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OCTOBER, 1913

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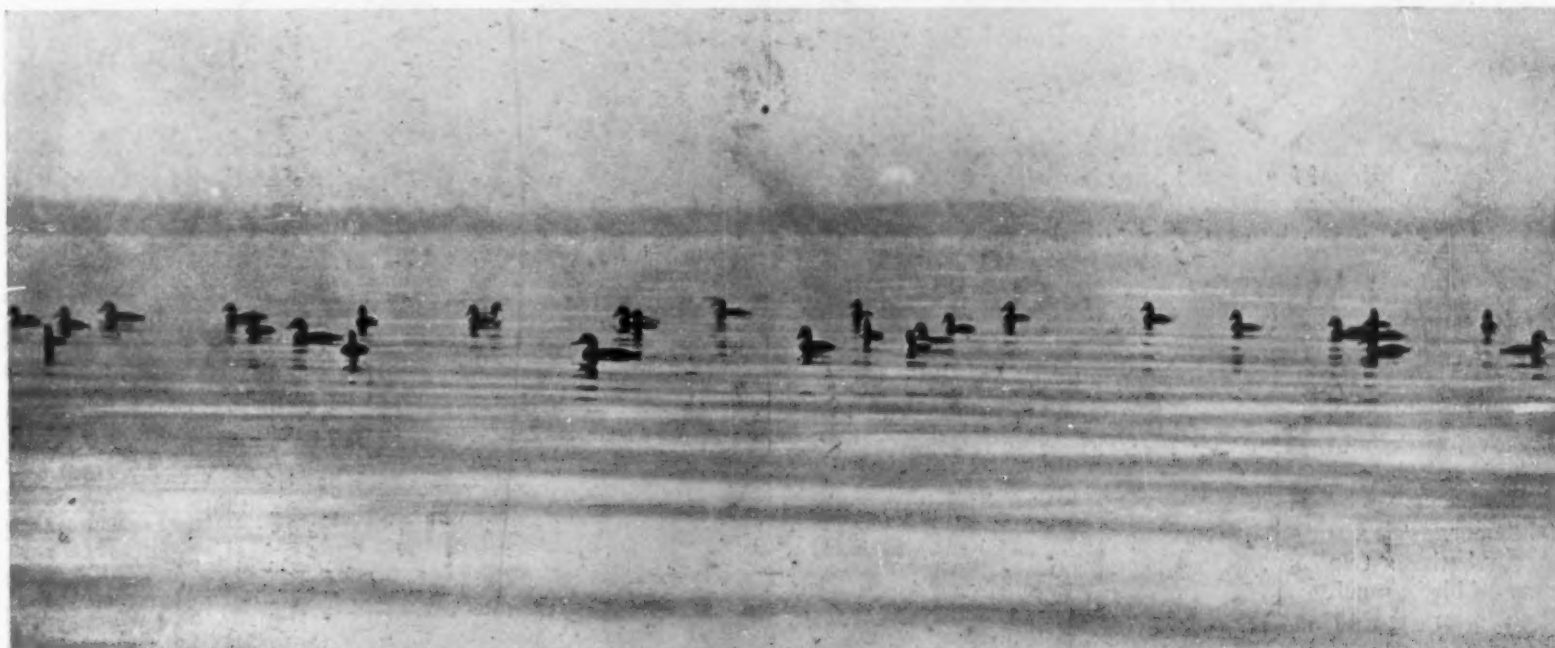
WILLIAM A. VOLLMER, Managing Editor

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In the wainscoted room, furniture of upholstery is especially appreciated. The group of the inviting lounge and the comfortable wing chairs before the fireplace is not only appropriate with the situation, but the pieces themselves make desirable combinations with the other chairs. This is an example of a good furniture scheme carried out in unity and an excellent arrangement. The home of H. B. Clark, New Canaan, Conn. Aymar Embury II, architect



Before dawn the duck hunters set out their flocks of decoys within range of the points where their blinds are hidden in the sedge or rushes, and when the ducks begin to fly in the hazy half light of early morning the boom of guns is heard far over the marshes

The Slaughter of the Wild Fowl

THE MIGRATIONS OF THE SHORE BIRDS AND WATER FOWL, AND THE DANGERS WHICH DESTROY GREAT NUMBERS ON THEIR ANNUAL JOURNEYS—PROTECTIVE MEASURES AND THEIR VALUE

BY T. GILBERT PEARSON

Secretary of the National Audubon Societies

Photographs by A. R. Dugmore and Others

THE habit of migration is the most distinctive characteristic possessed by wild birds. Some mammals, fish and even a few butterflies and other insects rejoice in the migratory instinct, but in none of these is the power developed to the extent which we find among our feathered neighbors. As to the reason why they are driven to take such prodigious journeys, we can only surmise; but when we consider the persecution to which many of them are subjected at the hand of man, we wonder whether to some extent at least this power to pass over wide stretches of country was not intended as an aid in perpetuating the race.

From the time when the human race first acquired the means of hurling missiles, it is probable that birds have recognized man as their greatest en-

emy. If we are to believe what the archeologists tell us, we must understand that the value of birds as an article of diet was early discovered, and doubtless away back in the grim beginnings of

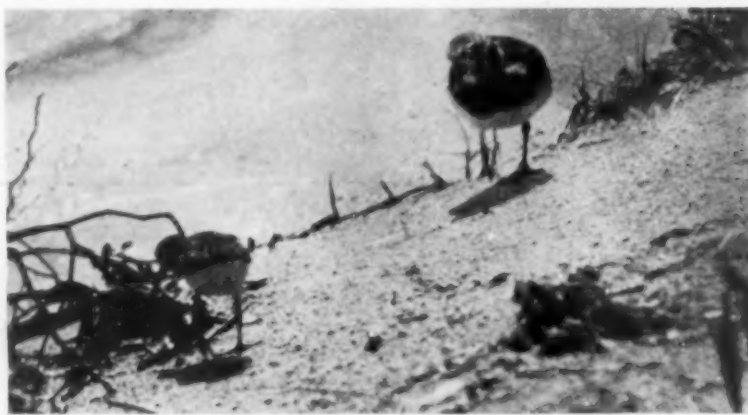
things man ate almost any bird which fell before his arrow. To-day, however, in most countries only certain forms are regarded as legitimate game birds, and it is held to be unsportsmanlike to kill any others. Of the twelve hundred or more species and varieties of birds inhabiting North America, something over two hundred are considered legitimate game for the hunter, and at least seven-eighths of these are what are termed migratory birds. It is significant, too, that nearly all of these are species which secure their living either from the beaches, marshes or open water, and they are usu-



Crouched in a brush and seaweed "hide" on the beach the shorebird hunter attracts the birds by decoys and imitating their calls



The shorebirds' habit of feeding and flying in compact flocks has had much to do with their destruction by gunners. Some flocks, when flying along the beach, turn and twist as a single bird



A turnstone and one of the small varieties of sandpiper feeding along the beach. The turnstone, which is at the right, derives its name from the habit of turning over stones in search of food

ally classified as "water fowl" and "shore birds." Some are coastwise in their distribution, although many are found about the lakes and along the river courses of the interior.

Around these two groups of birds, much human interest has centered. Millions of dollars in this country alone have been invested in marsh lands, clubhouses, boats and accessories by gunning clubs whose members wish to shoot birds. On the other hand, enormous sums



A young oystercatcher on a sandy beach



The oystercatcher's nest is a mere hollow

The great bulk of canvas backs and others of the more desirable food ducks inhabit chiefly a region which may be included in a wide ellipse extending from the Great Lakes westward to the foot of the Rocky Mountains. Black ducks were formerly common in summer throughout our Northeastern States, and even to-

day many are found here. They appear to be increasing the last few years since the passage of anti-spring shooting laws. Especially is this true of Long Island. Several hundred black ducks are now nesting there every summer in places where for many years previously they had been strangers.



are annually expended by State governments in efforts to enforce legislative restrictions which it has been necessary to enact to safeguard the future supply.

With few exceptions our North American water fowl are found in summer only north of the fortieth degree of latitude; in fact, the great bulk of them nest from our northern tier of States northward through Canada and Alaska. About the reedy margins of the lakes and sloughs found in such profusion throughout that vast territory, the ducks and geese collect in great numbers. Their nests are hidden in the grass at intervals about the shores, and by the latter part of June the waters become well dotted with families of little ducklings.



During pleasant weather the ducks are prone to settle in large flocks in the open water, whence they rise, when alarmed, with a roar of wings audible at a long distance

Upon the approach of autumn the wild fowl start southward. Frequently many families unite until flocks numbering a hundred or more individuals may be seen winging their way overhead. They migrate both by day and by night. While at this season they may be seen at almost any

favorable spot in the United States there are certain well-defined migratory routes over which the bulk of them pass. Birds which

have spent the summer in north-eastern America proceed down the coast line, pausing for rest and food as they reach various feeding grounds along the way. In the bays of Massachusetts, Rhode Island and Connecticut they are very common. Great South Bay, Long Island, is one of the favorite places for them in the fall. Many soon pass on to the south, while others linger from day to day, apparently loath to leave the northern latitudes. Some, in fact, stay through the entire winter unless driven away by stress of weather or the formation of extensive ice areas which render the securing of food an impossible task.

Wild fowl summering in the north-central States and central Canada travel to the south in two great currents. One sweeps down the Mississippi Valley to the sunken lands of Arkansas and the marshes of Louisiana and Texas. The other moves diagonally across the country in a general line from the Great Lakes to the sounds and estuaries of Maryland and Virginia, thence they distribute themselves southward with the coming of still colder weather, locating in favorable places along the coast of Georgia and Florida. There is still another great distinctive movement in autumn. This consists of the birds of the far West which pass down the Pacific Coast region to California and Mexico.

By March the wild fowl begin to move northward again, and the middle of May finds practically all the survivors once more on their northern nesting grounds.

