



SEPTEMBER, 1913

COVER DESIGN: A SHINGLE THATCH HOUSE
Albro & Lindeberg, Architects

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Photograph by Ella M. Boulton

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Oaklands, the home of Elmer Grey, architect, Pasadena, California. Mr. Grey not only has built his house to fit into the situation which was of an uneven and rolling character, but he has gone further, and has made such good use of the trees that they almost act as positive elements in the design. This view shows very well how the house is framed in branches from almost every point of view. Similar picture effects result from a careful placing of window and porch to take advantage of the landscape



House & Garden



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THE CHOICEST OF THE PEONIES? THEIR PLANTING AND CARE TO YIELD SEVEN WEEKS OF UNSURPASSED BLOOM—SOMETHING OF THE PEONY'S INTERESTING EARLY HISTORY

BY GRACE TABOR

Photographs by Nathan R. Graves

FLOWERS continually for six—perhaps seven—weeks, of the quality excelled by nothing else in the garden, and rivaled by only a few of its choicest occupants—this is what the peony will yield. Moreover, it is the luckiest of plants to have around, according to ancient belief; for where is a peony plant there no evil spirit may approach. Surely here are two reasons for cultivating it that are different enough to suit the widest extremes of garden temperament;



Peonies are among the beautiful flowers that thrive in partial shade or full sun

but if you are still unenthused, consider its wonderful hardiness and permanence and its beauty of foliage when not in bloom and be induced to select and plant now, four to six plants at least and as many more as you have room for, of this number of varieties.

The old, old peony of homestead gardens is *Pæonia officinalis*—strong growing, strong smelling and strong in color; consequently less deserving, perhaps, of great popularity than its younger and



Three of the almost innumerable kinds of peony, giving an idea of the wide variations in form and color that are to be had. At the left is *Rex rubrum*, a good double red; in the center a white form of *Moutan*, and at the right *Officinalis*, variety *Otto Froebel*

more highly cultured relatives. Up to the middle of the last century, however, this particular species was all that we had to choose from, and dark red was the predominating color, although a pink and bluish white were not uncommon.

This is the peony of the ancients, which is wild in southern Europe—the *Pæonia* of Pliny, possessed, according to Homer, of wonderful medicinal qualities, and used by Pæon to cure Plato of the wound given him by Hercules—hence the name of the genus from the ancient physician, and its survival to the present day.

Not as old, perhaps—though it may be for aught known to the contrary; certainly it is by no means a garden upstart—is the comparatively new-to-us tree peony of China, the “Meutang” or *moutan*. This has been the pride and the glory of the Chinese for more than 1,400 years, according to accounts which came with it to the Occident; for in the sixth century it and its herbaceous companion, *Pæonia albiflora*—which has been the means of furnishing us so many hundreds of varieties in place of the old red and pink and white *officinalis*—were the most highly honored flowers in the gardens of China. They were called, respectively, Hwa Wang—“The King of Flowers,”—and Hwa Seang—“The King’s Minister,”—the “Mow Tan” or tree peony being regarded as even more beautiful than the Sho Yo or herbaceous *Pæonia albiflora*.

Of course, there are other valuable species among the herbaceous group, but the great mass of valuable hybrids are the product of *officinalis* and *albiflora*, and the majority of the plants offered by the trade are referable to these parents.

Whatever the variety to be planted, it is generally conceded that a heavy soil suits peonies the best—a deep, stiff, clay loam. The plants must have quantities of water, and, of course, such a soil retains water. It must, however, be well drained, for they will not endure a sour or soggy condition. The roots grow very deep, consequently there must be deep preparation made for them. The ground should be plowed or spaded and broken up or pulverized for at least two feet down and heavily enriched during these processes. For peonies are, of all plants, perhaps, the

most glutinous. Well-rotted stable manure worked into the soil is the best fertilizer that can be given.

After the general application of this is made in the original preparation of the ground, however, it should be applied always close to the plant, for the feeding roots of the peony are not spread over a wide area. Mulch them every fall with a good layer of manure and work this in around the plants in the spring after taking away the coarsest of the litter. Never leave stable manure, either old or fresh, around the plants during the summer, for it is almost sure to be a source of disease to them.

The ideal time for planting is immediately after the season’s growth is accomplished and the bud of the next season formed on the crown. All this is done by September usually in the eastern section of the United States, which is the reason why September is pre-eminently the peony month in the garden. Of course, the plants may be moved in the spring, if for any reason this is necessary, but owing to their great hardiness—the peony is native to



The double *Festiva maxima* has magnificently large white blossoms. Some of the *festiva* varieties have carmine marks in their centers

the high mountains and to the cold regions of Siberia—the growth begins in spring very, very early. Little feeding rootlets put out long before anything in the garden gives the faintest indications of growth—as soon, indeed, as the ground is thawed—and these, of course, will be injured if transplanting is done after they have started.

With the soil carefully prepared as directed, set out the plants any time in September, digging holes large enough to spread the roots in their natural position and deep enough to insure the crowns being two to three inches below the surface of the ground. Otherwise roots will be more likely to heave out with the frost than to stay under during the winter. After the ground is frozen mulch with four or five inches of any loose material, such as straw, stable bedding or leaves.

Peonies are among the few really beautiful flowers that will do as well in partial shade as in full sun. Indeed, many varieties are better for such shade, because the flowers do not fade as much as they do under strong light. Peony growers often shade the plants with cheesecloth screens, but, of course, this is not desirable in the garden. By a selection of varieties embracing the oldtime early flowering *Paeonia officinalis*, the tree peony, Moutan, and the herbaceous *Paeonia albiflora* the season of bloom may be extended very easily to a month and a half.

Color is, of course, a matter of personal taste; but, generally speaking, the whites and rose colors may be found more satisfactory, I think, than the deep reds, and the semi-doubles and double varieties are more lasting on the plant or cut than the single anemone-flowered varieties. The latter are very lovely, however, and if one is attempting anything

like a collection, a few specimens should be included. The type known as the Japanese, which has a curious chrysanthemum-like center, is a very beautiful flower, and this also should be in every collection. Begin with the *Paeonia officinalis*, variety *rosea*, and *Paeonia officinalis*, variety *alba*. Add to these: *Festiva maxima*, which is perhaps the finest of all white; the John Dark, which is one of the most deliciously fragrant, pale lilac rose; the Mrs. Gwyn-Lewis, which is the Japanese type of pale yellow white;

the double triumph Lenore, pink and very sweet; the Duke of Wellington and the Golden Harvest. These varieties may be repeated indefinitely if you have large space to give your plants, or, of course, additional varieties may be added. Keep to a few, however, for garden effects. Fifty plants of one kind are a model, whereas fifty plants of fifty kinds are only a nursery row. Of the tree peony choose the *Maxima plena*, the Comtesse de Tudor and *Rescolens odorata*.

We have always supposed the peony was practically disease and insect proof,

but lately there has developed a very distressing sort of rot that is working havoc here and there among peony collections. The stems wilt and collapse before the plants have begun to bloom. Nothing can be done for this except destroy the affected parts and spray the plant with some good fungicide. Bordeaux, of course, is the most convenient and the most generally available

preparation, but it leaves the plant unsightly until rain washes it from the leaves. An application of this perhaps every week from the time the plants appear above the ground will practically insure immunity, however, and I prefer using it to losing a plant or any part of it. So far, this fungous disease has not affect-

(Continued on page 176)



To make of the peony what it should be—a plant unsurpassed by anything in the garden—a stiff clay loam is needed



Grandiflora rosea is a deep flesh pink, mid-season bloomer with a pleasant perfume



The Japanese single white has chrysanthemum-like inner petals



The Motor Emigrants



THE STORY OF A "BACK TO THE LAND" MOVEMENT THAT WAS STARTED BY A MOTOR CAR
CHAPTER III; IN THE COUNTRY. THE MOTOR WORKS, KEEPS THE MAIDS AND DRIVES AWAY LONELINESS

EDITOR'S NOTE: The man whose business ties him to the city may feel the call of woods and fields, but the unpleasant prospects of isolation, lack of transit facilities, provincialism, etc., have deterred him from making a change. The automobile has solved these difficulties for many and has made a home in the rural country possible even for city business men. This is the account of an emigration to a rural district—made possible by a motor. The automobile was considered part of the plant, and yet even when its original cost was included in the price of the home, they found that it enabled them to buy quite extensive lands for the price of a place in a high-class suburban development. How a motor served in a variety of practical purposes, brought friends, made the family independent of distance and time-table, is taken from the experiences of a man who has proved his experiment.

BY C. H. CLAUDY

IF his family was surprised by the sudden announcement, his friends were aghast.

"What!" they exclaimed, "Spence buying an automobile? My, my, the inconsistency of man! The auto hater turned victim! The democrat joining the ranks of the plutocrats! The man who said that all motor cars were driven by lunatics now qualifying for the insane asylum!"

But Spence had made up his mind.

"It's this way," he explained to his wife. "I hate a car just as much as I ever did. But Swift, the chap that showed me this place I've been looking at, said something that struck me hard. If I use a telephone and electric lights and a modern plumbing plant, and think I couldn't be comfortable without them, why should I refuse the chance to live in the kind of house, on the amount of grounds I want, simply because I have to use a car to get to and from that house and grounds to the station in a reasonable time?"

Mrs. Spence, being a wise woman, did not remind her husband any more than was necessary, of the many times he had inveighed against the machines his neighbors used. If secretly she rather enjoyed the prospect of riding and looking at others walking, she was clever enough not to say anything about it.

Spence was fortunate, and managed to sell his Willisport property for \$19,500, accepting the loss of \$500 as gracefully as could be to make a quick sale. He bought in the Castleton



Dorothy became a grub and wrought mightily in her garden

house and grounds for \$16,000, which left him \$3,500 of his original investment in a house. And having made up his mind to the step, he wasted no time, but put \$1,100 into a small touring car at once. On Mr. Swift's earnest advice, they purchased one with a detachable tonneau.

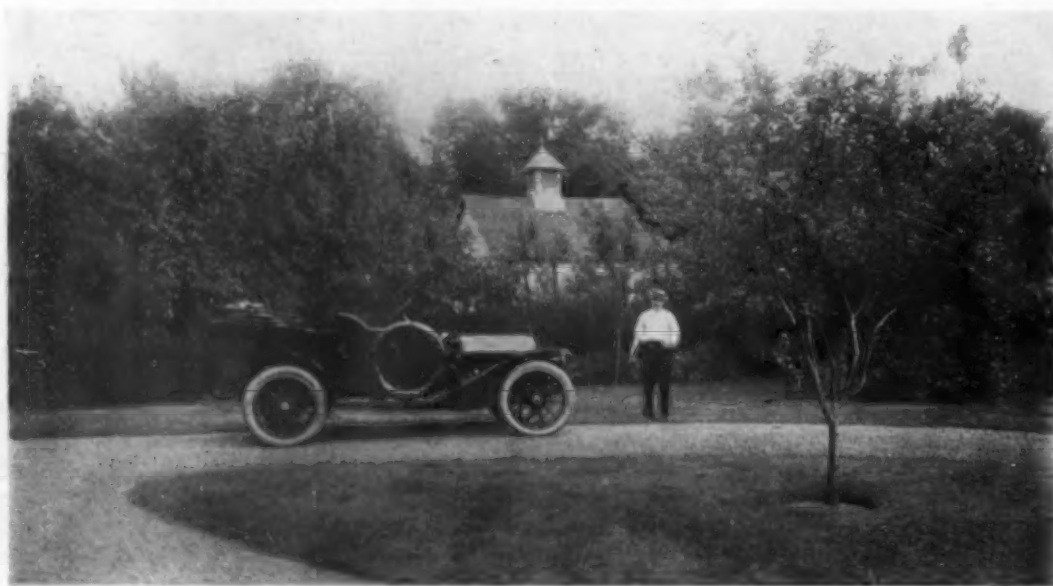
"You don't know it, yet," the young man said, smiling, "but I can read the signs! You are going to get mighty interested in that five acres you have, as a farming proposition. Having a detachable tonneau enables you to convert your car into a farm wagon! You'll haul things in it, and if you don't get it fixed that way now, you will later, when it will cost you more money. I got this tip from Mr. Elkins, who owned this place before you bought it."

"I guess you are right—I sort of feel the itch of that garden right now," agreed Spence. "But I have some doubts of my having much time to give to real farming. All I'll do is a little gardening, I guess!"

Nevertheless, the detachable tonneau was arranged, and an extremely valuable suggestion it finally proved to be.

For a month or more there was not a sign of protest from any member of the family. The newness of everything, the pleasure of having plenty of space, the voyages of discovery upon which they went about their property, kept Mrs. Spence and the children, two maids and a man of all work, happily occupied.

But after the settling down period was over,



Spence's early garden ambitions were stimulated as he drove about his larger country place and discovered return in garden produce that excelled any he could buy in the stores

and the last picture had been hung, the last rearrangement of furniture accomplished, the last bit of cleaning-up work put behind, Mrs. Spence suddenly awoke to the fact that she was lonely.

Born and reared in the city, she had taken up life in Willisport with many misgivings, in spite of her realization that they were not getting from life in the city all that it really had to offer for the price they paid. Her principal pleasures had always been theatres, restaurant life, and social gatherings, and she feared that the suburban move would hardly offer compensations. The latest transplanting, miles from any metropolitan gayeties, had seemed even more terrible, and it was with no feeling of surprise that she realized that to her, at least, the experiment was much of a failure. To be sure, there was the car, but she was afraid to run it herself, a short and decorous drive over quiet roads in the dark of the evening seemed very little like the motor trips she had dreamed about when her husband had suddenly announced he was going to purchase a motor, and altogether she found that, motor or no motor, Castleton life left much to be desired!

Spence knew nothing of it. To him, getting in the car in the early morning, spinning to the station in a few minutes, without the rush and hurry of the hasty walk on a half-eaten breakfast to discourage digestion, which had been his last year's experience, the new home was entirely satisfactory. In the evenings he found some desultory digging in the garden, play with his children, and an early bed sufficient rest and change from the busy day in the city.

"I don't miss the theatres nor the restaurants a bit, do you?" he asked his wife, a question more a statement than an interrogation.

Nor did he note that her "No-o-o— not much" was affirmative in meaning even though negative in language.

But Mrs. Spence was lonely. Their neighbors were not close, and immediate factors as had always before been the case. In Willisport she could run across two lawns and visit, or be visited by, half a dozen women during the day without any special effort. Here, the nearest house was three hundred yards

away, and there lacked the same opportunities to become acquainted. Their town friends seemed to forget their existence, now they had moved "so far away," as they put it, and Castleton lacked what Willisport had, a small "down town" section where the minor distractions of the shops and a neighborhood club, offered incentive for mild excitement.

But Mrs. Spence was not one to give up in despair because conditions did not suit her. She could see for herself that both boy and girl were infinitely better off here than they had ever been before. Larry was making the chickens his especial care, and had become an earnest student of "chickenology" as his father put it—so much so that, in self defense, several books on chicken farming had been bought to answer his many questions. To his great surprise, the lad devoured the books, acted on their advice, and, in spite of some early failures and a few feathered tragedies, succeeded in keeping his flock in good health.

At his mother's suggestion, he kept a small set of books showing what he expended, and the family

bought eggs from him at the market price. When he laid a twenty-dollar bill in his father's hands at the end of the first six months and said, "Dad, that's my profit—invest it for me, will you?" Mr. Spence was so pleased that he immediately presented his son with a long and ardently desired incubator, and there was jubilation in one small breast.

As for Dorothy, she became a grub, and wrought mightily in

flower and vegetable garden, expending her small strength so lavishly that her father was going to interfere and limit her activities to certain hours a day. But Dorothy, up in arms at once, telephoned Dr. Fiske, the family physician, on her own responsibility, asked him out to dinner, and presented him to her surprised father one evening that same week, with the announcement:

"Here is some one who wants to speak to you, father—he's going to defend

your daughter from your statute of limitations."

Dr. Fiske had laughed at the result of his invitation and the reason for it, enjoyed a good dinner, and examined with in-



The former owner had found a detachable tonneau of considerable value in doing all sorts of farm labor



For him in all sorts of weather there was the exhilaration of getting in the car in the morning and spinning to the station without the hurry of a hasty walk on a half-eaten breakfast

terest both Dorry's garden and her slender figure and flushed face.

"Leave the child alone!" he had said to Mr. Spence. "Doesn't make a bit of difference if she is thinner. It's a healthy thinness. She's getting rid of all that flabby flesh. No child with such a color in her cheeks and such a sparkle in her eye is hurting herself playing in the dirt. If she sleeps eleven hours a night and eats half she plants, as her mother says, you can just congratulate yourself that she is interested enough in gardening to do it. Let her dig until she is tired out. Give her old clothes, a big hat, plenty of garden tools, and tell your hired man it's a whole lot better that she spoil half he does than that she get discouraged from his well meant interference. You'll grow something better than eatables in that garden if you let your children take root and sprout there!"

All this was compensation to Mrs. Spence. But, a city woman brought up, she did miss society, did miss her friends, and it was only a question of time when such feelings reacted upon her, and her husband noticed an unwonted sharpness of speech as well as an unaccustomed paleness of face.

"It's those servants again, I suppose," admitted Mrs. Spence. "Lily gave me notice today. Said it was too lonely. That's the third in two months. If it wasn't for Eliza sticking so, I don't know what I would do. And she doesn't seem as cheerful as she used to be."

"I wonder how the rest of the people out here manage to keep their servants?" mused Spence. "I must ask some of the fellows on the train. I've met the corkingest lot of chaps since I've been out here," he went on, enthusiastically. "It's been worth a lot. There's Lerch—he gave me an order that won't net less than five hundred, and Westervelt introduced me to Parker, whom I've been wanting to meet in some way that wouldn't look as if I'd forced it—if I don't get a lot of business out of him, it will be because I've forgotten how. Joined the Almarine Club the other day—most of this bunch lunch there—things are looking up with us, honey!"

And his wife was properly glad, but sighed privately for some

of the benefits social as well as benefits material, which her husband seemed to be getting from their isolated situation.

The loneliness increased when school days came again, and Larry's running in and out on "chicken business" and Dorothy's gardening were confined to morning and evening. School was two miles beyond the railroad station, and it was the most natural thing in the world for the children to accompany the head of the house to the train in the morning, and then have the hired man drive them on to school. A school bus would call for them, or bring them home, if the car was otherwise engaged.

"But what's the use of having one if you don't use it?" said the new proselyte of the car, nor noted the incongruity of this attitude with that which had formerly obsessed him.

There was relief in sight for Mrs. Spence, however, though she neither knew nor recognized it when it came. It came from a visit to Mr. and Mrs. Elkins at their country home three miles farther away. The invitation came to Mr. Spence on the train and to Mrs. Spence over the telephone.

"I hope you won't mind this informality," said a pleasant voice over the wire. "We've been so busy getting our new home fixed we haven't had time to do any neighboring. But we want you and your husband to come over for dinner and to spend the evening—bringing the children, too."

Mrs. Spence didn't mind the informality. She wanted to meet Mrs. Elkins and find out if all the women who lived in Castle-

ton were lonely, also.

It was a pleasant dinner. But it was remembered in the woman's mind as the turning point in her country life experiences.

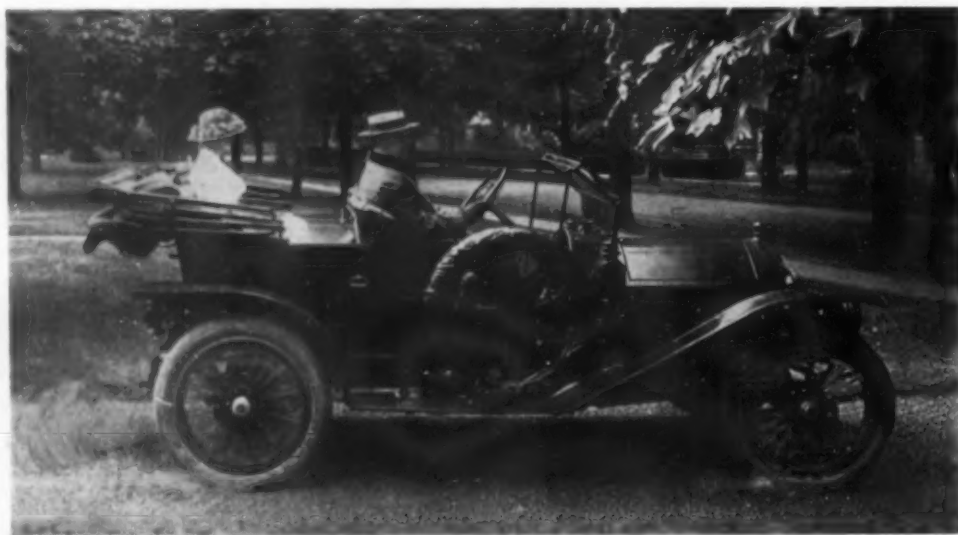
"Maids? I never have any trouble with maids!" said Mrs. Elkins. "I used to before I thought of Good Fairy. What's Good Fairy? Well, that's the household word for the car. What? Of course I let the maids use the car. I couldn't keep them otherwise. The hired man drives them round to see their friends, to give them some fresh air, or to the station when they want to go

to the city. I let them have company on Sunday afternoons—they have the car to go to the station and get their friends.

(Continued on page 122)



Mrs. Spence found shopping by motor a pleasant diversion and it insured immediate delivery



The car became the very key which opened up the whole world of country living for her and was the means of carrying on an active social life



They soon learned that the motor encouraged attendance at school

Making the Service Side of the House Attractive

MODERN IDEAS IN PLACING THE HOUSE ON ITS SITE—HOW TO ELIMINATE THE UNSIGHTLY APPEARANCE OF THE KITCHEN ENTRANCE AND LAUNDRY YARD—WHAT THE USE OF LATTICE ACCOMPLISHES—STRUCTURAL HINTS

BY E. J. GOODHUE

Photographs by Jessie Tarbox Beals and Others

IT IS strange how many conventions there are about house building that cling simply because it is following the course of least resistance to do what others have done. The placing of the house on its site forms an example of this. Hundreds and hundreds of houses built on the small lot are placed with the main rooms facing the street, the entrance way on the street side, and the principle design put upon the street façade.

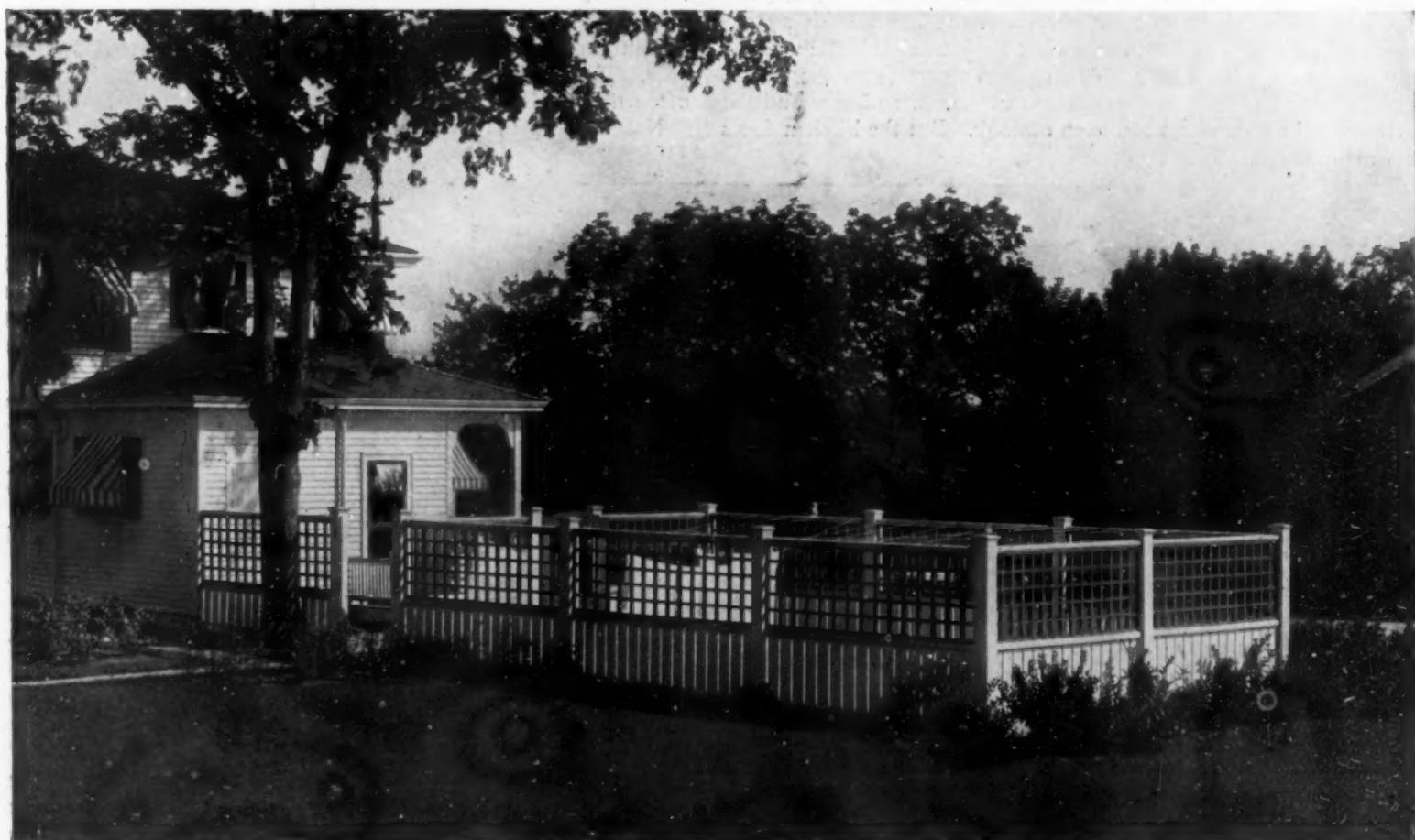
There are countless objections to this old-fashioned way of building. The front of the house was made attractive, and the rear, simply because it might not be seen from the street, was considered safe from observation. It was often ugly and disorderly. All that was accomplished was hiding from the sight of the casual and uninterested passerby, objection-

able features which are flaunted in the faces of the neighbors. Even if we overlook the insincerity of such one-sided building,

there are other objections; for instance, the effect upon the room arrangement of the house. The living-rooms and the chief bedrooms should obtain the prevailing breeze, which in the Eastern States is generally southwest; the dining-room should receive its quota of sunlight in order to be cheery. If the convention of building to face the street is always adhered to, some of these rooms must suffer. Another annoyance occasioned by such planning is the fact that the stream of tradesmen and the unprepossessing business of the kitchen is carried on chiefly before the eyes of the inmates, for the service driveway under these conditions generally must run before the eyes of those seated on the porch or its equivalent.



On the small place a lattice work screen may be built about the doorway. This pergola can be used to support vines



The laundry yard in this situation is really an extension of the house. On top of a solidly built fence a lattice work is placed that gives a much more interesting effect than where the work is solid. Contrasting colors between the fence palings and lattice strips look attractive

Architects and landscape gardeners have built up new theories to overcome these disadvantages, and so are able to take advantage of all the considerations of the physical character of the plot, the orientation of the rooms, and the better unification of house and grounds. They are gradually overcoming the idea of making the house attractive mainly for the passerby. They are working for the idea of increasing the privacy of the family life, and employing greater freedom to obtain this have built a great number of houses with the kitchen facing the street.

