furniture polish.

For unvarnished paint the borax should be dissolved as above, then diluted with lukewarm water, a little soap jelly being added to the water. Apply as before, rinsing it with lukewarm water and washing only a little at a time, drying it as you go along.

To clean white paint and enamel mix fine whitening to a cream with water and apply this lightly, rinsing it off with clean water and drying it with a soft, clean cloth.

A Space-Saving Ironing Board

THE most modern conception of an adequate kitchen is not of one that occupies a large amount of space. On the contrary, architects are devoting their efforts to making the kitchen compact, to arranging it according to such a plan that there is no waste, that time, labor and space are saved. A wrong location of a table may have added almost as much as an unnecessary mile in a week to the busy cook's pathway. Built-in cupboards near the sink for the disposition of dishes are planned for so that it is not necessary to carry them from one place to another. In the kitchen, a corner of which is shown here, a very handy arrangement is made use of. Besides the good planning of cupboards and sink room, the mistress of the house demanded a built-in ironing board. The ironing board so often mysteriously disappears where there are children in the house and becomes transformed to a Mississippi steamer, serviceable sled or some

new result of engineering skill in bridging the distance between two chairs. Notwithstanding strict injunctions, the ironing board in this household continually disappeared and was resurrected only from strange and out-of-the-way places in a dilapidated and dirty condition. By the time ironing boards had become too plentiful for comfort, the new house was being planned. In this the mistress evolved this idea to overcome the difficulty spoken of above.

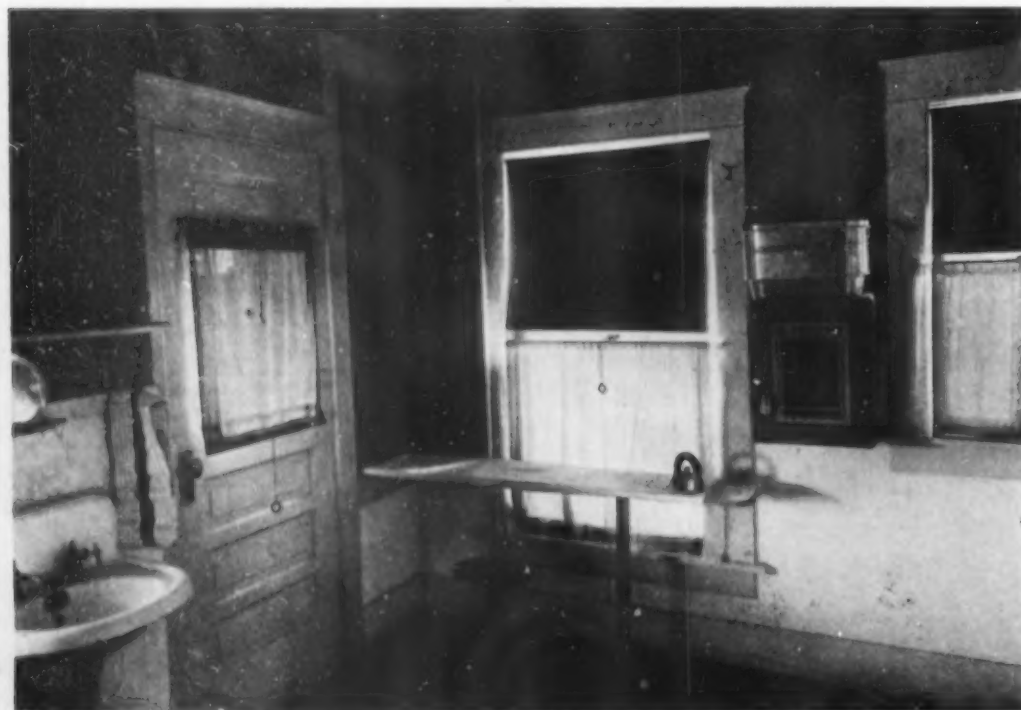
The ironing board fits into a long, narrow closet on the wall. The larger end is fastened to the woodwork by a hinged joint so that the ironing board and its single long support fold together and are put back into the closet and kept from dust and dirt. The closet should be selected in such a situation as this to provide proper lighting from out-of-doors, as without outdoor light the ironing board in this position would be valueless.

As an auxiliary a heavy stool with a revolving top was used in connection with the ironing board, and when it was raised to a sufficient height it was discovered that ironing could be accomplished with ease and dispatch. When not in use, this is shoved in the corner. Such little helps result in better satisfaction.

A New Table-Chair

A NEW version of the familiar settle that has long since proved its usefulness in the double capacity of table and seat is a table-chair that is quite a pretty piece of furniture and may be adapted to various uses. It is considerably lighter in construction, easier to handle and in some ways is rather more effective-looking than the bulkier settle.

The sides of the table-chair, instead of being solid pieces as in the settle, are formed of cross sections in the shape of the letter "X," so that the stand is not unlike the homely saw-buck in appearance. The top of the table, which becomes the back of the chair when tilted up, is thirty inches square and when turned down it is 29½ inches from the floor, forming quite a good size table of regulation height, with the seat as an under shelf.



The ironing board is hinged to the wall, and when not in use may be folded back out of the dust and dirt.



An ornamental as well as useful stand for the kettle

Cross pieces over the tops of the side supports make substantial arms, and although it is not so heavy as the settle the table-chair is of sufficiently solid construction to make a satisfactory piece of furniture for a hall or living-room, while the extra shelf and the fact that it is so easily moved about make it doubly useful as a tea-table of convenient size. Like the settle, it may be had in natural wood or stained in any color to correspond with its surroundings.

Saving the Poinsettias

THE following hints on keeping poinsettias fresh after they had been cut were given me by a florist and repeated trials showed how valuable the advice is.

After cutting soak the stems for about six inches in boiling water. It is simply astonishing how long the flowers will then remain fresh and beautiful. The explanation is that the boiling water sends the sap from the stems up into the flower and so makes it retain its freshness. After putting the stems into the boiling water allow them to remain in it until the water is cold. Then place the flowers in a vase of water as usual.

Fireplace Fittings

FOR the use of the devotees of the open fire, the persons who get the most pleasure out of that luxury and regard it as something more than a means of supplying heat, there are several small accessories that add considerably to the possibilities of the fireplace.

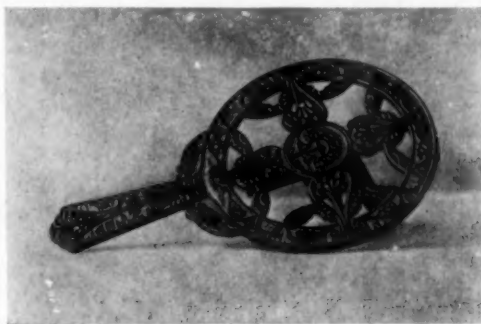
Whether in a mountain camp or a city house there is an alluring sound in the kettle boiling merrily over the coals, and crude as the method may be, tea made in this way is apt to have a distinctive flavor, imaginary or otherwise. For the accommodation of the kettle when it is taken off of the fire there is a metal stand with a

hinged top that may be had in either brass or iron to match the other fittings of the fireplace. The stand is about a foot high and the top is openwork in an ornamental design. When not in use it can be turned down and the stand placed in an unobtrusive corner, or kept on the hearth with the other fireplace accessories.

Of further assistance in the boiling of water over the coals with the least amount of trouble is a small metal trivet that keeps the kettle in position on the fire. It is circular in shape and quite heavy, with a substantial handle and a strong iron spike underneath that is thrust into the coals, making the trivet perfectly steady. Like the kettle stand the trivet is to be had in either wrought iron or polished brass, and in spite of its homely use, is quite ornamental in appearance.

Why Pot Plants Die

IN almost every house one may find plants growing in pots. In many cases it would be more correct to describe the plants as dying. The short life of the average indoor plant is not to be attributed to carelessness, but to a lack of knowledge on the part of those who tend them. A



This trivet is used to keep the kettle in position over the coals

plant, like every other living thing, needs food, and this food is largely taken from the soil in which it lives, in the form of soluble salts. In Nature the salts are continually being replaced in the soil by the weathering of minerals, but in the plant pot this is impossible. What actually occurs is this: The plant for a time flourishes at the expense of the salts already in the soil, and then begins to show signs of failing. The usual course adopted under these circumstances is to shower the poor plant with water, and with more water, until it eventually dies a lingering death. The explanation of this is simple. Though it is true that a plant must have water (for it can absorb its food-salts only when these are in solution), it is also clear that every time it is watered some of the salts in the soil are carried away, and the soil is left poorer in plant food, until eventually a point is reached at which the soil is "poor indeed;" too poor in fact to supply the plant with food at all! When the plant begins to fail it is most probably in need of more food, and not of more water.

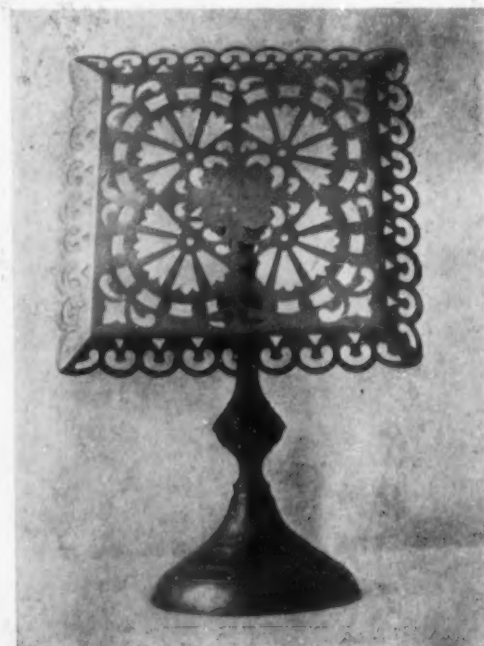
Clearly, then, attention must be paid not to the plant but to the soil, and two

courses are open to us. We may either re-pot the plant with fresh soil or we may add to the surface of the original soil those salts which have been lost.

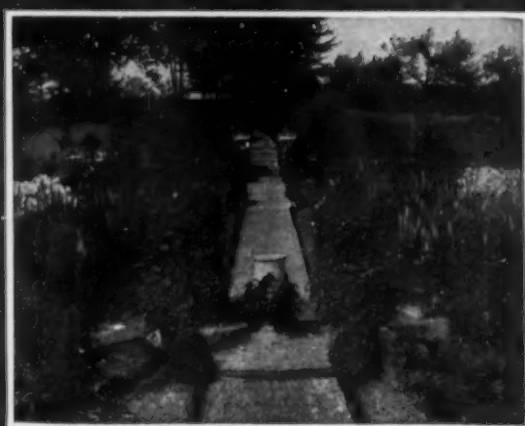
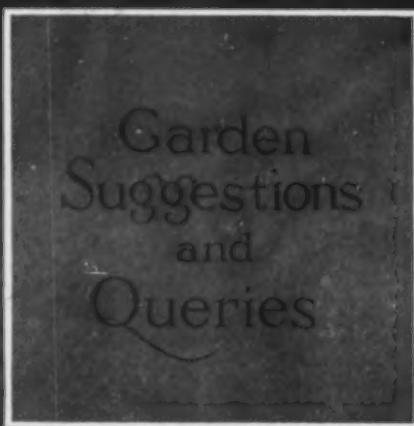
A few cents' worth of potassium nitrate and of superphosphate of lime can be purchased from any druggist; it is then necessary only to mix the two powders to obtain a rich and complete fertilizer, which, when spread over the surface of the soil in the plant pot in a thin layer, will ensure a rich soil and a well fed plant.

The soil in a plant pot should always be kept slightly moist and should never be very wet to the touch. More plants die of hunger than of thirst, but a still greater proportion are drowned. The following fertilizers I strongly recommend: bone dust, wood ashes, or sheep manure. These should be sprinkled on the surface of the soil and carefully dug into the soil, taking care not to disturb the roots of the plant; or preferably in a liquid form the following could be used with great success: animal manure, nitrate of soda, Scotch soot or phosphate of calcium. In handling these fertilizers in liquid form it is important not to make them too strong; phosphate of calcium is the most strengthening and nutritious food known. It tends to neutralize the hardness of service water, and slowly dissolving, washes down and greatly benefits root action.

While I have stated the most common cause of the death of pot plants, by lack of food, there is a number of other reasons attributed to their loss; gas from the stove being a very common cause. Carelessness in airing the house, leaving the plants near the window in extreme cold weather to freeze, is another. With very little care there is no reason why the pot plants usually seen in the windows of the present day should not be of a better character, more attractive to look upon and a credit to their caretaker.