This general outline of the annual movements of our North American waterfowl is in the main also true of our shore birds; that is, they nest in the far North and spend the winter months in Southern latitudes. A few forms only nest in



Nesting well within the Arctic Circle, shore birds as a class travel the longest distances of any of our migratory birds, some going as far as Patagonia. This photograph shows some resting on a Florida key



The black-bellied plover is eagerly sought by the shore hunters



Some of the sandpipers prefer the seclusion of fresh-water streams

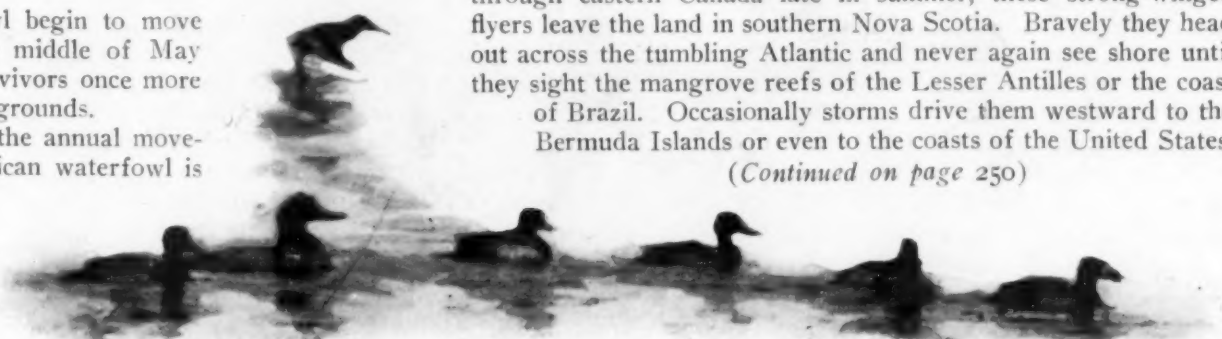


At the left is a phalarope and on the right a godwit

birds brooding their eggs less than five hundred miles from the Pole. The nests were on the exposed beaches of the northernmost land where it slopes down into the Arctic Sea. All through the far North these birds are scattered. Travelers have found them equally common on the bleak Arctic Islands and the flowery tundras. It is among this class of birds that we find the most extensive travelers of any of the feathered hosts which annually surge back and forth the length of the continent. There are shore birds which nest beyond the Arctic Circle that extend their autumn flight to points well within the tropics.

The duration of the flight of the golden plover is one of the marvels of the bird world. Coming down from the Arctic regions through eastern Canada late in summer, these strong-winged flyers leave the land in southern Nova Scotia. Bravely they head out across the tumbling Atlantic and never again see shore until they sight the mangrove reefs of the Lesser Antilles or the coast of Brazil. Occasionally storms drive them westward to the Bermuda Islands or even to the coasts of the United States,

(Continued on page 250)



Simplicity in Room Decorating and Furnishing

THE VALUE OF SELECTING A METHODICAL SCHEME AND FOLLOWING IT CONSISTENTLY—
UNDERLYING PRINCIPLES AND THEIR APPLICATION—A SUGGESTIVE CONCRETE EXAMPLE

BY ABBOT MCCLURE AND
H. D. EBERLEIN

WHERE to begin, that's the question. And a very puzzling question it is for most of us to answer. It must be answered differently in almost every case and a still further difficulty arises in the shape of the bugbear cost. It would be an easy thing enough for a good many people to furnish a room, or even a whole house, in at least passably good taste if they had a goose that laid a golden egg in their poultry yard, but since that creature is a *rara avis* indeed, most of us in our furnishing operations are obliged to keep a sharp eye on the nimble and elusive sixpence which has an annoying trick of skipping away and leaving no satisfactory or substantial substitute unless we look well to its manner of getting out of our purses.

This leads us to say that it is only by steadfastly refusing to be haphazard in our course, no matter what alluring temptations may arise, and sticking as closely as possible to some general scheme or method, that we have determined upon beforehand, that we shall arrive at results acceptable from either a decorative or a financial point of view. It may be worth while,

therefore, at this point to set forth a few guiding principles which will, if properly heeded, supply a thread of system and materially help in the pleasurable task of furnishing.

Let us begin by laying down a few principles that will apply to the whole house and then follow with those that apply more especially to dealing with the individual room. To begin with, if one has any regard for the eternal fitness of things, they will not do violence to architecture and decoration alike by trying to yoke two incongruous styles together in unequal union. That is to say, they will not furnish a Tudor Gothic house in the manner of Chippendale or the Brothers Adam, nor fill with elaborate and fussy Louis Quatorze furniture and decorations a dwelling that is distinctly Georgian or Colonial in character. One does not expect to find a medieval castle full of modern French fripperies nor a Queen Anne cottage stuffed with heavy, carved oak furniture that might have been made for an old baronial hall, and it is always a shock when one does happen upon such unseemly combinations.

When your house is already made for you and you cannot alter

its appearance, there is only one thing to do and that is suit the interior treatment to the outside as consistently as you can. Also, have a care to the number, size and location of rooms and their relation to each other in planning the general scheme you intend to carry out. Another point that concerns the whole house, and is altogether too often disregarded, is the proportional balance of cost. Being put into plain English, this means that we have a bad habit of very often skimping one room or one part of the house in order to splurge in some other part—a thing in exceedingly ill taste. If your house is to be furnished simply and in-

expensively, keep it so throughout and don't commit the solecism of appearing, so to speak, in a gingham frock, but wearing a collar and tiara of pearls or diamonds. Lastly, concerning the color scheme for walls and woodwork, it is well to preserve throughout, as far as may be, a uniform treatment, making any departure from this uniformity only after due consideration of its effect upon other parts of the house.

Coming now to the individual room, we must first of all study

carefully its exposure and dimensions to determine the tones of paper and paint and whether the height of the ceiling must be raised or lowered and the apparent size increased or diminished by the treatment we are going to give. It is always well to have some understood point from which to start our operations and we shall, therefore, follow the plan of beginning with the floor, taking next the walls and ceiling, then the curtains and hangings and last of all the selection and arrangement of the furniture. This order of procedure can be followed where the furniture is to be assembled when the house is ready for it. Where the furniture is a previous possession, however, the three preceding points must be considered with reference to its character. For instance, if your furniture is walnut or mahogany, it would be foolish to panel the room that is to hold it with oak or fumed chestnut. One wood would completely ruin the effect of the other. Neither would the walnut or mahogany appear to the best advantage against too dark a paper.

In every case, both with the individual room and the house as a whole, study to preserve simplicity and restraint. It is so easy



The built-in china closet has a certain architecturally decorative value which is well illustrated here. Especially in some Colonial rooms is this sort of closet desirable, for it supplies a spot of color in the white walls

to fall away from both these ideal qualities that one must be perpetually on guard to avoid doing so. The only way to do is to subject everything that goes into your house to a rigorous censorship, fully determining thus whether, in the first place, it is really necessary and, in the second, whether it is exactly what you wish. So soon as you relax this vigilance and let useless or indifferent things slip in, your house will sink below the standard of simplicity and restraint that you have set and begin to look overloaded, cheap and commonplace.

Let everything you put in your house be of the best, both in quality and decorative merit, or else let it be palpably inexpensive and simple. Never tolerate anything that is mediocre in any respect. The really good things you will always cherish and preserve with admiring satisfaction; the frankly inexpensive and temporary things, when they have served their day and are to be replaced by better things, you will give up willingly; but the mediocre thing will always be a little too good to throw away and yet not good enough for the place it occupies. Beware, therefore, of its insidious presence at the outset. Exactly what is meant by this bit of advice will appear more fully further on.

Some people seem to imagine that the cult of simplicity and restraint in furnishing means bareness and discomfort. This is not the case. It does not mean any such thing. However, precept and advice will have little weight with such folk when they have a mistaken notion firmly imbedded in their minds and the only way they can be convinced is by actual sight and experience, after their neighbors have had the wit to work out the problem. So much then for generalities.

Having now set forth in a brief manner some principles to guide us in our work let us take several concrete examples and see what we can do with them to show the application of those principles. From first to last let it be always borne in mind that the proper furnishing of a house is a delicate piece of constructive work, requiring much thought and study if it is to be done well and is not to be left to haphazard chance. If it is, you may be very certain the result will always be unsatisfactory. The interior of many a house that is excellent architecturally has been wholly ruined by bad and thoughtless furnishing. The occupants, perhaps, have always been dimly conscious that something is wrong, but they have not taken the pains to study the matter and see that the fault lies in themselves and their own decorative indiscretions. To some of them, indeed, a chair is only a chair and a table a table. It makes no particular matter what species they belong to. Now there is no excuse for such indifference to details. It simply betrays a coarse and ignorant mind, and as an extreme example to show that distinctions *do* count we might submit that those same people would be much disturbed if they went to shoo the house tabby out of their pet "nondescript" armchair and found that that amiable animal had suddenly changed into a tiger. Yet they ought not to mind at all if they were consistent in their disregard of distinctions, for both tiger and tabby are cats.

Assuming that the house is already built, in the majority of cases, before the future occupants are confronted with the problem of furnishing, it should be emphatically laid down that the very first and most important thing to do is to study thoroughly



An extremely important problem in the large living-room is to arrange it so there shall be a definite social and conversational center. A good method is to commence with the fireplace, putting in front of it a comfortable lounge backed by a large reading table, and allowing space for armchairs to be drawn up at the sides. The other features may then be handled more easily



Too little attention is given, nowadays, to woodwork for wall treatment. The fine grained woods are highly decorative



Quaint old Colonial papers for the bedroom have a peculiar charm when used with harmonious furniture and well lighted



We may closely approximate Colonial rooms to-day, using rush bottomed chairs and rag rugs. The general effect is, of course, simple, somewhat relieved by a small tea table

the physical features of each room. This heed to the physical character of each room gives the key to future decorative success. The kernel of the whole matter lies there. Now to make this article perfectly explicit and unmistakable, let us enumerate exactly what points are understood by the terms "physical features of a room."

First comes its size or dimensions—length, height, breadth—then its exposure and light, then the texture of its walls, whether they be plaster or wainscot, next the windows and doors, and finally the fireplace, which is the natural center with reference to which other things group themselves. Of course all these features can be more or less ordered or modified to suit the purposes of the decorator.