Let us assume, then, that we have broken away from the convention of having the street influence our house. We may then attack our problem with fewer restrictions. As an hypothetical case let us say that the axis of our lot along the greatest depth runs east and west, and the street upon which the narrowest part of the lot faces, runs north and south. Say, also, that our lot is upon the west side of the street. We may put the main axis of the house along the axis of the lot and have the end of the house face the street. As a tentative plan, let us say that the kitchen and pantry occupy the northeast corner, the dining-room, the southeast quarter, and the living-room running across the house with an exposure north, west and south. In such a plan as this the prevailing southwest wind blows kitchen odors away from the house, gives the dining-room a cheery exposure south and east and the living-room also a warm southern outlook. But the kitchen faces the main street. We have sacrificed for room arrangement the external appearance of the house! Perhaps, but not necessarily. The corrective for this is in building for privacy, in the erection of a service yard or service entrance of some sort, or the employment of some screen, either of a wall, lattice or shrubbery. The briefly sketched description of the house given above is one of countless possible arrangements with similar ideas; but very often to get the desired orientation of rooms the service quarters of the house must come nearest



Even the formal type of house finds use for lattice. This dignified screen takes away from the ugliness of a basement area

for a yard fifty feet in diameter. The driveway itself can be landscaped at the points where it interferes with a view from the house and can be made attractive. It will confine the business of running the house to a definite area, the laundry may be hung within it and some provision made for the comfort of the servants. If the service yard problem is properly attended to, very often there is less cause for worry about keeping the help.

Naturally such a yard requires an extensive place. It is more or less expensive if it be walled in, or if it be surrounded by a hedge of sufficient height to screen it. This is one department that the architect must be consulted about early, and if a landscape architect is employed, his co-operation obtained as soon as anything definite is determined.

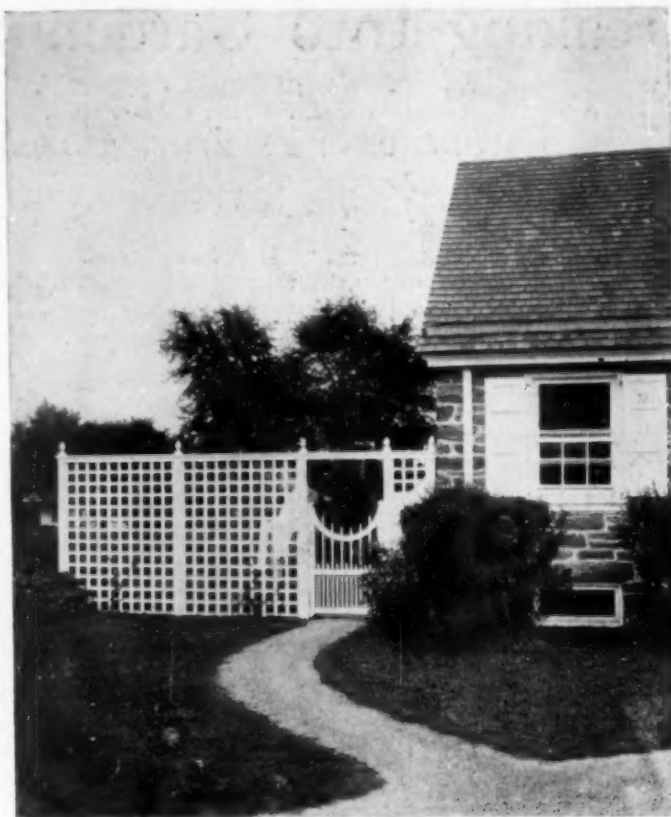
With the small place where such a large service yard is impossible, results can be accomplished economically and efficiently. Lattice, in a large degree, solves most of these problems. One may overcome the necessity for width of kitchen yard by having the turn-



If a few vines graced this small service entrance, it would be decidedly attractive. The lattice is simple, but its supporting posts are sufficiently strong to support clothes lines

around outside it. This is merely a question of path arrangement, which can only be solved by the individual. But the problem of eliminating some of the abuses named earlier in this article can be answered for most small places. An easy expedient is the door-screen lattice. Where the tradesmen's path reaches the house, inclose the driveway with a lattice framework like a four-leaved screen. If the style of architecture allows, or desire dictates, have supports of pergola-like bars over which vines are trained. Within this little inclosure there is place for all the appurtenances of the kitchen entrance, and, strangely enough, lattice with a wide mesh really effectually conceals these objections. Planting, of course, renders the lattice still more attractive. Such a lattice framework is desirable, even where the kitchen entrance is at a lower level, as is often the case where a flight of stone steps leads to an area in the basement. The lattice then serves as a protection and an ornament and covers up the great gaping holes in the ground. But the kitchen yard may be still larger; it may provide a space for drying clothes. It may be a more generous enclosure, that, although it does not allow of entrance for a wagon, serves all necessary purposes without it.

In some cases where the house is so situated that planting and screening make it necessary to protect only one point of view, a single screening fence may be built. A little wicker gate allows passage through this, and often such a lattice fence may be so combined by the architect with the general roof line that it helps to tie the house to the ground. Whether ample service yard or laundry yard or kitchen court or lattice screen, or even lattice fence, the same structural ideas apply, and these are worth considering. First of all, lattice should have a solid outline. The posts of a line of treillage should be solid and look solid. In Colonial days they were often surmounted with urn-shaped ornaments. The houses of Cambridge and Salem

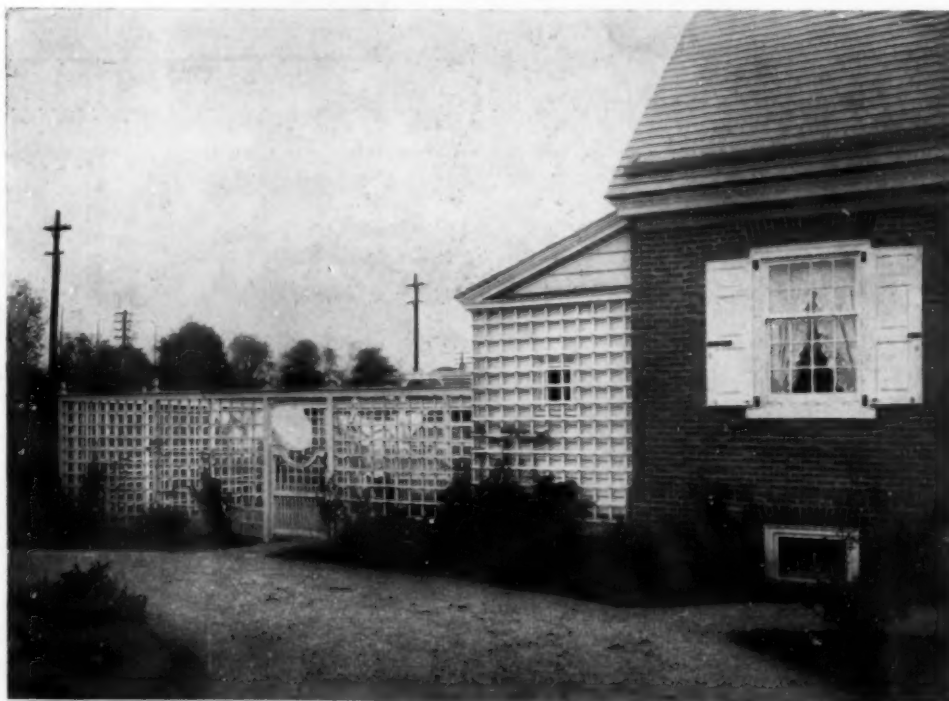


In place of a service yard a lattice screen is used, since only one point of view is necessary to be protected. This is a good form of gate

have such gate-post ornaments, and the designs are known everywhere. But the Colonial precedent was to duplicate, if possible, the detail used in the exterior woodwork. If the piazza post or outside moldings or any woodwork has a pronounced design, it is well to repeat it when any ornamentation is to be used with lattice. Perhaps a good square post with a flat top is as successful as anything, although many of the Philadelphia houses which have most attractive service yards, often use the turned acorn, small and inconspicuous. As a general rule the rectangular lattice mesh is preferable to the ovals and curves of French treillage. Good dimensions are squares of about seven inches in diameter. The simplest carpentry employed gives best results, namely, a set of upright bars passed over those going longitudinally. In most work it is considered best to have the uprights outside the strips running horizontally, for then the shadow caused by the perpendicular lines gives a pleasant effect of height. Variations are often successful-

ly made in building a fence base and crowning this with lattice. The change in construction between the base and the top of the work allows chance for variation in color with white fence and posts. The openwork screen may be brown or green. Lattice upright bars should be about $1" \times \frac{1}{2}"$, the lighter wood $\frac{3}{4}" \times \frac{3}{8}"$. The old work was generally pinned with wooden pins, though a careful carpenter may use nails today as successfully.

For the material a lasting hardwood is best. Cypress, chestnut or oak are available materials. Cypress has the advantage of being very enduring and being fairly reasonable and strong. This is a desirable feature when the lattice surrounds the laundry yard, as it should be sufficiently strong and of such solid construction that it will not be injured if used to support the clotheslines. There are nine chances out of ten that it will be given this function whether there are clothespoles or not. The lattice yard can be made
(Continued on page 167)



The driveway for tradesmen ends in a turnaround adjoining the laundry yard. The small window close to the ground is within reach of a coal chute from a delivery wagon, and connects with coal bins

Breaking Into Gardening

A BEGINNER'S SPECULATION IN A BACK YARD VEGETABLE GARDEN THAT TURNED OUT A SUCCESSFUL INVESTMENT—THE THREEFOLD DIVIDENDS OF EXERCISE, PLEASURE AND FRESH VEGETABLES

BY J. F. TAPPAN

BEFORE starting my first vegetable garden, my friends tried to discourage me in many ways. I spent more for water used in watering the garden than the vegetables he raised would cost if bought from the vegetable man. Of course, he believed it was a losing proposition, figured out in dollars and cents; also, it took a lot of time, and, furthermore, it was hard work. Another kind friend informed me there was a considerable amount of time taken up, and if it happened by any means to be a bad year, the seeds planted would become failures; in other words, I would lose the money spent for seeds and manure and all the work would be done for nothing. Still another friend gave me to understand that I should have some experience in such matters before starting all alone.

After having heard the advice of these three wise men, I decided to have that vegetable garden just the same, so I mapped out a plan and started ahead upon the trail of truth about back yard vegetable gardens, profit or loss.

I had just built myself a new house on a lot forty feet by 125 feet, the yard of which was graded fairly level. I then laid out a path three feet wide, running up the center of the yard, as shown by the plan. On each side of the path I planted some grape vines, after which four holes, each two feet six inches deep, were dug on either side, eight feet apart. The holes dug, I had to get some locust posts about eight feet long in order to start a grape arbor. About this time I happened to discover quite a few locust trees in a small woods, which lay directly across the street from our house, and as I knew the owner, I telephoned to him and got permission to cut down eight locust trees. The following morning, at five o'clock, I called upstairs to a friend who was staying with me, and asked him to help me cut down eight trees. At first he thought I was mentally unbalanced, but finally, after much persuasion, he grumblingly agreed to help; so we started out with axe and saw, cut the trees down, trimmed off the

branches and dragged them from the woods to the yard, where they were safely deposited in a heap. I then breakfasted and made my regular train to business. That night, before dark, the trees were placed in the ground with five feet six inches showing above the surface of the earth. Then some 1" x 2" strips were nailed to the posts, four strips high, about twelve inches on centers, the first strip starting sixteen inches from the ground.

After all this preliminary work had been accomplished, I measured off the amount of space left and found that I had on one side seventeen feet by forty-two feet and seventeen feet by sixty-one feet on the other side, making a total of 1,751 square feet in area to be used as a vegetable garden. The next step was to get some first-class seed catalogues. After consulting these I bought the following:

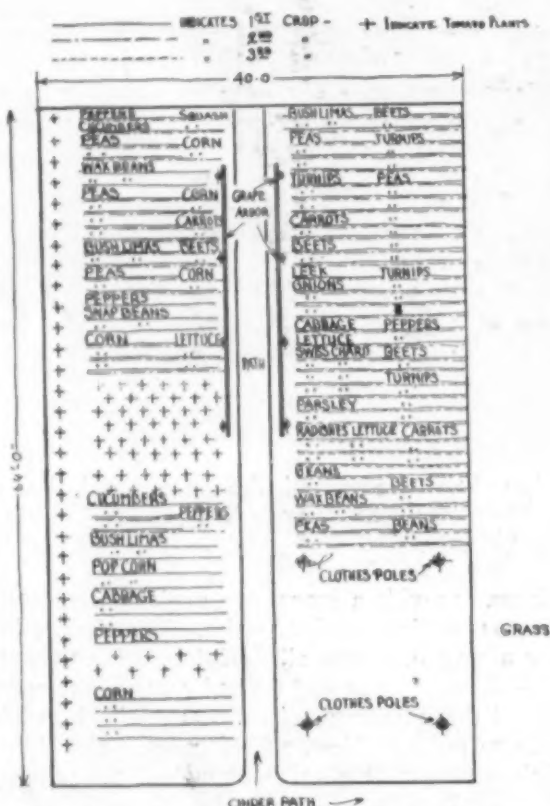
Garden collection, 20 packages

vegetable seeds	\$1.00
Tomato plants (80)	1.00
Swiss chard	.05
Turnips	.20
Beets	.24
Peas	.15
Beans	.10
Parsnips	.05
Pepper plants (2 dozen)	.15
Bush lima beans	.25
Big Boston lettuce	.10
.....	.05
Garden fertilizer	1.08

Total expenditures...\$4.42

Tools used, such as rake, hoe, shovel, fork and pick, I already had in my cellar, ready for use. Outside of the fertilizer, no manure of any kind was used.

Now that I had seeds, fertilizer and tools, I started to dig my garden each morning and night, before and after work. On Saturday afternoon I had one side nearly half dug, raked and ready for seed, after carrying out of the yard ten wheelbarrows of stone. That first Saturday was a day of great pleasure and excitement; I couldn't wait to get at the seeds, and a little manual which was given me when I purchased



Even from so small a space as this results were obtained that on paper seemed almost incredible

Of course, having the Hand rake . . .



The two plantings of bush limas were flanked on one side by corn and on the other by peas



The eighty tomato plants, costing but a dollar, yielded a large surplus of fruit

my seeds, describing how the seeds should be planted. A piece of cord twenty feet long was tied to two stakes with pointed ends. These were pushed into the ground until the cord was about one-half inch above the ground; then another pointed stick was pushed along the line on the ground, which left a furrow about one inch deep and seventeen feet long. Of course, my wife, who had been ready to plant our seeds for about an hour, then started to plant row after row of different vegetables, which the seed manual table directed us to plant on that particular date. From then on, each week we planted two rows of peas, two rows of string beans, bush lima beans, corn, etc. By this scheme, we would have these vegetables on the table throughout the summer until frost, from the time the first crop was ready to eat.

After the first batch was planted, we watched the ground every day until the tiny leaves appeared above the ground; then my wife and children had to inspect them. Of course, we had to answer the innumerable questions my little boy and girl asked us about these tiny plants. Each day after this, the garden was the first place we made for in the morning.

The following Saturday afternoon I brought home and planted my tomato and pepper plants. For the tomatoes I got barrel hoops and nailed them to two sticks about twenty inches high. After the plants reached the proper height, I tied each one to its hoop firmly with little strips of rag. I afterwards discarded this scheme for the better one of erecting an upright pole at the side of each plant, and, as the plant grew, I tied it to the pole at various heights with one-half inch strips of cloth. Each week all the side shoots were trimmed off so that all the strength would go into the tomatoes. All this trouble was rewarded

by having the largest and most plentiful crop in the neighborhood. The pepper plants were thoroughly cultivated twice each week, and they grew very stocky, bearing innumerable peppers until the frost killed them. At the end of the season all the green tomatoes and peppers were picked off the vines; the small ones were cut up for mustard pickles, the large green tomatoes were wrapped up in newspapers and packed in a box and placed in the cellar to ripen.

This scheme enabled us to have ripe tomatoes until the middle of December. During the season, when the tomatoes were ripening fast, my wife canned fifty quarts for winter use. When our first beans, peas and radishes were ready, everyone wanted to have the honor of picking the crop. Oh, but those meals with the first beans and peas were delicious! They tasted better (at least we imagined so) than any we had ever eaten, simply because they were our own garden products. At the beginning of the season, I started to water the plants each evening when I arrived home, but later on, after reading a book on how to take care of a garden, I followed the advice given in it and started to cultivate, or hoe around all plants at least twice each week. This last system seemed to give the best results.

When the various plants reached a height of several inches, I started to thin them out, and tried to transplant some, but unfortunately none of the plants I had transplanted lived. This fact kept me guessing for some time, until by experimenting I finally solved the problem and transplanted them successfully. The scheme I adopted was as follows: First, take your dibble (which is a round stick whittled down to a point at one end) and make holes where you intend your plants to be placed. Then take a small trowel and dig up the plant, keeping a small quantity of dirt around the roots; next you pour water into the hole, filling it to the surface; place the plant in the

(Continued on page 168)



Barrel hoops nailed to sticks of proper height supported the tomato plants



The grape trellis was on both sides of the path dividing the vegetable rows

Gardening with Hotbed and Coldframe

THE MANY ADVANTAGES OF FRAMES IN DEVELOPING THE SATISFACTORY GARDEN—CONSTRUCTION AND THE PREPARATION OF PROPER BEDS—THE VALUE OF LATE PLANTING UNDER GLASS

BY F. F. ROCKWELL

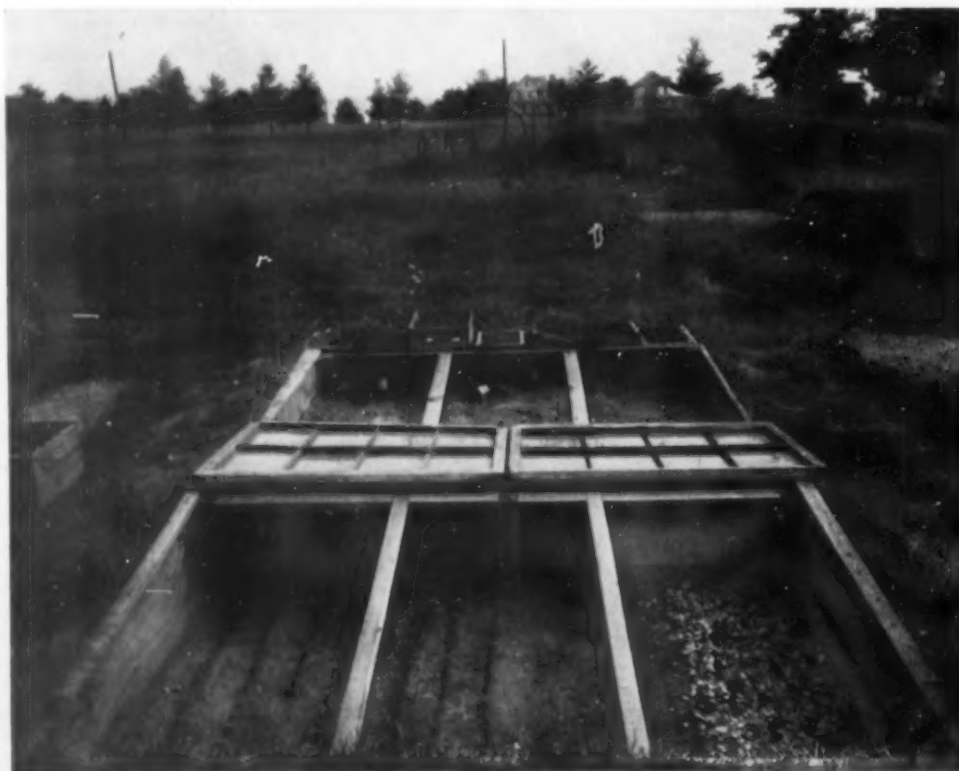
Photographs by R. S. Lemmon, H. W. Porch and Others

THE "frames"—the coldframe and its artificially heated counterpart, the hotbed—are ordinarily looked upon as a garden adjunct the main purpose of which is to get plants started a month or two earlier in the spring, so that certain crops in the garden may be forwarded to that extent. In this case the sash are used only for about three months in the year and lie idle for the rest of the time. But where one wishes to get the maximum results from his garden space and garden equipment, such half-efficient management should be changed, as the frames may be used to advantage for seven or eight months in the year instead of three. This is especially desirable where the garden space is limited, as it is in the great majority of suburban places; and, furthermore, it is not only a matter of having more garden produce than could otherwise be grown, but having it at a season when it is especially valuable—such things as lettuce, radishes, green onions, spinach which you have usually not before May and June, during the winter months; and such things as beans, cucumbers, muskmelons, etc., which ordinarily you do not have until well along toward the end of the season.

In planning to make your frames a really important part of your garden operations, two things must be provided first of all—soil which is naturally thoroughly drained and will not become wet and soggy through the winter and early spring months, and an abundance of water to use in dry weather when it is needed. You must realize at the outset that coldframe gardening is a highly intensified form of gardening, and that therefore to be successful with it you must have the factors for success, of which water is, of course, a vitally important one, well under control. At the same time, it is just as well for you to realize that the returns from it on the basis of the amount of space allotted to it will be much higher than from any other part of your garden. For instance, outdoors you set your rows of lettuce twelve to fifteen inches apart and set out the heads or thin them to about twelve inches. In the coldframes fifty heads are set to a space three by six feet (eight inches each way), from which space outside you would get eighteen or twenty heads.

The equipment for intensive gardening of this sort is a little more diversified, but on the whole much less expensive than ordinarily supposed. You are probably familiar with the ordinary coldframe—a box or frame with sides of wood covered with a standard glass sash (size three by six feet), and provided with a wooden shutter or a straw mat for covering in extreme cold weather. The equipment which I am going to recommend contains sash of three distinct sorts, each of the three especially valuable for its special use. In the first place, there are the double light sash; these cost a little more than the others, for they are made with a double layer of glass with an air space between them which,

being an efficient non-conductor, answers the purpose of the mat or shutter in keeping out the cold, but with this great advantage, that at the same time it will let all the sunshine in. The double light sash is a distinct and valuable improvement in the way of garden equipment, and is proving wonderfully valuable to thousands of places. But it is when used to supplement sash of the ordinary kind rather than to take the place of them, that one gets the greatest amount of service from them. Because with the double light sash, where one has no greenhouse, seeds may be sown and the plants started and grown to

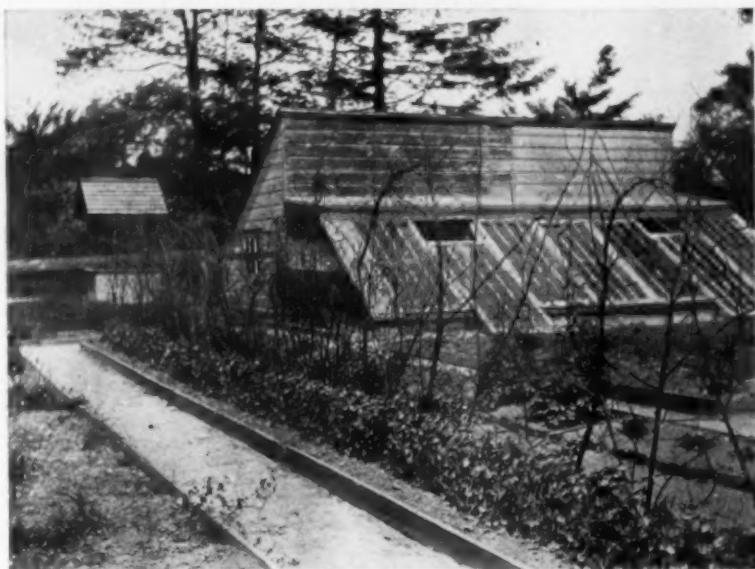


The board frames, higher at the back than in front in order to drain properly, should be banked with earth to keep out frost and cold wind

a size large enough to transplant to the frame under the regular sash at a season when, under the old methods, you would just be starting them.

The standard sash, three feet by six in size (and preferably having three instead of four rows of glass, as more light is obtained) does not need any description here, as everyone is familiar with it; of these, one should have two or three times as many as the double sash; and then there are the sash made with light wooden frames and covered with protecting cloth; these are not nearly so well known nor so largely used as they should be, but they will keep off several degrees of frost and for many uses will answer just as well, and in some cases even better than glass, and, furthermore, in severe weather can be used in the place of mats or shutters over the glass sash.

The frames on which the sash are supported may be of inch



An adaptation of the coldframe principle, utilizing the vertical wall of an outbuilding with a southern exposure

boards and two by four inch uprights for holding these in place; the usual dimensions are two feet in back and a foot and a half in front, which gives a slope sufficient to carry all the rain water off the sash, and also catches the sunlight at a better angle. Frames which are to be used as hotbeds—that is, supplied with manure to give artificial heat in cold weather—should be made a foot or eighteen inches deeper on the inside. While the board frames may be banked up with earth on the outside, so as to be impervious to frost and cold wind, and, if substantially made, will last for a number of years, nevertheless, it is far better to go to a little more trouble and possibly a greater expense, and have the frames made of concrete. If you cannot have them all made this way, then those which are to be used as a hotbed at least should be so constructed, as these are used for more months in the year and the rotting



Lettuce is one of the many vegetables that may be grown in frames advantageously and made to produce early

caused by the manure will make them, if made of wood, go to pieces more quickly than the ordinary coldframes. A sill or cap of wood or iron—preferably the latter—may be bought to put on top of the concrete, and is so constructed that the sash will fit firmly on it.

The amount of garden stuff which you can get out of a limited space which is taken up by your frames is truly remarkable; not only because the planting is done more closely in the frames, but because where several crops may be taken from it each season you would get one or two from the garden. A ten-sash frame used in connection with the regular garden would give an ample supply of winter and early spring vegetables to a good-sized family besides furnishing room to winter over such

things as might be required and an ample supply of plants for the garden in the spring. For such a coldframe garden a convenient



At the left of the bar is manure ready to be worked in. At the right, the prepared bed



A sunken path in this greenhouse-coldframe allows one to work comfortably at the waist-high beds



Cheesecloth used to shade lettuce in the frames from the hot summer sun makes for better and sweeter leaves

division of the sash would be as follows: Two double light sash costing about \$7.00, four single light sash costing \$10.00, four cloth-covered sash costing \$2.00, three double-sized burlap mats costing \$3.00—a total of \$22.00.

In addition to this, the lumber for the frame would cost from five to ten dollars, depending upon the price per thousand feet in your vicinity. The cost of a concrete frame instead of a wooden one would depend almost entirely upon the price you would have to pay for the sand and gravel, as the amount of cement used would not be very great. In most instances, unless you have the sand and gravel on your own place, the cost would be more than for wood, but as has already been stated, it would be much cheaper in the end. After the frame is put up two partitions should be built across it, to divide the spaces for the two double light sash, the four single light sash, and the cloth-covered sash. If the frame is a long one it should be strengthened by crossbars every three or four sashes apart, to keep the side walls from warping out of position; or they may be put in every three feet even with the sash as described above. It is a great convenience, however, to have them removable.

It is time to begin work now for the crops you will want this fall and this winter. The first step in this direction is the selection of varieties of vegetables which are good for growing in frames, as the use of the wrong sorts, even with other conditions all favorable, may mean failure instead of success. In lettuce there is Grand Rapids for the loose heading sort and Big Boston and Wayahead, both of which make fine, solid crisp heads and will thrive in a cool temperature. For your first attempt it will be best to try several varieties, so that you can tell which will give you the best results under the conditions which you have. The Grand Rapids, grown under glass, is deliciously tender, and in my opinion in no way inferior to the head lettuces, although the latter are, of course, more blanched in the centers. Of radishes there are a number of good sorts for using in frames, but after trying a number of varieties I now use nothing but the Crimson Giant Globe and the White Icicle. Both these varieties, besides being of good size and quick to mature, have the further great advantage of remaining an ex-

traordinarily long time without growing pithy, so that not more than half the number of plantings have to be made as with such sorts as the old-fashioned French Breakfast. Of cauliflowers, both Early Snowball and Best Extra Early make a very compact, quick growth, and are early maturing and well suited to growth in frames. Either Victoria or Hardy Winter spinach is suitable for winter growth under glass, and the former, while it will not stand quite so much cold, is of better quality. Personally, however, I prefer Swiss chard, which will give you repeated cuttings, and where the weather is not too severe can be used right through the winter until you need the frame for other purposes in the spring.