The top folds down for convenience when not in use



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

November

IT is difficult to get anyone to pay much attention when you "talk garden" in November. The excitement is all over; the mistakes can no longer be rectified; the successes have all been achieved. So we let the garden, and frequently the grounds, go their own way to desolation and death.

Only the garden doesn't go to death. Nature is more careful than we. She takes care of her own, and while our things are dying, she is sowing next year's crops in profusion. Now is the time to do the biggest part of next year's weeding—that task that is the bugbear of gardening. Most weeds retain their seeds for a while after they are mature. If they are cut and carefully removed while green, and burned just as soon as they get dry enough to ignite, you will destroy most of the seeds before they have a chance to shell out. Of course it is better to pull and cut them before the seeds mature,

when they can be composted, so that the plant food they have stolen from the soil may be returned with as little loss as possible; but it is much better to burn them, when they have been allowed to grow, before they sow hours of back-aching work for next season. An hour of prevention is worth many days of cure.

There are some things, however, that require attention now to be saved from the wreckage of this year's garden. If it is big enough for plowing, take up all the parsnips and oyster-plants and store in two ways: part in the cellar, in sand or packed in moist (not wet) sphagnum moss for use during the winter; part in a trench, dug in some well-drained position, for early spring use. This trench should be deep enough to pack the roots in, leaving a space for a light covering of clean straw and several inches of earth. After this soil freezes cover over with a protection of litter, leaves and more soil on top, so that the covering may be easily re-

moved as early as it is wanted. Cabbages and onions may be stored in the same way. Then have the garden plowed as deeply as possible, and sow to rye as early as possible; it will sprout and grow until hard and constant cold weather sets in, and furnish humus to the soil in the spring, also allowing shallow plowing in the spring when turning under manure. Celery should be taken up roots and all, and stored in a long narrow box, just deep enough to cover up to the tops of the foliage. And it is not too late to sow now corn-salad, kale and hardy spinach for early spring use. Try also some sweet peas, planting as you would in spring, except that they should be covered deeper and level with the surface, so that there will be no depression to hold water and ice. They will come up stronger and earlier than if spring-planted.

About the Grounds

WHILE there is very little planting to do in the garden this month, about the grounds there is plenty of opportunity—opportunity, however, that is not waiting for you and must be taken advantage of at once.

The spring flowering bulbs may be put in from now until the ground freezes; the earlier the better. These include hyacinths, narcissi, tulips, snowdrops, bulbous irises, etc. Plant in well-drained locations only, as otherwise they may rot. To be on the safe side it is best to put a handful of sand under each bulb, cover with soil to a depth of one and a half times the diameter of the bulb. The summer flowering hardy lilies should also be planted at this time. They do best where they will receive partial shade, as in a nook of the house wall or in the shrubbery or hardy border. Both classes should be mulched after the ground freezes for winter protection.

In the fall prepare for the summer. This applies particularly to the propagation of hardy stock, for if attention is given to this matter now one can have as many plants as he wishes at little expense and very little labor. Large nurseries can sell certain kinds of stock at prices that startle, if quantities are wanted; and this



Fallen leaves which are being gathered for later use as mulches may be conveniently placed in bags to keep them from being scattered

is possible only from the fact that this same stock is easily propagated. In a small way the methods of the professional can be applied by the amateur to suit his wants and his dozens can be propagated proportionately as cheap as the thousands.

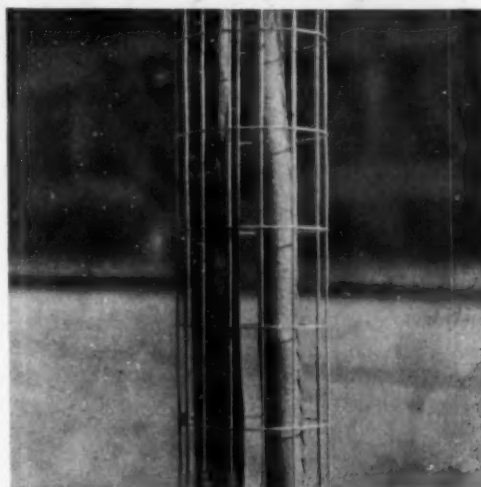
For instance take the hardy hydrangeas. In the market a two years old plant will cost you from thirty-five to fifty cents, but you can grow the same plant for five cents if you care to and have the room. To get a stock of hydrangeas take your supply in the fall, after the leaves are off the old plants. Cut off pieces about twelve to eighteen inches long and put them in bundles of twenty-five each, tying only tight enough to keep them intact. Before the ground freezes these should be put in. Dig a hole so that it will allow the tips of the bundles to protrude a couple of inches. Then cover over with litter and allow to remain undisturbed until the following spring. When taken out it will be found that fully eighty per cent. of the cuttings put in have a callous place on the end, and it is from this callous place that roots are sure to start.

This same treatment will apply to about all the hardwooded stock. Privet will respond so successfully that but a very small percentage will fail and for a person that has a way to use privet by the thousands these suggestions should be given serious consideration.

Another matter that is often neglected is saving the stock of hardy plants that you already have in the garden. Winter killing is the bane of these spots, but it is sometimes due to carelessness in the winter care they receive. Hardy plants need care to carry them through the winter and that care consists in properly covering them. If you pile leaves on them so as to bury them you will defeat the object you strive for and have a large number of plants supposedly winter killed but really victims of your own thoughtlessness. When Nature covers up in the fall she does it lightly, filtering down the leaves and whirling them into place about the plants so as not to smother them, but sufficiently to afford the needed protection.



Make your hardy cuttings from a foot to eighteen inches long



The young newly set tree should have a supporting stake and guard

Just try it once, covering lightly if you have been losing plants, and see how it works out.

Arranging for the Trees

WITH decorative trees you must not forget to take into consideration the size which they will obtain when full grown. Be careful in selecting sites for trees that no desirable view will be shut off, no present arrangement of things interfered with when their tops reach skyward and their branches spread to their destinations. I would also caution against planting too near the house, on account of the exclusion of sunlight. This, however, is a matter of taste. For my part I like all there is to be had of it for nearly ten months out of the twelve.

The holes in which trees are to be planted, if the soil is at all hard, cannot be dug up too far. If you know of anyone familiar with the use of agricultural dynamite, get him to blast up the holes. The charges cost but a few cents apiece, and no amount of back-breaking, spading and picking can so loosen up a refractory soil and subsoil. Old manure or bone meal, mixed thoroughly with the earth in the bottom of the hole, may be used to assure rapid, healthy growth. Don't feel that you must go without trees if the nurserymen's prices (remember that most trees are several years old before they can sell them) seem beyond your reach. One or two good trees a year will soon give you a fine showing, and if there is no other way to get them, go out to the woods and try your luck. In all probability a neat little clump of birches, a seedling oak or pine or fir, may be found to be had for the digging, and while its success will not be so certain as with nursery stuff, which has been pre-transplanted and root-pruned, nevertheless there is much pleasure and little expense in trying some of Nature's stock.

And have you yet looked into that matter of a real rose garden all your own? Now is the time to prepare it, before the ground freezes. The plants may be set this fall, too, but it is safer to wait until

spring. The actual planting, if you get the bed ready now so that it can settle and mellow by the winter freezings and thawings, will take but a few moments of the precious spring hours.

Besides all these new things to be done about the ground, there are a few routine tasks to be finished up. Get your mulching material ready, old leaves, bog hay, rough dry manure, or whatever it may be. Don't be in a hurry to get your mulches on before the ground freezes, but don't put the matter off until it is overlooked altogether. Leaves will do finely for the roses and any small tender-hardy shrubs such as azaleas; also for hardy lilies, which should be cut off a few inches above the ground. For strawberries use clean straw or bog hay, as it should be left on in the spring, between the rows, to keep the berries clean. For pansies and other plants requiring simply shade to prevent thawing, pine boughs are good.

Do Not Neglect These Things

ONE of the things which you should be careful not to overlook is the taking up of your summer blooming, non-hardy bulbs, such as gladioli, cannas, dahlias, caladiums and tuberous rooted begonias. The caladiums are the tenderest of these, also the hardest to keep. If in pots they should be gradually "dried off," and then stored in clean dry sand. If in the soil, take them up before frosts and let them ripen off in some protected sunny spot. The others may be cut off, after frost has damaged the foliage, several inches above ground, and left for a while where they are to ripen; but be sure to get them up before hard freezing. Put them where they can dry off thoroughly before packing in their winter quarters, which should be dry and cool enough to prevent premature sprouting, but frost-proof.

See to it also that any fruit or vegetables which may have been stored temporarily in some outbuilding, are put into winter storage in time. Squashes are easily injured by light freezing, and potatoes

(Continued on page 326)



Put the cuttings in the trench, cover and leave until spring



EDITORIAL



THE GOVERNMENT'S PERSONAL SERVICE

DURING the election fever one grows more and more convinced of the corruption of government officials, of legislative and executive malpractices, of the imminent dissolution of the nation. One is in a perpetual state of inflammation with millenium visions occasionally present. The condition generally adjusts itself by the middle of November, the symptoms entirely disappear, and what was a week before a rotten government becomes "not so bad."

It is a pity that the glorious exhilaration cannot last, that when the pipes stop playing the parade halts. If in the routine days between campaigns we considered what was being accomplished perhaps we would have less panic, perhaps one could think out a course of policy without breaking into a perspiration. At any rate most of the agitation comes from second hand. We are as ignorant of the service accomplished by the government as we are of its "malpractices and conspiracy." We can learn all about the evils from any cart tail in November, but who talks about the service that certain departments give us whatever party rules? It may give us some relief to stop to consider what good organizations we have to fall back on; we can then decide which candidate is least unscrupulous and villainous and assume his cause.

For the most part we are all ignorant of the personal service of the Agricultural Department. Most people think of it as a great arm of politics that busies itself with sending out unintelligible reports on the crop situation, merely for the benefit of stock brokers and produce jobbers. But even this misunderstood activity is merely one small branch of countless labors. There are quantities of valuable statistics that reach the agriculturist that are vital to him. Vigorous endeavors are made to uplift rural communities. The farmer is advised, for instance, of latest methods of cultivation and how to apply them. Such subjects as dry farming and drainage are popularized and made possible of adoption. The tiller of the soil is educated in theory and practice, told how to attack local conditions and advised of improvements and new crops of advantage to him. There are, however, occasions where the department steps right to the aid of individuals. In the case of insects, pests, or extraordinary plant diseases the department will diagnose the trouble and lend practical assistance. Trained men study the peculiar problem and make microscopic analysis. If there still remains a mystery, a specialist is sent to the spot to investigate conditions and treatment recommended, and if any one discovers an unknown and irremedial disease, an expert is sent on a special pilgrimage to Europe to discover a friendly parasite to combat the cause of trouble. Due to these works the predative moths of New England have been checked, the destructive fruit tree thrips overcome, and spraying and fumigation against scale made a simple and a cheaper operation.

The good work penetrates even into the home. In the same manner that agriculture is assisted, so is the home improved, and valuable information is supplied on such subjects as cooking and wholesome diets.

Another thing that might interest the home owner is the division that is experimenting with roads and road-making. The statement of the improved road mileage in the United States perhaps irritates rather than soothes the man who finds himself in a region destitute of proper highway facilities. But does he know that the department would analyze his roads, and recommend the best treatment and method of construction? Engineers are ready, even to the extent of a personal visit, if necessary, to give instruction that can enable anyone to build satisfactory driveways. Through laboratory experimentation there has been evolved an oil cement concrete for roadways that is of easy maintenance, and good service, for it is waterproof under low pres-

sure. The co-operation extended to individuals and town boards is surely of great value.

With equal ability the department extends its service in a multitude of diverse fields. Our bird and animal allies and their enemies, alone, have been given considerable expert attention, and there is already an interesting pamphlet library available for distribution. This is scientific, carefully organized work that goes on quietly for the benefit of every one, and is available to all. Its general value in increased prosperity is enormous, but its great appeal is that it is a personal service to all. It continues, notwithstanding political rant.

UTILITY STYLES

IN the days when the royal court established the taste for art and decoration the styles originated. They were, in a way, characteristic of the time, and the expression of the inclinations and taste requirements of the people, or better, a certain class of people. All the period styles were chronologically prior to the nineteenth century, but we reproduce them to-day. We do not think our changed costume, customs and requirements necessarily out of order with these decorations, though perhaps the satins and velvets, the light conversation and easy grace of Louis the Fourteenth's time were more fitting and harmonious with them. But we have assumed these styles to typify the formalities of our present life. Their intrinsic beauty is excuse enough beyond this for their reproduction, provided they appear only in the proper environment. We then have conventionalized a style of furniture and decoration for present situations and demands.