Let us use a living-room as our working example. Unless the light is exceptionally strong do not think of having dark woodwork or dark walls. If the height of the room is too great, the ceiling may be brought down by avoiding a striped paper or by resorting to one of several other well recognized devices to attain this end. In this connection, too, it is well to remember that absolutely plain walls will always make a room appear larger than will a figured wall paper. In a small

room, therefore, avoid figured wall treatment, which will only destroy balance. It goes without saying, of course, that a hard wood floor is by all odds the most desirable.

Let us suppose that our living-room has a northern exposure and that the house is of the type, so popular in many cases, embodying certain Colonial and certain Georgian characteristics along with much that is distinctly modern in period. Such a house lends itself well to furnishing in a "no-period" style, a style full both of delightful possibilities and grave dangers. It requires infinitely more judgment and taste than formal, rigid period work and yields vastly more interesting results if rightly managed. Badly managed, however, nothing can be worse, so it behooves us to have a care at every step.

Out of a number of possibilities let us suggest for the walls of this northern living-room a yellow paper. The woodwork, of course, will have white or cream white paint, the latter being the warmer. In color the hangings will harmonize with the walls of the room. As to their material a timely word may avoid some embarrassment. It has already been urgently suggested that the appointments of a room should be either of the best possible quality and design or else palpably and frankly unpretentious and inexpensive. It was also suggested that there was no impropriety, under certain circumstances, in bringing the two together so long as mediocre articles were rigidly excluded. To make this quite plain, let us quote one instance where several rooms in a house were appointed with some really fine old pieces of furniture. The walls, though inexpensive in finish, supplied an exceedingly good background. The occupants, however, were under heavy expense at the time of arranging their rooms and did not feel they could afford handsome hangings, curtains or shades. They happily solved the window problem with unbleached muslin curtains hung from sliding rings on a little brass rod. The sides and bottom were relieved by a parti-colored inexpensive

(Continued on page 253)



The Garden that Grows Indoors

DEFINITE INSTRUCTIONS FOR THE USE OF BULBS AS HOUSE PLANTS—THIS IS THE TIME TO PLANT IF YOU WISH YOUR HOUSE CHEERY WITH BLOSSOMS ALL WINTER LONG

BY F. F. ROCKWELL

Photographs by Nathan R. Graves, E. I. Farrington and others



THERE is no good reason why any home in the country or suburbs, where soil and a little space are available, should go through the winter entirely barren of flowers. It is all due to the coldness and the darkness that long winter months are cheerless; the general lack of flowers is partly responsible. Where one finds flowers growing and blooming in the house there is most certainly a difference in the whole atmosphere, which it is well worth an effort to attain.

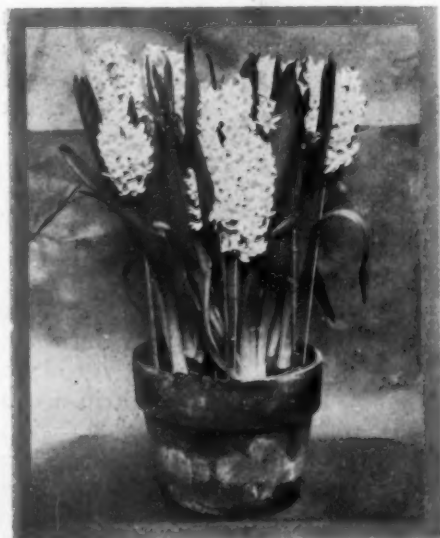
For giving this much-to-be-desired warmth and life, flowering bulbs offer the triple advantage of being quite certain to succeed even in the hands of the novice, of costing so little that the humblest purse can easily afford them, and of requiring such treatment that practically all the work with them can be done at one time (early in the fall), although the flowers may be had when they are wanted throughout the winter—kept on tap, as it were, for delivery on demand.

The culture of the ordinary bulbs for flowering in the house is simplicity itself. All they require, in fact, is moisture and sufficient warmth. You have undoubtedly seen a Chinese sacred lily or a hyacinth or narcissus growing in nothing but plain clean water and pebbles, and a number of other bulbs may be grown in this way. Far more satisfactory results, however, are had by "forcing them" in a manner similar to that used by commercial florists, both for flowers for cutting and for plants to bloom in pots or "bulb pans." For use in the home, I think that the latter plan is preferable by far, for there is not only the interest of watching the leaves grow and the buds develop and unfold, but the living, growing plant always possesses a cheerfulness and intimacy, a personality in fact, which the most beautiful cut flowers that ever existed could never achieve.

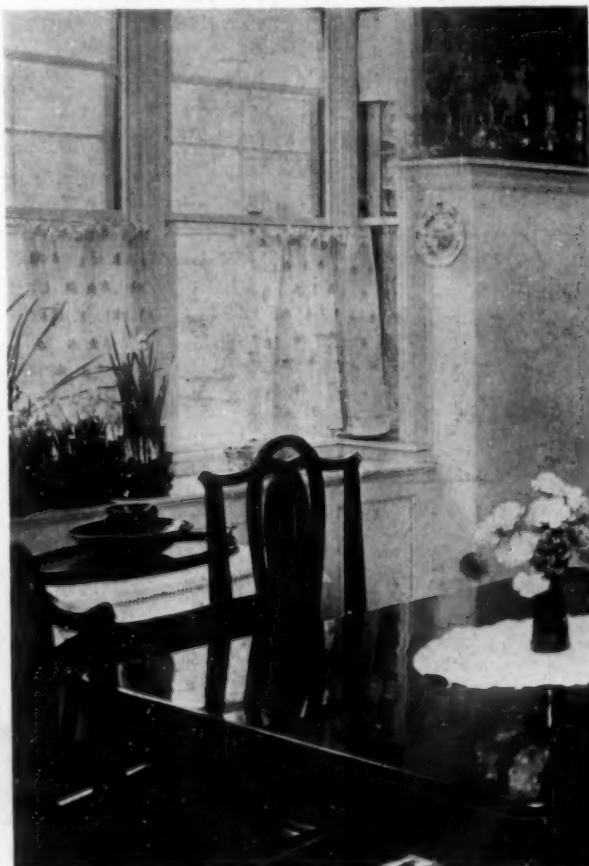
The number of bulbs and bulbous

plants available to anyone who will take the trouble to get them and furnish the required conditions is larger than is commonly apprehended, and covers almost the complete range of colors and a great variety of form. Tulips, hyacinths and narcissi, in several distinct types and in a number of varieties, are the sorts most abundantly forced for market, and are satisfactory and quite certain of results for the person who is trying this sort of winter gardening for the first time. There is no space here to describe even a few of the various named sorts of these, but one word of caution to the beginner may be of advantage. That is, for your main planting, stick to the tried and true old standard sorts, such, for instance, as the various Duc Van Thol tulips, narcissus Paper White, and Van Sion, White Roman hyacinth and so forth. A number of extravagantly praised and extravagantly priced new things, of course, it is very well to try out, but cling to the tested sorts first of all. In addition to these, there are crocuses, freesias, oxalis, lilies-of-the-valley, lilies, and such not so well known but highly desirable things as gladiolus and the Spanish and English bulbous irises; and bulbous plants, such as callas, which are grown, as distinguished from forcing.

The secrets of succeeding with flowers of these types in the house in winter are three: First, get good bulbs; second, secure a good, strong root growth before they are brought into the light and heat to make flowers; and third, during the flowering season give them plenty of fresh air and a temperature not too high. Bulbs fit in well with the modern ideas of open windows and of fresh



Hyacinths are very common house plants, but they are none the less desirable on account of the improved varieties



Even the most inexperienced may succeed in growing a windowful of bulbs, but to keep the house attractive they should be set out early in October



A bulb-pan is made like the flower pot, but it is shallower and therefore more convenient

air even in winter. The reason that a bulb can be grown and brought to flower in nothing but plain water is that in reality the growing has already been done in some rich field of Holland, Japan or Bermuda and the food there assimilated has been stored up by one of nature's wondrous devices. The grower of the bulb, in fact, has already done practically all of the work for you, as you may see for yourself by cutting down through the centre of a sound tulip or hyacinth bulb, where you will find the complete flower folded away in miniature, only awaiting a chance to emerge like the genie from the bottle. You



Soil is an item; see that it is rich, but not too heavy

wooden boxes are used, they may be covered with green denim when brought inside. The bulbs may either be started directly in the pots or pans in which they are to bloom, or put first in boxes and shifted—if you have a convenient place and the soil with which to do the work—at the time they are brought into the house. The first plan, however, is the simplest. For flowers alone, the ordinary florist's "flat," made of empty cracker boxes cut into sections three inches deep and bottomed, is just the thing. Do not have the bottoms water tight. Either leave quarter-inch spaces between the



No matter what bulbs are planted in, they should be given good drainage

can readily see, therefore, how absolutely important it is, if you want the best results, that you get good, sound, fresh bulbs. The safest and most economical way to do this is to order direct from one of the large seed houses which make their own importations, with instructions to ship as soon as received, as they get fresh sup-

plies each fall from Japan, Holland and Bermuda and the other bulb-growing sections of the world. It is best, too, to stick to *named* varieties and the largest sizes of the bulbs even though they cost a little more, as results will be both more certain and more satisfactory. As most of the bulbs mentioned can be bought for from twenty-five to seventy-five cents a dozen, and as but a few dozen will be required to give you flowers all winter long, unless you want to use them largely for cut-flowers, it is evident that one can well afford the best.

As I have already mentioned the second factor in success is getting a strong well developed root to grow from the bulb before you bring them in where they are to flower. This is easily accomplished if you will but take the pains to follow a few simple directions. In the first place you should decide whether you want to have them flower in pots or "bulb-pans," or simply to produce flowers that you can cut for table decorations. The bulb-pans are made of the same material as pots, but much shallower and a more convenient shape for this purpose, especially where it is desired to flower a number of bulbs together for a table decoration. If small, shallow

pieces covering the bottoms, or bore three or four half-inch holes in it. The soil for bulbs should be rich, but not too heavy. A composition of one part of well rotted manure to two parts rotted sod is just the thing, but if this is not readily available use any good garden soil, lightening it with sand if necessary, and adding the oldest, finest manure you can procure. Thorough drainage is absolutely essential; therefore put some rough material, preferably lumps of broken charcoal, in the bottoms of the pots or boxes, and on this put an inch or so of the prepared soil. In this set the bulbs firmly, right side up and near enough so that they almost touch each other, then cover the bulbs with soil, covering about an inch deep over them, which should fill the box, bulb-pan or pot not quite level full. A slight depression is necessary in order to give them care in the form of watering.