Of the vegetables suitable for fall planting, the lettuce, cauliflower and parsley should be started early, the latter part of August or early in September, and transplanted later to the frames. The radishes, spinach or Swiss chard and also onions for bunch onions early in the spring, and carrots, if you prefer to use some of your coldframe space to have these fresh rather than to depend upon those stored in the cellar, should be planted where they are to grow, but the rows may be made and the beds prepared long before it is necessary to use the glass to protect them from cold weather. If you put them in about the same time that you sow the others for the first group they will give you results early in the winter.

The soil in the frames should be made rich, mellow and deep by the addition of well-rotted manure to the soil, or by filling in, unless the soil that is in the frame is already in good condition, with several inches of good garden soil. The ground should be soaked thoroughly at least several hours before planting, and it is advisable to have some method of shading the seed bed until after the plants are up, in case of hot, dry weather.

An excellent way of doing this is to use one or two of the frames for the seed bed. Then one of the cloth-covered sash may be put over this, supported on a temporary framework a foot or two above the frame, and furnishes the right degree of shade without excluding the air. The lettuce and cauliflower should be transplanted once before being set in their permanent positions, giving the little seedlings three

(Continued on page 169)



When the tomato plants have attained considerable size they should be transplanted



On bright days that are sufficiently warm the sash may be taken off altogether, for good ventilation is important for success with late crops under glass

A HOUSE THAT IS DIFFERENT



WOULD it startle you to be ushered into an eight by twelve dining-room with apple-green furniture and sea-blue walls, and would you think it possible to seat eight people comfortably therein and have dinner served in an orderly manner? Would you be surprised at a green lattice in place of wall paper in a living-room which is large enough comfortably to accommodate an eight-foot table in its center? And would you marvel at a dark "parlor" with three small windows transformed into a reception room bright with sunny cheer, merely by the artistic treatment of the walls and wood-work?

Mrs. Clarence C. Rice has proved, in remodeling her little old farmhouse at Bedford Village, New York, among the green Westchester hills, that it is possible to accomplish the impossible. Her love of color and the knowledge of the blendings of color derived from her study of the pottery of the ancients—for she has workshops and kilns on her farm wherein she repro-

A FARMHOUSE REMODELED IN A NOVEL WAY—WHAT CAN BE ACCOMPLISHED WITH COLOR—BRINGING OUTDOORS INTO THE HOUSE

BY KATHERINE N. BIRDSALL

Photographs by Edwin Levick

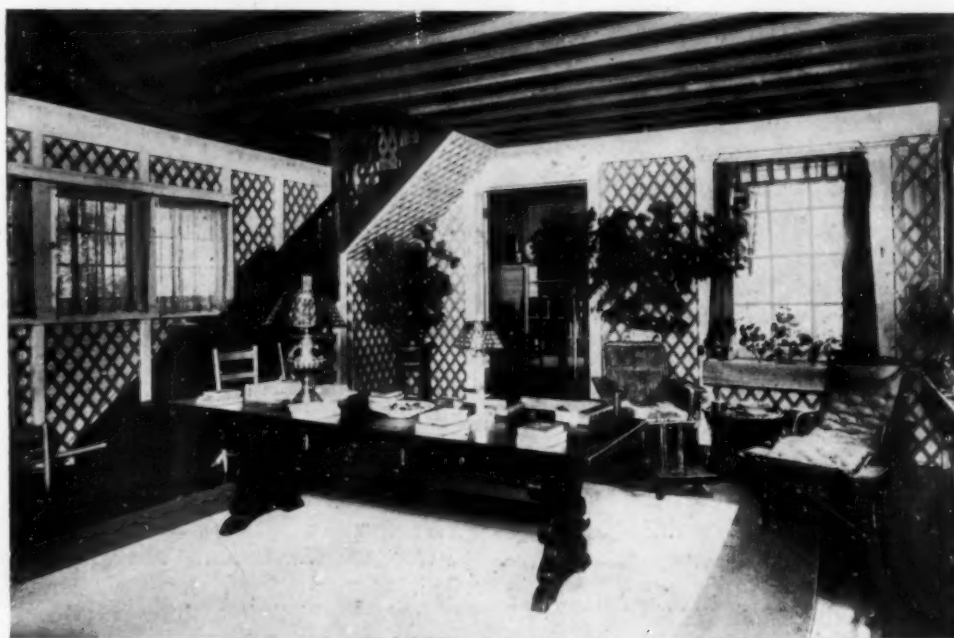
duces to perfection the wonderful ancient colorings and glazes of the potter's art—have helped her to develop an unusual plan of furnishing which attracts at

once by its simplicity and its bizarre effect. No architect was employed in the remodeling; the plans as well as the furnishings

are of her own devising, and their effect is unique.

The original house was of simple New England type, without porches; the enlarged house still carries out the simple lines of the original, and there is no porch. The lawn under the trees at the back, just a few steps from the shadowy lake, is the piazza and breakfast-room whenever the weather is fine. What need for a built-on piazza when nature offers her generous lap; and especially when the living-room serves every purpose of a piazza?

The living-room was built onto the original house by Mrs. Rice, and serves every purpose of a large covered porch. It occupies the whole ground floor of the wing, with a great



Three sides of the living-room have removable windows and in summer it is part of an outdoor room. The lattice is appropriate in that it adds a note of outdoor freshness

brick fireplace in the center of one side, between two large, sixteen-paned Colonial windows. Three sides are fully exposed to the air, with removable windows, and a large, removable window on the fourth side. In summer the frames are taken out, the open spaces screened and awninged, and the living-room is a great, open, breezy, covered piazza, having the added charm of the large fireplace, which on damp, dark days accommodates a blaze to dry and cheer. There is no need to go outdoors for cool breezes, because the piazza living-room attracts them all; there is no need to shut one's self indoors during a storm, for the cheer and warmth of indoors are on the living-room piazza.

The living-room is built about eighteen inches below the floor level of the old house, so that two steps lead from the reception-room in the old structure through double glass doors to the living-room in the wing. Occupying the whole first floor of the wing as it does, twenty by twenty-four feet, it makes a large and, at first thoughts, a rather awkward room to furnish. But this has been accomplished with consummate skill. Inside the framework of the wing are narrow pine boards stained a light gray, and over these, in lieu of other wall covering, is a bright green board lattice, with an occasional double diamond space left open.

The ceiling and the stairway to the bedrooms above, which twists at an angle up from the one inside corner of the room, are of the light brown wood; heavy rafters, stained the same brown as the stair rails, run crosswise of the ceiling boards every twelve inches. The green lattice is carefully fitted and fastened to the walls with screws. This is removable for cleaning or painting, but is easily cleaned on the wall with a vacuum cleaner. The fireplace is red brick from floor to ceiling, toned

down with a thin stain of green, black, and oil rubbed in by hand. The fireplace is four feet by six, with a wide hearth.

One large rug, 12 x 15, covers much of the floor space, smaller ones, 6 x 3 and 5 x 2, being necessary only in front of the fireplace and doorway. These rugs are alike, domestic Scotch homespun with green center and brownish gray edge, made by a colony of Scotch people settled in Pennsylvania, and the three cost only

thirty-seven dollars. The effect over the brown stained floor and beneath the green lattice work, is restful as well as artistic.

Part of the furniture is heavy and part light. A large table, a low settle and tea table, and a low fire bench, suggested by the old Italian styles, were made of whitewood by the local carpenter after designs drawn by Mrs. Rice. The wood was very carefully sandpapered before the walnut stain was applied, the edges being cut down and perfectly rounded. The wood was waxed after staining, and is cleaned occasionally with floor wax. The eight-foot table—two feet six inches wide—is placed across the center of the room and is laden with books, lamps, pottery, flowers, etc.

The settle, heavily cushioned with gay India print curtain strips with sea-blue ground and design of peacock against a green tree, and the tea table are at right angles to the hearth, while the low "Polly Flinders" fire bench is across the hearth, near enough to warm one's toes at the blaze.

Some of the lighter furniture—two hour-glass armchairs and a steamer chair—is bamboo, while in one corner stands a round writing table stained a dull light green to match the latticework, and four chairs of the same color with split bamboo seats. All the windows are curtained with green

linen and cream-colored cotton net; and the five large, low windows have generous green flower boxes with thrifty pink geraniums in bloom. A more comfortable, artistic or useful piazza or living-room could scarcely be imagined.

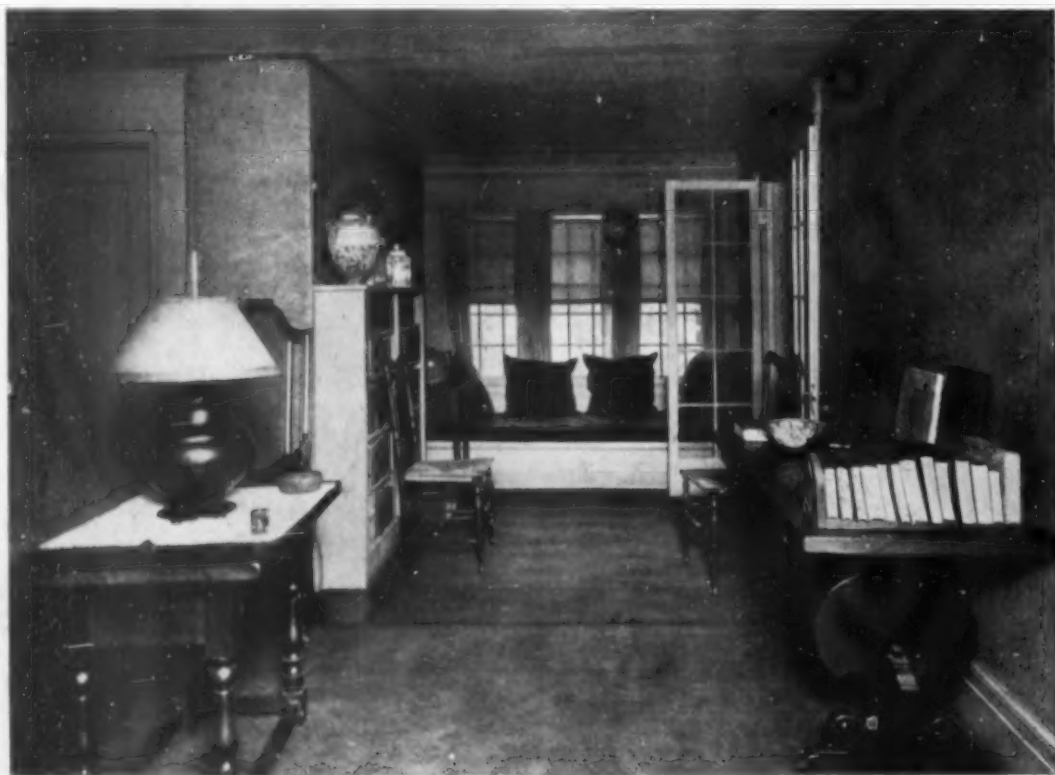
The reception-room in the old part of the house, to the right of the front entrance, suffers by comparison with the living-room only because of its comparative lack of light. It is a normally light room, however, much improved by the removal of a partition which

threw a little bedroom space into the room. This is the space where now the double glass doors open into the living-room, by the wide window couch. The window couch is long enough for a bed.

In coloring and furnishing this room Mrs. Rice cast aside all precedent and brought her own ideas to make a bright room from one that is naturally subdued, with only three small, old-fashioned



The living-room is equipped for fall weather with an ample fireplace and steam heat



Part of the reception room may be converted into an extra bedroom. The couch at the window is of sufficient size to make a bed, and a removable partition can be put up, shutting off the alcove

windows. That she has done it to perfection no one who has visited the house can deny.

The walls in this room and in the dining-room are covered with a novel paper, which might be called impressionistic. The general effect is of yellow and buff and orange all shot together, and it was secured by applying to a plain yellow paper a sponge wet first with light brown, then with orange. The color is just dabbed on carelessly with the sponge; the yellow paper being thus transformed into a neutral tint which brightens with its yellows, orange and yellow, and tones down the woodwork with its brown. All of the woodwork is painted a bright yellow, including the built-in mantel, over which is an old-time oblong, gilt mirror with three divisions. The floor, which was of old boards too worn to appear well, is covered with heavy, plain brown linoleum, shellacked and waxed. The effect is much the same as wood, and very satisfactory from the housekeeper's point of view, as it needs only to be waxed occasionally and dusted.

The reception-room rugs are the cheap blue and white Chinese cotton rugs—or rather they were at buying, but they were dyed a neutral brown to harmonize with the walls and linoleum. The furniture is all suggestive of the Italian, and made by the local carpenter under Mrs. Rice's direction, of whitewood, stained English walnut color, as in the living-room. The chairs are rush bottomed, like those our great-grandmothers had. Yellow cotton curtains, sunproof material, hang loose at the windows; the cushions are of brown velveteen, and the two large lamps have home-made shades of plain brown paper, yellowed with water color paint, and bands of color in splashes, bluish and

purplish, the colors being stolen from the marigolds and calendulas.

The living-room and the reception-room seem oddly artistic as described, but the dining-room, while a trifle startling at first, charms immediately, and one wonders how anyone ever evolved the clever plan which produced so unusual an effect.

In the first place, the dining-room is about the narrowest room in the house—so narrow that to have the regulation dining-table was out of the question, the room being only eight feet wide. So a refectory table was introduced.

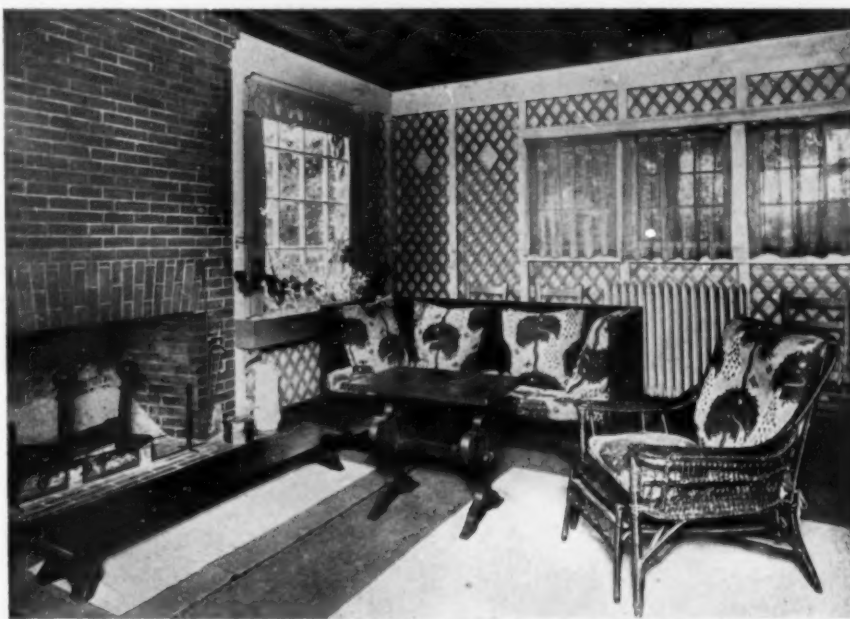
Mrs. Rice desired to paper the wall so that it looked like the waters of the Mediterranean: No paper house could produce a wall paper answering the requirements, so, with a sponge and Italian colors, a medium shade of grayish-blue paper was stippled with dark blue paint first, by means of the sponge, and on top of that a light green. The result is not a hard, cold, dead wall as produced by most papers.

The colors give a sense of atmosphere and space, the eye mingling them and forming the pure color. As one comes down the tiny stairway that rises from one end of this tiny room, one can fairly see the sun sparkling on the blue-green waters and almost hear the splash of the waves.

All the woodwork is painted light apple-green with ordinary house-paint, several Italian greens being blended together to give a very bright, light color, which has the softness as well as the brightness of the spring leaves.

The 8 x 12 floor is covered with brown linoleum, as in the reception-room, a long, deep-sea blue runner going the length of the

(Continued on page 166)



The green lattice is echoed by green tones in the India print upholstery and pillows. The floor is stained brown and the rugs are neutral, brownish gray



The dining-room was of necessity very narrow. It was made to serve by placing the table along the wall in ancient style. This is desirable in that the single great window which the diners face commands a wonderful view. The wall is a Mediterranean blue-green, the table lacquered green



A Hardy Border of Succession Bloom

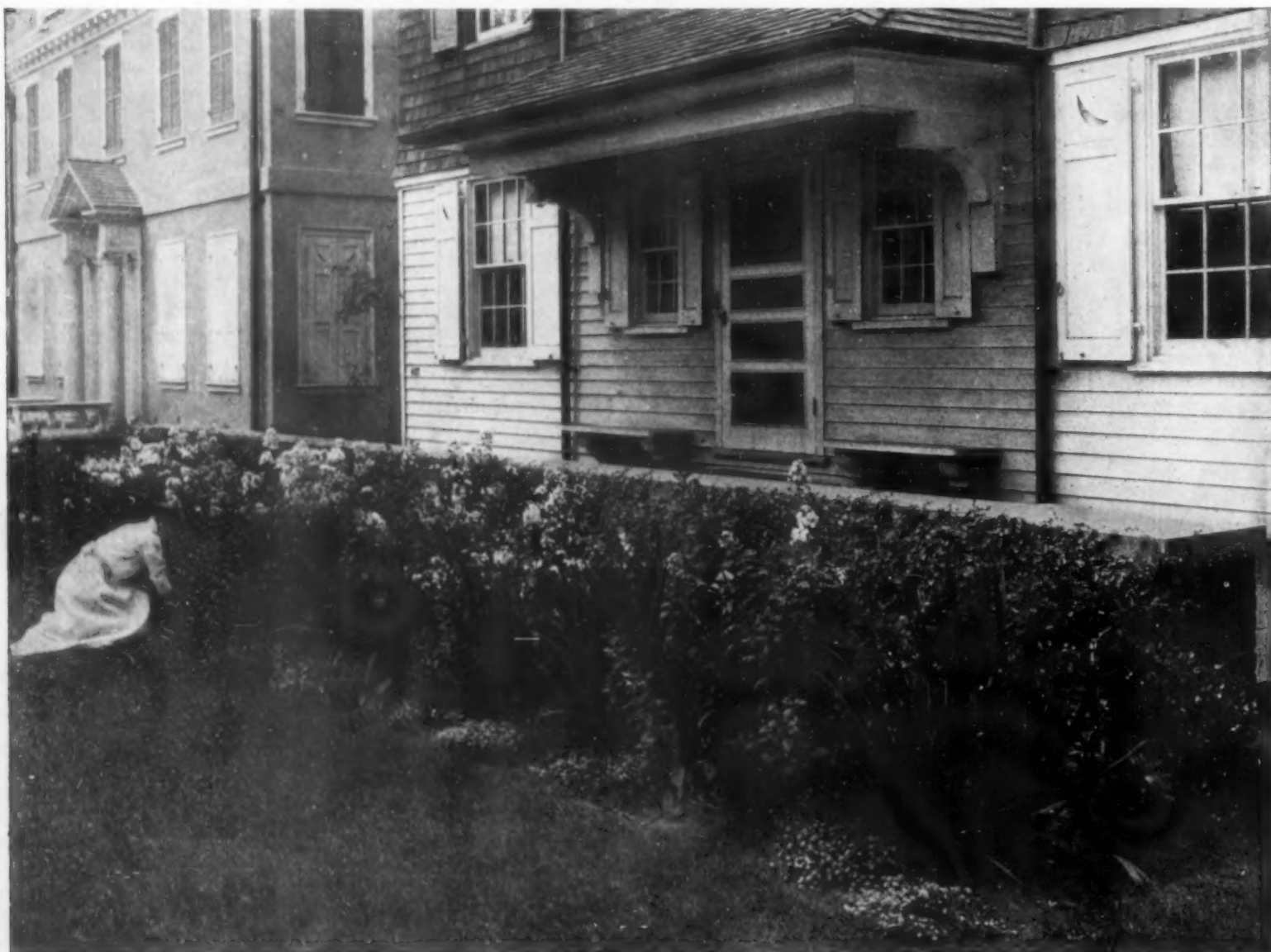
AN ARRANGEMENT OF PERENNIALS THAT YIELDS BLOSSOMS FROM FROST TO FROST—THE PLACE WHICH THE HARDY BORDER FILLS IN THE GARDEN SCHEME

BY ANTOINETTE REHMAN PERRETT

NOW is the time to think of planting a hardy garden border. Have you ever thought of planting one along the front of your house? It can be made as rich in pleasure and color as the dooryard gardens of English villages and yet be in the native spirit of our own home streets. It can be a civic asset, a symbol of flower friendliness in the community, a touch of flower happiness along the street, free for the enjoyment of every passer-by. And withal it can be a home pastime full of pleasant recreation and full of charming thought. It can be an artistic adventure, a problem in esthetics, in massing, in color and in composition, as well as an adventure in gardening, one that will give you an understanding and interest in growing things and that cannot fail to initiate you into much of a gardener's lore.

We have a hardy garden border by our front terrace wall. We have had it for some years, and it has never ceased to be a pleasure, a something that makes us live through the winter in anticipation of the first spring flower and that caps repeated flower

expectations with repeated realizations of bloom. The border was started by planting two rows of phlox, a dozen rose and a dozen white. The bloom of phlox in August is like the spirit of gayety in color. It is neat and erect in growth, and provides a mass of good deep green until its bloom is on the wane. This is a great asset to a front border, for one of its chief concerns must be not to look bare, patchy, or straggly. When the phlox has to be thinned or cut down in early September, it needs must have a sturdy successor to keep up its tradition of straight stems, so a dozen hardy chrysanthemums have been planted in front of it. Their pink flowers bloom until the end of November, and their leaves help to give variety to the foliage of the border, for the green of phlox, for all its virtues, needs more various company to make it interesting. In planning a border, the selection of foliage, its various character and its various color are in many ways as important as its bloom. To give interest to it, the sword-like leaves of the iris, for instance, are more valuable than the



The hardy border by the terrace wall is a constant source of delight, yielding a long succession of attractive bloom. In August the phlox is at its best, and its varied colors and erect growth are predominant

flowers, especially as they keep their character until the very last of the season. There are seven light blue iris in the border that bloom in early June, and six dark blue ones that bloom in the beginning of July. Between them, the sweet williams and clove pinks give a lavishness of lovely pink color and spicy fragrance.

If you have had no experience with perennials, you will find that there is a greater difference between them and annuals than their names suggest. It is all very well to know that perennials outdo annuals by coming up year after year, but it sometimes takes experience to realize, that, unlike annuals, they do not reach their prime for a few seasons. Our phlox is now four feet high, but it would have been very lonesome the first year if the seeds of the cornflowers and Shirley poppies had not come to the rescue and responded with a marvelous host of blue and a fairy-like gamut of pink. Then in fall there was a high, filmy row of cosmos with its lovely, daisy-shaped flowers of pale pink, lavender, and plum. There used to be sweet peas blooming by the wall while the Boston ivy was young. Once there was a September mass of garden asters, and again a various display of annual dahlias.

Nasturtium seeds, especially the picked rose and deep red ones, were always at hand to help as ground cover. For this purpose the climbers have their value. But these were all signs of youthful days, for, with all their charm, these annuals lacked the dignity, the structural value, which a front border should have. Of course, even now the annuals come in handy now and then. Sweet alyssum is planted in time so it will bloom when the clove pinks have passed. It has a way of acting as a charming ground cover about the iris, and its white flowers and light green leaves have a way of contrasting with the deeper green and the shadow depths behind it that gives the border a valuable feeling of perspective and density.

When the border was first made, it was not specially fertil-

ized. Since then we have learned more about plant hunger. In a border of this kind where many flowers grow in succession, there must be special nourishment. Our border has a good rich top dressing of cow manure for a winter covering, and besides that, we have learned how to feed it periodically during the summer with bone meal or wood ash. If one part of the border lags behind the other in bloom, we rush for some nitrate of soda for a tonic.

For all that, a garden has its losses and its sorrows, but if they

are taken in the right spirit, they often bring fresh charms through fresh endeavors. The loss of many sweet williams last winter, for instance, gave the border its stalks of dull rose foxgloves for a June recompense. They were lovely beyond description and dominated the border. Foxgloves recall the story of the ugly gosling, for they are like kin of cabbages until they rise to bloom. Then they are prime favorites with the bees and butterflies, and small wonder, for the inner sides of their drooping bell flowers are patterned like the choicest textiles of the fairy tares and charming as only flower linings can be. There are, too, two high plants of larkspur near

the ends of the border. These are the only plants that were not planted in rows, for, on the whole, the very idea of the border was to let it stretch without break or vertical accent like the wall itself across the front, softening the outlines and modestly adding

its charm of bloom and the quaint suggestions of its flower names to the interest of the house, for in the scheme of the front lawn the trees were grouped as vertical accents, and there is planting of barberry, spirea and deutzia to give softened lines to the corners of the main walls. The larkspur this year has held many spikes of deep blue and bloomed steadily for some weeks. The first two years it had a sorry time. It grew up strong and healthy until ready to bloom, and then it died at a

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Iris and clove pinks give to the border in June a delightful combination of color and fragrance



In early spring, just after the crocuses have faded, the pink, white and blue hyacinths make the border bright



This old farmhouse on the Charles River, although remodeled and added to in many ways, still retains the distinguishing characteristics of the Colonial home of its type. Among the exterior changes were the building of new verandas and the substituting of stout board shutters for the ordinary window blinds

Transforming the Old House

HOW THE PROBLEM OF REMODELING AN OLD FARMHOUSE IN NEW ENGLAND WAS SOLVED WITHOUT SACRIFICING COLONIAL PRECEDENT—THE PROPER TREATMENT OF WOODWORK, WALLS AND FURNITURE

BY MARY H. NORTHEED

Photographs by the Author

IN the problem of remodeling an old Colonial house one fact stands out with especial prominence: it is a difficult thing to transform such a house successfully unless care is given to the Colonial precedents. There are certain conventions in regard to details as well as room arrangement to be followed, but there is one advantage in remodeling these old houses. They were erected at a period of our history when lumber was plentiful and cheap, and labor was done by the day. The frame was hand-hewn, and many of the beams still show the marks of the axe on their faces. While some of these old houses have come down to the present day practically unchanged, many of them have been added



The dining-room shows harmony of furnishing and color, the exposed ceiling beams carrying out the effect of solidness

to in order to meet a growing family, and ells and rooms have been thrown out here and there, disregarding all idea of architectural effect.

To the house-owner, rather than the architect, houses such as these are the harder to correct; that is, unless a careful study has been made of periods.

A good example of what can be done successfully to remodel an old farmhouse is found at Charles River, Massachusetts. It is the summer home of Mr. Frederick H. Curtis, of Boston and Charles River. When the house was first purchased, not many years ago, it was a simple little building,

showing a square roof and gables, but with good lines. It stood exactly where it does to-day, back from the road, on all sides

surrounded by grass land, not laid down to lawns and flower-beds as they are to-day, but rolling and unkempt through lack of care.

There were only four rooms and a hall in this little house. There was a diminutive porch at the front, most inartistic in construction, while the house itself, for the sake of economy, was painted a fiery red, with white trim. Under the direction of the late Philip B. Howard, and later of F. M. Wakefield, both of Boston, the house was remodeled; the roof was torn off and replaced by a simple sloping farm-house type. For modern convenience, verandas and out-of-door porches have been added, but in such a way that they do not interfere with the general architecture. The house was built in 1647, and to-day is an exact reproduction of the type of houses built at that time.

In the actual work of remodeling, the shingles of the old house were ripped off and replaced by new ones which were first dipped into a good liquid wood filler in order that they might wear better. The red paint was replaced by Colonial yellow, which contrasted artistically with the soft green of its surroundings.

Instead of blinds, stout board shutters showing panels were put on the outside, and in the upper panel of each was cut a small diamond. This served two purposes: to make it more effective, and to let in light when closed. The shutters were painted a dark green, while the trim of the porch and the veranda was of white.

The old porch was torn off and in its place was built an up-to-date Colonial one. On either side of the porch were built-in wooden settles which were painted white, to correspond with the color of the porch.