What with the fugitive decrees of fashion working during these intervening years, much of architecture and decoration has been under the influence of public opinion. Stevenson somewhere defined this public opinion as a "mongrel of affectation out of dogmatism." That may have accounted for the monstrosities of the so-called Mid-Victorian era. At any rate the nineteenth century left us many peculiar halfbreed styles of furniture and many hybrid forms of decoration. Mirrors were always set in over mantels, peculiar grilles were always in evidence, we had the parlor, we insisted on a different color for each room. There were many other affectations and dogmas left us beside their by-products. Of late years there has been a general struggle for freedom. Much that is excellent has been accomplished because we have begun to consider utilities—this fashion overlooks in relation to art.

In another part of this magazine we have printed an account of a house which shows a complete casting aside of the shackles of an importunate conventionality. The owner was sure of his desires, his personal requirements. In a general way he could state clearly and forcefully what furniture and furnishings gave him satisfaction. It was the architect's business to combine art and utility to give him what he wanted, and the result is an excellent one. There is no period style decoration, but that is because the owner had no period style tendencies. There is no rainbow sequence of rooms; that is because the owner decided on a certain combination of tones which he was pleased to have in slight variation throughout the living-rooms. The house is planned and decorated and furnished to provide the utmost comfort and convenience of the inmates. In this the house typifies the modern trend. Many architects are accomplishing work of this sort and there should be comfort for those who decry the absence of an American architecture. Whether any style ever becomes known as American or not is immaterial. It will never be realized in the lifetime of its producers, at any rate. But if architects interpret the demands of present day life in a manner artistic and satisfying, even if foreign or ancient precedent may be traced, the work will be well and finely done.

AN INTERESTING AND AUTHENTIC ANTIQUE SETTEE



To the Messrs. Sloane, New York

Dear Sirs:

I beg to state that the settee covered with needlework illustrated in my work on Old English Furniture, Fig. 60, Age of Walnut and sold by me to you, was purchased by me from Sir George Donaldson and with the exception of some of the toes, which in all of this walnut furniture have to be renewed owing to worms, is quite untouched and utterly genuine. I date it 1675, or within 5 years either way. A most beautiful and remarkable settee.

Yours faithfully,

Percy Macquoid,
Author of History of English Furniture.

Among important pieces of Antique Furniture offered for sale in our Division of Furniture and Decorations is the Settee illustrated above, to which Mr. Percy Macquoid refers in his History of English Furniture, Vol. II., page 65: "Fig. 60 is a long seat of stool form made to match the tall, cane-backed chairs of 1670 and originally cane-seated to carry a squab; in this instance the seat has been re-upholstered in needlework of the time."

W. & J. SLOANE
Furniture Makers and Decorators
Fifth Avenue and Forty-Seventh Street, New York



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UNIVERSAL PORTLAND CEMENT CO.

CHICAGO PITTSBURGH MINNEAPOLIS
PLANTS AT CHICAGO AND PITTSBURGH—ANNUAL OUTPUT 12,000,000 BARRELS

The Place of Pictures in Home Decoration

(Continued from page 289)

critic, before indiscriminately investing the money one has allotted for the purchase of pictures for one's home.

A word about the arrangement and framing of pictures. The framing of pictures is an art in itself. Each picture has its own requirements as to color and width of frame and of mat. A great many pictures are spoiled in the framing; a harsh paper mat is used on a print of the most subtle tones, whereas a silk mat of the exact tone that is required may be had in hand-dyed silks. Without making the picture anything more pretentious than it should be, a soft-toned silk mat holds the whole thing together and makes the whole a work of art.

There are some further suggestions about the framing of pictures that are worth considering. In the first place, the frame should be chosen to be consistent with the room as well as with the pictures. French Empire gold frames will never be satisfactory in a house with simple woodwork. In fact, to-day one may get most satisfactory results in framing oil and water color pictures in plain gold frames. The science of framing is being carried out to a great degree of proficiency, and the tendency is toward simplicity. In general, water colors are best shown with a simple gold frame, or if the colors are quite light a white frame and a white mat. In framing water colors the mat plays a prominent part, and if the main color tones are rather strong, a bronze or dull gold mat should be used; if weak, a white mat. Etchings are best framed in with narrow moldings, and if very delicate pictures, may be framed with white and a white mat. Generally where the black and dark tones predominate natural woods and black frames are best. In all cases the mat should be wider than the frame itself.

The art of hanging pictures is simply another occasion when the laws of composition cover the case. The walls should be treated as the drawing board of the artist, and the pictures grouped upon them. An assistance to the picture hanger is arranging the pictures on the floor beside the wall space they are to occupy. By grouping the pictures the important ones may be emphasized and there is a decorative result achieved. The spacing between pictures in a group should be less than that between the group and outside wall.

It is an accepted principle that pictures are hung too high. The center of a picture or figured group should be slightly below the eye of a person standing. This principle is often satisfactorily violated because the disposition of the furniture interferes with its being carried out. Spaces occupied by pictures at a height may be those of subjects that we are accustomed to see above our line of vision, mountainous landscapes being one example. The space over a mantel may very



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well substitute for the mirror so often put there, a large picture built into the paneling. Pictures should be grouped according to color, and harmony should be the object of grouping. Tall pictures together, long or horizontal pictures together; water colors and those of light tones in one group, etchings and black and white in another. This same consideration is true of the groupings of frames. Pictures hung in steps are unsatisfactory, and there should be the object of grouping to assume the appearance of the wall space that it occupies, or at least to have its dominant lines concur with the dominant direction lines of the wall space. Small pictures are best hung low and grouped together. Some people have produced attractive results by having the tops of all pictures hung above furniture in a straight line. The irregular lower line adapts itself to spaces for chairs, tables, bookcases, etc., and fills in the spaces left by the different heights of the pieces of furniture.



The House That Was Built for Comfort

(Continued from page 295)

this room may be shut off by means of square paned leaded glass doors and screened by hangings of heavy linen with English block print design. At the end of the dining-room is the enclosed piazza or sun room that is practically the dining-room annex. It is a step lower down.

This room is devoted to the growing of orchids and ferns and for this purpose is fitted with two flower benches and wide window sills. The radiators are hung around three sides of the room. In order to provide suitable moisture a trough running the length of the room is kept filled with pebbles and water. The windows are all casement and permit the entire room to be thrown open to the light and air.

At the other end of the entrance hall one steps down into the living-room, a great airy room extending directly across the house. This, too, is finished in chestnut, but in a high wainscot of wide strips. The furniture, even to the piano, is eminently fitting. That generally ugly hulk here shows the pinned joints of craftsman furniture and with its rectilinear lines fits into the wall paneling perfectly.

The lower level from the hall makes the living-room a little more private but entire seclusion may be had, if desired, in the great inglenook at the northwest end of the room. Within it two leather cushioned seats flank a spacious fireplace of Harvard brick, rich in color, and with occasional insets of Moravian tile. A specially designed copper hood shields the fireplace throat. The floor is of similar brick. This is just the sort of living-room that one would find comfort in after busy days,

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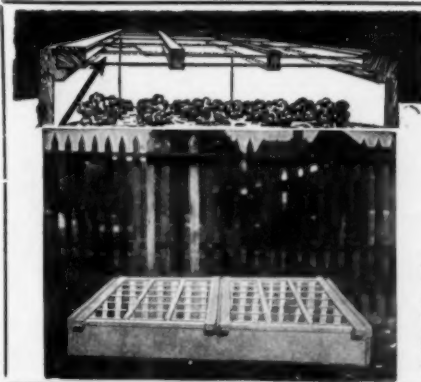
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but there is still another refuge. Two steps down from the living-room is the billiard-room, or playroom, if you like. It comes in for many uses besides that of housing a pool table. When part of the family occupies the living-room to the exclusion of the rest, for instance, or when the owner wishes to do some special work, there is a desk corner fully equipped. The roof is the ceiling here and the rafters are finished instead of beams. Appropriate to this setting an immense fireplace is built opposite the door. Its huge stones once formed a wall laid generations ago. All the woodwork in this room is cypress, a little better adapted for these uses than chestnut. The rough plaster walls are painted a neutral gray, and stenciled upon them is a Dutch landscape frieze in various shades of brown and green.

So appears the first floor. All the rooms have practically the same treatment, but there is plenty of variety, what with the different floor levels and uses of woodwork. The whole interior therefore is harmonious and very satisfactory.

To the detail and finish great care was given. The lighting fixtures are all hand wrought copper with mica shades, all the casements are leaded and fitted with bronze levers. In the kitchen there is much of the space-saving, built-in furniture and excellent plan and arrangement to provide for the ice-box, ample supplies, and to keep odors from the dining-room.

The second story is chiefly furnished in white enamel, except one bedroom that has the straight, restrained lines of natural finished wood and rough plaster walls stenciled. Another bedroom is worth notice in its use of plain striped paper and a figured frieze duplicated in the hangings and the counterpane. A third bedroom opens into the sleeping porch and provides the essential of a warm dressing room to those who sleep outside. The second story plan is satisfactory in another way, in that it has taken into consideration the chance guest. The owner's bathroom may be turned over to him as there are two on this floor.

Such is the house that strives to serve all the creature comforts of its owner and which is as simple about the work as can be, but beautiful withal. The colors of woodwork, rugs and walls all glow in sunlight in harmonious tones, but best of all there is no "mustn't touch" feeling anywhere.



The Uses and Attractions of Shrubs

(Continued from page 292)

set out. They should be set from two or three feet apart for the dwarfer sorts, to five or even more for the taller ones, which will allow for healthy development. During the time of development the border should be kept well cultivated and clear of weeds until the plants reach a

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normal size and form a practically continuous surface.

While it is true that the hardy shrubs, as a rule, are not at all finicky about the soil and location that is given them, nevertheless they appreciate good treatment; and as we naturally desire to have them develop into full size and vigor and do it in the least possible time, since it will at best be two or three years before we get the full returns from our labor, we should see to it that every practical advantage in the way of preparation and enrichment of the soil is given. If the soil is in good condition, simply spading up the "holes" two or three feet in diameter will be sufficient; but where it is packed and hard, having lain undisturbed for many years, or of a clayey nature, it will be far better to work it up as thoroughly as possible, using a plough if a border of any considerable size is to be planted. The roots will spread much more rapidly in soil that has been loosened up, and of course the root growth regulates the above ground development. Unless the soil is in the best of shape, it will pay well, too, to enrich it when setting the shrubs. Old manure, a forkful or so to each plant, or two or three handfuls of coarse ground bone, should be mixed thoroughly with the soil in the bottom of the hole, which should be spaded up at least half a foot deeper than the roots of the plants will go when being set. (Fresh manure or chemical fertilizers are likely to cause trouble.)

Having everything ready, unpack the shrubs, which should have been placed, upon arrival, in a cellar or shed out of the drying influence of wind and sun, and straighten out the roots. Cut off clean any which may have become broken or bruised in transit, just inside the break. Place the ball of earth and roots in the hole, spreading the former out as naturally as possible without disturbing the latter. The hole should be deep enough so that the stems or trunk of the shrub will be covered to the depth at which they have been growing, allowing an inch or so for the settling of the earth after filling. Fill in around the roots with fine loose soil, using the fingers to work it in carefully around the roots, and treading down with the foot, when enough soil has been put in to prevent any danger to the roots, to make all firm. When the hole is about a third full, pour in half a pailful or so of water, let it settle, and then fill in level with base of the surrounding sod, thus leaving a slight depression to hold moisture. The earth should be firmly packed down to within a few inches of the surface, which may be filled in loosely.