Immediately after planting give a thorough soaking with the watering can, and after this

put the bulbs away to develop their root systems before the top growth is allowed to begin. If one has a good dark, cool cellar, such as is suitable for storing roots in winter, and only a few boxes of bulbs are to be forced, that is an excellent place to put them. If such a place is not available, put them in a coldframe, covering with three or four inches of coal ashes or sandy soil; or simply dig a trench in a convenient and thoroughly drained spot about a foot deep and long enough to hold your various boxes or pots. Cover these with half a foot or so of coal



Bulbs indoors should not be planted too deep, and, above all, planted right side up



Did you know that it was easy to grow crocuses indoors? A number of them may be planted successfully in a bulb-pan

ashes or soil. In any case each box should be plainly tagged, and if they are buried the tag should be long enough to be read above the covering in order that you may readily secure just what you want when you are bringing them in. The soil in the boxes should be kept in a moist but not wet condition, and this will, if a very dry stretch of weather is encountered after planting, necessitate a few thorough waterings. Under these conditions the bulbs will commence to make roots rapidly and will not be injured even by freezing weather; as this comes on, however, the coldframe should be covered with sash or the soil over the bulbs mulched with manure or leaves in order that the bulbs may be got at readily when wanted.

That practically completes all of the work in connection with the forcing of bulbs. After they have remained in enforced seclusion long enough to have made a good mass of roots—the proper length of time for which varies with the several types and varieties—simply get out a box or pot from under its covering of manure and soil, or take it up from the cellar, and bring it into the light and heat. The pots may be washed and covered, or placed in jardinières, or the boxes painted or covered with some cheap cloth like denim or stained burlap, and will thus be made presentable for the living-room or the dining-table.

The first planting can be done early in October, which will usually be as early as you can get some of the bulbs, and after four or five weeks in which to make root growth the earlier sorts, which include the hyacinths, polyanthus type of narcissus, Duc Van Thol tulips, crocuses and so forth may be taken up and brought into the house. The later tulips, the large flowered narcissi, lilies, etc., should be left at least three weeks longer before the first are taken in. As soon as taken up they should re-

ceive a thorough watering, and from this time on the soil should be kept in a thoroughly moist condition, giving it much more water than for ordinary plants kept in pots during the winter, as the bulbs are making an active growth while most of the others are in a semi-dormant condition. It is best after the first few days when they are brought in, to keep them in a comparatively cool room with a night temperature of 40 to 50 degrees, but for

most of them ten degrees more heat than this will be beneficial after leaf growth has begun. Always the maximum amount of fresh air that can be given while maintaining the proper temperature should be furnished, as it keeps the plants healthier and prolongs the season of bloom. To secure the best flowers, when the buds are well formed, supply extra plant food in the form of a little nitrate of soda (a teaspoonful to a quart of water) or liquid manure.

The freesias after planting should be covered with only a couple of inches of soil instead of half a foot or so, like the other bulbs, and should be brought into the house *before*

freezing weather; or they may simply be started without any preliminary growth at all by keeping them for the first few weeks in a cool, partially shaded place. The new improved *Purity* is a very wonderful advance over the old and well known *Refracta alba* and is a desirable plant to have.

The lilies, such as the Easter lily and the Annunciation lily (*L. candidum*) can be forced in the same way, but are more difficult for the amateur to succeed with because they require a higher temperature, a longer season of growth and greater care in feeding and watering. Large bulbs should be procured and potted at once in five or six inch pots and treated as the other bulbs mentioned above, until

(Continued on page 240)



Most everyone is familiar with the cyclamen when purchased in pots from the florist. You may grow it for your own pleasure if you like



The daffodil that blooms in your border may be anticipated in the house and used for cut flowers



A cyclamen corm with good rootlets shaken out ready for planting



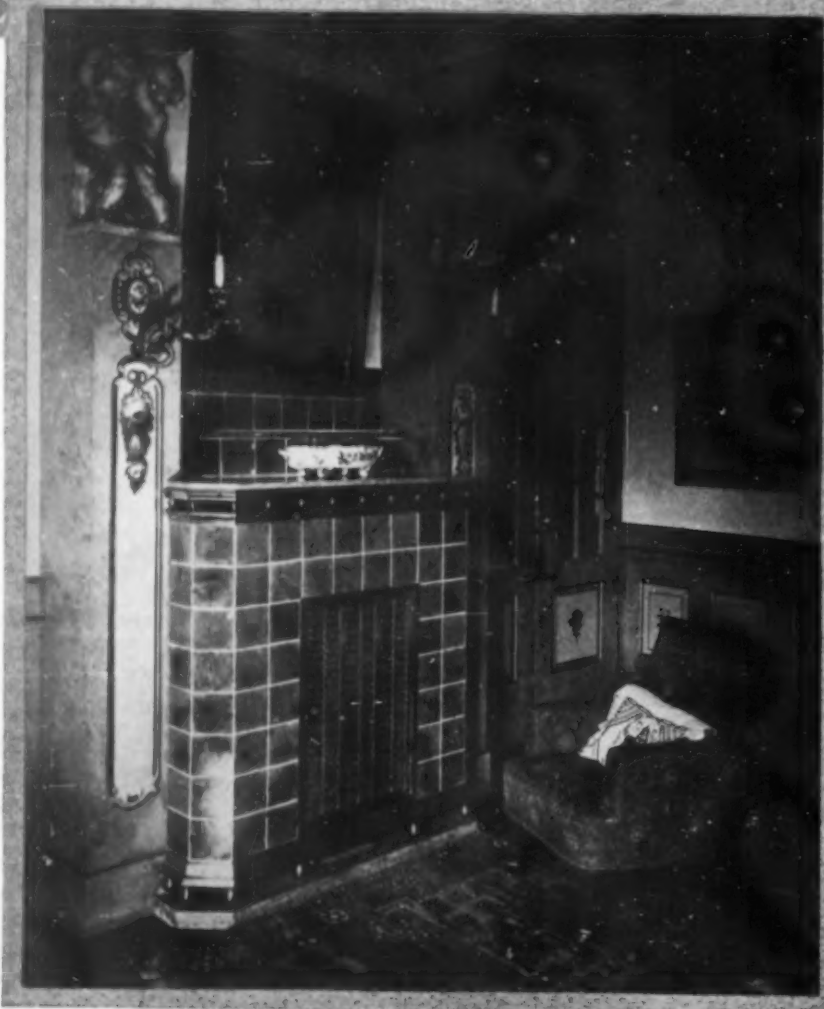
The proper planting of a cyclamen corm covers all the rootlets but not the bulb

CONCEALING THE RADIATOR

WHAT THEY DO IN GERMANY TO RENDER THE RADIATOR AN ATTRACTIVE PIECE OF FURNITURE—PRACTICAL METHODS WHICH GIVE BEAUTY WITHOUT IMPAIRING ITS EFFICIENCY—AN EXPLANATION OF VARIOUS SUCCESSFUL METHODS IN USE ABROAD

BY LUDWIG DEUBNER

IN view of the demands of the present time for convenient and comfortable dwellings, and with the number and complicated nature of the necessary technical and sanitary arrangements, it has become impossible for the architect of to-day to master all these different branches of house structure, each of which requires a special study. In this, he must rely upon the advice and co-operation of experienced, practical men in the various special departments; particularly in that most disputed section of modern house building, the heating arrangements. Which of the different systems—water, steam, or air heating—is most suitable for the case in point, can be always best decided by the heating engineer, for not only the object of the building must be taken into consideration, but also the size of the structure, the number of its rooms per-



The fireplace in many American houses is merely a useless fixture. It may be turned to practical benefit by building the radiator in it

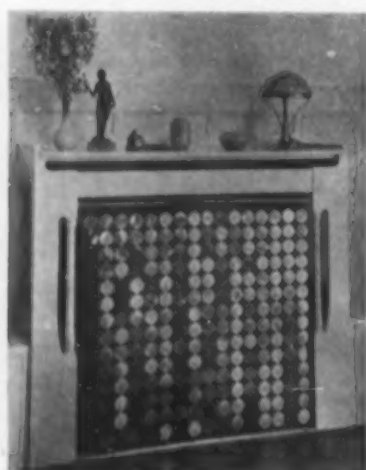
manently or transitorily occupied, the position, whether sheltered or exposed to violent changes of temperature and great cold, the amount of money available, and other circumstances are determining factors. Yet even here there are fundamental conditions, and stipulations respecting which every architect should be posted in order to protect his principals from deception, disappointment and material loss.

For small and moderate-sized one-family houses in Germany warm water heating is generally the most suitable; the installation being, it is true, more expensive than that of steam heating, but the operation notably cheaper. Moreover, it offers the comfort of keeping the whole house supplied with hot water.

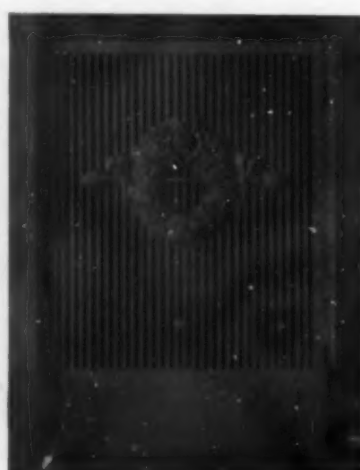
In consequence of the closed nature of the plant, it gives a uniformly mild heat, and if the diameter of the pipes and the size of



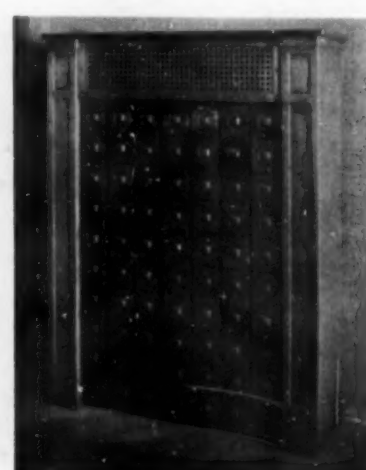
The brass molding cap of this radiator cover may be lowered



Thin metal plates hung on wood screen a radiator



A wooden radiator cover set in the wall between two rooms



This is an example of the better type of thin metal plates

the heating surface have been properly planned, the water need not be heated above 122° F. Its heating effect comes nearest that of a good tiled stove. Pipes of large diameter through which much water flows, give more heat with a smaller heating surface than narrow pipes—in which the smaller quantity of water easily cools off—do with a larger heating surface.