Inside, the hallway was left intact, with the exception that the paper, about ten layers deep, was removed, and the walls were given a coat of fresh plaster, over which hung a reproduction of a Colonial wall-paper giving a landscape effect. If the owner had carried out the true type of that period, he would have found that papers were used that were most fantastic in effect, showing large figures, many of them out of proportion, and in bright colors. This line of papers, which is absolutely correct

if one is considering correct wall hangings, would not have been effective in a small hallway such as this, but would have made it seem contracted and out of good taste.

The woodwork was good all over the house, and the floors were in condition to be retained. To be sure, the painting, not only in the hallway but in every room of the house, was loud and showed poor taste. In treating this, it was scraped down to the original finish, thoroughly cleaned by the use of a plentiful supply of soap and water, and wiped dry and left to harden for several

hours, because if dampness or moisture on the surface is painted it ends in making the new paint scale, crack or blister.

A coat of paint was then put on and allowed to stand for twenty-four hours. It was then sandpapered to remove all gloss and make it smooth and even before the second coat was applied, care being taken not to have the paint too thick, so that it would lie unevenly and fill in the indentations where the wood was carved.

The old floors were kept in the main house, but if new ones had been used they would have been best laid in either

oak or hard pine, with the exception of the kitchen, where either hard pine or spruce would be preferable. The floors were scraped perfectly smooth and gone over with turpentine, three-fourths of a pint to the pound, putting it on with a brush. This was done after the cracks were filled in with a mixture of paper that had previously been soaked in water and mixed with putty, giving it a firmness that could not be obtained in any other way.

The kitchen floor was treated to a mixture made by one gallon of light paraffine

oil brought to a boiling point and mixed with a half pound of melted paraffine wax, the whole being stirred constantly until cool. This was put on with a brush and allowed to soak well into the wood, excess oil being rubbed off with a woolen cloth or floor brush. When it was dry, the process was repeated until a thoroughly finished surface was obtained. By doing this the necessity for being re-oiled was avoided for several months, and as washing did not injure the surface, it proved a desirable finish



The old bedroom furniture was in some cases scraped and repainted white. The white enameled bedstead in this way is in keeping with the rest of the furnishing



Old furniture has been renewed and is fittingly used in the bedrooms. H-hinges are used on the smaller doors and old-fashioned black hardware employed throughout

for floors used as constantly as were the kitchen and laundry.

Many of the floors, of course, had to be filled in where partitions were removed, for at the right of the hallway the sleeping-room and living-room were thrown into one, making a single long apartment. The dining-room, which opened off the living-room, is very large, and when purchased by the owner had nine doors and four windows. Many of these openings have been closed up to make the room an up-to-date, livable apartment.

The walls, when the house was first purchased, showed hideous wall-papers all over the house. These had never been scraped, so that when they came to be removed it was found necessary to soak them off with hot water, using a whitewash brush in applying it. This softened the hardened paste so that the paper could be scraped off. In many rooms there were as many as ten thicknesses of paper.

The plaster, in many cases, was either torn out or had been knocked out before the house was bought, so that it had to be removed. For the filling, newspapers were boiled in clean water and mashed fine, mixed with a little liquid glue and filled into the cracks or holes. If it was a large hole, a thin layer was put on next the laths and pushed in between them, dried, and then filled in even with the plastering. The whole surface was sand-papered down to make it even, before the paper was put on.

All through the house the papers were chosen with excellent taste, and show soft coloring and small figures. The paper of the old-time period is now found in very few places, and rarely does one come across rolls of the real old-fashioned paper. Many of the papers are, however, reproductions, and some of them show the lines of the old masters. There are procurable to-day, for from fifty cents to two dollars a roll, wonderfully fine examples of Chippendale paper, which is the most common; Sheraton, which is not so often found, and the Chinese Chippendale, which is very beautiful with its background of green and its brightly colored figures.

In this house plainer colors have been used, and in some cases textiles are made features of the wall hangings. In coloring they have carried out the idea of the period in yellow-



The porch furnishings are comfortable and do not look out of place



The hallway was left intact except for re-papering the walls



Wherever possible the old woodwork was retained, the fireplaces, and mantels especially being good Colonial examples

brown tints and the soft grays. Stripes have never been used, for they would have been in poor taste, giving the wrong effect for this period.

The use of textiles, more especially burlap, is always in good taste. They are economical, for differing from wall-paper, which has to be removed when discolored, they can be washed and done over as the owner desires.

The draperies in the Curtis house are all in simple effects, mostly of scrim or white muslin. There is put on the market a great variety of wall hangings for rooms such as these. Linen, which wears well, could have been chosen, or the chintz, and the linen and chintz, both done in the old-time block printing. Some of these

hangings are wonderfully effective and look so nearly like the original, from being done in the same manner and in the same blocks, that it is almost impossible to tell the difference between the old and the new.

Many of the beams in the old house were encased, and these have been left open in the remodeling, showing the marks of the axe. This open-beam problem is one which was carefully considered in remodeling this house, for when properly handled it gives an artistic touch to the interior. If the beams are very rough, so much the better, for it shows the age of the house.

In almost every house such as this is found much good hardware. If, however, it has been removed, and modern fixtures have been substituted, it is better to tear these out and put back the old ones; for a door such as these, any of the polished or antique effects, found in brass or bronze, are good. These can be in any of the old designs, but one of the best is the Puritan, which is oval in shape, and very effective in finish.

The strap hinges, or the H, used on small closets and often on doors, can be bought to-day at any of the hardware stores. They come from \$2.00 upward, for the reason that they have to be wrought by hand, making them much more expensive than the machine-finished ones.

Colonial door knockers, which give the finishing touch to the Curtis house and complete the effect desired for the Colonial entrance, can be bought in reproduction for very reasonable sums, as can the Colonial door handles, with old-

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Saving a Year on Perennials

FALL PLANTING OF PERENNIALS TO SECURE AN ABUNDANCE OF BLOOM FOR NEXT SUMMER'S GARDEN—CARE OF THE PLANTS THROUGH THE WINTER—SOME OF THE BEST VARIETIES

BY D. R. EDSON

Photographs by Nathan R. Graves and Thos. Marr

DO you know that you can obtain full results with many perennials in next summer's garden by planting now? And that, if you put it off till next spring, you will get no flowers until the year following?

Many persons continue to set out, year after year, only those plants which last a single season, either in the belief that they must wait two years for results after sowing the seeds of hardy perennials, or under the impression that the only practical way of having such things as one finds in the hardy border is to buy the plants from a nursery at a price which, when they come to figure up their requirements, seems prohibitive.

But neither of these ideas is correct. It is true that there are many things which you had much better get from the nurseryman than try to start yourself, and that there are some which will not bloom until they have had at least a full season's growth. But on the other hand there are a large number of things which it is perfectly practicable to sow from seed and which, if planted now, will give you a splendid showing next year. Possibly, for instance, you have felt that at twenty cents apiece for plants you could not afford a row of hollyhocks to break the monotony of that bare house wall which is so painfully visible from the veranda. But with seeds at ten cents a package you certainly can afford as large a supply as you require if you are willing to take the time and trouble to grow them. And then there is the chastely beautiful Iceland poppy with its charming colors, and the more modest but none the less beautiful, gracefully poised columbine, the homely but ever lovable sweet William, and a score or more of others, a baker's dozen of which you will find more fully described toward the close of this article.

Possibly you have never stopped to consider what a great difference the use of a few hardy perennials would make in the appearance of your flower garden and in the place itself. I by no means disparage the use of the annuals and the bedding plants; but there are a number of the perennials for which none of these will serve even as a poor substitute. And then for out-of-the-way corners and in places where you would not ordinarily set out any flowers every spring, or where, if you did, they would succumb to drought and other unfavorable conditions the hardier perennials will come up year after year and will make a bright spot or cover an ugly view and yield a very big and practically perpetual dividend on the slight effort it would require to start some of

them this fall. And the hardy border itself with its other entrancing work of replanting, shifting about, striving after just the right combination and effects of color and restraining the too ambitious and lusty growers and coaxing along the more frail but not less charming ones—all this, if you have been desirous of possessing it, but felt it beyond your means, will certainly be made available for you at the cost of a few packages of seeds, and the effort required to give them a good start now if you will try late summer planting.

The work, from the mere fact that you may never have attempted it before, you should not be afraid to try. As a matter of fact, you will find it less work than growing some of the annuals that are more difficult to handle. Then what more convenient time is there for doing this work than August or early in September? Surely you have more time at your disposal now than you ever have in May or early June, when all those perennial operations which must be done at that time are insistently demanding your attention.

"But," you may object, "the weather is so hot and dry that I shall never be able to get the seeds to start."

Hot and dry it may be, but as the seeds are not to be sown where the plants are wanted to grow, and as a goodly number of them may be started in a very small bed, it is not a difficult task to give them the proper conditions. Possibly you have noticed in midsummer or in early fall hundreds of seedlings starting up by themselves by old plants of foxglove, or hollyhocks or larkspur, and have wondered how in such dry weather they were able to make a start. Probably you did not observe that they were springing up in the shade of their parent plants, where the ground had been kept a little more moist and much more friable than where, in the open spaces of the bed, it had been exposed to the full sun. To be sure of success with your summer and fall sown seeds you must furnish the seeds the same conditions—moisture and shade enough to insure strong germination even in hot, dry weather.

The first thing to do is to select the best place possible, remembering, of course, that your seed bed will need

to be only a few feet square. The seed bed may be made up in the shade of a tree, but should not be formed in the soil to which the tree's roots have access, as such soil is usually very much impoverished. A better place to hunt for is one protected from high winds or beating rains, such as usually may be found on the southern exposure of some building, where a low framework, say two or three feet high, can readily be constructed over the bed.



Now is the time to study garden effects with an eye to planting for next year

Or a coldframe which is not in use and where the soil is rich and mellow and can be kept moist will be just the thing.

As already stated, the two essentials for success in planting seeds at this season are moisture and shade, but neither one must be overdone. Make up the bed three or four feet wide and as long as is necessary, raising it four or five inches above the paths on either side and in front of it by digging up the latter or by dumping a few wheelbarrows full of soil on top of it. Unless the soil where you are making the bed is very fine and mellow, it

ceptible. In these scatter the seeds evenly and thinly (being careful to tag each variety properly) and firm them into the soil gently with the edge of a short, thin board, such, for instance, as you would get by knocking part of the side out of an empty cracker box. Then smooth these furrows over so that the seeds are just barely covered, and unless the soil is nice and damp from the waterings previously given, wet the bed down very moderately with the fine rose spray on the watering pot, or if you have a compressed-air sprayer put plain water in it, and that will bring



It is not necessary to wait two years for perennials to attain their finest bloom; many of them, if planted now and cared for properly during the fall and winter, will yield full results next summer

is a very good plan to top off with several inches of fine earth. If you have access to some spot such as that where a woodpile has been kept or where a heap of manure has been stacked and removed in the spring, the scrapings from this will be very full of decayed vegetable matter and light and friable, without being too rich, and will be just the thing you want.

The day before planting give the whole bed a thorough soaking with the hose and then when you are ready to plant, if it is at all packed down, stir up the surface into a nice, light condition and rake it off smooth and fine. Get a piece of smooth, wide board on which to kneel while you are working and mark off little furrows, which for the small seeds should be just deep enough to be per-

the soil to a nice degree of moisture without the slightest danger of washing even the finest seeds out.

Be sure to provide yourself with a number of garden labels or make some out of shingles and mark on them plainly the name of each variety. Don't trust to the shiftless method of sticking the paper envelope in which the seeds came on a stick and depending upon that for a tag, as a number of them are sure to become lost, blown away or so blurred with rain and dirt and faded that you cannot read them.

All this work will have insured a good beginning and with a little more care you may carry it to a successful conclusion. Over
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The house is situated on the summit of a knoll well above the street, to which a sweeping entrance drive was built. Many oak trees dot the knoll, but not thickly enough to restrict the fine views in all directions

Homes That Architects Have Built for Themselves

THE HOME OF ELMER GREY, ARCHITECT, WHICH SHOWS CONSIDERABLE INDIVIDUALITY IN ATTACKING THE PROBLEMS OF SITUATION—HOW VIEW WAS A DETERMINING FACTOR IN SHAPING THE HOUSE

THE architect when building his own home is in a large degree free from the restrictions imposed by the personal tastes of a client. It is not necessarily true that his own home will be the finest architectural example of his work, but it is at least an expression of his individuality, or, better, his personal tastes. Architects, as well as everyone else, are apt to have fixed ideas and some hobbies. Perhaps this house may appear somewhat unique to many, but it has satisfied the direct desires of its owner and in a way has solved for him some difficult problems of the site.

The principal factors determining the plan of the house were its unusual location, the direction from which sunlight would enter the rooms, and, of course, the means at the disposal of the builder.

The location which was to be treated by the architect was in a desirable residential district of Pasadena. The land was quite rolling and evidenced some



The contour of the ground was such that a series of terraces and steps leads to the piazza

peculiar characteristics. The immediate site was a small hilltop which is now called "Oak Knoll" because its rolling surface was dotted with a number of live oaks and full grown orange trees. Indeed, this land was once part of an old ranch devoted to the growing of these fruits. Immediately before the property the street is sunk in a deep valley, a veritable cañon, and follows a very winding course. On the other side of this street was a triangular plot with eleven beautiful gnarled old oaks. This knoll on which the house was to be built rose about thirty feet from the street level to its summit. From this summit beautiful views might be had in all directions. There was the prospect of the knotted trees, the rolling land, the pleasant countryside, and it was this landscape which changed as one changed his position that the architect was desirous to take advantage of. These views were to add to the delights of living in the house.

The living-room naturally was affected by the desire to have an outlook on the beautiful countryside and the main living-porch of the house must be so disposed that from it most of them might be included. The best way to include them in the plan seemed to be to make the front of the living-room and the front of the porch semi-circular in shape. This scheme had the additional virtue of harmonizing well with the very winding character of the drives in front of the house. The semi-circular shape of the living-room naturally resulted in the round tower seen in the frontispiece of this magazine. It also resulted in the kind of porch there shown. The peculiar method of approach to the porch by means of a series of steps is the result of the contour of the ground, the endeavor being to reach the main entrance door by a series of steps rather than by one long flight.

Immediately in front of the living-room there stood an oak tree on sloping ground. In order better to conserve the water from rainfalls around this oak (water in California being a precious item) the ground was leveled in front of the oak and a semi-circular wall and balustrade built around the terrace so formed. This terrace has the additional virtue of supplying a promenade from which the views up and down the cañon can again be seen; it also harmonizes in shape with the winding drives and it answers as a base to the house so that the latter does not appear as though slipping down hill. On the south side of the living-room in an adjoining lot there is planted a beautiful garden belonging to a neighbor. It was desirable to get windows looking out in this direction. This accounts partially for the alcove in the living-room seen beside the fireplace in the photograph on this page. The east side of the house being the one from which the morning sun enters, another window exposure was given to the living-room on this side. The dining-room being somewhat restricted in light on the west side through being covered by the main porch, the east side was left open to the sun. This also gives morning sunlight at breakfast time. As the means of the owner were somewhat limited, no attempt was made to make a feature out of the entrance hall. It is merely an entrance hall and nothing more. The kitchen has exposure on two sides, thus getting a cross draft, which is desirable in the

hot summer days that California sometimes experiences. The screen porch back of the kitchen is distinctly a Californian feature, that is to say, the idea of having a screen porch which answers the purpose of an entrance to the kitchen and also an open-air laundry, is a feature common to almost all California houses. Owing to the steep slope upon which the house was built, it was necessary to put the maid's room up a few steps above the level of the screen porch.

The plan also disposes the maid's room off in one corner of the house quite a distance from the living-rooms, which is desirable. Both the living-room and dining-room open out to the east upon a garden which, owing to the sloping ground, is terraced. There are several full grown old orange trees in the garden.

In the second story the same factors which prompted the planning of the first story living-room, prompted the planning of the main bedroom; that is, the views toward the front and side and the sunlight on the east side. The two other bedrooms were put on the east side, in order to obtain the morning sun. The hall leading to the farther bedrooms gives a fine view of the oaks out in front of the property and up and down the street.

As regards the exterior, the most natural way of treating the semi-circular front of the living-room, is, as has been said, in the shape of a tower. It seemed to the owner, however, that a tower looked strong and sturdy. It would have been his wish to build this

tower entirely of some natural solid stone if the requisite means had been at hand. The means not being available, however, he has done a thing which may or may not be pardoned, according to the point of view. The wooden walls of the tower were "furred out" to give a semblance of strength. The result is frankly nothing more nor less than architectural scenery. The tower looks as though it were made of solid masonry, although really it is not. The side walls of the house are cement plastered on



The porch balustrade and pillars form a frame, as it were, for beautiful views



California redwood stained gray-brown finishes the living-room, where the tiled fireplace has pillars and mantel carved from the same wood

wooden lath, the latter placed an inch apart. It has been found out here that when the lath are thus placed wide apart the cement plaster will endure, while if they are placed close together it will not. The roof is covered with split redwood shakes, these being used to give a rougher, more uneven effect than shingles. The house is approached by a winding drive, owing

to the steep contour of the ground, and is set one hundred feet back from the street.

The motives back of the planning of the house have been gone into thus fully for two reasons; one, because they are of intrinsic interest, the other because there has been one criticism of this house by an Eastern man who had not seen the surroundings, on the score of its being too evidently an attempt at originality. As a matter of fact, there was absolutely no such attempt whatsoever. The exterior was merely the logical expression of the plan, and the plan, as has been made clear, was solely the result of trying to conform the house to its peculiar position on the side of a steep hill, surrounded by winding drives and beautiful scenery.

The interior is very simple. The main rooms downstairs are finished in California redwood, stained a gray-brown color by means of an acid mixture. None of the rooms has a beamed ceiling. There is a fireplace at one side of the living-room, the carving of which also is in California redwood. The tile in the fireplace are an unusual combination of both Grueby and Batchelder. It so happened that certain of these two different makes of tile harmonized very well with each other. The "grill doors" between the hall and the dining-room were inserted to give greater privacy to the dining-room from anyone entering the hall through the front entrance door, but at the same time not entirely to shut off the view of the dining-room from the hall. It was felt that the hall was rather small and that if the view into the dining-room was not entirely cut off, the small size of the hall would not be so much noticed. The idea of the grill doors was probably derived from old Mexico. Such doors are used at the street entrances of courtyard gardens there to enable people to look into the courts and enjoy the beauty of the gardens, but at the same time to



The entrance hall is for utility only and makes no architectural pretenses

prevent the entrance of undesirables.

The house is, therefore, built to meet certain definite requirements and certain demands of situation. These were primary considerations. After they were tentatively provided for in the plan as indicated, the matter of design developed itself.

There are so many houses in California that show a uniformity of roof structure, a little reflection of the adobe house or an echo of the old Spanish Mission that the originality of this house is a pleasing relief where these characteristics have been allowed to become predominant. In this house no stereotyped Mission details were used, but there is a touch here and a shade there which makes this home truly fitted to California. The use of the local materials assists in this effect. The rough redwood shakes and the color of the stucco walls help. What gives a distinctive touch to the house more than anything else is perhaps the harmony of line in the approach of stairway, terrace and porch. The balustrade as shown in the picture at the head of this article is intrinsically beautiful as adding to the design, and the various units combine in forming a pleasing decoration to the front façade

of the house. This is practically all the attempt at decoration on the front elevation. But the house needs nothing more because nature has been so carefully used to form part of the design. The disposition of the house among the trees, the retaining of the one great tree in the terrace make these natural features definite and an effective part in the architectural scheme. The house is particularly interesting in its freedom from following the various stylistic trends that mark a locality. Because of this freedom the house is devoid of that heaviness that results from the too general use of Spanish motives. It is decidedly interesting as an example of a difficult architectural problem well solved according to all its requirements.



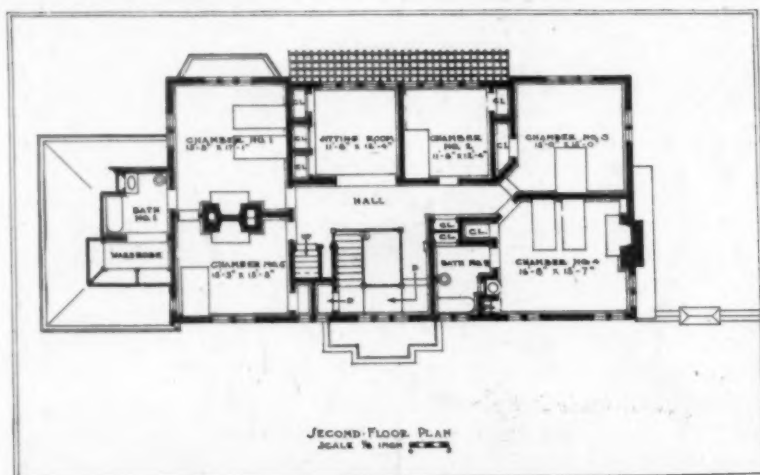
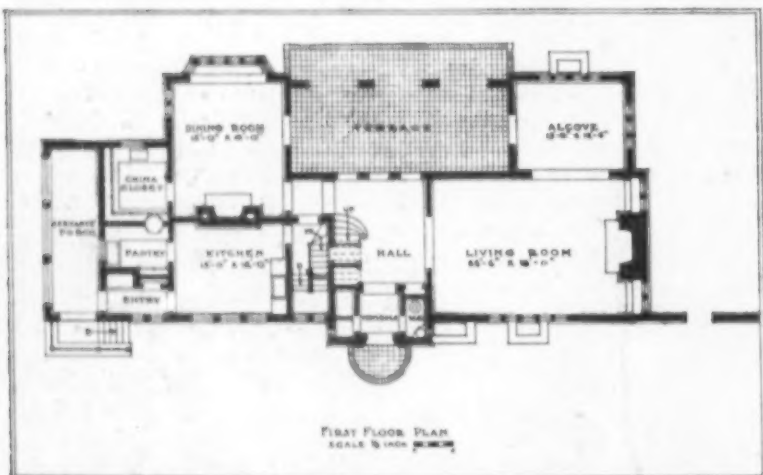
To include the many pleasing views the front of the porch was made semi-circular in shape



Looking from the veranda toward the oak tree which is surrounded by a retaining wall to conserve the rainfall



The house rests upon a hill whose sides fall away in all directions and its many windows are aligned to accentuate a horizontal feeling



This Chestnut Hill house is another example of the modern idea of making both sides of equal interest architecturally
A RESIDENCE AT CHESTNUT HILL, MASSACHUSETTS



The terrace is treated in an interesting manner in that it provides an inclosed porch and an open terrace as well



The living-room occupies almost one-half the width of the main part of the house. At one end is a fireplace with a window at either side



A den in the attic provides a retreat when the living quarters are bustling. It is finished with spruce sheathing and has a rough brick chimney breast plastered over



The dining-room has another English suggestion in the white wood paneling above the mantel. With its three shallow niches this is a pleasant variation of the usual rectangular molding strips



In this house both doorways are entrances. The architect has managed to make the effect of each one interesting on entering the hall. The stairway faces the terrace door and there is an arched vestibule

J. LOVELL LITTLE, Jr., *architect*



Three of the bedrooms were provided with fireplaces and are so furnished that they have the appearance of a sitting-room as well and may be comfortably used for this purpose during the daytime

Photographs by *Thos. Ellison.*



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

The Child's Playroom

LUCKY the child who has a playroom that does not have to be cleared up. In such a playroom was recently seen, laid out on the dull red carpet, a miniature railroad, bridges, switches, roundhouses, yards and all, including sand for roads and walks. Suppose this had to be cleared up when its owner had finished his game—would he not become discouraged soon when his handiwork must be demolished each day? In this cheerful room the corner beyond the railroad was screened off with a "playhouse screen" representing a substantial brick house with a real screen door on hinges, and real windows, daintily curtained.

The windows of the playroom were shaded by curtains bought in Germany—a suggestion which anyone may easily carry

out. The curtains are thick enough to hide disorder from neighborly eyes. They are made of German linen, natural color, and the animals and birds are of turkey red stitched on by chain-stitch machine. The line at bottom is machine chain-stitching. These curtains have been washed many times, and are still as fresh and strong as when new. Unbleached muslin would be just as effective and wear as well. The only real furniture in the room is a piano. The wall has paper of a warm brown tint, with pastoral scenes as a frieze.

There are ventilators in the windows—a plan every mother should follow for both sleeping-room and play-room.

A plan to utilize a mantel or mock mantel in a child's room is carried out in this same house. White, unglazed tiles are set around the chimney opening, with a border of nursery rhyme tiles at the top and sides. These tiles are made in dainty colorings, with pictures of nursery favorites and rhymes. In the opening a small blackboard is set, the edge fin-

ished with a narrow molding tile, and a wider curved tile at the bottom to hold chalk and eraser. The children have made splendid use of this mantel arrangement, not only for the regular uses of a blackboard but in copying the dainty pictures on the tiles. A mock mantel could also be arranged for the child's room by setting the tiling and blackboard in the wall.

There are twenty designs in the nursery tiles, size six by six. Work of this sort is best done by a professional tile setter, who will charge about fifty cents each, set in place.

Bedroom Door Knockers

AMONG the imported novelties in household effects is an interesting and unusual set of little knockers for bedroom doors, made in England, and includ-



These attractive bedroom door knockers are of dull brass with an antique finish, and are from three to five inches in height. Their designs embody various coats of arms as well as well-known historical and literary subjects



The knockers are obtainable in a dozen different designs. This one illustrates Robert Burns' birthplace



A well designed and quite accurate adaptation of the Harrowgate coat of arms



A miniature coat of arms of the City of Liverpool, with Neptune, Triton, the ship and cormorants

ing ten or twelve different designs. The knockers are made of dull brass in an antique finish, and are from three to five inches in height. Some of them are reproductions in miniature of the coats of arms of various cities or counties, and although they would scarcely arouse the enthusiastic approval of a close student of heraldry, they are at least picturesque and have enough of the correct features to satisfy the ordinary person. Others represent literary or historical subjects, while one of the most conspicuous and at the same time the most popular is a reproduction of the familiar Lincoln Imp.

The knockers illustrated include a miniature coat of arms of the city of Liverpool, with the Neptune and Triton, the ship and the cormorants, two adaptations of the Harrowgate coat of arms, a Scottish coat of arms of ancient date, the principal figures of which are Robert Bruce and Wallace, a quaint little figure of Robin Hood and his long bow under the greenwood tree, with Little John in bas-relief occupying the background, and a model representing the birthplace of Robert Burns. The hinged knocker on the latter is a tiny bust of the poet, which is flanked by figures of Tam o' Shanter and Sauter Johnny.

These door knockers add a touch of personality to the guest room and may serve as a keynote to the decora-

tions. For instance, in the room bearing the Burns knocker there may be Ayrshire

pictures, perhaps an engraving of Tam o' Shanter's ride, and a Burns portrait. The bookcase might have a part devoted to Burns' literature, and the thistle form an element of the wall paper design and the stenciled frieze.

A Colonial Fireplace and Its Fittings

A FINE example of an old Colonial fireplace is shown here. While simple in design, it is dignified and severe, showing good lines. Instead of elaborate carving, there is a dentation and beading used for ornamentation of the mantel. It seems a fitting feature for a Colonial room. How different is the arrangement of the mantel from an old fireplace whose Colonial features are spoiled by a careless, thoughtless arrangement of pictures, vases and bric-a-brac of all kinds. It makes a great deal of difference in the setting of the room, if we do not give careful thought to the choosing and placing of proper ornaments so they will carry out the idea of the furnishings of the room itself.

Here everything is Colonial. The old slat back chair, the iron stand with its copper kettle, the candlesticks, which are so artistically arranged, four in a row, the old mirror and the medallions, which are so rare that only a few of this kind are to be found in this country, although it is not definitely known who they represent.