Unless the shrubs have been pruned at the nursery before shipment, any long tops which might be whipped about by the wind or otherwise become broken should be cut back, so that the plant will have a compact, sturdy appearance after setting. In moving shrubs it is generally necessary to cut off or break many of the roots, and in such cases, or when for any reason part of the roots need to be cut off, the tops

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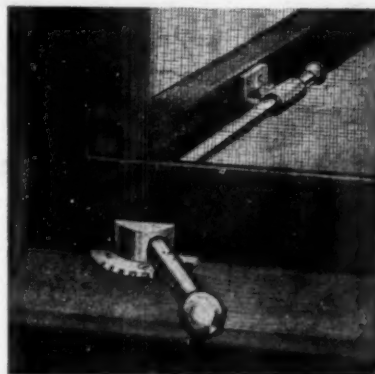
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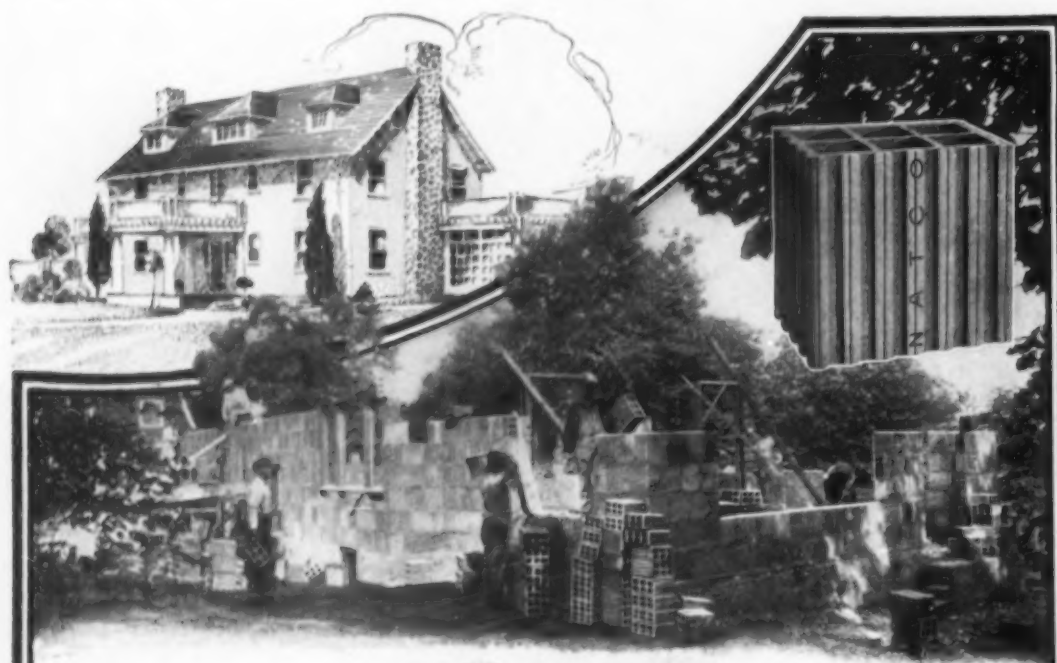
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should be pruned back accordingly.

The pruning of shrubs is a matter often overdone. For a general rule "the less pruning the better" might be taken. Dead wood, of course, should be cut out, and where growth becomes too thick a few of the oldest shoots should be cut out at the base. Individual specimens and hedges should be kept trimmed into symmetrical shape, but groups and masses should be left, for the most part, to take care of themselves.

When to prune shrubbery is a question that depends upon the variety; but as it is a difficult task to keep track of all the varieties, the following rule is a good one to go by. Shrubs blooming before midsummer should be pruned immediately after flowering; those blooming after midsummer as soon as the buds start in the spring.

For best results, the fertility of the soil should be maintained. The easiest way of doing this is to spade or fork into the soil, early in the spring, a dressing of ground bone, together with whatever decayed leaves and litter there may be, taking care to work it well down, as a rich surface soil would tend to draw the roots to the top—a condition just the opposite of that which is desirable.

While the varieties of shrubs are so numerous that it is risky to pick out any one as the "best" for this or that special purpose, there are several in each class that are pretty sure to prove the most satisfactory. There are also some striking new varieties which are not as yet well known. The following lists include some of these as well as the most popular of the standard sorts.

Hydrangeas are, without question, more popular than anything else. *H. paniculata grandiflora* blooming in late summer with its huge pyramidal panicles of flowers, opening white but changing to a rose color, is deservedly a universal favorite. *H. arborescens grandiflora* the "snowball hydrangea," which blooms in early June and lasts almost until September, should be more generally used.

Spiraeas afford a wide range of form and size from which to select. Of the larger sorts, suitable for single specimens, Van Houttei is the most graceful and beautiful. *Prunifolia* (bridal wreath), an old favorite, still one of the most beautiful shrubs, and *Sorbifolia stellipeda*, with leaves of fern like appearance making a background for its gracefully supported white flowers, are medium in size and very desirable.

Deutzias are exceptionally free flowering and should have a place in every collection. *D. crenata* has pinkish double flowers; "Pride of Rochester" is a fine tall double white. Weigelas (*Diervillas*) are spreading in habit, with trumpet-shaped flowers in several colors, borne in June and July. *Eva Rathke* is one of the newest, and a decided addition to the list, it having flowers of a rich carmine and blooms for a long season. *Rosea nana variegata*, with flowers of light pink, is one of the few variegated leaved shrubs

that are really worth growing.

It is not the flowering shrubs alone that deserve the honor of single planting. Japanese maples, with their deeply cut leaves of beautiful colors, make exceptionally attractive features of decoration. Like so many other Japanese things, these maples seem to be the reverse of what we are accustomed to, as their leaves come out red in the spring. Aureum is a beautiful golden yellow. The smoke tree or purple fringe (*Rhus cotinus*), has peculiar feathery flowers borne in loose clusters in mid-summer, which give a strange misty appearance to the whole tree. The effect from a little distance is very unusual and pleasing.

The purple beech (*Fagus syl. purpurea Riversii*) is one of the best of all colored foliage shrubs or trees. Aside from its attractive foliage, the plant habit of the beech makes it desirable for planting of this sort, as it is just formal enough to fit nicely into any landscape plan.

The Japanese barberry (*Berberis Thunbergii*) is the ideal plant for a low informal hedge. It is healthy, very hardy, graceful in habit and attractive in appearance, both summer, fall and winter, with its dark green leaves turning to brilliant colors in the fall and followed by the scarlet berries. California privet, where a taller hedge or one that can be trimmed into formal shape is desired, is universally popular. Set one year plants eight inches apart; larger ones twelve inches. Prune back close the first two years if a solid hedge is required.

Posa rugosa makes a beautiful informal hedge or bank covering outside of walls or along roads. It succeeds under very adverse conditions, requiring the least of care and being practically insect and disease-proof. The beautiful single flowers are followed by large red fruits.

Osage orange makes the most efficient hedge for practical purposes, and a very cheap one. Put in double rows six to nine inches apart. Plants can be had in quantities for a cent apiece. Althea (Rose of Sharon) and syringa, or lilac, are both very suitable where a tall flowering hedge or screen is wanted, and make good backgrounds for groupings of lower shrubs.

Rhododendrons are the flowering evergreen shrubs *par excellence*. In their natural habitat they grow usually in partial shade and in a soil well filled with the humus of rotted leaves. These conditions are easily furnished artificially, and a summer mulch to conserve moisture is also advisable. The range of colors in the new hybrids is quite marvelous.

The common mountain laurel (*Kalmia latifolia*) is second in value only to the above. Give similar conditions. The heather (*Calluna*) is very attractive in appearance, and does well on sandy or stony slopes that are not too dry. *C. vulgaris* is the true Scotch heather. Boxwood (*Buxus sempervirens*) is an ideal plant for trimming into special or formal shapes or low formal borders.

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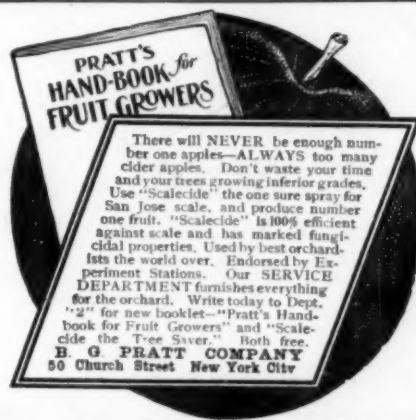
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regular shrubs, these "little trees" have a beauty and charm of their own that nothing else can supplant. Golden Japan cypress (*Retinispora plumosa aurea*); dwarf golden Chinese arbor vitae (*Thuja Orientalis aurea nana*); *Retinispora Fiffifera aurea*, of a beautiful drooping habit, tipped with golden; and dwarf Japan cedar (*Cryptomeria Japonica Lobbi compacta*) are all exceptionally beautiful and well worth cherishing as choice specimens.

Many of the dwarf shrubs are very useful in flowering beds, as distinct from the "shrubbery border" where they can be given especial attention, and the individual beauty of the flowers can be seen. The well-known hardy azaleas are the most beautiful of these. The small deutzias, spiraea Anthony Waterer, the new crimson "Walluf," and *Thunbergii*, "the Garland Flower" (*Daphne Cneorum*) and *D. Fioniana*, and the "lily of the valley" shrub (*Andromeda*), are among the best for this purpose.



Five House Plants That Are Worth Growing

(Continued from page 297)

ing kinds, the former being much the better for room culture. As the flowers are borne on new wood the plant should have its top sheared into a round head after blooming, which will likewise help to maintain its shape. If, however, you hesitate to use the shears, at least remove all the persistent parts of the withered flowers. Should the plant need repotting, the proper time to do this is right after blooming, and it were best to have the repotting done by some reliable florist, but should you desire to do this yourself you may mix your soil as follows: One-half good leaf mold and the remaining half of equal parts of sharp sand and fibrous loam. Use a pot exactly one size larger than the old one. While in flower do not place the plant in strong sunlight, as this hastens the dropping of the blossoms, but at all times provide plenty of fresh air and light. When through blossoming, sprinkle the foliage rather frequently, give it a cool, airy place where some sunlight may reach the plant, but do not attempt forcing, as the plant needs a period of rest and will not again bloom until next year.

Of those splendid house plants, the begonias, we shall concern ourselves at present with only the fibrous rooted or winter flowering group. There are, however, two other groups, one comprising the indoor foliage plants and the other containing bedding plants, but neither of these will interest us here. The indoor bloomers demand plenty of pot-room and rich soil. As repotting must be done rather often it will be well to prepare sufficient good soil to last for some time, consisting of three parts loam, one part thoroughly rotted manure and one part

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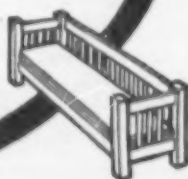
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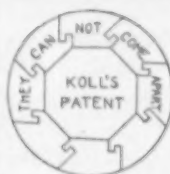
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sharp sand. The begonias will do best in a window that affords all the available sunlight, and they need a higher temperature than the plants we have thus far considered. Care is necessary in watering, for water on the foliage will cause the leaves to blister when the sun strikes them. The flowers, usually of a pinkish shade, are borne abundantly. Gloire de Lorraine is one of the best among a long list of good ones, and when in flower presents literally a mass of bloom.

The plants herein discussed do not comprise all the flowering plants available for indoor culture; in fact, the above make up only a small part thereof. They are, however, easily the best when ease of culture, abundance of bloom and length of flowering period is taken into consideration. Now, in conclusion, I desire to add a few more general directions such as I have found to be of real service to the amateur in his floriculture. If the leaves of your plant turn yellow and have a sickly look, it may be due to excessive watering, in which case the remedy is obvious. On the other hand, this may also be due to insufficient food or to a lack of pot room, in both of which cases repotting in altogether new soil will be necessary. In repotting it is nearly always well to remove as much of the old soil as possible without undue injury to the roots, to cut back the root system slightly so as to induce the formation of new roots and to work the new soil carefully around the roots again. Never permit moss to gather on your flowerpot; it is not only slovenly but indicates excessive watering and lack of proper ventilation, all of which a plant will resent most emphatically in the only manner it is capable of, by simply ceasing to grow. A moss grown pot should be scrubbed. Never permit a pot to fit tightly into a jardinière, and furthermore place sphagnum moss in the bottom of your jardinière so that the pot may stand about an inch deep. This will keep the bottom of the pot moist without interfering with ventilation. If you have reason to think that the soil is sour get some blue litmus paper at any drugstore and press it firmly upon the moistened soil; if after a time this becomes red you may be sure that the soil is sour and needs to be replaced.



The Planting and Care of Hedges (Continued from page 300)

set closely and cultivated on either side of the row the first two summers. In setting the California privet many prefer a double row, but if the plants are set one foot apart and cut back to twelve inches, they will make a satisfactory hedge. If set a little lower than in the nursery they will sprout up from the root, increasing the density of the hedge.

Late March or early April is the proper time to set the hawthorn and the purple-leaved beech. Where beeches are used



A Proverb of Bell Service

Once upon a time there dwelt on the banks of the holy river Ganges a great sage, by name Vishnu-sarman.