It is not practical to build the boiler for hot-water heating in the stove used for cooking, as may seem possible at first sight, as the stove, even when not being used, requires more fuel than is necessary for the preparation of the food; the kitchen itself easily becoming overheated.

Though this system is efficient, it has several drawbacks. The radiators are ungainly, and very often render the decoration of the room difficult. Besides, dust collects upon them, and, as soon as the heater is in operation, burns, making the air unwholesome and ill-smelling. This last defect is corrected by the use of radiators with smooth surfaces. These are dearer than the cheap ribbed heaters which collect dust, but materially surpass them in heating power.

To get rid of the unsightliness of the radiator, if means are limited, these smooth radiators may be painted with a heat-resisting paint in color harmonious to the decorations. The ordinary paint will not do; a special sort is necessary. The heaters thus equipped are rendered less obtrusive and their covering is not absolutely necessary.

In general, however, it will be advisable to hide the radiators, which never look well and always are a disturbing feature in the room. This is most easily done by building them in beneath the window sills, where, for technical reasons, they are best placed. Not only does the temperature of the rooms become most chilled at the windows, but a piercing cold enters through the cracks of the frames, which can reach the room only after passing over the heating

surface and thus becoming warmed. In stormy weather, or in rooms exposed to strong winds, such a location is a great advantage; yet this advantage is only fully attained if the window sill above the radiator is perforated so that the warm air can be conducted vertically, not horizontally, into the rooms. This again has the disadvantage that the particles of dust carried around by the circulating air settle in the window curtains, and soil the latter in a short time. If the warm air can rise through the latticed window base, the sill may be about four inches lower than is demanded in other cases for radiators equally large.

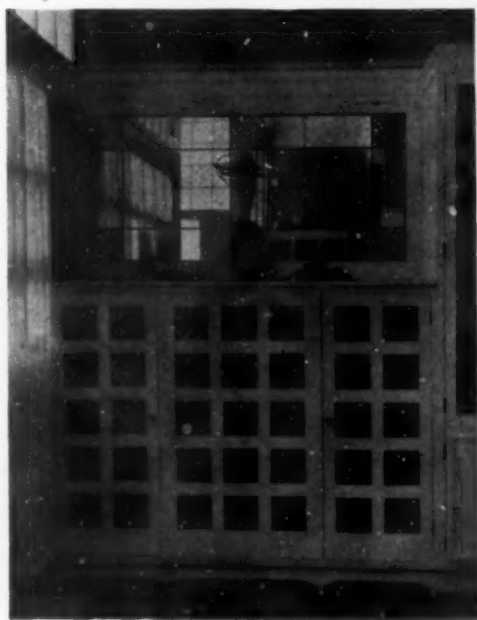
In order to prevent the heating surface from being too small, and the capacity



The radiator covers may conform with the decorative scheme; here is one for a room in mahogany



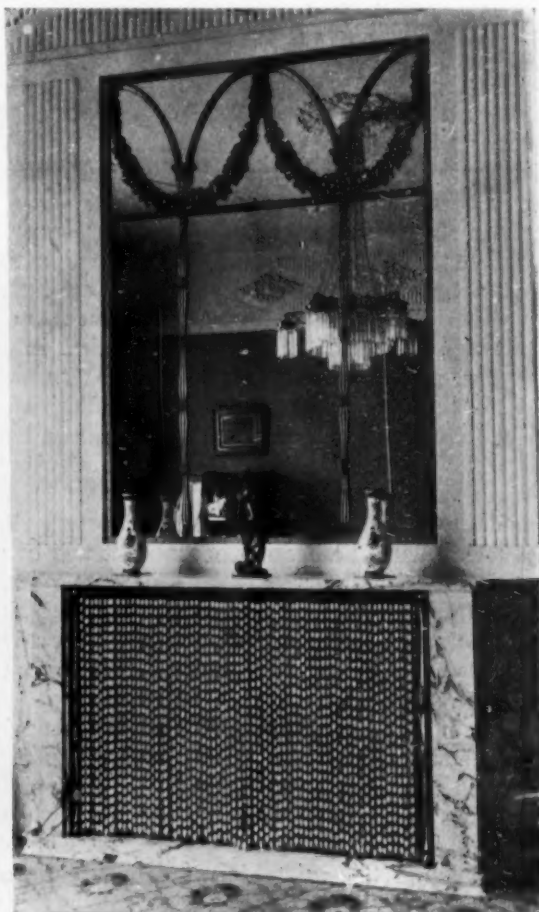
Above all, a radiator cover must provide easy access for regulating and cleaning the pipes



A built-in heater cover such as this really serves as an article of furniture



The three panels of brass work beneath this cabinet open upon the radiator



In many finely decorated rooms a curtain of strung beads serves to hide the heating pipes



A very simple radiator cover of wooden bead chains is shown here. The framework is merely enameled wood which matches the furniture

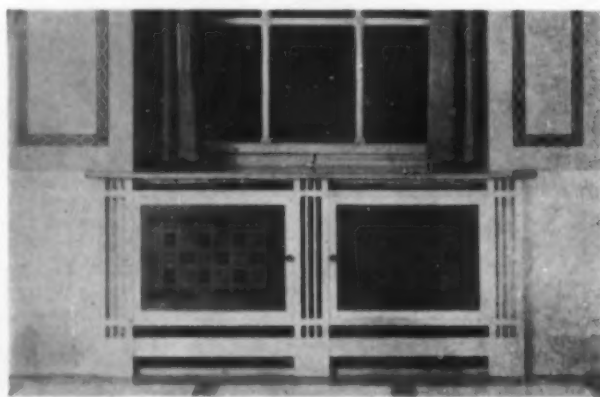


Since the air is coldest at a window, the most advantageous place for a radiator is beneath the window sill. Here a lattice work hides it

of the plant being thus reduced, there should not be less than 35" between the floor and the sill if the opening of the window is not very wide. This is because the first requirement for the full heating effect of an uncovered radiator is that sufficient air should come in at the floor to reach all sides of it and be collected over it before escaping. In consequence, the radiator cover should not be too narrow. With a radiator diameter of 8", a distance is required between wall and the lattice radiator cover of at least 14" if the heating bodies are put up in niches in such a way that they do not project beyond the surface of the wall. With inner walls this will seldom be possible, so that the radiators have to stand away from the wall. It is recommended not to place them with their feet on the floor, but to put them on brackets let into the wall. This has to be kept in mind in arranging about the entrance and escape pipes.

There is no need to delay the installation until the floor is finished and is already laid with linoleum or parquet flooring; later it will be but little disturbed by the finishing workers. It is not advisable to place the radiators, out of economy, in the corner made by a flight of steps or behind doors. With seasonable consultation with the heating engineer it will be possible to place the radiators with the least expense, in most cases, so that they occupy the smallest possible space compatible with the proper heating of the rooms, and to make them, through the adequate covering, into an attractive piece of furniture for the room without a sacrifice of their utility.

The heating bodies are most advantageously finished off above by a sufficiently wide slab of marble, fastened air-tight to the wall, in order to prevent the warm air escaping upwards, carrying upwards particles of dust and settling them on the wall. Black spots and streaks, which are easily formed above radiators, and which cannot be avoided in rooms where there are drafts or much traffic—such as corridors—arise solely from the fine particles of dust which are carried over the radiators in the circulation of air and then settle fast on the wall. In such rooms it is advisable



The large openings at the floor permit the cold air to pass up and over the radiator and become warmed

to finish the walls smooth for as great a surface over the radiator as possible.

That the covering of heating bodies in a properly arranged plant either does not affect the heating action of the radiators or only causes unimportant losses of heat, has been demonstrated by tests. The ground for such a supposition is that within the radiator cover there is not air much heated, but much air moderately warmed, which escapes through wide openings in the upper edge of the lattice work, and is distributed through the room. It is, therefore, necessary for cool air to pass

through similar openings along the floor, so that the circulation is not impeded by the air pouring from the radiators, and its heating in a free or sheltered position is not affected.

Since steam heating now produces a greater heat than water heating, and as heat is given off in varying amounts according to the size of the heating surface and the diameter of the pipes, rules generally applicable cannot be formulated. Still there are formulas according to which—taking into consideration the special circumstances—the necessary size of the required openings can be reckoned. In general, openings at the floor of 3¼" to 4" for at least two-thirds of the width of the covering, will suffice; the same size for the upper opening, if the covering itself is only little perforated, is proper. If the upper opening is half closed with a perforated metal lattice work it must be of double width, as then only as much warm air can escape above as cold air enters below.

If the whole heating mantle consists of an open lattice work, or a curtain of sheet metal plates or bead pendants, the heated air is, of course, distributed over a larger surface in the room. Care must then be taken that plenty of air circulates freely below, rising not only between the wall and the radiator but between the latter and the hangings, these being placed at a distance equal to one-third the depth of the radiator away from it. In other words, the common mistake must be avoided of having the heating body too close to the hangings or lattice work. At a distance of less

than $2\frac{1}{2}$ " to $3\frac{1}{4}$ ", the circulation of the air is impeded and the effectiveness of the heat diminished.

Care must also be taken that the mantle does not interfere with the handling of the regulating valves and does not hinder the cleaning of the radiator. It must therefore consist of easily opened doors sufficiently wide to come over all sides of the radiator, or of a curtain which can be gathered together, when it is not fastened by hooks to a movable bar which may be swung out like a door. The last arrangement is most advantageous, as polished brass plates become tarnished and unattractive when rubbed together.