A consistent Colonial fireplace. The old slat back chair, the copper kettle with its iron stand, the mantel and candlesticks are all in keeping



Garden Suggestions and Queries

The Flower Garden

CONDUCTED BY GRACE TABOR
Author of *The Landscape Gardening Book*, *The Garden Primer*, *Old-Fashioned Gardening*, etc.



The September Garden

AFTER the heat and the seed harvest of August—a time wherein everything seems bent on turning brown and ugly—the September garden should be a blaze of beauty with the Japanese anemone, the boltonia, mallows, and finally the hardy pompon chrysanthemum. If it lacks flowers, it is because it lacks these. And there is no time like the present for doing something about it. If you have no place for a mass of any one of them, it is almost certain that there will be a place for a clump here or there. Boltonia is so tall and strong and rank in growth that it forms a delightful addition to a shrubbery border or a group of shrubbery. Likewise the mallow, although herbaceous, is excellent when grouped against shrubs, for its natural growth is usually thus. The Japanese anemone must be planted in quantity to get its real effect—that is, half a dozen at least of the plants should form a group. Fifty or a hundred in a mass along a border will be, of course, just that much better. The hardy pompon chrysanthemums are perhaps seen at their best when planted singly, either in the herbaceous border or with shrubs. These are, of all the garden ornaments, the latest lingering, and it is

not an uncommon thing to be able to cut enough for a bowlful after hard frost or even a considerable fall of snow. All of these things may be planted now or they may wait until spring. It is, of course, better never to transplant anything when it is as active as it must be during its blossoming season. However, a little later in the fall is a better time to handle these plants than just at present. If they are planted now and well mulched after the crown is frozen, they are more likely to yield a normal amount of flowers next autumn than they would if planted in the spring.

Keep the Garden Neat

EVERYTHING that has finished growing should be trimmed up and tied up, if the garden is to look well during these last weeks of summer. This does not mean that plants should be cut back quite yet, but seed heads and dead leaves and all of the tired-out-looking portions may be trimmed away without injuring the plant in the least and to the great advantage of the garden adherents. Of course all leaves or branches that have turned brown, either from old age, drouth, or a diseased condition, are useless and should be taken off; everything of

evergreens. The time gained by fall planting has been so many times explained and dwelt upon that it is hardly necessary to more than mention it here. Remember, however, that fall planting is a success only when followed by heavy winter mulching; and that no tree or shrub or plant of any kind, however hardy it may be, is equal to withstanding its first winter in new quarters without protection for its roots. Neglect of this is the cause, nine times out of ten, of the death of specimens planted in the fall, though the blame is often put upon the soil, dry weather or any cause other than the right one. A good mulch is an absolute necessity.



A lawn border of phlox, hollyhocks and other hardy plants. To attain such results next year, begin to plan for them now

Arranging for Next Year's Effects

THIS is the time to take note of those things which by their very nature and habit demand some kind of reinforcement in the planting. For example, clematis is by now dry and weedy at the root. In order to avoid the unsightly appearance of it another season, make a note of it and plant it by late this fall or early in the spring. Many times a second vine may be used which has not this fault of dying at the base. *Akebia quinata* is excellent for combining with clematis; or if combination is not desired, put a low growing shrub or two or three before a clematis

plant. Deutzias do well in either sun or shade; consequently they may be used near a building. Mallow or boltonia would be excellent here, particularly the former as it is taller growing and consequently more certain to hide all of the unsightly portions of the clematis. Go all around the garden and make notes of this and that that needs such protective planting. You will be surprised at the improvement which another year will show, if this idea is adopted. Be sure that you decide, however, exactly where the screening plants are to be set; mark the place with a label.

this sort should be piled in a place by itself, and burned entirely up.

Fall Planting

THE general fall planting season opens with the month of September, and in localities where the climate does not forbid transplanting at this time of year altogether, it is well to get at it immediately. All trees excepting tender barked species such as the beech, the birch, and poplars and willows, may be transplanted now; and all shrubbery save the broad-leaved



Garden Suggestions and Queries

The Vegetable Garden

CONDUCTED BY F. F. ROCKWELL
Author of *Home Vegetable Gardening* and *Gardening Indoors and Under Glass*



Preparing for Fall Work

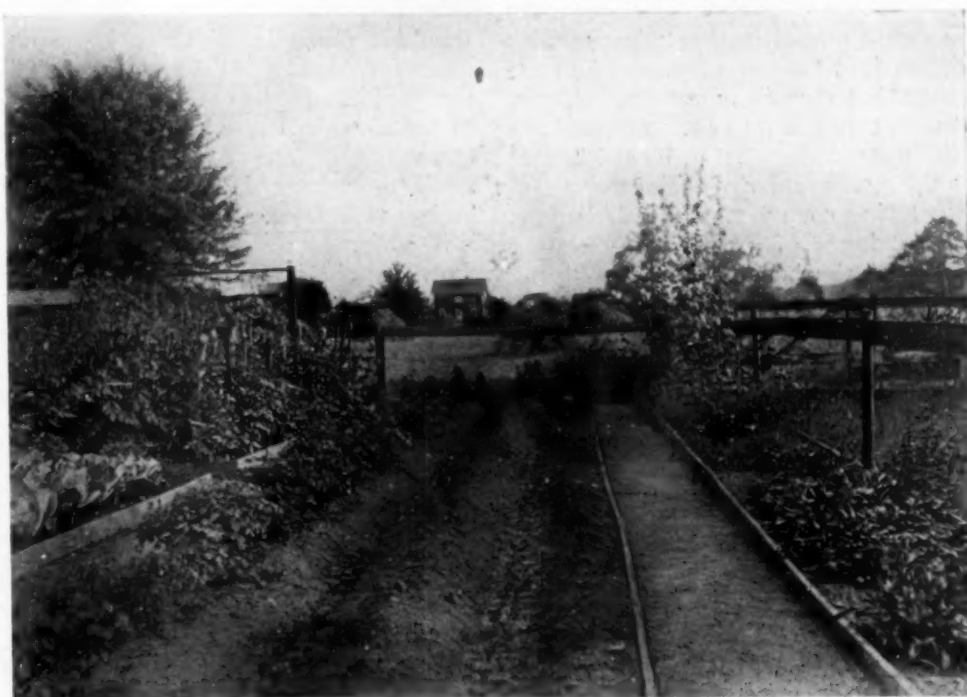
WITH September we begin to enter into the fall rush, but unfortunately, there is no fall "fever" similar to the spring planting fever which comes along to help us out, and yet there is a certain "fall feeling" which lends a zest to the work to be done at this season.

Just as you have learned to make every moment of the rush in April and May count by having done ahead everything which you possibly can in February and March, so now you should get everything in readiness to handle and store the things which before another thirty days must be harvested and cured and stored away. The first step in this direction is to prepare a suitable place for them. If you are so fortunate as to have a good cellar under your house you have a natural advantage which is worth many dollars a year to you. That part of it in which you are to store vegetables must be cut off effectively from the furnace or boiler. In hundreds of cases, a good part of the supply of winter vegetables is spoiled because the precaution is not taken of putting up a good double partition dividing the cellar into two or more rooms. If your cellar space is limited make a small furnace room large enough to handle coal and ashes and so forth, and get the benefit of the rest of your cellar space as a store house. Such a partition should be built double with an air space one or two feet deep between the walls—or this air space may be made wider still and fitted with shelves to use for the storing of preserves and so forth, and such things as will keep in a medium temperature. And if your cellar has a dirt floor, by all means put in a concrete one; a low grade mixture taking only one part of cement to two of sand and two of gravel may be used and will cost very little. Be provided, also, with means of sufficient ventilation which may be closed

in severe weather. If the walls are "dry" so that the mice or rats can find a way of getting through them, point them up with the same material. Before anything is put in for the winter the cellar should be scrupulously cleaned, and it would pay well after this cleaning to give it a coating of whitewash, the materials, for which will cost but a few cents and are easily applied. Then ask your grocer to save up for you three or four sugar barrels and a dozen or two cracker boxes. These latter hold just about a bushel each and are excellent for handling root crops and for packing things down in sand. Be careful not to contaminate the stock you store by any that is bruised or rotting.

beans, melons, cucumbers and pumpkins. Peppers and egg-plants cannot stand a great deal of frost, either, although if it is only cold enough to blacken the leaves it may not injure the fruit. This should be a sign, however, to the wary gardener to take no further chances. The nicest of the fully developed tomatoes are picked even if they are still entirely green and placed in a sunny window or where they may be covered up with a sash, so that they will gradually ripen and may in this way be had for several weeks after the first killing frost. Or the entire plant may be hung upside down in the cellar and by this method the fresh tomatoes may frequently be had until after Thanksgiving.

The vine fruits, even such apparently hard shelled ones as sugar pumpkins and winter squash, must be handled like eggs if you want to keep them successfully for any length of time. At the time of gathering, many of the fruits have not fully matured and they are very easily bruised and wherever the slightest bruise is made rot is sure to set in before very long. Squashes, melons and pumpkins should all be cut with a foot or so of the vine left to each stem and turned over so that the earth where they have been lying on the ground may be brushed off after it becomes thoroughly dry. They may be stored for a while in an open shed or in a



Late planted celery for fall and winter use, coming up in the trenches which will later be banked to blanch the stalks

Guard Against the First Frost

WHILE most of the roots and fruits are not hurt by the early frosts, in fact do not reach their full maturity nor attain their juiciest flavor until after frost has added the finishing touches to their development, nevertheless there are some which, if you are to save them, must be gathered before the inevitable morning every fall when you get up to find that the first frost has come. Among these tenderer things are squashes, tomatoes, green

corner of the veranda where they may be covered at night with an old carpet or a few empty bags, and should then be put away in a cool, dry place, where the temperature, preferably, will not go below forty degrees. The melons should be packed in old hay or straw, where they may be readily examined so that the ripest may be used first. The egg-plants and peppers may be carefully packed, being sure that they are perfectly dry at the time, in cracker boxes, and they will keep for some time.



EDITORIAL



GARDEN

ARTIFICIALITY

THERE must be some insidious passion for scrolls and curlicues, some lust for trimming that is innate with most of us and which threatens every now and then to overmaster our reserve and spring forth. We must be gravely aware of this sleeping evil and crush it down in whatever horrible form it appears. The curving rows of coleus on the smooth lawn; the tufts and pompons on the shaven poodle; the wavy plaster lines that the untiring painter squeezes in inexhaustible supply over walls and ceilings; the dabs and volcanoes on the cake frosting; and the fantastic cropping of the box and privet and evergreen into strange shapes and ridiculous figures—these all are various outcroppings of the same disease which like sin seems common to the human race, and which even appear in the most refined and advanced.

Some of these abominations are returning. Only a little while ago we noticed the revival of topiary—ivy stags with electric eyes were the improvements of this century over the arts of the past. Then, too, we were shown with pride evergreens cut into segments—they looked exactly like a half dozen great green pancakes caught on a spear. At this our anxiety arose and like the fire wardens, lest the danger spread, we prepared our wet blankets. But we came across an old cure, an extinguisher that worked in the eighteenth century. Here it is; it is part of Alexander Pope's campaign against garden hypocrisy:

"How contrary to this simplicity (of Homer) is the modern practice of gardening! We seem to make it our study to recede from nature, not only in the various tonsure of greens into the most regular and formal shape, but even in monstrous attempts beyond the reach of the art itself; we run into sculpture, and are yet better pleased to have our trees in the most awkward figures of men and animals, than in the most regular of their own.

"For the benefit of all my loving countrymen of this curious taste, I shall here publish a catalogue of green to be disposed of by an eminent town gardener, who has lately applied to me upon this head. He represents that for the advancement of a politer sort of ornament in the villas and gardens adjacent to this great city, and in order to distinguish those places from the more barbarous countries of gross nature, the world stands much in need of a virtuoso gardener, who has a turn to sculpture, and is thereby capable of improving upon the ancients in the imagery of evergreens. I proceed to this catalogue:

"Adam and Eve in yew; Adam a little shattered by the fall of the tree of knowledge in the great storm; Eve and the serpent very flourishing.

"Noah's ark in holly, the ribs a little damaged for want of water.

"The tower of Babel not yet finished.

"St. George in box; his arm scarce long enough, but will be in a condition to stick the dragon by next April.

"A green dragon of the same, with a tail of ground ivy for the present.

"N. B.—Those two are not to be sold separately.

"Edward the Black Prince in Cypress . . .

"A Queen Elizabeth in Phyllirea, a little inclining to the Green sickness, but of full growth . . .

"An old Maid of Honor in wormwood.

"A topping Ben Jonson in laurel.

"Divers eminent modern poets in bays, somewhat blighted, to be disposed of a pennyworth."

WHAT ARCHITECTS' HOUSES TEACH

EVERY little while there appears in *HOUSE & GARDEN* an article on an architect's own home. This series, which is issued so intermittently, we believe

is of considerable value. Occasionally architects are prone to discuss theories of their profession and though the discussion is interesting, it leaves the layman but little enlightened on his own particular problem of home building. But when the architect analyzes his own house, when the reader may study what the architect does when unhampered by the whims or restrictions of his client, there are several generalities of practical nature developed which are worth while considering.

When it comes to the design of his own home, most of us would expect that the architect would be an adherer to the strict conventions of style. The articles do not substantiate this supposition, however. The men who have written, in most cases were not bound at all. They built houses like the Colonial, houses with the suggestion of the English cottage, or just houses that were good to look upon.

There is much to be gained in this freedom from the restrictions of style. When one builds a house of a *kind* instead of a house of a *type*, there is greater opportunity for individuality. What is more, it gives full chance to take advantage not only of the physical qualities of the environment as it affects structure and form, but also of its character as it affects design.

By the use of the word individuality we mean not the expression of personal taste in art, as much as the particular wants, and pleasures of the individual. Since the house has primarily a utilitarian function, this is very important. The nature lover must have his desire for outdoors catered to. Wide window spaces should provide him with a varied panorama; provision should be made for the sort of living-rooms that unite the life without with that within. In the case of such a man the regular arrangement of the Colonial house has not sufficient flexibility best to gratify these desires. The social person with a penchant for entertaining needs the roomy, high ceilinged living-room of long and unbroken wall space, a room that is adaptable to dancing and which is fitted for the easy arrangement of conversational groups or for the disposal of card tables. How often is the plan which appeared so desirable in its arrangement of music-room, and living-room found physically unfit, for with it the hostess needs at least a dual corporality to look after her guests.

The situation, too, makes its demands. The irregular, undulating plot may not be treated to support a rectangular, regular plan. Its surface and vegetation will fight against the horizontal lines of a clapboard, shingled roof structure, but be well fitted for some form of the flexible concrete or stucco houses or perhaps fairly insist on a fieldstone building.

Stated baldly these requirements appear perfectly obvious. The average house builder, however, makes them secondary considerations. He insists on a particular design and leaves to the architect the stupendous task of trimming nature to fit it, and then modifying the result to fit the wants of the owner that are at variance with the style and the situation.

This, then, seems to be one lesson that the architects who write of their own homes have given us. Clearly define for yourself the purposes your house is to serve beyond acting as a place to sleep and eat. Determine then your chiefest wants and conveniences. Most probably the architect's resulting plan, on viewing the location, will give you the utmost satisfaction. Perhaps if the designer knew first of all the tastes and interests of his client, if he understood his character, this work would be much simplified. These few suggestions will become more apparent when the remarks of Mr. Grey in another part of this magazine are carefully considered. He appreciated landscape, loved views, was fond of trees; his house catered to his desires, for from every point one may find nature a framed and living picture. He began by finding out what *kind* of a house he needed; we doubt if you asked him what style it was, that he could tell you.

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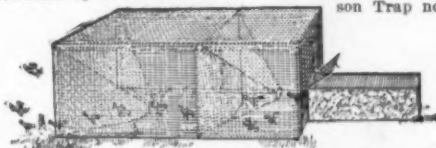
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A House That Is Different

(Continued from page 147)

room to meet a short rug at either end. The eight-foot end of the room opposite the stairs is all occupied by a built-in dresser, green like the rest of the woodwork, including the plate rack which runs almost the entire length of the room opposite the windows. The three windows, set close together and all shaded with one awning, form a frame for a beautiful picture of shadowy lake, green fields, fertile hills and waving trees. Opposite the windows, which are curtained with the coarsest square mesh, cream-colored scrim, is the substitute for dining-room chairs—one long bench close to the wall! In front of the bench is the dining-table, seven feet long by two feet wide. Table and bench were both made after an Italian design drawn by Mrs. Rice, and the white wood is stained a bright, light Italian green. The table is lacquered and no cloth is used. The wood is rubbed every day with cottonseed oil, and once a year has a coat of pure white varnish, well rubbed down. Grease spots are readily removed with gasolene. There are, however, two green armchairs with rush seats, for use at either end of the table.

The linen used is the coarsest Italian linen, and where trimming is desired, Armenian lace is used—a splendid substitute for the expensive filet. The dishes are the cheap Italian ware, twenty-five cents each for plates, and other dishes in proportion. Imagine, if you can, eating from this vivid green table, with the green woodwork about you and the blue Mediterranean of the walls, while before you is spread the little masterpiece of nature framed by the windows.

Each bedroom is dainty in itself, one being decorated in wistaria colors, with rugs dyed and furniture painted to correspond; one in pink rose, one in yellow, etc.; but the main charm of the house lies below stairs.



A Hardy Border of Succession Bloom

(Continued from page 149)

moment's notice. There is a worm that attacked it until we dug a guerdon of coal ash about it.

A flower border should have a long period of bloom to make up for the covered winter months when evergreens and even leafless shrubs have the advantage over it. To waken it early, there is nothing like the bulbs. Once the bulbs are planted in a border of this kind, there is no reason to take them up until their very happiness at being left in peace makes them too numerous. There were only fifty crocuses in the border the first year, and now in spots there are a dozen where one was planted. Their foliage is sometimes two feet across, but the bulbs are

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compact beneath the earth and do not interfere with the roots of the pinks. There are white, lavender and purple crocuses in the border that bloom at one and the same time. When they are faded, there are two rows of hyacinths, one all white, and in front of it, a row of blue with clumps of pale pink at intervals, to vary the effect. The hyacinths, too, have multiplied freely. Sometimes there are four or five bulbs where one was planted; sometimes there are even seven. And this does much to give them a naturalized look. While they are still in bloom, the daffodils begin to flower behind them. This gives the first resplendent bloom of the season. Every border should have times when it excels itself. Our border has what might be termed four dramatic climaxes in the course of its successive bloom, and this is one of them.

The wonderful part of a border like this is that so many flowers should grow and bloom in turn from wind-swept March until the late November frosts, and that they should all so expressly realize our aspirations for home sentiment and poetry.

Now is the time to think of planting a hardy garden border. There is just time to dig up the bed and to make it as rich as ever you can in fertility, for it will soon be time to plant many of the perennials, and then soon after them the bulbs for their early spring bloom. Have you never longed for a hardy garden border in front of your house? Why not start one now? It will repay you bountifully and magically in sentiment and beauty for all the care and interest you show it and make your life fresh with present joy and in anticipation.



Making the Service Side of the House Attractive

(Continued from page 139)

interesting in numberless ways, and the gates especially add attraction. Those with curved tops, the old Colonial form with a semicircle cut from the top, are not only pretty but, if honestly built, strong at the hinge on account of this cut.

As a final word, consider lattice attractive in itself. It should be judged the same as any other architectural feature. Do not cover it with vines or use it simply as a support for vegetation. Its chief attraction is where climbing roses or growing vines simply accentuate its form rather than cover it up entirely. Simply because your lattice may hide from view what takes place within its inclosure, don't let the kitchen equipment be of a slovenly sort. Good, solid garbage pails, ash barrels and refuse containers heighten the morale of the kitchen and the orderly service yard and will give best results.



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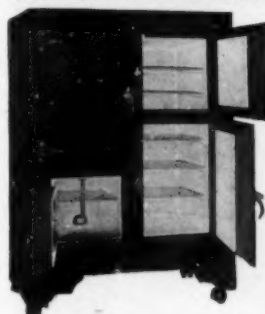
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Breaking Into Gardening

(Continued from page 141)

hole and pack the dirt firmly around it, continuing in this manner until all are transplanted.

During the summer, we had peas and string-beans from the time they started to bear until frost. This was also the case with the bush limas and corn, after they started to bear. I planted lettuce twice, and had so many heads that we did not know what to do with them all. In the spring, we planted Swiss chard, and we had cuttings from this all through the summer up to frost. From two small rows we took out over fifty squashes. Our parsley was so successful, we supplied quite a number of the neighbors all summer and all through the winter, as I kept it covered with straw and old carpet, and, at this time—the following spring—it is still as good as ever.

The garden was a never-ending source of delight to the children, who would go out into it and pull up a carrot or pick a tomato at will. At the end of the season, we placed in an outdoor pit over 100 heads of cabbage, about one peck of onions, two pecks of turnips and leaks, and two large pumpkins, from which we had pumpkin-pie on Thanksgiving Day. For the various vegetables, their names, the number of crops, position of each, etc., see the $\frac{1}{8}$ "-scale plan on page 140. On the plan the small crosses indicate the position of each tomato plant. The solid lines indicate the first crop, the dot-dash lines indicate the second crop, and the small dash lines indicate the third crop. Each line is labeled with the name or names of the crop planted at that point. By looking carefully at this plan, you will see that a large variety of different vegetables were planted. The returns in money for the various vegetables which were taken from the garden are as follows:

Radishes	\$.20
Peas	2.65
Beans	4.50
Swiss chard	4.30
Corn	5.60
Lima beans	3.30
Peppers	2.45
Tomatoes	16.70
Carrots	1.10
Squash	1.50
Parsley	1.60
Leaks	.60
Turnips	.65
Lettuce	2.60
Cabbage	6.05
Pumpkins	.25
Cucumbers	.20
Onions	.20
Beets	1.00
Pop corn	.40

TOTAL..... \$55.85

After deducting from the above total amount of \$55.85, the total expenditures of \$4.42, I have left a clear profit of \$51.43, or 1,163% on the investment. Be-

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sides the above gratifying results, I received at least \$50 worth of exercise and at least \$50 worth of pleasure in all the new little interests it awakened.

My advice is to have a garden, no matter how small it is, because you are sure to have, or rather derive, three things, namely, exercise, pleasure and profit.

Finally, an important point is the fact that no experience is necessary whatsoever. Your seed catalogues give you full instructions how to proceed, and it doesn't take long to learn many little tricks and improvements after the garden is started. During the season, I saved seeds from all the largest tomatoes, peas, peppers, etc., so I had, or rather have, about \$2 worth of seeds on hand for the next garden. This \$2 is not included in the above profit.



Gardening with Hotbed and Cold-frame

(Continued from page 144)

or four inches space each way. The soil for radishes should not be very rich, and especially should it be free from stable manure and supplied with plenty of lime or plaster, otherwise there will be excessive leaf growths with small and poor quality roots.

As already stated, the hotbed is different from the coldframe (which depends for its heat upon the retention of the warmth from the sun's rays), in being heated artificially, either by fermenting manure or, in rare instances, by hot water or steam pipes. Now, while your earliest crop of lettuce or cauliflower can go directly into the coldframes and mature there, the crop which is to follow that, and which will be ready about Christmas time, will in most localities need some artificial heat to carry it through. Therefore, while the plants are growing, make preparations to furnish the heat as follows: Secure a supply of manure, getting that from a livery stable, if possible. This should be in good condition and not "fire-fanged"; that is, not burned to a gray ash appearance by its own heat. This should be composted with litter or leaves, putting in about a third in bulk of the latter material. Pile up the whole in a square heap and give it a thorough wetting, and after about three or four days fork it over, at the same time turning it "inside out," or putting what was outside into the middle when you re-pack it. For best results this operation should be repeated three or four times, after tramping it down firmly each time. Half a cord of manure will be enough for two or three sashes, as it should be packed in from one to two feet deep, according to the severity of the climate and the vegetables to be grown on it, and be covered with four or, still better, six inches of soil. This manure, of course, after it is used in the hotbeds will be as good as any

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other for use on your garden or to enrich the coldframes next spring. The manure should be put in the frames a few days before you want to use it, and its gradual fermentation will then continue to give off heat for a long period.

After setting the plants in their frames in their permanent position they will require no care except an occasional watering to keep the soil in good, moist condition, and the going over the bed with the hand weeder to keep the soil in good, loose condition. As cold weather approaches, however, it will be necessary to put the sash on, and then your real work begins, first because you have got to attend strictly to seeing that they get proper ventilation, and, furthermore, the moisture from rain being cut off, you will have to be more careful about the watering. There is only one rule about ventilation—give all the fresh air you possibly can while maintaining the proper temperature. On bright days strip the sash off altogether, and in rainy weather when it is not too cold. The two greatest troubles with lettuce under glass are the green lice (aphids) and rot. The former may be taken care of by spreading tobacco stems or tobacco dust about the bed under the leaves of the plants, and if this does not keep them away, at the very first sign of one, spray thoroughly with Aphine or some other nicotine preparation. Rot is caused by too close a temperature or by water lodging in the axles of the leaves; therefore aim to be careful about giving proper ventilation, and in watering see that the soil only is wet, keeping the water off the leaves as much as possible. For this reason also it is a good plan to water only in the early morning, so that the sunlight will have a chance to dry off the surface before night.



Transforming the Old House

(Continued from page 152)

fashioned Colonial thumb pieces, made in a large variety of designs and which give modern protection combined with old-time effect. Glass knobs could also be used, particularly on the second floor. These are made of pressed and cut glass in a great variety of patterns, and the roses, tea plates and sliding-door cups designed to accompany them add to the effect of good taste.

In the old Colonial days, the iron hinges designated the oldest houses. Brass came in at a later period and, being more expensive, was used in the better class of houses. There were many advantages in the use of iron; it could be kept cleaner by wiping with a little oil, and there was no need of rust. The brass, however, needed constant attention to keep it bright. For small closets, like the "night-cap," the small H-hinges were considered proper. They take their name from the fact that they are shaped like the letter H. The



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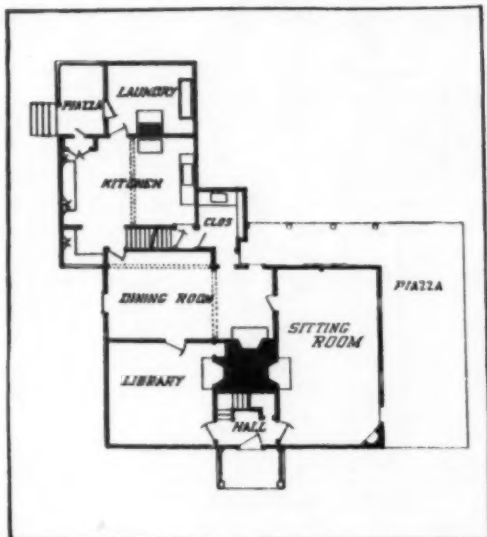
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doors, more especially the outside doors, were fitted up with strap hinges, while the locks, which are both large and small following the caprice of the owner, are always in good taste.

The old house on the Charles River, like others of its day, had no means of lighting save by candles or by lamps. No attempt has been made to introduce other effects in this particular house, where neither electricity nor gas has been brought. There is a unique and interesting candlestick used, in reality a bracket which is fastened into the wall, into which the candle is inserted very much as a torch would be. This candlestick is removable, being divided into two parts, so that it can be opened and put together in such a way as to form a hand candle. It can be purchased for a dollar or a dollar and a half at many stores. The introduction of elec-



The plan of the first floor

tricity or gas into houses which have been remodeled necessitates the tearing out of walls and floors for wiring purposes. If this is done, many of the old candlesticks and candelabra may have electricity inserted, so that they may be made to serve modern uses.

The furnishing of this house is one of the most important details, and the taste of the owner has been brought into play as to what is used. Correctly speaking, a house of this type would be furnished principally with the Dutch or rush-bottomed chairs. These can be bought in reproduction, but often they cost more than the genuine old ones. The rich mahogany furniture of the Sheraton, Chippendale, Hepplewhite and Adams types is always in good taste, and any pieces made by these old masters are always effective. Still, this is not absolutely necessary, for there is so much of the Mission furniture and the dainty willow styles that the house can be made very attractive by introducing pieces of either of these makes. In the Curtis house several of these various types are represented.