When King Sudarsana appealed to the wise men to instruct his wayward sons, Vishnu-sarman undertook the task, teaching the princes by means of fables and proverbs.

Among his philosophical sayings was this:

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This parable of sixteen hundred years ago, which applied to walking, applies today to talking. It explains the necessity of one telephone system.

For one man to bring seven million persons together so that he could talk with whom he chose would be almost as difficult as to carpet the whole earth with leather. He would be hampered by the multitude. There would not be elbow room for anybody.

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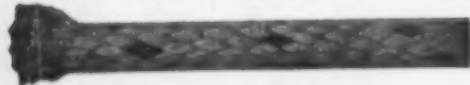
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having a spread of two feet, they should be narrowed to six inches and shortened to two feet. They will not make a solid growth the first year.

The althea makes an excellent hedge for boundaries where a screen is wanted, but its tendency is higher than the privet or barberry.

The *Rosa rugosa* should be planted in the spring. It makes an attractive hedge and is perfectly hardy.

The dwarf conifers are satisfactory as hedges, their dwarf nature is lessened by space between the plants. While most of the conifers can be set in August, September, March or April, the *Arbor vitae* should be planted in March or April only. The plants should be set about eighteen inches apart. White spruce thrives near the shore, but in such a location one should not plant a hedge of hemlock.

Dwarf box requires to be planted early in the spring. Plants fourteen or sixteen inches in height should be cut back three or four inches.

The *Euonymus Radicans variegata* is a very handsome evergreen vine which conforms readily to boundary lines. The plants should be set late in March or early in April.

An idea for a high fence for the protection of elegant grounds is to use a privet hedge. This may grow ten feet high, forming an impenetrable wall of green. A wire fence may run along its outer side.

Perhaps the best hedge for the protection of fruit or vegetable gardens is the Osage orange, well known in many localities. It is a vigorous grower requiring severe pruning each season. It sends forth many shoots seven and eight feet long in a season, and being armed with strong, sharp thorns it forms an impenetrable hedge as soon as the thorns harden. The necessary pruning should be done before this occurs. If these superfluous branches are removed in June and August, the thorns will yet be soft enough to prevent injury to the pruner. This plant does not do well in soil that is not well drained.

Privet hedges require pruning several times during the season.

King Chrysanthemum

(Continued from page 285)

below it to make blossoms. This is the process that produced clusters of medium sized blossoms.

What sorts to begin with? For mid-season and late bloom try Timothy Eaton, Major Bonnafor, Chadwick and Jerome Jones for whites and for yellows. All these come in both colors, and the first three are especially reliable. Magnificent, Ivory and white Holland Frick may well be added to the whites and Klondike to the yellows. For Thanksgiving pink grow Englehardt, a very large, late flower; pink Holland Frick and pink Ivory. There are dozens more, but these are among the most beautiful, reliable and easy to handle of all chrysanthemums.

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An Automatic Furnace Tender

(Continued from page 286)

from furnace people for twenty dollars, all nice polished wood and shiny brass. But they don't work any better than this one, the expense of which is only what is required for a few pieces of hardware and an alarm clock.

As long as you can remember to wind the clock, set the alarm, and wind the alarm a half turn only, after which you set the mouse trap, you will never have to get up in the morning to fix the furnace. When you do get up, you get up to a warm house, and find a hot fire, all ready to be fixed for the day. Have a nail on which to hang the weights during the day, so that all the dampers and adjustments are left perfectly free for any kind of day-time arrangement you or the weather may require.

There is no patent on this device. And if this article doesn't result in a famine in mouse traps and alarm clocks, it's either because you don't read, or because you *like* to get up at five in the cold, dark morning and waddle down and make obeisance to the furnace.

Bulbs to Plant for Christmas Bloom

(Continued from page 302)

may have started, but not to amount to anything, if a sufficiently low temperature has been given. As soon as they are brought in they should be thoroughly watered, and after that the soil should never be allowed to dry out, much more water being required than for ordinary house plants in the winter. For best results, extra stimulation in the shape of liquid manure, nitrate of soda (a teaspoonful dissolved in a couple of quarts of water) or one of the prepared plant foods, will often show marked results.

The temperature for bulbs when brought into the house should be at first only forty-five or fifty degrees at night. After a few days it may with advantage be raised ten degrees higher. In ordinary living-rooms a little ventilation by opened windows will easily lower the temperature to the point desired, but care must be taken not to expose the plant to any direct drafts. Forced bulbs, like almost any other plants, will be better and healthier with the maximum amount of fresh air compatible with a sufficiently high temperature.

Besides the bulbs which require the treatment described above, there are several fine sorts which may be simply potted up and started into growth at once, without any preliminary period for root formation. Freesias—with a perfume so heavy and decided that some people object to it—ixias and sparaxis come within this class. They should be started, however, in a very cool temperature, and even after growth has begun do best with a temperature as low as forty at night—so they make good flowers for the modern open-windowed bedroom.

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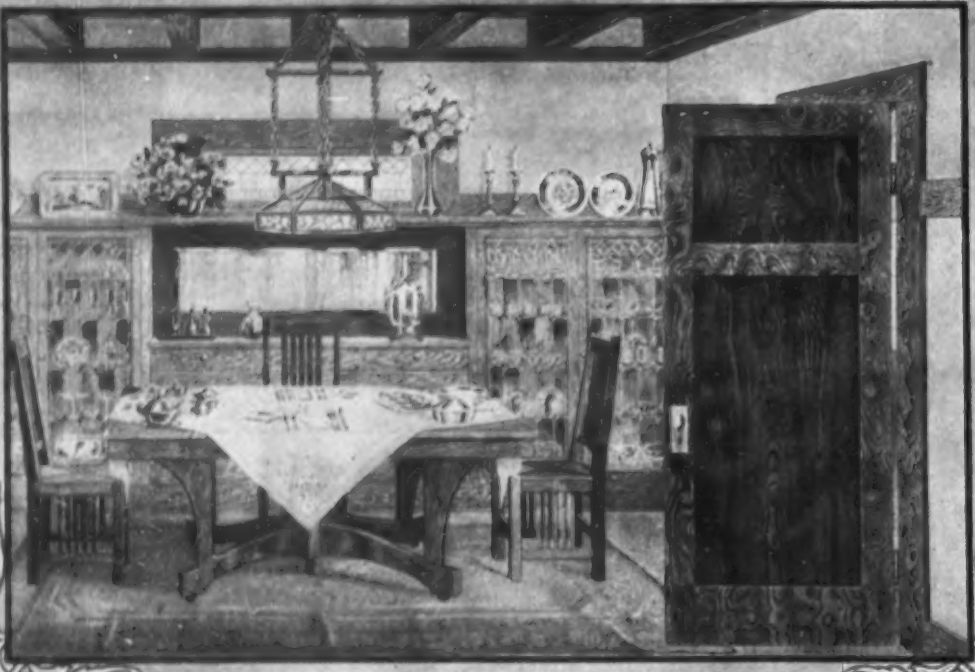
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One of the most beautiful and satisfactory all-year-round flowers is the oxalis. There are several types and colors, all well worth trying, and at the price of fifteen cents per dozen everyone can afford them. Their culture is simple; just put a few bulbs in a hanging basket, pot or pan (for these latter you can get wire "pot hangers" at five cents apiece, making a practical hanging basket) so that they are just below the surface, hang near a window where they will get plenty of sunlight, and keep the soil moist; the blossoms—in pink, white, rose, red, lavender and yellow—are borne in the greatest profusion, not only for weeks, but for months—from November to June. They should then be rested by gradually withholding moisture, and started into growth again in September.

For the maximum of show and the minimum of care, no bulb equals the amaryllis. It will bloom in the same pot for years without being disturbed, and the handsome, striking, lily-like flowers, borne three to five upon a stem two feet high, never fail to attract attention. The new hybrids are much more beautiful than the older varieties, usually of solid red or scarlet, and have attractive variegations and stripings. Although the bulbs are comparatively expensive, they are a good flower investment.

The calla is another long-lived bulb of easy culture. Its two chief requirements are a very rich soil and abundance of water. The bulbs should be potted up, as soon as received, in six-inch pots, taking care to "crock" them properly—and using a soil, if possible, containing one-third rotted cow manure. It is best to keep rather cool and shaded for the first few weeks, but if this is not convenient, they may be put at once into light and heat—the latter should be kept as close up to sixty degrees at night as possible. The large white calla ordinarily seen is the most satisfactory, but besides this there are several others, among them "Little Gem," a dwarf sort, Golden yellow (*R. Elliottiana*), Black (really an arum, but of similar habit of growth), spotted leaf, and Godfrey, a dwarf, free-flowering sort, very desirable for a pot plant where the large white calla would prove too cumbersome.

Two splendid bulbous plants for growing inside in the winter—though both are comparatively unknown for this purpose as yet—are the gladiolus and the Spanish iris. The latter, which is quite distinct in appearance from the well-known German and Japanese irises, is so beautiful as to have deserved the title of "orchid of the hardy garden." The roots, unlike those of the common sorts, are bulbous, and it may easily be forced under the same treatment as that accorded tulips. The colors range through yellow, white, blue, bronze, primrose and violet. The netted bulbous iris (*I. reticulata*) is also very easily forced, the beautiful purple and gold flowers being borne on stems only four or five inches high.

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The gladiolus, which is but just coming into its own as a garden flower, is not yet appreciated as a forcing bulb. It cannot be had in flower early, as the bulbs usually are not ready until November, and then need a month or two's ripening up before being ready to produce the best results; but by starting in December or January in good soil, set two inches deep and given a cool temperature, they may be had in all their splendor at the close of the winter flower season. Early sorts, like the Bride and Peach Blossom, of course give the quickest results, but America, shell pink, May, pure white and other standard sorts may be handled with success.

In the various fall catalogues may be found descriptions and illustrations of many varieties of the several forcing bulbs which there has been no room to mention here. Look them over carefully, and for best results place your order now.

Here are a few sample prices, taken from this fall's catalogue, all of the highest grade, named varieties:

Double or single hyacinths	\$1.00 per dozen
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Tulips	25 to 65 " " "
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Lily-of-the-valley	50 to 75 cents for 25

The Best Shade Trees for the Home Grounds

(Continued from page 305)

against the elm leaf beetle. The ginkgo, ailanthus, beech and the oaks are rarely subject to caterpillars and should, therefore, receive less attention in general spraying, unless some special enemy is attacking them.

Sucking Insects

1. Observe the general rules for spraying enumerated above.

2. Be more careful with contact poisons because too strong a solution will burn the foliage and tender bark.

3. Use four gallons of kerosene emulsion to the forty gallon barrel of water when applied in winter or to the bark in summer. Use two gallons to the barrel when applied in summer to the leaves. The patented preparations give their own special directions. When using whale oil soap solution, mix it at the rate of two pounds to one gallon of water when applied to the tree in winter. When spraying with it in summer, use one pound to five gallons of water.

4. Try to hit, with your spray, as many of the insects as possible, because it is the contact of poison with insects that kills.

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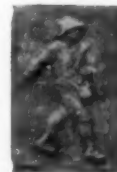
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Most of us know little of the art of home decoration, and as we cannot all obtain or afford the services of artist decorators, we believe many of our readers will welcome expert advice and help in this difficult matter. Therefore, we have published two little booklets, "Homes Attractive from Gate to Garret," and "Harmony in Color," which we send, free, to all who write for them. Have you seen them? If not, write for them today.



The old methods of interior decoration are rapidly giving way to improved modern wall coverings. Paper is expensive, unsanitary, comes loose and is impracticable to clean. Where paper is once used it is very difficult to remove it and leave the wall in good condition.

Calamines or other unwashable finishes should not be considered. Remember the muss of washing off the old colors—the streaks that are left to show through the new colors; the annoyance of the wet colors drying "off shade"; how the colors quickly fade so that not a piece of furniture nor a picture can be moved from the wall because of the unsightly appearance; how the children leave marks of their chubby little hands on walls that cannot be washed; how every accidental touch leaves an unsightly scratch or mar. When unwashable finishes are used these faults cannot be cured but must be endured until soon it is time to "decorate" again.



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Garden Suggestions and Queries

(Continued from page 311)

are injured in quality if not lost altogether. It will not hurt onions to freeze if they are kept frozen, and not handled while in that condition.