The illustration in the center of page 214 shows the covering of a radiator, built in the window niche of an ante-room. Here the marble slab of the window sill is not perforated, since the large openings at the floor and above the doors provides for the circulation of sufficient air. The doors of stamped sheet brass set in lattice frames of white enameled wood are large enough for the radiators to be conveniently cleaned from all sides. This is a model of a simple, practical and attractive covering. In the dining-room on top of page 214 (right) are radiators filling up the entire window niche, hidden behind doors with wide-meshed lattice work. The openings in the covering are so large that a sufficient circulation of air is assured.

The two illustrations in the left-hand lower part of page 213 show radiators which have been built in, yet not a window niche, but behind the paneling in the lower part of cabinet. Here, also, care has been taken that sufficient air should reach the radiator from below and pour into the room through the doors ornamented with sheet brass. A similar example is shown in the picture at the upper right-hand corner of the same page, which is the cover of a radiator standing free. Both the sheet iron doors of decorated lattice work open for the whole width of the radiator, an important point in cleaning.

Curtains of hammered brass or small iron plates have been for some years in vogue. They are an idea of Professor Richard Riemerschmid, who first used this style of covering and tried it out. The

metal industry soon took up this good idea, but it got into discredit through the attempt to attain cheap prices. Such pendants must be very carefully made, or otherwise the thin chains upon which the metal leaves hang easily give out with usage and the strands hang crooked, which is undesirable. A good type of this

form of radiator cover is shown on page 214 (left), where wooden globes are strung together and hung in a simple enameled frame.

Bead chains appear in the extreme left-hand corner of page 212. Here the marble slab rests on a perforated brass cornice, the forward part of which slips down for the whole width of the radiator, so that it is easy to reach the regulating valve. The lady's room shown on page 213 (right) is fitted with a radiator curtain to the chains of which are attached white and red wooden beads. These are hooked to a rod divided in the center and maintained there by clamps. Both sides of the curtain swing outward when unfastened to afford access to the radiator.

In many cases it will be found advisable to finish off the radiator cover with a lattice work of wood to match the furniture of the room, in order to reflect better its style. A particularly good example of this is furnished by the left-hand illustration at the head of page 213, the heater covering in a bedroom decorated in mahogany. The front wall is formed of three large doors resting on balls, and consists of a lattice work of flat and round bars. The side walls are also latticed, so that the air can come and go from all sides. The latticed cover is so large that the radiator scarcely fills two-thirds of the space within it, and is permanently surrounded by much air, its attendance and cleaning being in no way impeded. The upper photograph on this page shows an equally practical covering of lattice work for a radiator in the corner of the room. The per-

pendicular bars of the double doors are decorated by an attractive scrollwork of thin wood.

The lattice framework decorated with a carved wood garland shown in the third illustration from the left at the bottom of page 212 encloses a radiator which is placed in the semi-open wall, dividing two reception rooms, and is closed on the other side with a similar lattice work. The cool air, coming abundantly from the opening on the floor, may rise on both sides of the radiator and then stream into both rooms. This plan is in this case not productive of injury, as the wall over the marble slab is cut through up to the ceiling, and

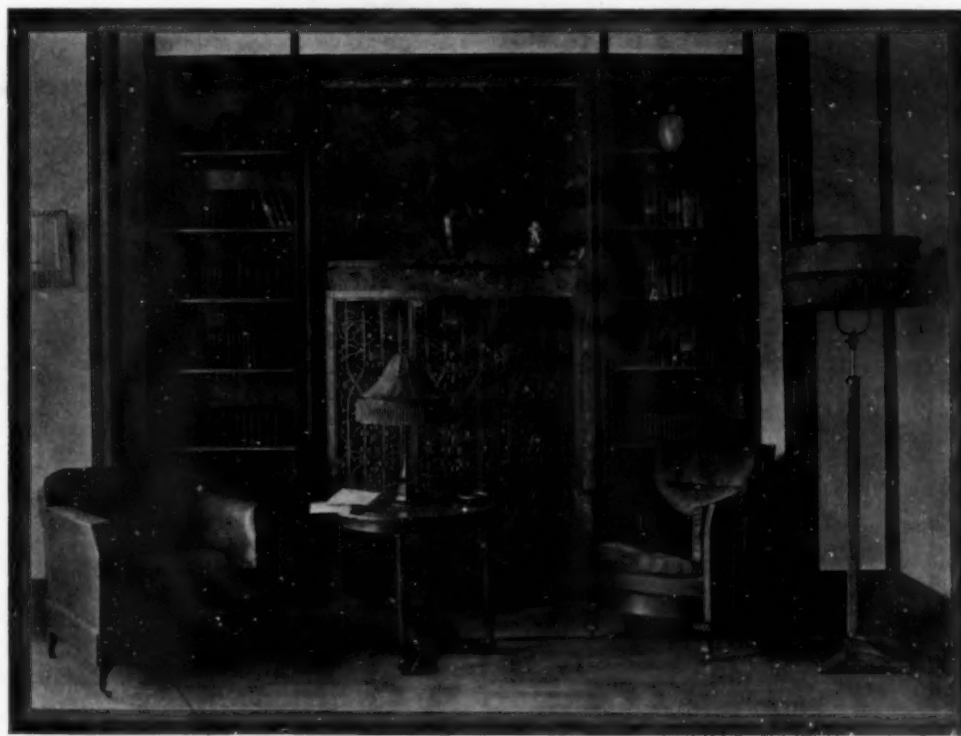
thus there is no surface on which to receive the particles of dust which would settle in the form of black stripes.

Nine-tenths of the urban population of Germany live in hired dwellings. In the best quarters, since the last ten years, these are

(Continued on page 240)



This radiator screen is adaptable to room corners



There is a good example here of how the radiator may be so placed that when covered it is a decorative unit. The screen of wrought brass is an example of the best German work. As there is polished marble above the radiator no dust can settle



The Motor Emigrants



THE STORY OF A "BACK TO THE LAND" MOVEMENT THAT WAS STARTED BY A MOTOR CAR—CHAPTER IV.
THE MOTOR EARNS MONEY—HOW THE SPENCES CUT DOWN THE COST OF LIVING—THEIR BALANCE SHEET

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. This narrative was begun in the July issue.

BY C. H. CLAUDY

M R. SPENCE was casting up household accounts. It was the beginning of winter, and as gardening activities were at a standstill, and chicken farming confined to proper care of carefully housed stock, he thought it a good time to find out where he stood.

After half an hour's work—work rather pleasant, as Mrs. Spence judged, from the pleased smile on her husband's face—he spoke. But it was not to his wife, but to his daughter.

"Dorry, as near as I can figure out, you have managed to save the family about sixty dollars in vegetables in your grubbing this past spring and summer. We've had flowers all over the house all the time, I never in my life ate such string beans as you grow, and your melons, if small and too few by dozens, were certainly good. Larry made twenty dollars by his chickens in six months. You've made more, musing around your little quarter acre. Of course, Larry's profits were cut down by the first cost of his chickens, while you didn't have to pay a cent for seeds, because Mrs. Elkins gave you a lot.

"Now, for next year you are going to grub just as much as you want. But I'm going to grub, too. We've an acre in lawn, half an acre in flower garden and chicken run, a little more than half an acre in apple trees, a field of about an acre and a half that isn't anything, and the rest can be all vegetable garden. In fact—I don't know—think we could tackle three whole acres and make a big garden?"

"Just how much is an acre, Daddy?"

"Depends on how you measure it! A tax collector says it's 4840 square yards. If you plough it by hand, it's two miles long and half a mile wide. If someone else ploughs it and you pay him by the day, it costs a lot of money. If you pay him by the acre, it doesn't cost but a day's work!"

"Dad! Stop fooling. How much is it in feet?"

"Three acres, my child, would be three times 4840, times 9, but with us it would be a plot about 500 feet deep by 250 wide. It

would take some cultivating for you and Jack—and I might help a little. Seems to me it's a large order for a business man——"

"Oh, Daddy, please! You don't know how much I could do! And it would be grand having enough vegetables for our own table and enough to sell, too! And as for the work—why, Dad, didn't you know that Mr. Elkins uses his Good Fairy in his farming? It does all sorts of work on his farm, even cuts the corn stalks for the cows to eat in winter."

"What?" said Spence, amazed. "Cuts silage with an auto? You are crazy, child!"

"I am not crazy! He puts a big belt on one of the wheels, jacks the car up, and drives a thing like a great meat chopper. I saw it."

This was but the first of many similar conversations. And they all ended in indecision on Spence's part but in hopes on Dorothy's. And when spring came at last, Spence yielded, though in doubt as to whether the three acres might not be more than his child, his hired man and he himself could handle in spare time.

But with characteristic energy he set himself to

solve the gardening problems as they came up, bringing to bear a mind which, if untrained in gardening, had at least the ready resources of a business training.

He soon found that Good Fairy did more than cut silage. The detachable tonneau which had for long seemed a useless investment, was taken off, and a box body attached.

Dorry herself drove to Mr. Elkins' place for the seed potatoes she had been promised—Elkins, an enthusiastic gardener, was delighted with his neighbors' child's enthusiasm, and helped her greatly with suggestions and seeds, cuttings and advice.

"And, Daddy, I'm going to try some berries, too—there's all that land in the orchard going to waste—at least it isn't growing a thing but grass and weeds, and I don't see why we shouldn't use it!"

A few evenings later, Dorry spread in front of her father a neat paper, containing a plot or diagram of the three acres.



With the tonneau removed the motor became an invaluable assistant in all sorts of gardening operations

"See, Dad," she cried enthusiastically, "here is the way we have laid it out. Mr. Elkins says we can feed the neighborhood! But I want a hundred dollars to start with—we've got to have several things right away—some more chicken wire, some more hand tools, a small cultivator, and some other supplies. I want some manure for part of the land, and there are some stakes and poles—I want a sprayer and some arsenic, some canvas and some lime, and then there are a lot of plants I want to get that I don't want to start from seed—I'm going to try some celery, for one, and there is—"

"Heavens, girl, draw your breath! What do you think this is—a Government Experimental Farm or a home for the insane? I can't let you bother with all that stuff!"

"It isn't stuff, I'm not crazy, and Mr. Elkins went over the whole thing with me and said it was well planned. Didn't I make some money last year, just 'grubbing' in a patch?"