Willow furniture is used in some of the rooms. It is light, cool-looking and has

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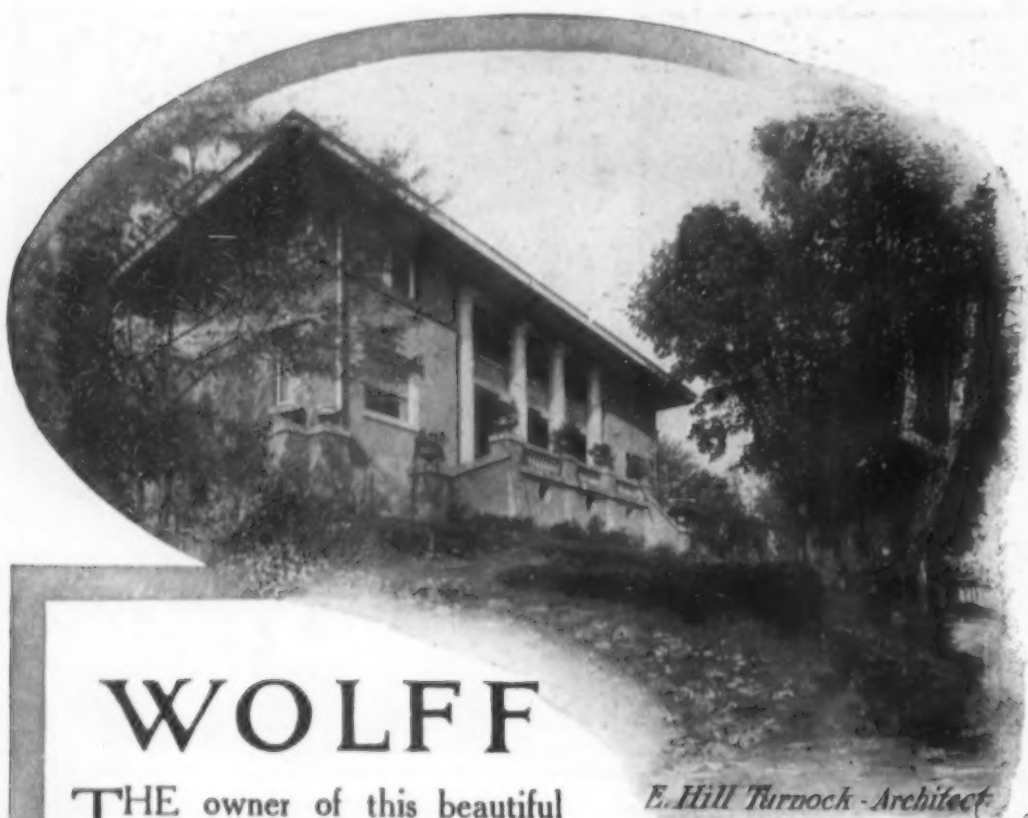
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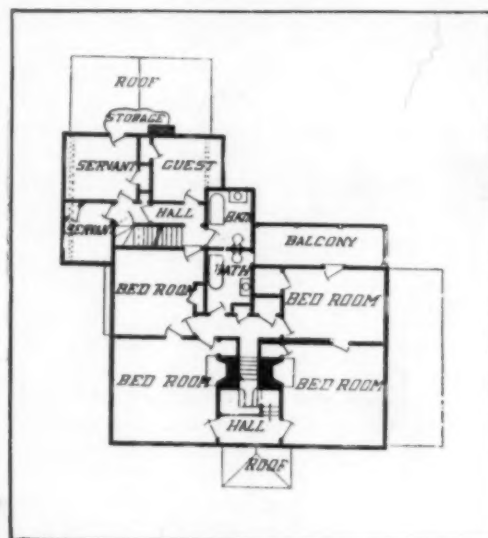
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E. Hill Turnock - Architect

good wearing qualities, besides being economical.

Almost everybody has odd pieces of furniture stored away in the attic. Many of these have become scarred or blistered, probably by being placed too near the fire. It is unnecessary in places such as this to scrape the paint off. Take a blunt knife and remove the blisters, going over the entire surface with sandpaper to make it smooth. Paint it with one coat and set it away for a week to dry. When thoroughly hardened, treat it to a coat of enamel paint, which is the highest grade for interior finish. It takes about two days for this to harden sufficiently for the second coat to be put on. There is an advantage in this enamel, for it gives a fine gloss which is effective. Also, anybody, even if



The second floor plan

he has never tried it, can apply this by using a little common sense.

While four-posters are always advisable for Colonial chambers, more especially if these pieces of furniture are old heirlooms, yet in the house under discussion white beds with brass trimmings have been fittingly used. There is advantage in using this kind of beds, for they are sanitary and easily kept clean. If the paint is worn off, it is an easy matter to do them over with a fresh coat of enamel. In the Charles River house one notes that great care has been taken to have the furnishings as much as possible of the period. To be sure, in some cases the willow has been used, but this has been done so effectively as to make the results in good taste.



Saving a Year on Perennials

(Continued from page 154)

your carefully planted bed erect a light framework over which you can place a light wooden frame covered with florist's protecting cloth or any light, partly transparent stuff, such as an old sheet; or a screen made with laths placed an inch or so apart, such as are used over cold-



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frames, will answer the purpose. This shading should be kept over the bed during the bright sunshine of the middle of the day and when in place weighted down with a couple of bricks or stone so that it may not blow off.

Water should be given as soon as the bed begins to get dry on the surface, but always with a fine spray so that the soil may not be washed from the seed or the small seedlings, which will begin to break through the soil in from five to twenty days, according to the variety and the favorableness of conditions. When they are well up the shading may be dispensed with. The soil between the rows should be carefully worked with the fingers or with a small hand weeder and no weeds allowed to put in an appearance. Some of the seeds will probably come up thick enough to require thinning, and if this needs to be done, do it just as soon as possible. It may seem to you like a waste of beautiful little plants, but if they are left too thick none of them will be any good and it is much better to have a dozen good plants than fifty worthless ones. Most sorts should be thinned to at least an inch or so apart. You may know that when they begin to crowd each other they are too close.

When they have reached the height of two or three inches, which they should have done in time to leave them still several weeks of growing weather, they should be transplanted to a well prepared bed or to the positions in which you wish them to flower the coming year. If they are set in rows a foot or so apart and several inches apart in the row, they may be transplanted again in the spring, if done with care, without setting them back. Or, and especially is this advantageous with the tender sorts, they may be placed in the coldframe where by the use of sash they may be given from two to four extra weeks of growth this fall, wintered over there and set out in their permanent positions in the spring. But in this case, care must be exercised to harden them off gradually when removing the sash.

After the leaves and stalks have frozen down and cold weather has set in, give the plants a mulching of two to four inches of dry leaves or meadow hay, held in place if necessary by a few pine branches.

This task will have completed your labors, which will have proved much more interesting than arduous, and you can look forward to next summer's bountiful reward for your few weeks' attention to the little seedlings. The mulch may be gradually removed in the spring, giving any new growth which may have started underneath it a chance to harden off, then give them your regular garden care.

Here is a baker's dozen selected from among the numerous things that can still be started this year for next summer, but there is no time to lose; you should order your seeds and get them into the ground at once.

Allysum (*Saxatile compactum*), is a



A Veritable Hedge of MADONNA LILIES

LILIUM CANDIDUM (Choice Northern Grown)

The favorite lilies of the old-fashioned garden; produce strong, stiff stems, studded with a mass of pure, glistening, white flowers, that enliven the perennial flower garden or, for effects of contrasts with the beautiful green shrubs of the June garden, are unequalled.

Plant some bulbs during August and September and enjoy a big crop of flowers next June or pot up, store in cold frame, and force for early Winter in the greenhouse or conservatory.

Extra Large bulbs	15c. each	\$1.50 doz.	\$10. per 100
Jumbo bulbs	25c. each	\$2.50 doz.	\$15. per 100

GIANT FREESIA PURITY

A charming little bulbous plant for window-garden, greenhouse or conservatory. Has tall, stiff stem, bearing six to eight beautiful, snowy white flowers.

Plant a dozen bulbs in a 5-inch pot and enjoy a feast of blooms for Christmas. Where a continuous display during Winter is desired, plant a dozen or more pots and set in cold frames, bringing in at intervals of two weeks from October. Excellent for cutting, remaining in good condition a week or more in water. Much superior to the popular Refracta Alba Freesia, in size of flower, strength of stem (often measuring 20 inches), and purity of color.

Large fine plump bulbs	60c. doz.	\$3.50 per 100	\$30. per 1000
Jumbo bulbs	75c. doz.	\$4.50 per 100	\$40. per 1000

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Our catalogue of Best Bulbs for Fall Planting will be sent to all customers in August. A postal will bring you one.

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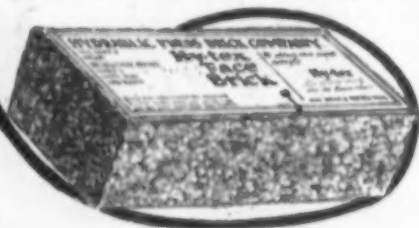
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Suggestions for Small Hy-tex Homes is a booklet giving pictures and floor plans of 26 houses of really moderate cost. Sent on receipt of four cents to cover mailing charges.

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simple little flower, nevertheless there is nothing better for the rockery or edge of the border where a low growing plant is desired. Furthermore it is one of the very first to appear in the spring. The flowers, which form a perfect mass, are a beautiful golden yellow.

Anemones are to be had in many and beautiful types. The selection known as St. Brigid includes both double and semi-double flowers in a great many different colors and will be a good one for you to begin with.

Aquilegia or columbine in some of its better known varieties, is familiar to almost everybody, but one very seldom indeed sees a collection of the many distinct varieties which are well worth growing. It is one of the easiest of all plants to raise from seed, and under favorable circumstances will generally reseed itself. They are excellent for cut flowers, too, as they lend an air of lightness and grace to a vase or bouquet of cut flowers, which few other things can give.

The hardy perennial asters (Michaelmas daisies) while not at all remarkably bold in flower-form or in coloring, nevertheless are well enough liked to deserve a place in most gardens, particularly as they are in their glory when most of the other plants have been cut down by frost. There are many shades of color, from white through the blues and lilacs, but for the best effects plant in masses of one color or in two contrasting colors, such as blue and white. The new hardy aster *grandiflorus* marks a new type, having flowers especially large, often two inches in diameter, and especially late flowering, blooming through October on into November.

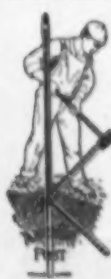
Boltonias somewhat resemble the asters, but they come into bloom considerably earlier, and with a great profusion of flowers of white or pink according to variety are cherished wherever grown.

Coreopsis should be included in every collection of hardy plants, not only for its own grace and beauty, but for its special value as a flower for cutting, and also for its long season of bloom, which extends from June until frost.

Delphiniums (hardy larkspur) are too well known to need description and can easily be raised from seed. Be sure, however, to include in your order the sort known as everblooming (*belladonna*) and some of the new named hybrids.

Digitalis (foxglove) is also very easily grown and is one of the universal favorites. When in bloom their tall, stately spikes of flowers are always the most striking thing in the flower garden. As a matter of curiosity try a packet of seeds of the variety known as *monstrosa*, which bears one gigantic flower at the top of a long spike.

Monarda (Oswego tea or bee balm) is not so well known as the other flowers in this list, but should be more widely appreciated. It blooms at a season when the garden is apt to be a little bare, during



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are heavily galvanized to prevent rust, and the posts are driven into the ground and held rigidly erect by two anchor stakes driven through slots attached to opposite sides of the post.

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the heat of midsummer, and its tall stalks surmounted by the masses of flowers of scarlet or bright rose are almost as striking and conspicuous as salvia. It succeeds well under almost any conditions and increases rapidly after you have succeeded in getting a clump or two started.

The well known gaillardia or blanket flower should have a place in every collection of hardy flowers, both for its hardiness and the ease with which it can be grown and for the remarkable brilliancy of its flowers. The season of bloom, also, lasts from July until frost. In ordering for sowing at this time, be sure that you get the hardy perennial sorts instead of the annual.

The English primrose (*P. vulgaris*) and the other hardy primroses, while low growing and modest in appearance, nevertheless on account of their cheeriness and exceptionally early seasons of bloom are great favorites. They are, however, not quite so hardy as most of the other plants before mentioned, and if they can be protected in a frame for the first winter it will be so much the better.

Scabiosa, or Morning Bride, is probably better known in the annual sorts, but the hardy perennial kinds are also well worth attention, especially the Japanese (*S. Japonica*) which yields a continuous supply of blue flowers which are excellent for cutting.

Sweet william is an old-time favorite but still very popular, and some of the newer varieties are certainly great improvements over the old, especially in the size of the flowers. The sweet williams are very easily raised from seeds and as seedling plants give better results than divided clumps, the way to have the best results is to raise new plants each year.

Hollyhocks though mentioned in this article are not included in this list for the reason that it is better to start them earlier, but with a coldframe at one's disposal they may be put in now with the other seeds mentioned above.



The Early Fall Fruit

IN order to make the most of the early apples and pears, several pickings are needed, removing the fruit as fast as it becomes large and mature. All fall varieties must be kept in a cool place or they will soon show decay.

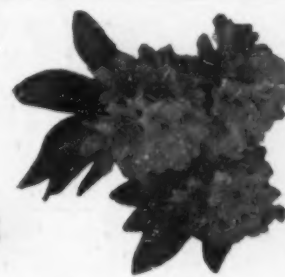
It is greatly to the advantage of the amateur that he can allow his fruit to remain on the trees until the right time to pick it so as to have it at its best. Peaches and plums, for instance, are much better when ripened on the tree. Allowed to reach just the proper stage before they are gathered, they surpass anything which it is possible to find in the market. Some varieties of apples, too, are improved in



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In Fifty Choice Varieties



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"Andorra Grown" plants should be purchased

Our plants are thoroughly acclimated, grown on open, wind-swept hills, assuring hardiness—the light loamy soil producing fibrous roots which hold the soil, allowing the plants to be lifted with good balls of earth for transplanting, thus assuring success.

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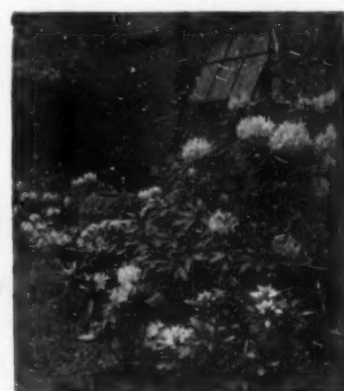
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To the money that the Kelsey Warm Air Generator saves you, in the coal it saves, add the welcome fact that it ventilates as well as heats your house. Pure, fresh air drawn from outdoors is delivered in large volumes to your rooms at an agreeable,

healthy temperature. None of the oxygen is burned out of it by scorching, and there is just enough moisture in it to be healthful. Ventilation without drafts.

Heat without parching the air.

If your old furnace needs replacing, it's better to make no decision until after investigating the Kelsey Warm Air Generator. If planning a new house, send along your plans and we will advise you concerning the heating requirements.

In any event, you surely will want to know all you can about the Kelsey. You can buy it from your local dealer. Send to us for a catalog.

comes up through these tubes, is zig-zagged back and forth, and quickly heated. No gas can mingle with it. No dust comes out the registers. Direction of wind has no effect.

These hollow zig-zag tubes surround the fire box and combustion space above the fire. They get both the direct and indirect heat against their outside surfaces. The fresh, pure air from outside



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quality when given a chance to reach full maturity.

Pears, on the other hand, are better if picked a few days before they reach a mellow condition. Then, if stored in a cool place, even the fall varieties will keep for a reasonable length of time. Grapes are at their best only when they have been allowed to hang on the vines until fully ripe. They deteriorate rather than improve if picked earlier. Frosts, however, may threaten before complete maturity is reached, in which case the gardener should throw blankets over the vines.

It is very important to gather up all the wormy fruit, in order to lessen the number of insect pests the following year. If all the bad apples are buried deeply, much is accomplished in getting rid of the codling moth and the apple magot.

E. I. FARRINGTON



"Whitsun, Roses"

(Continued from page 133)

ed the roots apparently, for plants which have been badly attacked one season spring from the crowns quite as healthy as those which have not suffered. Clean ground culture and the use of quicklime on the soil and the removal of all droopy stems will keep the disease down to a minimum of harm, if it chances to develop on any plant. Insects apparently do not affect the peony at all, and in this day of insect hordes it is certainly most refreshing to find any kind of plant that will grow and thrive unworried and without special care. Slugs and the larvæ of cockchafers sometimes do a little harm, and the rose bug does sometimes devour the flowers, especially the white or lighter pinks. This insect breeds in light or sandy soil, consequently it is not likely to be a serious pest on peonies, because they require exactly the opposite kind of soil. But, of course, it is well to watch the plants as carefully as everything else in the garden is watched, and to apply preventive measures when any sort of bug or worm or plant louse is observed.



Floods: Their Cause and Cure

FLOODS are caused by the absence of foliage—the indiscriminate destruction of our forests and grassy slopes. Snow, ice and water—moisture—have no absorbing mass of foliage to soak up the flood at melting time, and, the hills being bare, the water floods down into the valleys and sweeps the soils with it. If these hills that are barren of absorbing foliage—through the greed of ignorant penny-grabbing and dollar-hoarding man—were

PEONIES

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Our new illustrated book will give you much needed help in making a choice selection of peonies. Descriptions are to the point and not overdrawn. You will not need to wade through hundreds of varieties to make a selection. Peonies with us are such a hobby that we take pride in growing only the best varieties. **To satisfy us, a peony must be of good color and a free and sure bloomer, with strong upright stems.** Where possible, we like additional qualities of Form, Size and Fragrance.

We shall close out this year, at low rate, a few varieties considered good, but do not quite come up to our ideal.

If interested in a quantity for landscape work or a few of our royal varieties for the garden, write for our Peony Book No. 30.

Our Peony Book Offers

1. Roots guaranteed true to name at reasonable prices.
2. Roots well grown and of one, two- and three-year sizes.
3. Full cultural instructions for the best results.

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American Fence Construction Co.

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covered by trees and vines and moss and ferns and flowers as nature originally clothed them, the melting snow and ice would be absorbed by this foliage and there would be no unnatural floods. Simile: Cover a slanting shelf with moss or sponge; pour water on the shelf and the moss or sponge will absorb the water, at least enough of it to prevent a serious overflow. Now take away the absorbing material and pour water on the barren shelf, and the water will flow off the shelf and flood the lower level—the valley with its town and townspeople. It's all very simple, and the men who claim they do not know the cause of the damaging floods and who are trying to appropriate great State funds, Government funds and personal (individual) funds to build so-called walls and causeways to "prevent" future floods are rascals, political grafters and would-be pilferers of the people's money.

The honest and practical way to prevent floods is to restore the foliage to the barren hills—plant trees and bushes on the unsightly mounts, put back what we have wrongfully taken away from nature—and the grafters who want to pocket millions of dollars out of the fraudulent expense of building the silly walls and causeways know this better than anyone else.

For the cost of every single stone or plank in the wall a thousand trees could be planted on the hills. Why not let our thousands of idle Indian children do this tree-planting? They'd rather do this natural health work in the open than practice the white man's unnecessary, unnatural pursuit—the indoor study of arithmetic, etc.—in the paleface's stuffy, tuberculous-breeding schoolroom.

Propagating tree, vine and flower life is the true way, the scientific way, God's way, of preventing life-destroying floods, but, in the interest of graft, the politicians pretend not to know this, and with graft they have made political bargains and bribed into silence the men of science who admit they do know, these men whose duty to their fellow-beings is to publicly explain the cause and cure of the unnatural condition and whose further duty should be to expose the dishonest men who would make vulgar monetary capital out of the people's adversity. CHARLES BRADFORD



Preserving Vegetables

A NUMBER of things which cannot be kept by simple storing may be preserved or canned in glass jars or cans, and it will be a great economy to supply one's self with an adequate supply of jars or canning outfit. Where there is a large garden with a considerable amount of produce which would otherwise go to waste, it will pay to get a tinning outfit. The empty tin cans cost very little and the work can easily be done. And then, of course, a goodly supply should be made of the various pickles and sauces.

The Keyhole Comes to Meet You

It is in the knob of a CORBIN UNIT LOCK where it cannot be missed, even in the dark. There is no other lock as good for the entrance doors to residences. The best hardware dealers sell it. We make it.

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Shall we send a copy free?

A beautiful reproduction of the

PRINCESS ENA

The striking new Orchid Pink Poppy

forms the front cover page of the

Fall Specialty Number of MEEHANS' GARDEN BULLETIN

The rear cover shows the red and yellow berried bush honeysuckle. Between is a wealth of information for garden lovers, compiled by practical men trained by the

Pioneer Nurserymen of America

Thomas Meehan & Sons, Box 40, Germantown, Philadelphia





FALL EVERGREEN PLANTING GIVES IMMEDIATE RESULTS

YOU at once have their beauty and decorative value. Particularly on a new place, they take away that bare and unfinished look, and all through the Winter their green foliage is a delight. Furthermore, when next Spring comes, they are well established and are ready for a quick growing start.

So plant this Fall; particularly Moon's Evergreens.

Write us your planting problems. We will suggest their solution.

We have plants, trees and shrubs and vines for "Every Place and Every Purpose," with booklets about each—shall we send you them?

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A course for Homemakers and Gardeners taught by Prof. Beal of Cornell University.

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

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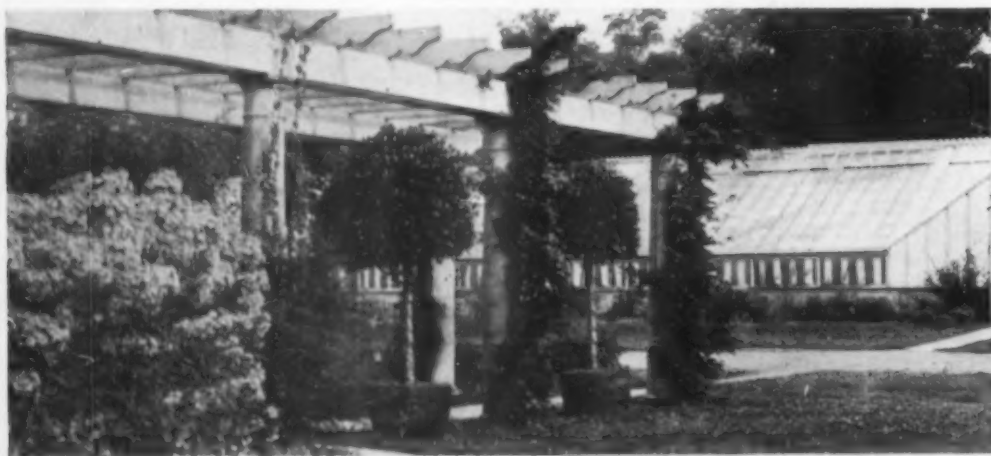
THE HOME CORRESPONDENCE SCHOOL
DEPT. 226, SPRINGFIELD, MASS.

ORIENTAL RUG COLLECTORS AMAZED

An expert from Boston marked for himself the best rugs in the Syracuse show, and 60 per cent of these were from my customers, who showed 60 thick antiques of the too privately owned rugs there, and insured them above cost. Collectors from New York, Boston, and ten other cities loaned rugs; there were also plate rugs from rug-books. Visiting exhibitors not my customers at once became my customers. The reason is obvious.

Selections sent on approval, I pay express both ways. Interesting Monograph on request.

L. B. LAWTON, MAJOR, U. S. A., Retired
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We Will Make Your Garden Bloom From Springtime Until Frost

Fall is the time to plant. Spring is the time to enjoy your garden. Wagner Plants put into your ground now, according to Wagner Plans, will begin to blossom before the robins build their nests in your shade trees next spring. They will continue to delight you with their fragrance and beauty until the frosts of November put them to sleep for the winter. If you wait until spring before planting you will lose an entire season's growth. So write today for Wagner's lists of bulbs, shrubs, evergreens, vines, and hardy perennials for fall planting.

Ask for Wagner Catalog No. 10

THE WAGNER PARK NURSERY CO., Sidney, Ohio. Nurserymen, Landscape Gardeners, Florists

Wagner Landscape Plans will give to your grounds the same unity and harmony that your architect has embodied in your house. Ask for particulars

Celery, Onions and Endive

BESIDES the saving of the early vegetables and the keeping after late weeds, not a single one of which should be allowed to go to seed, there are a few other things to attend to in the garden itself, and among these are the curing of the onion crop and the blanching of celery and endive. By the middle of August in the normal season the onion tops will have begun to break over and wither up. Just as soon as they become dry, the onions should be pulled and laid, two or three rows together, to dry off, and these should be turned over every two or three days with a wooden rake so that they may become thoroughly dried off before being stored under cover. After a few days in the field they should be put where they cannot get wet, but where, if possible, the sun and air can still reach them freely. Do not pile them over a foot or so deep, and if any quantity are being put away, make a false flooring of 2 x 4's and boards, spacing the latter an inch or so apart, so that the air may circulate freely under them as well as over them. Early celery may be blanched in the fields by drawing the earth up closely around the stalks, being careful not to let any of it get into the heart, or by using wide boards or tiles to exclude the light from the bottom part of the plant. That which is to be left for later use should also be "handled" and hilled, but as these will be stored away later in trench or cellar, it is not so necessary to get the earth or other shading clear up to the tops of the stalks. Endive may be blanched by tying the leaves of each plant together with a piece of raffia, or by placing a wide board on top of the row. Blanch only enough for a week or ten days' use at one time, as it is apt to spoil if kept too long a time after blanching.

Put in now for wintering over a few rows of onions and spinach to be carried through the winter under a hay mulch.

F. F. R.



The Motor Immigrants

(Continued from page 136)

Yes, of course, it takes the car from us at that time. But we don't want to live in the car—the car is just a means to an end out here. And if a few gallons of gasoline and some fresh air will keep my maids contented—as it does—why, it's money well invested. And the air doesn't cost anything!"

Mrs. Elkins had more to say about Good Fairy, and Mrs. Spence, who had so far looked upon the car entirely with the city eyes of long training, began to use it for herself. From being simply an omnibus to and from the train, the little car became for her the very key which opened up the whole world of Castleton to her. From being rather a thing of awe, a play-

thing really belonging only to the rich, but dumped at her feet by her husband's need of morning and evening transportation; the car became to Mrs. Spence an integral part of her life. She went to see her friends in it. She formed new acquaintances by its use. She used it to keep her maids contented. She visited the doctor and the dentist by its quick magic of easy transportation. By the use of the car she enlarged her circle of acquaintances to such an extent that within a year she found, not that she was lonely for lack of companionship, but that she had hardly any time for her household duties because of her social ones. Neighborhood clubs, societies, entertainments and dances became everyday possibilities because of the car. To go to a card party fifteen miles away would have seemed a Herculean task in Willisport. Here it was merely starting at a quarter past seven to arrive, after a pleasant drive, at eight fifteen. To drive to St. Claire, a neighboring suburb which had grown into a town of forty thousand people, for small shopping, meant no more than a half hour's trip, and a half hour's trip in the city was no trip at all. Greatly to her own surprise, Mrs. Spence found the car not at all a mark of distinction, of social prominence, of wealth or of fashion, as she had fondly been taught to believe it, but merely an indispensable factor in her everyday life. All her neighbors had cars—all the countryside motored everywhere it went.