Cane Fruits

NOW is a good time to cut out any old canes that may have been left after the season's crop of raspberries. Cut them out clean to the ground to make room for the new growth; the new canes if long and topheavy may be shortened back.

It is not yet too late for that winter hotbed, which will not only give you lettuce and radishes during the winter but an earlier and better garden. You can manage it easily and do wonders with double glass sash, which are now made by several greenhouse manufacturing concerns. A properly made hotbed, with these sash, will withstand below zero weather without further covering.

The Garden Indoors

NOW is the time also to procure material for your winter garden indoors, and to get plants which you will want for the holiday season. Don't wait till prices are high and stocks depleted; make your selections now and have the pleasure, as well as the profit, of growing them yourself during the coming weeks. Several of the best flowers, aside from the forcing bulbs, require but a low temperature. The unequalled cyclamen is one of these. There are some new ferns and palms, too, which should be making their way into the home of every plant lover. The crested holly fern (*C. Rochfordianum*) and the new *Asparagus plumosus*, with its closely set fronds, are two of the several fine new things to be found in up-to-date florists'.

Oriental Rugs of Present Day Manufacture

(Continued from page 281)

of the picture, and the same may be said of the other members of the rug family. It would be a nice example of artistic enterprise if some of our people would treat their whole floor after the Oriental fashion. It would carry with it character and a story.

When the weaver reaches dimensions as large as 9 x 12 feet the rug is called an Oriental carpet. This seems to be the chief favorite here. Architects allow for it in the arrangement of rooms and floors, and harmonious notes are struck between it and the wall decorations and furnishings. If the color scheme and the decoration of the room is completed before the purchase of the rug or carpet, it is sometimes a nice and difficult problem to secure what is precisely suitable. This can only be appreciated by those who



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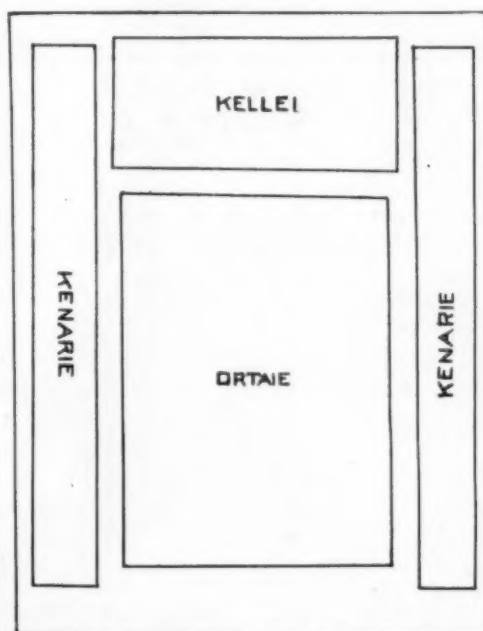
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have gone through the tedious experience. Sooner or later, however, the desirable object is likely to be found. One does not purchase a rug as she does a yard of silk. The comparative expensiveness of the floor covering and its continuous conspicuousness render it an object worthy of considerable care and time. If, in the long run, it is found that the particular kind of rug desired is unobtainable, there is no insurmountable difficulty about having one made to order along the lines desired.

Mention may be made of certain available rugs which are adapted to prevailing types of rooms. For example, there is the Kerman, among the finest of the Persian rugs. This must be distinguished from the Kermanshah, which is no longer available, though the name is loosely employed. It is interesting to observe that Kerman was formerly famous for its Persian shawls, and is equally so now for its rugs. These Kerman rugs are all characterized by medallion center and cornerpieces, the main field being covered with small floral design. On account of their soft and mellow tones and dainty designs they are practically the only Persian rugs suitable for French rooms. The qualities of the water of Kerma used in the dyes, together with the fleecy whiteness of the natural wool, impart an unrivaled brilliancy of sheen to these rugs.



A rug arrangement in a Persian house. The names signify position and uses

On the other hand for dining-room, library or spacious hall, one can commend the Gorevan, also called Serapi. This is marked by bold conventional designs, in which reds and blues are conspicuous. The ground is apt to be cream color. Gorevans are well woven, of fine quality and are larger rugs. A small one is very exceptional.

The rug possessing distinct individuality is the Khorassan. This element is imparted by the characteristic striped bor-

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der which serves to identify it to any one who has seen it. These stripes accentuate size of rug, which is in itself large. The field of the rug is generally severely plain, relieved by a medallion center. The effect, however, is rich. The rug is most at home in library, smoking-room, large den, dining-room or living-room. It is a homelike rug.

As to the buying of rugs there are a few suggestions that may appropriately be offered. First and foremost, buy of reliable houses. They have a reputation to sustain, and it is to their advantage to serve you sincerely and to the best of their ability. A discreet method is to assume an entire ignorance of rugs, unless you are thoroughly posted on the subject. By this means you can draw most copiously upon the knowledge, good faith and judgment of the house; and incidentally acquire considerable interesting information, especially if the salesman be a competent one. Of course a connoisseur needs no such outside assistance. He knows what he wants and seeks it until he finds it here or abroad. Most of us, however, are not so favorably circumstanced, and are dependent upon a market of which we know little or nothing. It is the part of wisdom therefore, for us to say, "I wish to procure a rug for such and such a purpose and wish your advice and assistance in procuring it." Most merchants respond honorably to such an approach; whereas, the egotist who claims to know it all is likely to fare badly, because his very assumption is soon discovered to be false. Especially should the novice avoid auctions, where no one but the connoisseur can have any conception of values; and when prices often exceed those of the legitimate stores.

There is something delightfully intimate and even friendly about the rugs which adorn our floors. Their artistic appeal surely equals that of the pictures upon our walls, and their story is hardly less interesting. They rest our feet after the stony pavements and they rest our eyes after the glaring sun, and as their life equals that of more than a generation, they come to be a part of the family life.



Utilizing the Autumn Leaves

GOOD loam, that is, virgin soil, is a very scarce commodity just at present and particularly so near large cities. To get it even in quantities it will cost from \$1.50 to \$2.50 per cubic yard, depending on the hauling distance. There was a time not very long ago when \$1 a load was the usual price for loam, with an almost unlimited supply; but building operations have gone on so rapidly that the former lawns and gardens have disappeared, thereby shortening the supply of loam. Realizing this condition it seems a great pity that people with little gardens do not take advantage of the great possi-

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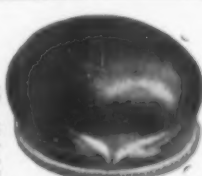
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bilities offered by the unlimited quantities of autumn leaves to get a supply of loam either for renewing their garden soil or for potting their house plants.

In the suburban sections of every eastern city during the months of October and November, the fields and sidewalks are literally covered with a blanket of leaves. Strange to say, they are looked upon as a nuisance and are carted away to be destroyed by burning. If the leaves were gathered in larger or smaller quantities according to one's needs the benefits derived from them would more than repay the effort necessary to do the work.

The first thing to do is to gather your leaves. This seems about as bright as saying to a person who has not thought the matter out to go out and gather feathers on a windy day. There is a number of ways to go at the work. If you have trees enough on your property the solution is easy. Just rake the leaves up and store them. If you have to go outside for your stock you will find them in every street, packed thick in the gutters and littered about sidewalks and yards, and there need be no fear of meeting objections to your removing them. City officials find the work of keeping the gutters open no small task and their teams are busy removing the leaves for days at a time. Any of the drivers of these teams will be only too happy to unload his leaves at your place provided the haul is not prohibitive. Another way to get leaves is to pay boys to do it. Fifty cents will produce an abundance of leaves. Give the boys bags; potato or sugar bags are just the things. Into one of these a lot of leaves can be rammed tight and they also prevent much blowing away.

A lot of leaves piled up on a small place is about as practical a proposition as having an elephant on one's hands, yet there is a place for the leaves. Your object is to make them available for plant food. This is done by rotting them, changing them into leaf mold or humus, and humus is plant food. Leaves are reduced to this condition in several ways. If you have a lot of room pile the leaves and as they are being piled throw on loam and keep them moist by sprinkling water on the pile. When finished throw on more loam and prevent blowing by placing boards against the pile. If room is a question dig a hole in the ground and into it pack the leaves, trampling them and soaking with water. Cover with loam. Again, even should this means be impossible, you can get enough for your plants by using barrels. Pack the leaves in hard and water.

It will take from six to twelve months properly to decompose the stored leaves, according to conditions. When uncovered they should be reduced to a friable condition, easily reduced to powder in the hands. In such condition they are available for use. Spade the leaf mold into your flower beds liberally. Mix it with the loam you use for potting your plants and in each case it will better conditions.

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Don't make the mistake of putting the leaves that you rake up in the spring into the ground you plant in. This is an easy way to get rid of them, but is bad for any plants put over them. They will heat and produce a condition not favorable to growing plants. Remember that the leaves must be rotted before they can be used safely. If you should go to a greenhouse, potting loam will cost you from five to ten cents a quart and even at this price it will not be any better than what you can produce yourself by making a little effort.

L. J. DOOGUE



Planting a Tree

UP to within twenty-five years ago tree planting was considered a very simple operation. When desired, a tree was chosen and placed in the ground and the looked for result was never in doubt. The tree grew. To-day conditions have so materially changed that to plant a tree and insure its growth, great care and thought and expert advice are necessary, first in the choice of the tree and then for its protection during the subsequent years of its life.

In buying a tree pick one by condition rather than price. You want a strong nursery grown tree and it will cost you from \$3.50 to \$10 each by the hundred, according to size. You want a tree that has an abundance of fibrous roots close to the tree. Good roots mean strength and insurance against failure. Such a tree is produced only by great care while in the nursery. It will have a shapely head, it will be free from pests and in every way what a specimen tree should be. To bring a tree to such a condition requires time and entails considerable expense. It necessitates shifting every year or two in the nursery. Such a tree requires room in which to develop and it has to be sprayed and pruned carefully. The price suggested for such a tree may make some people gasp, but it is really cheap when compared to trees that can be had for a much lower price. Trees can be had for prices ranging from fifty cents to one dollar and a half and they are worth just that much; no more. They are what is called "field grown." They have been grown packed together in rows hundreds of feet long, never transplanted and when wanted for shipment are turned out with a plough. The roots are straggling, the feeders are at the ends of what roots there are and the moving generally destroys them.

If planting is to be made where the soil is good, as on a lawn, very much less difficulty will be experienced than if the sidewalk is to be the place. Remember that the tree gets its food from the soil; consequently, use as much as possible in making the setting. Excavate a space ten feet long by four deep and four wide and fill in with the best loam you can find. Mix liberally with it well rotted manure,

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bone meal and hard wood ashes. Let this settle well before planting. Don't plant the tree too deep. Go by the mark on the trunk made by the nursery planting. If you have the necessary amount of loam you can brick up to within a very short distance of the tree without injuring it in the least.

A stake is for support. The young tree is to be fastened to it to protect it from shock and to enable the roots to establish themselves in the ground. A stake should be large enough to fulfill all these requirements and it should be firmly set in the ground. Don't try to set it after the loam has been filled in, but fill in the loam about it. Stakes as generally used are useless and contribute very often by their flimsiness to the failure of the tree to grow. Choose a large stake. Don't let the fact that it is larger than the tree itself frighten you, for it will take but a comparatively short time to rectify this condition. Clean the stake and paint it. This is artistic economy.

A tree guard is almost as necessary as a stake. Put on a strong one and also let it be large enough to encircle both the tree and the stake. For fastening the tree nothing is better than pieces of hose. Make an eight bend about the tree and stake, fastening with tar rope run through the hose. Three or four such fastenings will be sufficient for a fair-sized tree. As a further protection wrap the tree in burlap from the bottom to a little above the protector, sewing it tight and fastening to a lower branch to prevent sagging. A lighter guard of poultry netting can be used where there is little liability of damage. This guard should be fastened tightly to the stake.

L. J. DOOGUE

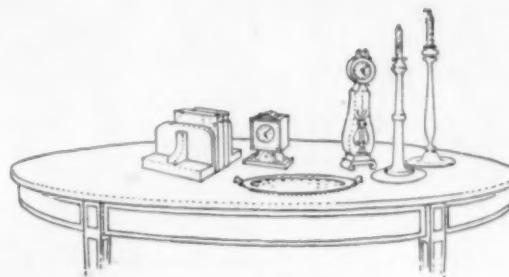


Fighting the Brown-Tail Moth

LAST year a certain little town in New Hampshire voted to expend twenty-five dollars for the attempt to investigate the control of the Brown-tail moth by means of a fungus parasite. The writer happened to be employed in the town at horticultural work, and as the work of experimenting on this insect with the parasite was given to a party not known to me and the fact that my line of work covered the subject, I concluded to give this parasite a private test in the woodland with the consent of my employer.