"You certainly did—and I'm just teasing! Grub some more, and get fat. If a hundred dollars will fit you out, and you bring back half of it in beans and half in rosy cheeks, it's well spent! Here you are—" and Mr. Spence cheerfully wrote his check.

"I don't suppose we can really do much with all that land," he said to his wife, when the children had gone to bed, "but did you see Dorry's face?"

"John Spence, you talk as if three acres was a ranch! I've read of thousand-acre farms out West. Why *shouldn't* we manage three acres? If Dorry's little patch paid last year, why *shouldn't* this experiment pay better?"

And Mr. Spence, throwing up his hands, fled. That his city-bred wife wanted them to run a big garden was sufficiently amazing. But secretly he rejoiced that the experiment was to be made—and he had come to have



As a labor saver in hauling from one end of the place to another the motor was ever so much better than a horse

while you fellows got up late and flew down. I've come home later than all you fellows night after night, because Mary Jane is slow. I've been kept within ten miles of the house all the time, unless I took a train, and my wife hasn't been able to go about like Mrs. Spence. And all because I thought I had to have a

a good deal of faith in the automobile as an assistant.

"See you've got your machine doing navy work on your place!" said Mr. Gordon, a near neighbor, shortly after, observing the box body to the car, as Mr. Spence got off at the station.

"Yes, it's as good as a horse. And it doesn't eat its head off when it isn't working, either. Poor old Dobbin couldn't pay for himself on my place—"

"No, I don't believe he does pay. I've had a 'poor old Dobbin,' as you call him—only his name is Mary Jane—for two years. I've got up early and jogged down to the station

to run my two acres and carry my stuff to market and materials back again. Now, by golly, I'm going to get a machine. What's yours, and would you advise me to get one like it?"

Spence found that such conversions were going on everywhere. He had almost forgotten his one-time antipathy to the automobile. When he remembered it, it was to smile at his mistaken notions of a year ago as a man smiles at

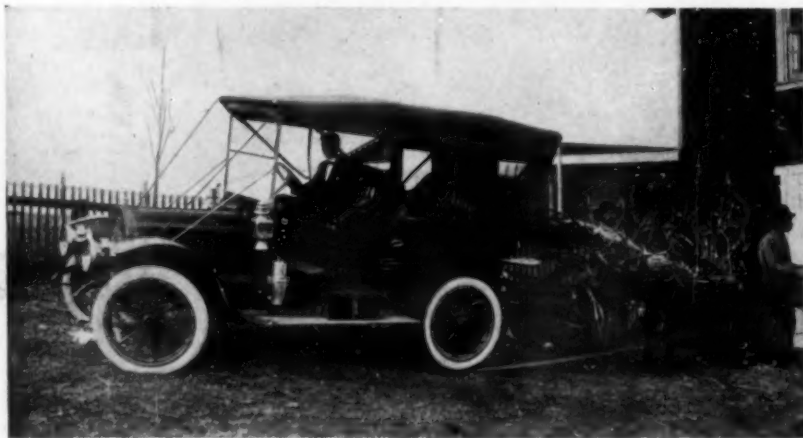
some remembrance of childish prejudices.

"For I certainly couldn't run the place without a car!" he often said. "It's not only family transportation and general distance annihilator, but it's man of all work and common conveyance."

And it was. They used the car to move heavy materials to the boundaries of the estate. With the box body it brought seeds, fertilizer and plants for transplanting, carried boxes and barrels, ran errands and did



The marketing of produce was in the hands of Dorry and the man, but was made feasible only through the assistance of the untiring motor



Mr. Elkins' experiments with a motor as a source of power showed the Spences that they might expect real work from their car

the work of a horse. He even discovered a way to have it help him in gathering the fruit in his orchard. When the "crops" were ready for harvest, Dorry, who had become very skilful as a driver, piloted it for miles in many directions, delivering fresh vegetables to those who, either from lack of land or inclinations, did not do much gardening. Potatoes, melons, carrots, peas, beans, corn, radishes, lettuce, some rather scraggy celery, apples, berries, eggs, poultry—the garden was a great success.

"I never could dispose of all this surplus if it wasn't for the car," Dorothy said gaily one day. "How much money have we taken in, Mother?"

It was a happy day for Dorothy when the income equaled the expenditures.

"For we've had all we could eat ourselves, as profit," observed the young farmer girl, happily, never thinking of the money profit the season was to show.

Of course, the garden was not as productive as it would have been in more skilful hands. Dorothy made fewer mistakes than her father, because she gave more time to it. But she made plenty, and cut her total yield down without knowing it by crowding some vegetables, by lack of proper fertilizing, and by too great attention, in some cases. Even so, the yield was astonishing to them all, city-bred, who had little idea of the amount of garden truck which three acres, even unskilfully handled, can produce.

Lest some one criticize this voracious chronicle because it marches triumphantly onward towards a state of perfection of living and an absolute absence of all troubles of existence, with the automobile in the guise of the genii of the lamp, let it be said at once that Spence had troubles of various and mostly new kinds in his country living experiment. The automobile broke down—he had either to 'phone to the garage two miles away to send a man to fix it, or fix it himself. By dint of a little study, however, he managed to get a sufficient acquaintance with the inner works of his car to understand where to look for trouble—Jack, the hired man, and a few tools, did the rest quite satisfactorily.

"I thought you said the modern auto was fool proof," growled Spence to Swift one day, meeting him at lunch. "My confounded beast of a car has the colic or housemaid's knee or something, and darned if I can fix it!"

"How much care have you given it since you have had it?" asked the young real estate salesman, good naturedly.

"Why—er—none at all—the man washes it, I believe."

"Pardon me, Mr. Spence, if I seem

brutal. I believe I did say *fool proof*. So is a horse *fool proof*. But would you expect a horse to work and last and not get sick if you never blanketed him in cold weather, looked after his food, shod him, or made him go days without water? An auto needs a reasonable amount of care—even if it is care given by inexperienced hands."

And Mr. Spence smiled often when later and riper experience of many miles had taught him that grease in cups, cups screwed down, plenty of oil, a weekly inspection and emetic of kerosene constituted the major part of the "inexpert attention" he was required to give.

Nor did Mrs. Spence entirely escape merely because she lived in a comfortable house far from the city's maddening rush. There was the time she gave a rather pretentious party—and the acetylene lights went out in the middle of it! There was the tragedy of the apples, which, harvested when beautifully ripe, were too tightly packed by her willing but unknowing hands, and spotted dreadfully. There was a cesspool which overflowed suddenly and made trouble and which resulted in a hurried call over the 'phone for Mr. Spence and his breathless arrival shortly thereafter and his disgust

when he found that he had been called for a job which belonged to Jack.

"But I didn't know, John dear—you know, I never knew there was such a thing about the place—and—and—"

"Well, dear, I knew it and forgot it! No harm done, I guess," said Spence, and that ended the matter.

But the memory remained.

Larry had several experiences with his chickens which were unpleasant—the pip ran its course, and a neighbor's cat accounted for a young brood. But the troubles, such as they were, were no worse, only different, than those which had beset them first as flat and later as suburban dwellers.

"In an apartment it's the janitor, pipes too cold or too hot, the elevator breaks down or the telephone won't go. In a suburb you

are late for trains, the cook won't get up in time for you to get the seven forty-two, and the neighbors frown on your cutting the grass and think you belong to the outer pale if you don't dress in a dinner jacket after six o'clock. Here we have an auto which balks, a cesspool which overflows, and chickens which unaccountably get very dead over night. At least those troubles we have are in our own hands to remedy. I've learned

(Continued on page 244)



By dint of a little study Mr. Spence got sufficient acquaintance with the inner works to understand where to look for trouble



After one experience Spence learned that regular attention to the motor's engine did not take much time but saved wear and tear immeasurably

A Cure for the Unproductive Garden

FALL TREATMENT OF THE SOIL IN THE GARDEN THAT USUALLY DISAPPOINTS—MUCH GOOD CAN BE ACCOMPLISHED NOW IN LIGHTENING AND SWEETENING POOR SOIL

BY E. O. CALVENE

THERE are many gardens, of course, that come naturally by excellent garden soil; but there are as many more which do not. Particularly lacking in needful elements, and particularly unsatisfactory as to its physical condition, is the soil in the suburban sections of a large city. Just why this should be so, I do not know. Possibly it is because the land was farmed and run out before the city itself took form; and possibly it is because such lands have been overgrown with weeds and frequently run across in various directions, until the earth is beaten down and grown hard. Grading operations, which are often extensive in the development of a suburb, also have much to do with unsatisfactory soil conditions.

Whatever the circumstances may be that lead up to the condition, however, a great deal may be done by proper manipulation of these areas at this time of the year. The ideal garden soil is, as everyone knows, not too heavy, yet not too light, and loose and well supplied with humus. Soil that is naturally a heavy clay or the hard sub-soil exposed by grading is the farthest removed from this ideal, and as a consequence it is the soil requiring most attention and the greatest amount of labor to bring it to anything like a satisfactory state. Yet that something must be done to it, there can be no doubt, for nothing will grow upon such soil, and it is simply out of the question to dress it sufficiently with top soil to make it support life. For top soil is, after all, only on top, and is a help, consequently, only to shallow-rooted things. Anything that goes into the ground more than six inches, or even less, is not helped out much by top soil.

Deep working of the ground is the first requisite on heavy soil or hard-baked clay. And by deep working, just that is meant. Two feet down at least must the spade or the plow reach to accomplish anything. Into the ground as this spading or plowing is being done, lime should be worked—from a teaspoonful to two tablespoonfuls per square foot—and the siftings of coal ashes scattered, about a peck to every three or four square feet on very heavy soil. The latter, of course, have little merit in the fertilizing sense, but together with the lime they are excellent lighteners of heavy soil, and they are always available without the necessity of purchase. In addition to these two, manure may be used in quantity, provided always that it is worked down till it is well below the surface. It contains so many weed seeds that unless it is well buried it is a great menace to a successful lawn or a successful garden. These seeds, moreover, retain their vitality for an astonishing length of time; consequently it should be kept well below the surface and not uncovered in future operations. It will of course, disintegrate and mix with the earth, but in doing this it only scatters the seeds contained in it to a still greater degree.