"Why," she wrote to a school friend, after six months in Castleton, "we simply couldn't live anywhere else but in the country, after trying it. But we couldn't live here if it wasn't for what we've been taught to call the Good Fairy. I never could keep maids until I let them use the car. Now I've come to see there is no reason why a maid should want to isolate herself in the country with no society nor human intercourse. But I share my car with them, and they get off for pleasures of their own almost as often as they want. And I've thought this out—we have come to regard the car merely as an adjunct, a daily necessity. To them it spells wealth and prestige. To drive down to the station in the car to welcome their own friends from town, or to go shopping at St. Claire in the car with Jack to drive them (the hired man, not my husband, my dear), is to them a luxury, an experience of which they never tire. As for being lonely—there is a steady procession of cars going past the house all the time, and every other car turns in with a neighbor, a request or an invitation.

"You ask about isolation, and if we don't find our life very provincial. Honestly, I think we are less so than when we lived in the city. There our principal amusements were theatres, card parties, restaurants. Here we have parties, to be sure, and we still go into the city for the theatre and an occasional meal. You must not think of us as living isolated lives—with the car we get where we want almost as quickly and much more pleasantly than we could with



The Merger of East and West

*"But there is neither East nor West, Border, nor Breed, nor Birth,
When two strong men stand face to face, tho' they come from the ends of the earth!"*
—KIPLING.

In the "Ballad of East and West," Kipling tells the story of an Indian border bandit pursued to his hiding place in the hills by an English colonel's son.

These men were of different races and represented widely different ideas of life. But, as they came face to face, each found in the other elements of character which made them friends.

In this country, before the days of the telephone, infrequent and indirect communication tended to keep the people of the various sections separated and apart.

The telephone, by making communication quick and direct, has been a great cementing force. It has broken down the barriers of distance. It has made us a homogeneous people.

The Bell System, with its 7,500,000 telephones connecting the east and the west, the north and the south, makes one great neighborhood of the whole country.

It brings us together 27,000,000 times a day, and thus develops our common interests, facilitates our commercial dealings and promotes the patriotism of the people.

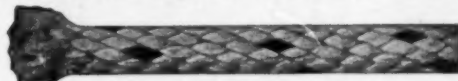
AMERICAN TELEPHONE AND TELEGRAPH COMPANY
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Strong :: Durable :: Flexible

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

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YOUR Garden and Home will have New Charm with Artistic Pottery selected from the Galloway Collection. Strong and Durable Material at Reasonable Prices.

Send for our Catalogue of Pots, Boxes, Vases, Sundials, Benches and other Terra Cotta Garden Furniture.

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UNFILLED
Window Shades

—are made to save you money

The explanation is simple. Brenlin Unfilled Shades are made of a closely woven cloth without that filling of chalk and clay which in the ordinary shade so soon cracks and falls out in unsightly streaks and "pin holes." Sun won't fade this material, nor water spot it. It is supple—not stiff, yet always hangs straight and smooth and really shades.

Hang a Brenlin Unfilled Shade at one window and any ordinary kind at another. Long after the ordinary shade has been replaced, the Brenlin Unfilled Shade will retain its original "good looks."

For windows 1 yard wide by 2 yards long, 75c (except in the Far West.) Special sizes and Brenlin Duplex—white one side, dark the other—made to order at proportionate prices.

Write for the Brenlin Book today

This book shows actual samples of Brenlin Unfilled Shades in all colors, and gives many helpful suggestions for the proper treatment of your windows. With it we will send you the name of the Brenlin dealer in your town. If no dealer in your town can supply Brenlin, we will tell you how to order direct. We satisfactorily fill hundreds of mail orders every year. Write today. CHAS. W. BRENNERMAN & Co., 2085 Reading Road, Cincinnati, Ohio.

For sale by dealers everywhere

Genuine Brenlin Unfilled Shades have this mark **BRENNERMAN** perforated along the edge. Look closely for it when you buy and when your shades are hung.

For temporary uses and for windows of little importance, there are two cheaper grades of Brenlin—Brenlin Filled and Brenlin Machine Made, at 35c and 30c respectively (except in the Far West,) for windows 1 yd. wide by 2 yds. long.

The Hardest Plants in the World

It's dollars in your pocket to use only the hardier kinds of plants. Take no chances by buying tender plants that may kill back the first cold winter. Make success a certainty by using

Horsford's Cold-Weather Plants

We've the greatest variety you could imagine—Old-Fashioned Flowers, Bulbs for Autumn planting, Home-grown Lilies, Wild Flowers, Ferns, Trees, Shrubs, Vines, etc.

Don't fail to send for Horsford's Autumn Supplement before placing fall orders. It's Free. Write today.

F. H. HORSFORD, Charlotte, Vt.

street cars in the city. But we have more time for reading, and so we read more—we have more real social friendliness and less artificial society—and so we have a truer, more natural human intercourse. It seems to me our outlook on life is both more natural and more sane, and consequently broader, than when we lived in the city. This may be enthusiasm for my release from city bondage, but it seems to me that we have a greater interest in things that really matter, a broader outlook and a keener zest in life than ever before. My husband has found the move good for his business, has made many valuable friends, and he as well as the children are happy. His old habit of bewildered forgetfulness is entirely gone, and he actually looks younger than he did a year ago."

Meanwhile, Mr. Spence was finding the car a tighter connection with the city than he had thought it could be. He not only drove to and from the station—he drove to and from the city on half holidays, taking his family with him, saving commutation tickets at the smaller expense of gasoline, plus the advantages of "a train which runs when you are ready" and plenty of fresh air. His circle of business acquaintances was enlarged not only by his daily association with the "splendid lot of fellows" he had told his wife of meeting, but by the social visits which the car made possible. From being an earnest and implacable enemy of the car as a plutocratic toy, he found himself at the end of his first six months an earnest advocate of the car, and a firm believer in it from utilitarian standpoints as well as from those of mere enjoyment.

"I say, Bennett," he said one morning to the chance Samaritan who had once given him a ride, dropping into the seat beside him in the train. "I've a confession to make. Remember the time you gave me a lift and we had a discussion as to who was rich and who wasn't, because you owned a car and I lived near the station?"

"Sure!" said Mr. Bennett. "Still railing at automobiles?"

"Not by a whole lot!" answered Mr. Spence. "I'm a convert. I've got a car and a country place out in the real country. It's the very backbone of our living. We visit our friends in the car—never see them otherwise. We go to town and fetch friends to come and stay week ends with us—they'd never get there if we didn't. We use the car to make the maids feel as if they were living, not existing—haven't had a bit of trouble getting and keeping good ones as soon as we found out the car wasn't made exclusively for our own use. My wife does all her calling, shopping and visiting in the car. Other night Larry—our boy—woke up with a fever. Doctor's car was laid up. I got my car out, went for him, and had him at the house in forty minutes. Two weeks ago one of my neighbors had a fire. At the same time his telephone line wasn't working. He came rushing over to me in



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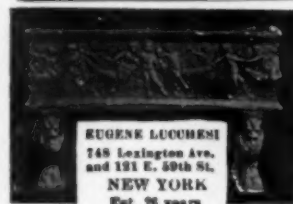
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his car, got my 'phone going, and had the engines there in time to save most of his property—I'm half a mile from his place, and he'd never have done it in time without his car. I go to the station in the car, and it calls for me at night. I used to think I'd leave it at the station all day—saw a lot of cars there waiting for their owners when I bought the place. But I've found out they belong to chaps who have two cars. The hired man brings me down and calls for me—during the day the car's in use all the time. Gasoline? I use it by the barrel, but man, I save so much money living in the country I could burn *ether* and still come out ahead! I haven't had a doctor but that once for any of the family since I moved out there, I used to have one all the time for one of the kids. Larry had a fever because he ate too many green apples! He's as brown as a nut and as hard as nails and knows more about chickens than chickens know about themselves. As for the girl, she's a picture—usually looks as if she had spent the day rolling in the dirt, but she hasn't a nerve in her body, never turns over in the night—and it's all the country that has done it. And the country, as I live in it, wouldn't be livable without the car. As for the place itself—why sometimes I tell John that it's the car runs the place, not the two of us. We use it—here, I get off here—tell you later!"

Mr. Spence swung off the train. He was full of a new plan which concerned the automobile. It was a secret and must remain so for the present. But as he walked towards his office, his head was full of all that he hadn't had time to tell Bennett, and his busy mind was revolving a new way in which the automobile could increase the joy of living in the country.

"Get me the Country House Electric Company," he said to his stenographer, as he entered his office. "Switch to my private office."

"It won't do trucking or haul potatoes," he muttered to himself as he took off his coat, "but I wonder if it won't just turn our pleasant home into a paradise? It would be worth—it would cost—let's see—"

And Mr. Spence, never thinking of the incongruity of his doing such a thing, began to set down figures in which the cost of automobiles and the mileage per unit of power figured largely, as well as the comparative cost of various sizes and kinds of tires. As Mr. Spence said of himself, he was a real convert.

(To be continued)

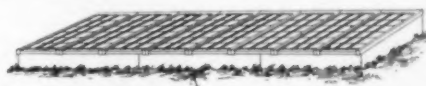
Every garden space that is cleared from some earlier crop up to the middle of September should be sown at once with rye or winter vetch. If sown together use about at the rate of a peck of vetch and a half a peck of rye to a quarter of an acre. The vetch will be ready to spade under or to cut for use in the spring earlier than any other crop which can be grown, as it thrives in the coldest weather.



VIOLETS GROWING IN COLDEST WINTER

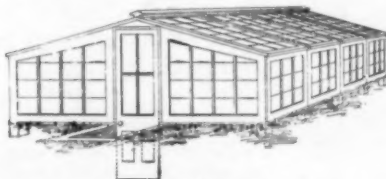
vegetables, too—lettuce, onions, etc., to eat, and all kinds of plants to set out early in the open!

You can grow all these things easily and inexpensively with one or more Sunlight Double Glass Sash—the sash that brings Spring to your garden in the dead of winter.



Sunlight Double Glass Sash

The reason why "Sunlights" make summer gardening possible in February is this: Two layers of glass form the top of the sash. These layers enclose an air-space $\frac{1}{2}$ in. thick which acts as a non-conductor, and retains in the bed heat stored there by the sun, shutting out all the cold. Mats or shutters are never necessary. This does away with the covering and uncovering that ordinary single-glass sash require.



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Think of growing fresh violets, pansies, etc., and all the flowers you love so well, right at home, in mid-winter, when the ground is white-blanketed with snow! And

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Try Sunlight Double Glass Sash—see for yourself the pleasure and profit they will bring you.

Write for these two books today

One is a book by Prof. Massey, an authority on hot-bed and cold-frame gardening, and the other is our free catalog. They are full of valuable facts on the growing of flowers and vegetables in winter. The catalog is free. If you want Prof. Massey's book, enclose 4c. in stamps. Use the coupon.

Cold Frames and Hot Beds

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Anything that shows up as not right, we cheerfully make right at no cost to you.

If you think your trees need such care, we will gladly come and inspect them; advising you what work needs to be done. Such inspections however, in no way obligate you to have us do any work.

Let us hear from you. Our reply will be accompanied by a booklet—"Trees—The Care They Should Have."

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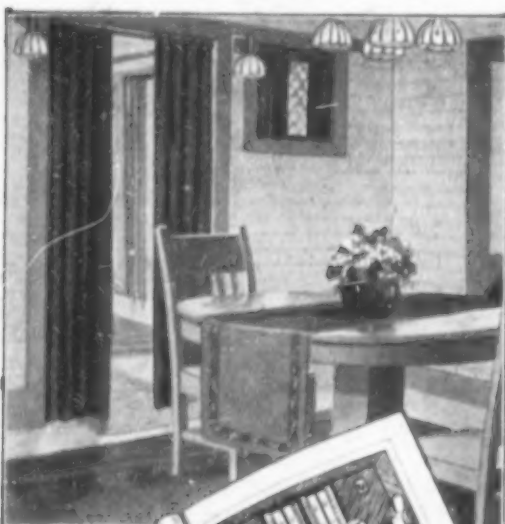
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Hybrid Tea Roses for fall planting. A choice collection of new and standard varieties, also Ramblers and Polyantha.

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Festiva Maxima double white, extra. Duc de Cazes and Ne Plus Ultra, choice pink, 25c. each, \$2.00 doz.

Hardy old-fashioned garden flowers in fine variety. See Catalogues, sent free on application.

W. TRICKER, Arlington, N. J.

SOUTHERN GARDEN DEPARTMENT

Conducted by JULIA LESTER DILLON.

The writer of this department will gladly answer inquiries from Southern readers in regard to their garden problems. Please enclose a self-addressed, stamped envelope if a prompt personal reply is desired.

Dependable Perennials

FROM the long list of perennials given in the catalogues of the nurserymen and by the writers of garden books for other sections, it seems hard that we who make gardens in the South should have our list of desirable and dependable perennials reduced to a mere baker's dozen, but this is a true statement of the case—not only of my case but of that of many of my garden-loving friends who have been beguiled by the pictures and stories in those above-mentioned books and also by their memories of the beautiful gardens of the East.

Many trials, in every possible situation and under every known condition, much wasted energy and money, have convinced me that in order to grow perennials successfully in the South it is necessary to have Southern-raised plants.

It is rather an easy matter to raise them from the seed. On September 12, 1912, I planted the seed of *aquilegia*, columbine, gaillardia, hollyhocks, phlox, sweet williams, foxgloves, Oriental and Iceland poppies, in rows in the borders on the west side of my garden. The situation was sheltered but sunny.

The seed germinated promptly and the plants were left in these positions and unprotected until large enough to be transplanted, which in most cases was not until February and March. The poppies were simply thinned out. The primary cost of the seed was about one dollar and fifty cents, and, from the planting, the garden was richer by at least one hundred hardy phlox, one hundred and fifty foxgloves, sweet williams in quantity, dozens of columbine plants, gaillardias by the score, a rich and beautiful bed of poppies, and beautiful rows of hollyhocks.

The columbines were not as satisfactory as I hoped. The plants are fine and very ornamental, as always, but the blooms are not as rich and full as they should be. I am hoping for better things another year.

The hollyhocks in a sandy soil and a sunny situation are all that can be desired. They bloom from early spring until late fall and always give dignity and grace to the borders and brightness and color to the garden picture. No garden can have too many hollyhocks, provided they are kept as part of the background.

No words of praise can be too strong for the description of the beauty, and grace, and reliability, of the hardy phlox. Of all the perennials, whether raised from seed or planted from nursery stock, it is my favorite because of these characteris-



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Hollingsworth & Bragdon, Arch'ts, Cranford, N. J.

Cost Much Less Than Paint Wear Longer—More Artistic

"Your stains have proved most satisfactory. I have five lakeside cottages finished with them. My one painted cottage costs me almost as much as all the rest to keep fresh looking. My cottages are considered quite artistic."
Joseph H. Scranton, Washington, N. J.

Cabot's Creosote Stains

have proved their artistic effects and wearing and wood preserving qualities in every climate for thirty years. You are sure of them. Don't take substitutes made of kerosene and crude colors.

You can get Cabot's Stains everywhere.
Send for samples and name of nearest agent.

Samuel Cabot, Inc., Mfg. Chemists, 11 Oliver St. Boston, Mass.

WE live and work in that part of Cape Cod through which the first exploring party from the Pilgrim ship Mayflower wandered. By the pond near which our village stands the party camped. We gather the rushes from the pond, and our villagers make by hand a basket-box in which we put two seven-inch, old-fashioned hand-dipped bayberry candles; a small packet of bayberries, and a leaflet showing the party's wanderings. We send the whole for \$1, postpaid.

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PIANO

One of the three great
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Prices - Regular Styles \$550 to \$1500

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tics. Through neglect and drought, through carelessness and flood, the phlox blooms bravely on, always fragrant, always graceful, and to me its panicles are the gracious queens that crown our Southern summer gardens.

From the seed sown last September I have secured several desirable varieties, but my best-loved ones are the white, Jeanne d'Arc and Mrs. Jenkins. I plant these in groups and rows and never tire of their beauty. Blossoms from the seedlings of last fall have been coming on since May 15th.

The sweet william has not bloomed this year. The plants are large and fully developed, but have not given flower.

The gaillardias have been most satisfactory. They have been blooming constantly since April first, and will continue to do so until frost. Of course, the blossoms must be kept closely cut to achieve this result. Both for flowers in the border and for cutting, they are very desirable and not usually seen in the South.

Tell me not in mournful numbers about foxgloves! I was so proud of my foxglove borders, of my colony of fifty against a background of evergreen shrubs. The plants were so promising. I had so many that I gave them generously to my numerous friends, and we hoped to have their graceful flower-spikes topping our borders. But, alas, from all my plants I had only one flower-stalk. Will they bloom in the summer of 1914? If they do not, then no more foxgloves shall cumber up my ground, for the same result followed the planting of nursery-raised stock two years in succession. My seedlings cost me fifty cents for fully one hundred and fifty plants. I tried them in every imaginable situation. Result: one single plant deigned to honor me with a flower. Just enough to tantalize me and make me keep on trying. Garden children have a way of doing those things, don't you think so?

Foxgloves are so beautiful. Just the name always brings to my mind the picture of a rich and effective garden picture seen at Highland Falls, New York, three summers ago. Long lines of stately, dignified blossoms, rich in color harmonies, standing sentinel-like in the foreground against the rich dark greens of pine and fir and cedar. An ideal to be striven for!

To the above list of seedlings may be added the chrysanthemums, helianthus, hibiscus, rudbeckias, veronicas and physostegia virginianas, all of which can be better bought from the florist than raised at home, and are thoroughly hardy and beautiful Southern perennials.

Pansy seed sown this month, and until as late as October 15th, will give bloom in March, and pansy plants put out in late September or early October will be blooming by Christmas. For the best effects keep the colors separate and plants in masses.

The chrysanthemums now need a weekly dose of liquid manure; the summer flowers must be closely cut to insure autumn bloom.

The Madonna

or Annunciation Lily

(LILIUM CANDIDUM)

THE fairest and loveliest of the Lily family. The large pure white, fragrant flowers are borne on long stems, 3 to 4 feet high, in May and June, and a group in a corner of the garden or in the hardy border is particularly effective when grown in conjunction with the hardy blue Larkspurs which bloom at the same time.

We offer magnificent heavy, solid bulbs, all sure to bloom if planted early.

	Each.	Per Doz.	Per 100.
Large bulbs.....	12c.	\$1.00	\$7.50
Extra large bulbs...	20c.	1.50	10.00
Mammoth bulbs....	25c.	2.00	12.50

Our Autumn Catalogue tells all about the best kinds of bulbs which should be planted this Fall for Spring blooming.

Copies free on request

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CORRESPONDENCE DEPARTMENT

Extracts from letters of inquiry
as answered by our experts on
interior decorating and furnishing

Question—I am an appreciative reader of *HOUSE & GARDEN*, and have received many good suggestions from the magazine for the remodeling of our home. But I am uncertain about several things, and am taking advantage of your generous offer to assist your readers in solving their problems.

I am enclosing herewith a blueprint showing the plan of the first floor of the house as remodeled. The sun-parlor and that part of the hall containing the stairs are new. The rest of the house is about thirty years old. It is constructed of common red bricks laid in mortar made of brown sand and field lime. The sun-parlor below the windows is of common red brick, as are also the piers. A stone shelf twenty-one inches above the floor runs along the entire south side of the sun-room, and the radiators are under this shelf. The shelf is for flowers. The door between the kitchen and the sun-room will be closed. Double glass doors with small panes will fill the floor spaces between sun-room and dining-room and living-room. The front doors will be the same. Spaces between hall and dining-room and living-room to remain open at present and to be filled with double glass doors later if found desirable. All doors are seven feet high in the clear. Ceilings are nine feet. The hall is to be paneled in quarter-sawed white oak five feet high; stairs are of oak. All floors, except sun-parlor, are quarter-sawed white oak. An oak beam runs across the hall ceiling from the southwest corner of library; oak half beam around hall in front of beam.

My troubles are centered chiefly in dining-room and sun-parlor. I should like to panel the dining-room, but, on account of its having no outside window, I am afraid that paneling and beaming will make it too dark. I can get enough walnut lumber to put two beams across the ceiling, half beaming entirely around the room and open panel work (I mean strips with open spaces between) five feet high. Would mahogany or oak furniture go with this? We have not yet bought our dining-room furniture. If this plan of finish is used, what decoration (material and colors) would you advise me to use for walls and ceiling? The walls and ceiling are now covered with old paper, which will have to be replaced by other paper or some other sort of covering. I have enough tapestry bricks for the fireplace. The chimney breast is only five feet wide. Would you build the bricks to the ceiling or only as high as the wainscoting? Would you have built-in china-closets on either side the chimney-place? I take it from reading your articles that you are not very strong for china cupboards in dining-rooms, unless the owner possesses choice old ware which makes a good dis-

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It's a picture-story telling better than mere words just how the adjustable Burlington Venetian Blinds shade your porch—insure comfort and privacy. It's FREE. Send post card to-day.
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If you contemplate a commercial orchard or the improvement of your home grounds, write us for information and special literature.

See acres of fruit trees and ornamentals to select from.

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BISSELL'S "Cyclo" BALL BEARING Carpet Sweeper

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play. We are not so fortunate as to possess such china. If you think white enamel finish would be better for the dining-room, what decoration would you suggest for the walls?

The old brickwork in the sun-room does not correspond with the new brickwork. Vines have discolored the old bricks. Do you think the walls and ceiling would look well from the outside, as well as inside, if rough-plastered and painted a reddish brown to correspond as nearly as possible with the general effect of the outside walls? Would you suggest any different treatment of this room, such as painting the bricks?

We have planned to treat the bay-window of the living-room as an alcove, building wooden piers to the ceiling at the corners, beaming across these piers and half-beaming the rest of room, except bay, and hanging curtains at the piers. There will be one radiator under front window instead of two. The room now has quartered-oak finish around windows and doors. Do you approve of this treatment, and what kind of paper would you suggest for the walls and ceiling?

Should the library be finished in oak to correspond with hall and living-room, with mantel of wood, tile or tapestry bricks?

Any suggestions you may be kind enough to make in regard to finish or decoration of any or all of the rooms mentioned will be very gratefully received. No finish or decoration of any kind has yet been placed on the dining-room, sun-room, library or hall.

Answer—Considering that the dining-room has no outside windows, and will therefore receive none too much light, I should not have the walls paneled or the ceiling beamed. It seems to me that the trim would be best; an ivory white enamel with the walls of a warm tan tone. Grass-cloth has a rather luminous finish, and for that reason, it seems to me, it would be an excellent wall covering to use in this room. If the tapestry bricks you have are not too dark, they might be effectively used for the fireplace, but I should use them only as far up as the wainscoting. It is china and glass cupboards or closets of no particular style or form that HOUSE & GARDEN has particularly advised against. Built-in china closets would doubtless be very useful, and might have small leaded panes of glass in the doors; or, if there is to be too great a conglomeration of color and form in the closets, very thin silk curtains slightly shirred on small rods might be placed inside the doors.

By all means, I should not have the walls of the sun-room painted red. In the first place, the room has a southern exposure, and red walls would make it most uncomfortable, besides being a very poor background for plants or flowers of any sort. I should suggest that it be rough-plastered and painted a tan-gray or a warm gray. You need a neutral and cool color to be the background for plants and flowers, but at the same time, it must have

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a little tan in it, to hold it together with the dining-room, which room it is next to and almost a part of.

To return to the dining-room. If you have not already bought your furniture, I should suggest mahogany by all means, and I should try to buy old pieces in preference to new. The old mahogany has a fine brownish yellow tone, whereas the new pieces have a very poor pinkish red tone. In all probability, the old pieces will cost you less than new furniture would cost. The only difference in expenditure will be that of time, for you will, of course, have to look about quite a bit, in order to find old pieces that go together well.

I should not cut off the bay-window in the living-room any more than necessary. The room is only 14 by 14 feet, and this added space left open will make the room appear much larger and more cheerful. It does not seem to me that I should beam the ceiling in so small a room, nor carry a beam across the bay window, in this way cutting it off still more from the room. However, if this is already done, and curtains are to be hung at either side, I should make them of the thinnest material consistent with such a plan, and have them well pushed back to the piers.

The library may be appropriately finished in oak, and tapestry bricks used for the mantel.

Under separate cover I shall mail you samples of wall coverings for the various rooms, and samples of materials for portières, overhangings, upholstery, etc., and hope that these suggestions and the samples will not reach you too late to be of service to you.

Question—You are kind enough to offer to advise persons "up against" perplexing problems relating to house building, decorating, etc. I should very much appreciate your judgment on the matter of painting window sash where the exterior finish of the house and the interior decoration would seem to call for different treatment outside and in (of the sash, I mean).

We are building a house where the exterior color scheme calls for white window sash. The windows on the lower floor are casement. Now, the finish of the entire lower floor (except kitchen) is to be of the so-called "Craftsman" living-room type, weathered-oak cypress paneling throughout with leather-effect panels and dull brown wall above. All woodwork of weathered oak.

Now, would it be in bad taste to have the sash painted white in this room? The contractor claims that they should be of the same color as the rest of the room finish, while I have an idea that a soft creamy white would—with natural color silk curtains—not only look well but would brighten the room without in any way breaking the effect of subdued, quiet restfulness. I have been in houses where the subdivisions of the sash (between the panes) were dark oak, and it produced an imprisoning

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effect on me, being too much contrast against the outdoor light. It would seem as though the builder ought to know and, not wishing to be dictatorial about a matter of which I have no knowledge, and being influenced wholly by my personal taste, I take the liberty of asking you help.

Answer—You are quite correct about your feeling about the window sash and the subdivision of the pane. It does give an imprisoning effect to have this dark, and it will be much better to have the sash and the stripes dividing the pane finished in ivory-white, as you suggest. With the natural colored pongee curtains, as an intermediate tone between the dark oak trim and the cream-white sash, the effect will be pleasing and cheerful, and quite correct.

Question—My second floor consists of four bedrooms, a "den" and a bathroom. The woodwork in all but the den is painted white, and that is stained dark brown. I wish to put in new floors of hard wood in all the rooms, and wish to know what wood next to the oak is best. I have the oak downstairs, but thought perhaps something else would do as well for upstairs. Should it be left the natural color with the white trim and stained in the den with the dark trim, or could I have it all alike? Perhaps you can make some suggestions as to changing the den entirely. It is a north room with large double windows; the paper is a heavy, rather deep yellow, and the furniture both fumed oak and old walnut.

The guest-room is on the west and south, with a gray paper—quite a warm shade—with white ceiling, bird's-eye maple furniture and brass bed. I think I shall keep the gray wall, and would like suggestions as to another color with furnishings. Another room has a large bay on the south with mahogany furniture and a mantel of the same. As I have an old blue and white bedspread, would rather like delft blue for furnishings. Will you please suggest rugs and paper.

A north and east room opens on a sleeping-porch (east) with glass doors, one dormer window on the north. I had thought of white satin striped paper for this and white furniture with cretonne or chintz? Will you suggest color?

Will it be satisfactory to have a hardwood floor like the rest in the bathroom? I do not feel like putting in a tile floor. And will you tell me how to finish the walls to be all white. It now has a green and white washable paper with white wainscoting. Tell me also the most suitable rug for a white bathroom. It opens off the room that will have blue in it.

My hall and library are in one room on the north, with a large stained window on the stairs and a large double window in the library part. The woodwork is cherry, with steps and winding rail of the same. A cherry mantel with bookcases on both sides and a long bookcase on the other side of room taking all the space. The brick in the fireplace is a mixed yel-



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We wish to call your attention to the fact that we are prepared to attack the problems that bother you in the decorating and furnishing of your home. We invite you to solicit our services. The perplexities of furniture arrangement, and style; the proper treatment of walls; woodwork, floor coverings, lighting fixtures, and hangings appropriate to your need — these are the special fields in which we are prepared to give advice. Harmonious schemes in all possible completeness will be submitted. Wherever possible samples of the materials recommended will accompany the plans suggested.

We wish to assist those living far away from the great shopping centers to get ideas of the new and interesting things that are constantly appearing in the beautiful shops of this city. All the artisans of the world pour their products into this metropolis, perhaps HOUSE & GARDEN can show you the way through the maze of good things to the very one article your imagination has been seeking.