The Brown-tail moth was a problem to everyone in that locality because it defoliated the trees in a part of the country noted for its beautiful scenery, and the rash received from the hairs of the moth was very painful and annoying. It is not necessary to enter into an extended account of the habits of this insect because it is well known, but there are many who do not know the life history of this moth, and in order to treat an insect with poison or parasite its life history should be known. The proper time to attack an in-

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sect is when it is feeding, if a poison is used, because when the insect is in the adult stage like a perfect butterfly or moth, it is not easily killed by poison. The proper time to attack this pest is when it is feeding on the foliage in the caterpillar stage. This happens twice a year, once in spring until June and again in late summer from August until September. The Brown-tail moth passes its caterpillar stage in the winter nests and emerges in spring and feeds on the foliage until it enters the cocoon or pupal stage; it then remains dormant for about twenty days and comes out as a perfect moth. This moth is a fast flier and lays her eggs on the under side of the leaves for the August generation of caterpillars. The eggs hatch in August and the young caterpillars soon begin to feed and keep it up until cold weather when they go into their winter nests.

The present methods of holding this insect in check have not stopped the spread because where one town will enforce laws requiring owners to pick the winter nests in forest and orchard trees the next town will do the reverse. It is an easy matter to keep the apple trees clear of the moth because the winter nests can be picked off the trees with a long handled pruning pole used for this purpose, but when several acres of woodland are infested, it is out of the question. There are many farmers owning tracts of woodland, who if compelled to go over the entire tract and pick the nests would be bankrupt. Again, if this work is done one year it must be repeated the following season in the same manner, because the man across the town line did not pick the moth nests on his estate.

In view of the damage done by this pest and the fact that my employer was in favor of experiment work on his farm in connection with this matter, I lost no time in getting all the information available concerning the new parasite. A visit to the State experiment station was made, and as they were not in possession of the needed material, the work was next taken up with the Massachusetts State Foresters Office and application made for some of the parasite.

A letter of instructions was received with the information how to proceed with the work, and notice of the date when the parasite would be sent me. The material used for this work consisted of a quantity of small paper bags, a spool of fine flexible wire and a pair of broad nosed forceps. The parasite was secured in the form of infected material, small caterpillars treated with the parasite disease. The instructions were to place about twenty of the diseased caterpillars in one of the bags and hang the bag up in a tree as near as possible to the webs or where the masses of the caterpillars were feeding and cut open the bag near the top so that the caterpillars could crawl out and mingle with the native ones. If a number of the bags of diseased caterpillars are placed in the

worst infested trees to the south of the territory the diseased insects will die and they will infect others, and thus spread the disease. When dead they should be covered with a white granular powder indicating this fungus disease. It is always advisable to plant the infected insects to the south of the tree, and low ground is the best for infection because the disease grows best where there is moisture.

Dr. Roland Thaxter and his assistant, Mr. R. H. Cooley of Harvard University, have made experiments with this parasite that seem very effective. This work was carried on in cooperation with the Massachusetts State Foresters Department and the above instructions and experiment suggested the belief that some people might care to experiment themselves.

The woodland on the estate in question begins on the south and east sides on lower ground and extends toward the north. This tract of timber offered the ideal conditions asked for in the instructions. The infected material was received with instructions to distribute them within twelve hours. There were enough of the caterpillars in the small mailing tube sent me to plant over one hundred bags in the trees. This consignment was planted on the border of the woodland and as more were desired for a second line of bags I set about to grow some of the disease at home.

A bottomless box two by three feet was obtained and sunk in the ground to a depth of two inches, leaving the box out of ground about a foot. The top of the box had a strip of fly paper around the inside edge to stop the caterpillars from crawling out, and a moist burlap bag covered the box to promote the growth of the disease. A supply of nests were found and placed in the box along with some diseased caterpillars. Leaves were placed in the box for feed fresh every day, and the old ones removed to avoid the growth of other molds on the leaves. The brood was left in the box until they were killed with the disease and a fresh supply was placed in along with the dead ones. This supply was used to plant the second line of bags in the trees about four hundred feet from the first planting. Several colonies of the home grown diseased caterpillars were placed in trees and bushes where they could be watched, and were found to kill the native caterpillars feeding in the trees in the same manner as the original infected material. This disease is a sort of mold and is one of the best forms that attack insects and larvae. The name of the parasite is *Entomophthora Aulicae* (Riech.), and it will act with more certainty on the tent caterpillar than on the Brown-tail caterpillars.

The results obtained in the forest were similar to those obtained in the isolated trees used for testing the disease. There were but few trees in this the worst infested part of the woodland that were defoliated by the spring brood of insects and this area extended for fully a quarter of a mile toward the north. Several other

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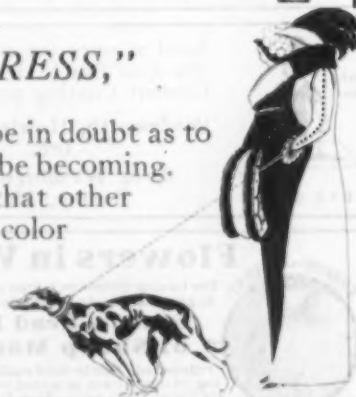
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forests were compared where the infestation was equally as bad as our forest, and while most of the trees were defoliated in the woodland not treated, our trees seemed free from the pest.

The August brood came on in the treated area as plentiful as elsewhere but some of the colonies of the new brood did not appear to spread in the manner which others grew. The trees were examined and it was found that the larvæ had taken the disease without treatment.

I made inquiry concerning this and found that this disease will live over winter where once planted, and if the moisture conditions are favorable will grow another year. Even in a dry season this disease seemed to do its work. Perhaps if some others would give this parasite a private trial on their estates, they would aid in controlling the Brown-tail moth.

GARRETT M. STACK



The House We Remodeled with Paint

(Continued from page 284)

in camp. Fabrics can be stenciled in this way and the extra moisture absorbed by the cheesecloth and paper.

Like all the other work we attempted we succeeded; this is not to be wondered at, though, as the operation of stenciling is so simple. From putting a simple one-color stencil on the walls of the bath above the wainscoting line, stenciling curtains to match—for we were wise enough to try the simplest things first—we finally grew bolder and attacked the bedrooms and plan to do likewise with the dining-room, the curtains of which are already stenciled in rose. The operation was always the same, only in finishing the walls the surface was in an upright position. When two distinct colors were used—not blended—two stencil plates were employed and a separate brush used for each color. For the fabrics a medium was added to the colors to make the same washable.

The bathroom stencil was applied in blue, using a mixture of cobalt 1 part, sap green 1/10 part, and a small quantity of white. The stencil pattern was guided by the top of the wainscoting and started at one of the corners, working from left to right. When as much of the wall as the pattern covered was colored in the blue, the pattern was picked up and shifted along farther to the right. The cheesecloth curtains, hung straight to the sills, were finished with a two-inch hem and stenciled as the wall; the medium, however, was added to the stencil colors.

In the chambers two color stencils were used and the more floral patterns selected, giving results fully as striking as printed paper friezes, but more durable and certainly more individual as we selected our own colors; a wild rose for the pink room,

carried out in deeper pink and green, a nasturtium in the natural colors for the cream room, a poppy in rose and green for the gray room, and so on. In the dining-room the ivory tint of the ceiling forms a good background for the gray-green, rose and touches of blue in the stencil that we will apply. It is to be carried out in natural colors to some extent, but blending the rose of wistaria clusters into a subdued blue at the lower portion, thus repeating the color of our blue china. The warm gray of the wall proper was matched up by the gray taffeta purchased for the over-curtains. This material stenciled up beautifully.

The den walls were finished with a simple checkerberry design in reddish brown, and the tan linen curtains, table cover and pillows were finished likewise, using the pattern as a straight border across the bottom of the hangings and table cover, but across the middle of the pillow tops. Two wicker chairs that had done service here and there, and were of good design, but discarded because of their finish, were treated with the brown as used for the woodwork. Their appearance was entirely renewed and with new cushions these added much to the looks and comfort. The rugs in plain brown with borders across either end in green and dull red completed the decorations here.

Some day we are going to stencil the dining-room and living-room, but just at present we are enjoying its homelike atmosphere gained, we believe, through the use of the plain yellow wall, richly colored hangings and simplicity of its construction, as well as plan of furnishing and decorating. It is all so fresh and clean looking and such a change—wonderful in a way and yet possible as we full well know.



Why Not Help the Birds?

ONE other day when the thermometer stood below zero a large bird flew to the pergola. To our surprise it proved to be a flicker. He was evidently cold and hungry and had come for some of the frozen grapes and berries. We watched him for five or ten minutes while he ate rapidly, stopping occasionally to see that no one was near. He was very dark in color and his red crescent seemed larger and more brilliant than usual. A sound disturbed him and he flew away over the tree tops and we have wondered since where he slept through the extremely cold night that followed.

Why not have the birds in mind when you are planning your grounds and your garden? If you love birds and their music, plant things that will attract them and you will be repaid. The thing that will declare the largest dividends in this way is a mulberry tree, and, too, it is beautiful in itself. Its fruit is a great joy to the birds, and since it is in fruit for



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many weeks it will give continued pleasure to many of them. The robins will come to it throughout the day and will bring their young and teach them to help themselves, the orioles will come, the catbird will slip slyly in, as will the cuckoos. The blackbirds, wrens, sparrows, thrushes, waxwings, warblers and flycatchers will come, and occasionally a bluebird and a tanager. The sweet, sticky fruit attracts many small flies and insects and the insect loving birds soon find that out.

North of the city where the farmers raise many strawberries, more than one country roadside is lined with these trees. The farmers have discovered that the birds prefer the mulberries to the strawberries, and since they ripen at the same time they find it is economy to plant the trees.

How the cedar waxwings love the berries of the Tartarian honeysuckle and those of the mountain ash. Back in our garden to-day is a red cedar that brings early recollections—perhaps our earliest—of birds. A great mountain ash tree in the yard was red with berries in the late summer and the pretty, polite, cedar waxwings used to come to it in flocks. A picket fence was near, and after a time we found a tiny red cedar growing in between the pickets. The cedar waxwings had planted it. It is a strong, sturdy tree now and the warblers and many other small birds appropriate it for their sleeping apartment.

Birds love the chokecherry trees, the dogwood, elder, and the wild gooseberry, raspberry and currant. Put in some of the sumac for them and find a place for the wild grapevine, the bitter-sweet and the Virginia creeper. Never can one find more beautiful hedges than those along the country roadside, and how the birds flock to these tangles! They like variety in their food as you do. Why not bring in to your yard the things that grow all about you? If you are very particular about having everything in perfect order and do not want a "mixed up" yard, as I once heard a woman call it, fix up one corner for the birds and you will find that this will be the attractive spot of your garden after all. Don't cut down all of the old trees. The flickers, bluebirds and wrens love them to nest in. Plant vines to grow over them if you wish, but leave some of them to shelter the birds. Put up bird houses and if they are made attractive they will soon be occupied. If you will close up your martin houses in August or September when the birds have gone South, and will open them about the nineteenth of April you will not be troubled with undesirable sparrow tenants.

Birds love the old syringa bush in the garden with its hundreds of little branches. In the migration time early in the spring this is the place they seek, and we often say that the birds come there to register and then fly away. The cuckoo and the wood thrush sometimes rest in its protecting branches for five or six hours, apparently tired after miles of flight. The little ruby crowned kinglet loves it and sits and



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makes his toilet and sings his song that is always so surprisingly big for him, and is seemingly much at home. The wren knows that he owns the tree and scolds at any intruder, be he large or small. The white throat sparrow sleeps there when he stops on his way South. I say sparrow, for one only sleeps there. He will not allow another one in the bush, and even after dark we have often heard his protesting voice over and over again, and finally we see him hop back to the center of the bush again and all is quiet.

When you plant your garden, don't forget to put in plenty of sunflower seed for the goldfinches. Nothing is sweeter than their call and song, and it is a joy to have them near. How the ruby throated hummingbird loves the salvia and the trumpet vine, especially the latter. Not only are its blossoms attractive, but its time of blooming is long, and the hummingbird is ever present during the warm months. Many people have exclaimed when they have seen the ruby throat for the first time, sitting quietly on the telephone wire near the vine, arranging his feathers and resting, as do other birds.