We hope in this way to give auxiliary information to that contained in the magazine — and to help practically those whom we have directed through our columns.

Requests for any information should be accompanied by return postage. The case should be stated as clearly and tersely as possible, giving enough data to make the requirements of the situation evident.

HOUSE & GARDEN DECORATIVE DEPT.
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low and brown with brownish mortar and green tile in the floor part. I wish to re-paper this, and wish you would tell me the kind and shade—not too expensive—and suggest a rug, a runner for the hallway, and whether or not it would be best to have the stairs covered. They are very much marred.

The house is rather old-fashioned, though not old enough to be interesting, being built in 1884. High ceilings, large and high windows, and very large porch on west and south; a driveway on north. It is painted a dark reddish brown with light tan trimmings, and I wish to change the paint as soon as weather is good. The yard is large—two lots—with many maple trees, and on a corner with terrace on the south. It is difficult to keep my yard looking nice because people walk over it, so I have decided to inclose it in some way. What would you suggest—an iron fence or a dark brick wall with pickets (the foundation of house and porch is of dark brick)? The place has a cement walk all around and a cement driveway on the north side and walk leading up to the front. The house used to have green blinds when it was painted a light yellow. Would you say put them back, if the house is to be painted white or light? I notice so many Eastern houses have the blinds again.

My lawn was looking badly last year, having been neglected a year that we were abroad. It is bare in places and very lumpy-looking. Tell me how I can treat it this spring and when to begin. I shall be very grateful to you if you will help me in beautifying my home and thank you in advance.

Answer—Under separate cover I am mailing to you samples of wall-papers with the hangings for each room you have described to me. The price per roll and per yard (for the materials) is marked on each, and the room for which they are intended. This seems to be the simplest way of answering the questions which you have asked.

Georgia pine will make good floors for your second story, and is quite inexpensive. I think the floor in your bathroom might be the same, but instead you could have a plain wood floor, and use a linoleum, the cement-like, sanitary floor covering.

By all means I should carpet the stairs in your hall. If possible, I would have the cherry woodwork in the living-room stained dark, to look like mahogany, if possible. Your hall runner and the carpet for the stairs can be plain brown Axminster or velvet carpet.

By all means I should have the dark brick wall to enclose your yard. Have the house painted white, and the green blinds put back on. There is no prettier house than this.

You can get a plain blue rug for the bathroom in any number of different makes and grades.

The curtains throughout the house should be the same, and for this purpose I am sending a sample of a very fine voile.

This, or any of the materials I have suggested for over-draperies, or the wall-papers, I should be very glad to purchase for you.

Question—We are building a five-room house with living-room and dining-room on the south. The dining-room furniture I have is Early English. What color scheme would you suggest? What is your idea about a plate rail? I do not think we can paper for at least a year, but on the gray plastering thought perhaps I might stencil a border, so that the walls would not look quite so barren. If you think this possible, where shall I get patterns appropriate for the walls? I do not especially care for the plate rail, but what would break the monotony of the walls in this sort of room?

My bedroom opens off the dining-room; hence a north exposure. The furniture is Circassian walnut, with a dull brass bed. Now, what colored hangings for this? My guest-room has a north and west exposure with a five-foot opening from living-room on the south side of room. There is mahogany furniture for this room with a brass bed. The west window is 3 by 5 feet, but is under an eight-foot veranda. Hence, suggestions for the treatment of this room.

Now, the living-room fronts the west under the veranda. This is the room about which I am at a loss. My piano is light golden oak—an old one—but as the furniture in this room shall be mostly new, what would you suggest? What colors shall I use? And how shall I arrange my room? I would like to get a back drapery for my piano and turn the back of the piano to the east of the fireplace. What do you think of that? If you approve, of what and how are the back draperies made? Now, I should like the wall treatment all through as I mentioned in the dining-room, if it is at all possible, only colors to harmonize with the different rooms.

For floor coverings I have a Wilton rug in as near neutral shades as possible for the living-room. For the dining-room I have an Axminster rug with quite a bit of green, redish tan and white. These are only temporary for these rooms, as I shall move them to the bedrooms later in preference to carpets for these two rooms. So don't be governed too much by these rugs. I think I will stain the bedroom floor and use some small rugs I have for the present. What sort of hanging between living and bedrooms shall I use?

Answer—Your walls will be effective finished in rough gray plaster, and I should not use a plate. I am sending you a sample of blue unfadeable fabric for the draperies and over curtains in your dining-room, and for your bedroom which opens off of it, a cretonne in which there is the same tone of blue. For your living-room I am sending a sample of warm

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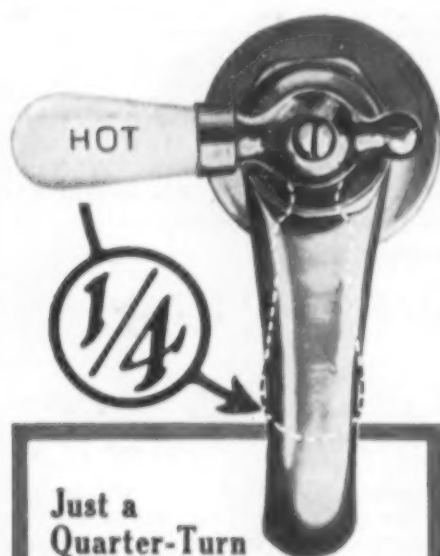
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brown unfadeable fabric, and for the bedroom which opens off of it, a sample of cretonnes in which there are lovely warm tones.

Your idea about turning the back of your piano to the room is a good one. If you could find a pretty Oriental rug in warm browns, and just the right size, that would be the best thing to use on the back of it. Willow furniture, stained brown, and some oak furniture finished in old English, would make a pretty living-room, and would be inexpensive.

If you should decide upon any of the fabrics of which I have sent you samples, I should be very glad to purchase them for you. This service entails no extra expense to you.

Question—I am to rent a new bungalow with most uncompromising pine woodwork and plain walls which I have to decorate myself. As my furniture is all quite good I wish harmonious backgrounds but at small expense, since the house is rented. Can you suggest anything other than ruffled muslin curtains which would be in keeping with the unpretentious character of the house?

The large living-room running across the west front is to be brightened with oriental rugs and many open book shelves. The furniture is mahogany with tapestry upholstery in dull shades of brown, blue, green, and mulberry—a fruit and flower pattern. I prefer a plain paper as my pictures are good. This room closely adjoins the dining-room (east and south), so the rooms must be papered alike or to harmonize closely. This room has a yellow dome, less offensive than usual. I have for the dining-room either a brown and tan, or blue and white domestic rug. Which ever one is not used here must be used in a west bedroom. Have also a quantity of blue crêpe (the dark Japanese). Will you be good enough to advise wall coverings, rugs and draperies for these three rooms, I should be glad to have samples, including prices.

I neglected to say that in the bedroom I shall use bird's-eye maple, and mahogany in dining-room.

What draperies should you advise for doorway between living- and dining-rooms?

Answer—Under separate cover I am mailing to you samples of wall papers and fabrics which I suggest for your bungalow. I should by all means have my dining-room and living-room papered alike, and for these rooms I am sending samples of silk fibre papers. Personally, I would prefer the putty-colored paper. I am sending samples of cretonnes for the hangings in these rooms.

For your bedroom, I am sending two samples of blue and tan wall paper, either of which might be used, whichever rug you decide upon for that room. I should think you could use the blue Japanese

crêpe in the room in which you use the blue and white rug. Should you wish to see larger samples of any of these cretonnes, I will be glad to send them to you, but they have to be returned to me.

The sample of fine scrim which I inclose, I can most heartily recommend for your window curtains. I use it in my studio, and the curtains are charming. It falls in the softest folds.

Inclose two samples of inexpensive tapestry (jute) for portieres.

I shall be glad to purchase these papers and fabrics for you (this service entails no extra expense to you), and will attend to the matter at once upon hearing from you.

Question—The woodwork in our hollow tile and stucco house will be white and mahogany in the hall, living-room, dining-room, upstairs hall and bedrooms over library and living-room; dark oak in the library, and birch finished natural in connecting bedrooms over dining-room. The smaller of these connecting rooms will be a children's room. The large bathroom is green and white tile, and owner's bathroom will be white tile with some green trimming. There will be no wainscoting except paneling on front staircase and upper hall, which will be of a height corresponding to the stair railing. The library mantel will be of tile in large sizes of brown and green blend shades, with oak shelf matching the bookcases. The living-room will have a white Elizabethan mantel with red tile. Dining-room mantel will be of white marble. Mantels in both white bedrooms will be of white with white or cream tile, and in the birchroom will be of birch with a light-blue tile. Both floors will be quartered oak.

I would greatly appreciate suggestions as to decorations and hangings in these rooms.

Will you also let us know if these floors can be treated with a darker oak stain to advantage. Under certain conditions oak floors finished natural seem to be out of keeping with other decorations on account of the light effect, it not furnishing the proper background for rugs and other wall treatment. We wish to keep the wall decorations in some neutral tints and desire the hangings to be as simple as possible.

Answer—The color scheme I am suggesting for the library may be somewhat of a mystery to you. My suggestion would be, gray-green walls of either wall paper or silk, with hangings of a soft green Japanese silk, with appliques of Chinese medallions in old blue. Then to give a stronger color note to the room, a lampshade or two and a vase or so of brilliant orange. Personally I think this room with this color scheme would be charming with black woodwork and furniture, extremely simple Chinese Chippendale in design, with a few Chinese tables of ebony or teakwood, with little or no carving.

Your oak floors can be made darker by

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adding some dark stain to whatever finishing oil or shellac you may use.

Rugs of many different makes and grades can be made up to correspond with the color scheme of any room.

Sash curtains should be the same throughout the house, and I enclose samples of simple curtainings for this purpose.

Question—We wish to avail ourselves of your kind offer in the magazine to answer queries pertaining to individual problems of interior decoration. We are about to build a small house of six rooms, cottage type, of brick or weather boards. I would like very much to have your suggestions as to the interior finish.

I wish to utilize as much of our present furnishings as possible. I have thought of ivory woodwork throughout, if it is correct for this type of cottage and is compatible with oak as well as mahogany furniture.

Our dining-room furniture is English oak in Colonial design. Is it suitable for a room with ivory woodwork? If so, what colors would you suggest for the walls and ceiling? The exposure of this room is north and east, and it opens into a hall beyond which is the living-room.

The living-room has an east and south exposure.

What colors would be good for this room and the hall? Our rugs are Orientals, with mahogany and blue shades predominating. Of what material and what color should the fireplace in this room be?

If ivory woodwork is used in this room, could mahogany and brown wicker furniture be combined? We have a mahogany piano, couch, table and chair, two brown wicker chairs with brown leather seats. I have two Craftsman chairs in fumed oak and brown leather. Could these be used in this room also, or should there not be this mixture of furniture?

Answer—English oak furniture is not as good with ivory woodwork as mahogany furniture, and therefore it might be better to finish your dining-room in dark oak. Your hall and living-room can then be finished in ivory.

By all means I should have the walls papered. I enclose sample of wall-paper which I would suggest for the dining-room, and a sample of paper for the living-room.

All the things you have mentioned that you have for your living-room may be appropriately used, except the two Craftsman chairs. These should not be combined with the mahogany furniture.

You can use a plain brown wall-paper in the hall, of a tone that will harmonize with the browns (one shading into mulberry for the dining-room, and one in which there is blue for the living-room), which I have suggested for the living- and dining-rooms. Tapestry brick makes an excellent fireplace, and I should use brown bricks that will harmonize with your wall-paper.

Dull brass hardware of very simple design will be satisfactory to use on the

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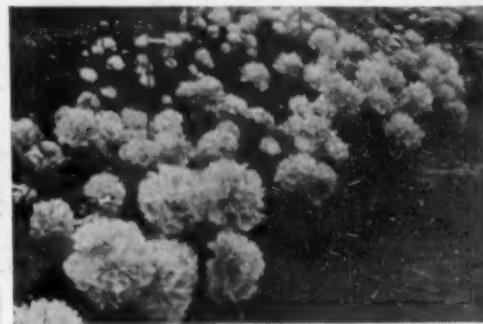
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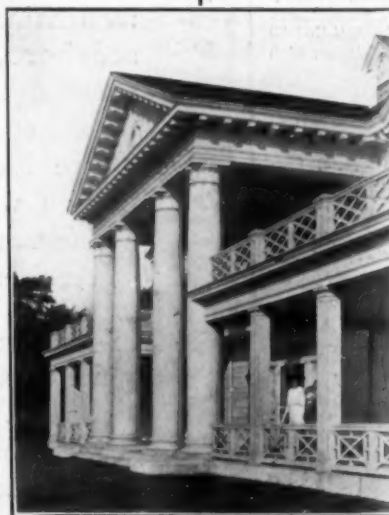
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An Ideal Poultry House

THERE is no better time to build or remodel a poultry house than during the fall of the year. The ground on which a building is put up is dry and ready for the foundation. Labor, as a rule, if it must be employed, is cheaper and more easily obtained at this season than during the spring or summer.

The essentials of a poultry building are, in order named, dryness, light and warmth. Dryness and light are essential to perfect health, while warmth has more or less to do with the egg producing qualities. One of the cheapest and most efficient buildings I have ever tried, and one that has had the recommendation of about every fancier and breeder who ever saw it, is built on a four-inch foundation, two by fours spliced for the sills, studding set two feet apart, sheathed, papered and then shingled with second grade red cedars, four and a half to five inches to the weather. The sheathing I use is a grade of hemlock and fir that costs about twenty-three dollars a thousand. The paper is a single thickness of common tar building paper. Nail the shingles as low as possible without exposing them. Use the same grade of shingles on the roof, allowing four inches to weather, with sheathing and paper under them the same as the sides. A five foot rear wall and a seven foot front wall make ample head room.

If desired, the shingles may be dipped in an oil stain and thus made prettier and to wear better. Let the sheathing on the walls run right up to the roof sheeting and let the latter overhang the walls four inches. Cut off the rafters flush with the outside of the plate and sheathe right up to make a tight joint. This is better than any sort of a cornice on a poultry house. Cornices are not tight unless a lot of labor is spent on them. From the edge of the roof sheathing that overhangs, drop a two-inch strip to put a finished appearance to the roof. Let the shingles hang over this about an inch all around, and at the apex of the roof, whether it be a shed or a style cover, have a capping made of lap siding.

This style house has given me best results for a one, two or four pen or continuous housing for many breeding pens. Where there are to be partitions I make them of two feet of solid cheap boarding at the bottom, then above this I put cheap muslin. The muslin goes to the ceiling. The doors go into the highest part of each partition, near which are located the nest boxes and feeding troughs, grit boxes and water fountains. This saves a lot of room that is usually wasted in an alley-way and keeps one in close touch with all the birds housed therein. For years I used roosts, but now I keep the floor covered with litter from a couple to ten inches deep and the birds roost on the floor. During winter they can keep warmer in this manner than if perched higher up where the cold air can get under them. It also saves a

(Continued on page 196)

The House Furnisher's Bulletin

New York is the market place of the world and into its shops, great and small, pour all the best products of the artisan, the decorator, and furniture maker. All that goes toward making the home of good taste may be purchased in this city. To give the readers advantage of the city's shops, the sharp eyes of experts are to be constantly employed in ferreting out for this column all that goes to make the house distinctive.

SOME new shades for electric lights in bedrooms or upstairs halls are made of cretonne or chintz, and resemble the familiar Japanese lantern in shape. The wire frame, ten inches high and five inches in diameter, is covered with the chintz, put on perfectly plain and finished at top and bottom with a piece of narrow guimpe. When slipped on over the incandescent lamp it gives a soft, pretty light. It is particularly useful for disguising the ugly drop light that sometimes hangs straight from the ceiling, and when made of chintz or cretonne to match the hangings it adds much to the attractive appearance of the room. For a blue and white room the Japanese toweling may be used with good effect.

THERE is a certain dignity about the tray made of mahogany that is thoroughly appreciated by the hostess who likes to express her good taste in small accessories. A new tray of this sort that is sure to be much liked on account of its simplicity is of mahogany with silver and glass fittings. The bottom of the tray is of mahogany in a dull finish under a protecting cover of glass, and the rim and handles are of silver in a severely plain design, while a distinctive touch is given by having the monogram of the owner wrought in silver and placed in the center under the glass.

AMONG the small conveniences for the guest room are some attractive water sets consisting of carafe or pitcher and glass in a rather diminutive size, to be placed on the bedside table. The glass forms a protecting cover that fits over the neck of the carafe, or into the top of the pitcher, making it quite airtight. Two glasses of water is the capacity of the carafes and pitchers, and the sets come in cut glass of lovely design as well as in a less expensive quality.

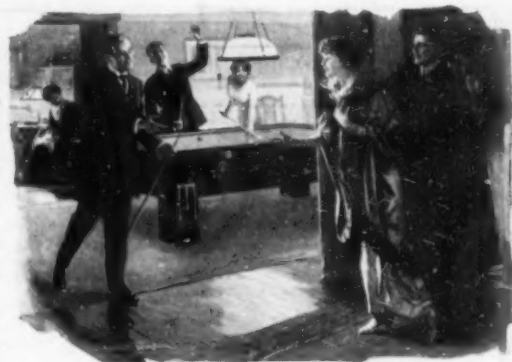
FOR the comfort of the man whose breakfast is not a complete success without his morning paper, there is a little holder of silver that keeps the paper firmly in position without the necessity of propping it against an uncertain support. It is perfectly plain in design and small enough to be in keeping with the other appointments of the breakfast table, but is heavily weighted at the bottom and fitted with a strong spring, so that the paper is securely held no matter what its size may be.

BEDROOM candles that are attractive-looking but not at all expensive have large circular bases and tall standards ten or twelve inches in height, made of tin, with glass wind shields. Attached to one side of the base is a holder for a box of matches, and on the other is a substantial handle. The candlesticks are light in weight and easily carried about, and may be had in either red, green or white.

AN unobtrusive but useful piece of furniture for a woman's bedroom or boudoir is a little cabinet of mahogany fitted with six or eight shallow drawers. These are intended to hold handkerchiefs, gloves, veils and the numerous small articles that make one's top-drawer a proverbially untidy place. With one drawer, possibly even two for each article, it ought not to be difficult to keep things in perfect order. The cabinet is quite small, and except in a very diminutive room, takes up an unappreciable amount of space.

AMATERIAL that has much of the charm of pattern and coloring seen in the old-fashioned camel's hair shawls is being used for sofa pillows with remarkably good effect. So excellent a reproduction is it that one is inclined at the first sight to experience a bit of a shock, under the impression that grandmother's shawl has been ruthlessly cut up to serve a passing fashion. The material is substantial, and the colors are such that it will look well with furnishings and draperies of almost any description. Both the square and the newer rectangular-shaped pillows may be had with these coverings.

NOW that old English oak furniture is becoming so popular, there are various small pieces in oak that are intended for thoroughly practical purposes, and yet give the impression of richness and solidity so characteristic of this furniture. One of these is a drop leaf tea-table, oval in shape, and of the convenient "two-story" variety, with the legs done in a twisted design and the leaves ornamented with a two-inch carved border. Another is a small trough-shaped book-stand of oak combined with cane in the same color. Standing about as high as the seat of an ordinary chair, it holds twelve or fourteen books and provides a most attractive way of having the newest books or one's favorite works conveniently at hand.



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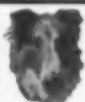
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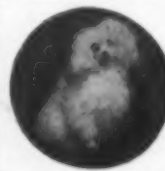
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**The Home Poultry Book**

By E. I. FARRINGTON

Here is just the book for the beginner who wants to keep a few hens to supply fresh eggs for the table. No elaborate systems or expensive fixtures are advocated. Good, sound common-sense is the key-note of every chapter. Detailed plans and photographs of successful small houses are given, together with specific information covering every phase of poultry keeping. It is not too much to say that this is the most practical book for the beginner ever written.

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(Continued from page 194)

lot of work in building and prevents the usual cracks and crevices in dropping boards and roosts where lice and mites and other vermin can hide. The litter of the floor can be renewed as often as desired. For summer use I use gravel on the floors, and during settled weather the birds are persuaded to roost under shrubs set out in the yards, on a little A-shaped roosting rack. This saves a lot of cleaning. Then when the yards are turned under, the ground becomes purified. After a breeding season is over, let the females all out on range together, if possible, and sow the yards to dwarf rape or oats or rye. Rye is best, as it will stay green till along in the spring. It makes excellent forage for the birds.

If the doors throughout such a house are of the double-acting kind, a piece can be fitted across the bottom of them, just where the wheelbarrow wheel strikes, and a barrow used to clean and carry litter from one end to another. Doors could be put into both ends of such a continuous house to make it easier of access. There can be windows placed in each pen on the south side of this house. I used windows for years, but since the advent of the curtain or muslin front, I use no glass whatever, and am pleased to note a great improvement in the health of the birds. In my houses there is a three and a half foot opening running right across the front or the south side, which is covered with muslin of a heavy unbleached sort, this tacked to the outside of the house on strips that set over the edge of the shingles for that purpose. Tacks with large heads hold the muslin in place. They will not hold in the shingles. This muslin-covered opening is two and a half feet from the floor, then extending upward. Above it is placed a series of long doors, or ventilators, more properly speaking, which are set into a simple frame and open outward. Stay hooks can be fastened inside to hold them in place when open and when closed. These ventilators will let out surplus heat during the summer. They will admit direct rays of the sun during warm winter days. Have them ten inches wide and let them run the full length of each pen. Below the opening, and entering each yard attached to such a house should be a small door for the fowls to enter and go out. Make this of a sliding style and have it tight. It will be handy to the doors that run through the house from pen to pen.

My pens are eight feet long, and as the house is twelve feet wide, each pen will accommodate twenty layers throughout the winter. I have crowded thirty into them on a pinch and had good results. The more birds in each pen, the more comfortable they will be. I have never had a comb frosted in this house with the inside muslin front, tacked to the sheeting and the two by fours at sides of each pen, these forming the partition. This makes a double covering of muslin that always admits plenty of light and an abundance

of fresh air. With no more than the number of birds that I have mentioned in each pen, you will not have a sick bird, or one with a cold, all winter.

Now, about the floor: personally I think that a clay or packed earth floor is the best that can be made. I have used wood floors ten inches off the ground, cement floors of all kinds and dirt floors, and find the latter much the cleanest. Have the floor, whether of cement or dirt, come to the top of the foundation. If the ground is level and well drained where the house is to be located, then a six-inch wall is plenty and this filled up level within will keep out all moisture and insure a perfect floor. Cinders put in to a depth of four inches and then packed and tramped dirt or clay on top, will keep rats or vermin from burrowing under. Under cement and board floors is a great breeding place for rats. Sixteen years' work with fowls proves this house ideal.

AMOS BURHANS



Dried Meat Scrap for Poultry

OWING to the difficulty of obtaining fresh lean meat and green bone, on account of its expense, there has been placed on the market a dried meat scrap preparation that is sold by merchants in almost all cities and towns handling poultry feeds.

In my experience I find that the best grade of this is one of the most valuable ingredients in the hen's menu. It no doubt is the best substitute for the insects and worms which constitute the natural meat diet of the hen. When fed to growing stock, dried meat scrap greatly improves their size and hastens maturity, and to the laying hen it furnishes an abundant amount of the protein so essential for egg production.

While these and many other advantages are derived from its use, you cannot be too careful in selecting a meat scrap that will not be injurious. The writer's attention was first attracted to this matter about a year ago, when he obtained some meat scrap of a different firm than he had been patronizing, and within a few hours he noticed that some of the best stock was sick. It was also observed that the fowls were intensely droopy, with wings dragging on the ground and comb purple. Later they were unable to stand and death resulted. All during the time they were affected the gizzard was extremely tender, causing great pain on pressure. I made a post mortem examination and found the lining of the gizzard destroyed. In several cases it had passed out into the bowel, which was also in a state of severe inflammation.

It seemed to be that it must be some corrosive substance to produce such condition as this, consequently an effort was made to locate the trouble. Chemical



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WHO IS SOLOMON JOHN?

That would be telling—and we can't. He is a well-known author and humorist who built a fascinating house up in Connecticut. He thought he would be able to write better than ever there, but the lure of Broadway was too great. However, though he couldn't live in it himself Solomon John's is a remarkably interesting house and you'll enjoy reading about the nursery with a quaint barrel ceiling and the study at the head of a dark and narrow stairway.

FROM COAST TO COAST

Two articles on houses in Massachusetts and Southern California. The one describes engagingly and with some attention to detail a house in Peabody designed in 1800 by Samuel McIntire, the famous architect and most skilled wood-carver of Salem. The other tells about a patio house in Santa Barbara—a low-built spacious dwelling built somewhat along mission lines but with suggestions of Italy, Southern France and Spain. Both articles are fully illustrated and placed side by side they become especially interesting for the contrast they offer.

IF YOU WANT A HOME

You have probably wondered whether it would be best for you to build a new house, buy a new one already built, remodel an old house, or rent one. In "To Build or Not to Build"

Henry H. Saylor has gone carefully into this ever-present question, and he points out the advantages and disadvantages of each method. A carefully reasoned and very informing article, superbly illustrated with Lumière autochromes in full color.

We have described only a few of the many features of the October Housebuilding Number of **Country Life in America**. Here are some others—all illustrated—

The Reproduction of an Old House which tells how to get the old colonial atmosphere as well as form when you build.

Foot Scrapers of a By-Gone Day—a page of interesting photographs from Frank Cousins' great collection.

A Consistently Colonial House which describes a particularly successful house in Pennsylvania.

And there are the following departments—**From a Country Window**—a new editorial page and perhaps the most notable of its kind in America.

Better Stock, Dogs, Poultry, The Nature Club, Books for the Country Home, Experiment Station News.

Finally the following serials are

continued—**That Farm, The Fruitful Land, Inside the House that Jack Built, and What the Neighbors Did.**

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analysis showed arsenic to be the cause, and this was finally located in the dried meat scrap, in sufficient quantities to kill poultry. Whether it got into the scrap by accident or was put in for a purpose is problematical.

Arsenic will destroy flesh or cause it to dry and remain so indefinitely, so you can draw your own conclusion about the matter. Some meat scraps are put up for swine, and arsenic in such doses as this will not injure them but act as a tonic, but not so with poultry. A meat scrap that is suitable for poultry has an appetizing smell, others with foul odors should be rejected, and never fed to poultry.

Therefore be careful about buying your meat scrap. Don't be satisfied to see it stamped on the bag, "For Poultry," as many are so marked. Investigate by chemical analysis or have someone do it for you. I believe thousands of chickens die every year from this cause.

A. E. VANDERVORT



Some Early Sun-Dials

At one time it was quite the fashion to carry pocket dials in England and he was not much of a man who could not tell the time o' day by a peep at his sun-dial. A poke-dial was the one in common use and was a small cylinder of ivory or wood, a stopper with a ring at the top, and a gnomon on the side of the stopper where it was hinged. When in use one took out the stopper and the gnomon turned round so it hung over the desired line. Travelers of parts were never without this poke-dial and in the 15th century there were many kinds, all of them portable, and as necessary as watches now. One of these, somewhat battered and made of ivory, is still in possession of descendants of the English Cushings.

As the simplest forms are the best, so the original form of the sun-dial wants nothing to make it complete. Architectural decoration has not added to the primitive designs of the first dials.

There has even been a preference for symbolic designs for the sun-dial, and one should not have much difficulty in choosing where there are so many. The swastika is the earliest known symbol in the world. Some dials show the four seasons. The Hon. Whitelaw Reid, of New York, had a sun-dial at his country place, at White Plains, with the signs of the zodiac engraved upon its face, but Maine dials are, for the most part, simple in design, either old dials transplanted from England to grace modern gardens, or else duplicates of simple styles of the past.

Whether in old forsaken gardens or in trimly kept plots of bloom, the ancient sun-dial and the story that it tells has felt the very heart beats of history. The new sun-dial is of a happier time.

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