Don't forget the evening primrose. Put some in for the night flying moths. The children will love to watch the buds hop open in the twilight and see the moths come to taste the flowers' sweetness.

Then when cold weather comes and only a few of the birds are left, have a little thought for them still. Hang out suet on the limb of a tree. It is well, too, to hang some lower down on a bush, for the chickadees and smaller birds to patronize. One very cold winter a piece was hung from the branch of a little bush near the window where we could have touched the birds had the window been open. The chickadees would come, give their call and peck at the suet, one little leg held up in the puffed out feathers to keep it warm. Then another call of thanks for the food perhaps, and down would go the warmed foot and up would go the other close to the tiny body. If when you put out the suet you bore a hole through it and hang it so that it swings from the limb of the tree, the disturbing sparrow cannot help himself to it. But the woodpeckers will, as well as other birds.

Now often at daybreak I have heard the sharp squeak of the hairy woodpecker. He would come to the top of the butternut tree first to be sure that all was safe, and gradually he would get down to the frozen suet. Then he would hop on it, hold fast with his strong toes, and with his tail as a prop he would swing in the wind pecking hard and fast at the suet. Then with a little goodbye call, off he would go, to return again and again as his hunger called him.

Yes, help the winter birds. A little thought and a little time spent in making your grounds more attractive to them will yield a rich reward that, once you have enjoyed it, you will never wish to give it up.

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A Successful Back Yard Garden

THIS article is not for professional farmers. It is intended as a ray of encouragement, and perhaps suggestion, to those amateurs who, with very small space at their command, yet long for a few home grown vegetables and flowers and the joy of raising them.

We live in the suburb of an old Georgia town, which has kept a good deal of its charm in spite of the fact that it has become a fashionable winter resort. As our back yard was a little over a half acre and already contained two cows, a chicken yard, a pigeon yard and a servants' cottage, there was not much ground left when the "gardening fad" struck the family. However, we managed to fence in a spot about 105 x 42 feet and after devoting about 60 x 18 feet to a permanent asparagus bed, we planted the rest in vegetables and flowers.

Our planting season begins in October. In this month we plant out spinach, beets, carrots, lettuce and endive in our vegetable beds, and in the flower beds we sow Shirley poppies and Coreopsis seed. In this month we also fertilize the chrysanthemums heavily and set our fall bulbs.

In November we plant the sweet peas in a trench about a foot deep, covering with about six inches of earth and covering up plants as they come up. We also plant Escholtzia seed and set young plants of sweet william, gaillardia, foxglove, hardy phlox and pansies. In this month our chrysanthemums bloom.

In December the vegetable garden bears well and we also have violets and narcissus in bloom.

In January we plant green peas in the open ground. We plant the Alaskan pea in rows about two feet apart, using the ground from which the earlier spinach and beets have been pulled.

In February we plant in the hotbed the seed of tomatoes (Sparks Earline and any of the later sorts), peppers, eggplant, single dahlias and verbena and in the open ground we plant dwarf sunflowers. The pansies are in full bloom in this month, as are many of the bulbs. We tried the plan of planting the tomato seed in strawberry boxes with the bottoms cut out and sinking in the hotbed. It was such a success that we had tomatoes the tenth of June this year and they are much taller than my head. We train them to a stake, cutting off suckers. In this month we also fertilize the asparagus heavily.

In March we plant nasturtium and petunia seed in the open ground and set out Shasta daisy plants and African daisy plants. We also spray the young tomato plants with weak Bordeaux mixture.

In April we set out the young plants from the hotbed, tomatoes, peppers, etc., plant lima beans or butter beans, as you prefer. We divide our chrysanthemums and violets this month, saving the strongest roots. The green peas and asparagus are ready for use and the poppies, sweet

peas, Escholtzia, gaillardia, iris, corn flowers, etc., are in bloom. It is perhaps our loveliest garden month.

In May there is no planting done, but much work in keeping down weeds. The foxgloves, nasturtiums, daisies and verbenas begin blooming.

In June we turn in the green peas, which are now over and plant sugar corn in this space for a late crop. We plant pole lima beans where the sweet peas were and zinnias where the poppies were, thus utilizing every space. The tomatoes, eggplant, peppers and lima beans begin ripening this month and the hardy phlox, single dahlias and dwarf sunflowers commence to bloom.

In July and August and early September there is little to do except keep the garden clean and worked, fertilize and de-bud the chrysanthemums and gather your flowers and vegetables. Many of the flowers bear on until frost.

The dwarf sunflower and zinnia stand out hot weather remarkably well. Our corner of dwarf sunflowers was most successful this summer.

Of course we have made many mistakes and had some failures. There was one awful day when a row of plants, carefully nourished and tended as young eggplants turned out to be poke berries, but on the whole, at the end of three years we can look with pride on many successes and many happy hours of work, and best of all, bodies made strong and healthy by the time spent in the open air. We can truthfully say "A garden is a lovesome spot."

Of course I have not mentioned every plant we have in our garden. I have only tried to show what can be done by any amateur in a small space. I have not given many directions for planting, as we simply follow the directions of a good seed catalogue and the suggestions contained in certain of the magazines devoted to this sort of thing. As for expense you will find that, by raising your own seedlings, the seed, bulbs, etc., for such a garden will amount to only a few dollars. The work we did mostly ourselves.

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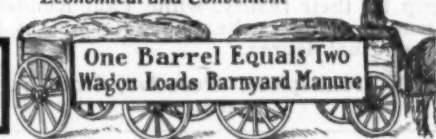
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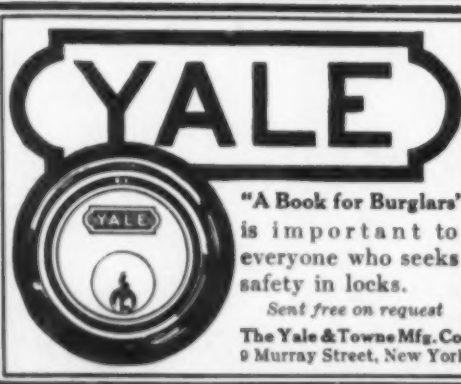
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Another platter also sketched by Wall and belonging to the same series, the view this time being New York from Brooklyn Heights, brought in 1903, also at auction, \$290. This was considered at the time a record price and no example of either platter appeared in the market till last February. In March, 1912, a riveted copy of the Weehawk platter brought \$80, though each year high class collectors will have less and less to do with mended or restored china or furniture.



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WHEN your dog has been thoroughly taught the lesson "come," and not until then, you may take up the second real step in his schooling—"lie down." There are several reasons why this should be the next thing on the program. In the first place, it is simple and easily enforced; also, it is practical and absolutely essential in the education of every well-mannered dog. And when I speak of "lie down" I mean *lie down* and *stay down* until permission is given to do otherwise. There is absolutely no excuse for the dog whose master makes any pretense to having him well trained, to hop up again three seconds (or three minutes) after he has been ordered to lie down, unless he is told to do so. Neither a person passing



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by, nor a dog fight down the street—no, not even a cat yowling on the front steps—should be sufficient cause to warrant a change of attitude.

Perhaps to some people such strictness may seem harsh and unreasonable. It is neither. It is merely that old idea of implicit obedience carried a little farther, and, depend upon it, both dog and master will be happier thereby. For example, it is a comfort to you to know, when you stop at a friend's house for a few minutes, that by a word you can put Boze, or Terry, or whatever your dog's name may be, in a position where he cannot get into trouble by killing the family cat or digging ground moles on the front lawn. And Boze also will derive benefit from the period of inaction, on the principle that ten minutes of lying down will cause him less physical anguish than one minute of dog whip after he has unearthed the mole or sent the cat to the Happy Hunting Grounds.

For the first lesson, take the dog to some place where you will be alone with him; the quiet room where you taught him to "come" is the best. Kneel beside him and placing your left hand across his hind quarters press down firmly, meanwhile taking his front feet together in the right hand and drawing them forward. Keep repeating "lie down" as you thus bring the dog to a recumbent position. The chances are that when you get him about halfway down he will flop over on his side and gaze at you with an unusually injured and abject expression. Do not mind this; straighten him into a reasonably prone position and hold him there a minute, still repeating the command. Then release and give the word "up," simultaneously rising yourself. Pat and praise a bit, then repeat the lesson. Be deliberate and avoid all semblance of roughness; firmness and patience are the twin keys to success here.

As the dog begins to understand the why and wherefore of your actions, gradually use less pressure on his loins, finally letting go of the fore legs as well. But keep one hand ever ready to check instantly any symptoms of disobedience, and until your pupil heeds the command promptly without any manual assistance, do not fail to kneel yourself when enforcing it; this makes for greater willingness on his part.

The dog now drops instantly at the command and stays down until ordered up. The next step is to teach him to "stay put" even when you are out of sight. To attain this most desirable result, proceed as follows: Order "lie down," then walk slowly away a few steps in such a direction that the dog can easily see you. Watch him closely, and at the least indication of a motion to rise stop your retreat at once and sharply repeat the order. Keep the dog down for a minute or so, then give the word "up," perhaps changing your tone and manner so as to indicate that he has done well. Continue these lessons, gradually increasing the time and distance

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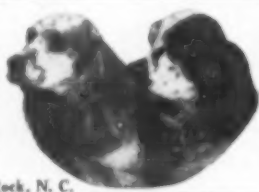
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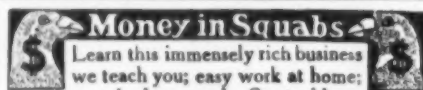


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between yourself and the dog, moving around and behind him, and finally leaving the room altogether. Any disobedience at any stage of the proceedings must be checked by a sharp reprimand (not a shout, however), for the dog knows perfectly well when he is doing wrong.

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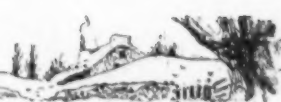
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Variety in feeding is extremely essential. In pleasant weather the fowls can range out and vary their ration almost to suit themselves, but not so now; all they get is what is supplied them. So see to it that in addition to grain feeds they have some form of meat or animal food and green stuff or vegetables supplied to them regularly and frequently.

Ground beef scraps and green cut bone will supply the animal food. Almost any kind of greens, vegetables, tubers, etc., that the fowls will eat is good for them. In the absence of any or all of these, supply clover or alfalfa hay. The fowls themselves will strip the leaves off the stems and eat them, or the stuff may be cut into short lengths, boiled or steamed, and added to the mash.



If a mash is fed, give it in the evening. Feeding mash in the morning has a tendency toward making fowls lazy during the day. On the writer's poultry farm, we feed few mashes. Their chief value lies in the fact that they permit the utilization of odds and ends and waste materials, such as table scraps, which could not otherwise be fed very handily.

Aside from this it is better to let the fowls work for all the food they get, for in the winter they need to be kept busy and contented during the seemingly long days of confinement, and they also need all the bodily exercise it is possible to give them indoors. Then they will not become overfat or fall into vicious habits, such as feather-pulling or egg-eating. There is no better way of accomplishing this desirable end than by scattering all their grain feed in a deep litter of straw, leaves or any other such comparatively loose material, making them scratch and hunt for all they get. This also helps to keep them warm on cold days.

If possible, throw into each pen a few sheaves of unthreshed grain occasionally. The fowls will pick and dig in them for the grain they contain all day long, and still will not become overfed. When the night shows indications of unusual cold, put a panful of corn in the oven and allow it to brown, and perhaps partly char. This has a good tonic effect in addition to helping keep the fowls warm during the cold night. A cropful of warm corn is always a comfortable thing for a hen to go to bed on when the mercury is down around the zero mark.

Of course all grains should always be warmed before feeding in cold weather. This saves feed, and increases the health and productivity of the hens by adding to their comfort. The same is true of the drinking water; see that it isn't frozen half of the time so that the fowls can't get to it. Take around fresh warm water three times a day during the winter—morning, noon and evening. Don't neglect it in the evening, thinking that the fowls are soon going to roost anyway; they always take a good drink just before retiring.

R. B. SANDO



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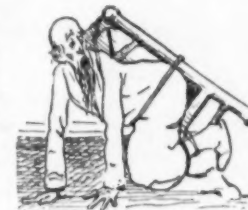
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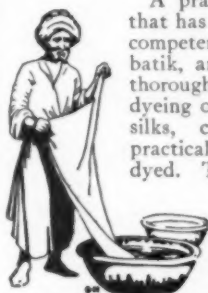
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