On a small plot of ground or on the beds of a flower garden or vegetable garden a great deal may be done by working and reworking during these fall days. That is, after the initial deep spading, the ground may be allowed to lie for a few days until there has been a good rain, when it may be turned over again with a spading fork—not sooner than the third day after the rain—and thus lightened still more. In such plots all stones down to those not larger than a bird's egg should be raked out, collected and thrown away.

Of course, such work is impracticable over a large area, but for the home garden it is really quite possible to work the soil into something very nearly approaching the perfection demanded by the

hothouse or greenhouse; and if this is done, the work of planting and cultivation, whether it be flowers or vegetables, becomes much less arduous and much more of pleasure, and the results are ever so much greater.

The action of the sun and frost which is to supplement any work done now is, of course, one of the reasons for doing such work at the present time. Freezing and thawing during the winter will still further loosen up and separate the soil particles that in clay lie too close together. Thus air will be permitted to enter the soil more freely and there will be more room for moisture between these particles when another summer comes.

The use of lime is an old-fashioned custom, scientifically revived with an understanding of what lime does to the soil. Whether or no the old-fashioned users of it understood its principles is somewhat uncertain, but they hit upon a very excellent soil treatment, if they did not fully understand it. Some plants like an acid soil, but the greater majority of them do not. Very often the lack of bloom in shrubbery is occasioned by sour soil, and many things will not live at all where this condition prevails. And lime is, of course, a sweetener primarily. Strictly speaking, it may not be needed on any soil that is not acid, but I have found it very efficacious in the lightening up of heavy clay. The Litmus paper test generally recommended to determine whether or no soil is sour seems hardly necessary if one has a good nose and can recognize an angle worm. Sour soil has a queer smell, if not one exactly sour, when it is turned over sufficiently deep to reach moisture; and is usually an angle worm paradise. But if this is not enough, get some Litmus paper from the drug store and insert one end of a strip into a cup of the suspected soil that is moistened sufficiently to become mud. Let it remain there for a couple of hours, then take it out and rinse the end that has been submerged. If it is pink, or not a very deep red, the soil is acid and needs lime. The lighter the pink, the greater the acid content. Lime in the form of powder is more quickly affected than ground or lump lime. I use ordinary quick lime, usually, air slaked and scattered as evenly as possible over the space to be treated.

Soil that has been manipulated as suggested and treated with lime and ash siftings is made ready for planting in the spring by forking over once with the addition of a light sifting of bone meal, or a dressing of poultry manure, if this is available.

But after all has been done that may be, we must still recognize the limitations which are inherent in soils of marked physical peculiarity—and not attempt the impossible. Only such recognition will save us from disappointment, for actual physical change in any soil, beyond a certain point, is out of the question. Clay will never be anything but clay-like, however much it may be worked and treated; and sandy soil will persist in being light notwithstanding all the humus that may be worked through it. So after the most that may be done is done, the garden's success must still depend to a certain degree upon suiting its plants to its soil. A vast number of things that will grow in any "average" garden soil may be coaxed into satisfactory growth in soil that tends to one extreme or the other. But it is folly to undertake to force the clay lovers to endure sandy loam—and vice versa. Supplement manipulation of all soils having strongly marked peculiarities with planting suited to these peculiarities therefore; and be resigned to the omission of those things which are not intended by Nature to grow there. Unless it is the intention to do this, treatment of any kind is largely a waste of energy.

Distinctive New Furnishings

THE REVIVAL OF INTEREST IN COMPLETE DECORATIVE SCHEMES—MODERN WORKMANSHIP
ALONG PERIOD LINES — COMBINATIONS OF FURNITURE, HANGINGS AND WALL PAPERS

BY LYDIA LEBARON WALKER

Photographs by the Author and at the courtesy of the manufacturers

DECORATIVE style is molded by historic events. This is true to-day as of old. Just as the incursions of Napoleon into foreign countries brought new ideas to France, so the revolution in China and the vicissitudes of the Ottoman Empire are not without their influence even in the quiet of our distant drawing-rooms. Italy, having played her part in these events, influences us again through the medium of the Adam style, which was before associated with Italian artistry. And she has also further decorative messages more distinctly her own.

The Chinese motif was used by Chippendale and by others in his time; the classic patterns drawn by Adam, with their hint of Italian frescoes, of course are not new, but these designs are being revived this year. There is a recurrence of the feeling for strictly harmonious combinations of hangings, wall-papers and furniture. Although the styles suggested in this article do not conform exactly to any particular masters of the periods they are very well applicable to complete successful equipment of present-day rooms.

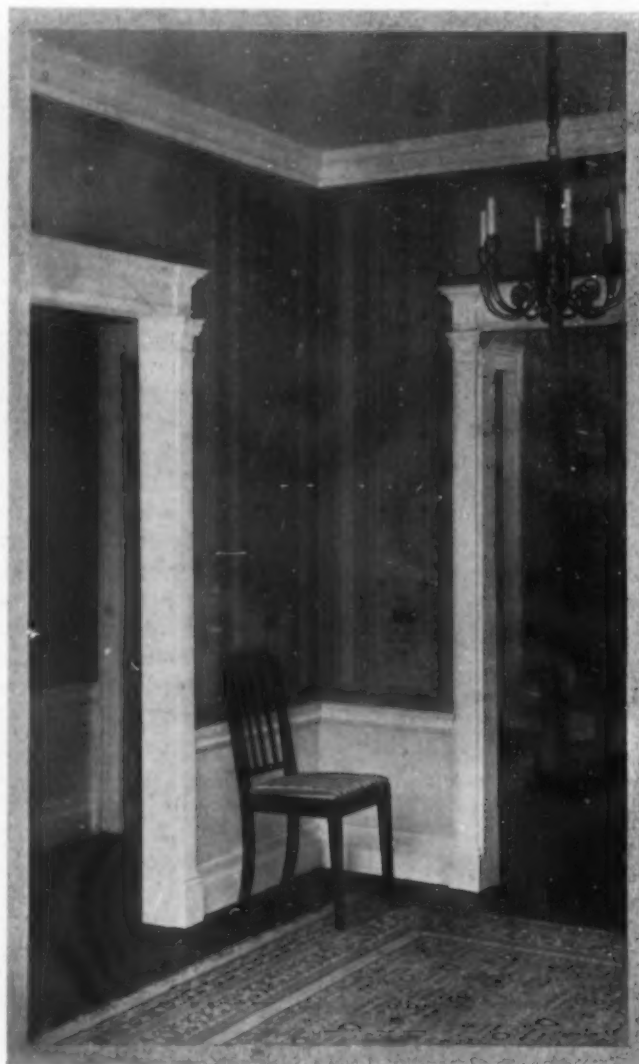
A suggestion of Adam, a touch of Chinese colors and designs, Italian motives—these we find to be the most



This chair is built along the lines of Queen Anne furniture with Chinese decorations

prominent impulses this season. They run into one another more or less, so one can hardly lay down a strict line of demarcation, but it may be said generally that the present wall-papers, upholstery, drapery fabrics and furniture are closely following these influences. The most pleasing and correct effects are secured by maintaining uniformity of design between furniture coverings, hangings and wall-papers.

In wall-papers there are interesting developments. Of these the new lacquered paper is certainly the most startling.



The combination of wall-paper and wainscoting here is a modern adaptation of Adam ideas and shows classic ornamentation in a restrained and effective manner

pressed by means of the medium of words.

In sharp contrast with the above are the papers presenting post-impressionistic or Bulgarian colorings. These are brilliant to the point of being almost garish, and the colors are uniquely blended. It may be said generally that there is a revival of gold treatment, dull in the better papers and used conservatively. In the tooled papers one notes the perfection with which they reproduce ancient leathers.

As the hangings and upholstery take their cue from the papers, we need not pause to consider them further than to observe that reproductions of antique fabrics are eagerly

It follows the black wall-paper, which it easily eclipses. It had its inspiration in one of the conceptions of that old craftsman, Chambers. Thus it has the stamp of a decided individuality. The ground of black, which first came into prominence last year, forms the background of the Chinese embossed design executed in the duldest of old gold. The nice handling of this wonderful creation involves the best skill of the trained decorator. Simpler uses for it are found in its application to screens and trays.

As to weaves, the latest is an effect of raffia cloth. It is in line with grass cloth, of which it is a pleasing variation. Naturally it strikes a stronger note, and is said not to fade. Various fabrics are also closely simulated. Fillet lace backgrounds are among the novelties. They appear alone or with stripes, seeming to be worked in cross-stitch with soft old wools. Good home-like papers to live with, these. Against the plain papers, there is a noticeable reaction. We can now enjoy a wide variety of charming self-toned papers, plain enough in effect, yet freely patterned. This is accomplished by weaves, rubbed suède, polychromatic treatment and the like. The play of variety is really amazing, and can hardly be ex-



The lacquer chairs are desirable for their rich colors and gold designs

sought. The appearance of age is studiously maintained, even to the semblance of wear and tear and the faded softness.

The elements of harmony may be revealed in simpler ways. The two bedrooms illustrated interpret the idea in linen effects, and are at once restful and harmonious. They breathe an atmosphere of our best native home life, and are more intimate and informal than the classic treatments. They are not lacking in careful development. The wall-papers and hangings are designed to go together.

Passing then to furniture, let us take up the Chinese as the impulse for it is very strong. Of course, it is seldom pure Chinese; but the Chinese touch, however slight, is welcome and correct. Indeed, in some instances, this element is far from slight. The characteristic feature of lavish raised detail and lacquer treatment is seen in the examples illustrated. One cannot fail to be impressed by the splendid combination of Celestial fancy with simple English line and form. The native play of day and night, of audacity and repression are seen in the upholstery. The whole effect is surpassingly rich. While any such piece might gladden the heart of the connoisseur, yet it is possible to obtain complete sets. One can buy a single piece or many, according to his purse or fancy. The same lacquer treatment is applied to tables and other articles. Sometimes a like ornamentation is painted in a richness of color scarcely excelled by the rarest of genuine old wares.

A type in which the English element is more prominent is the Chinese Chippendale, as seen in the chair standing in the corner of the room, pictured in the left-hand upper corner of page 222. The lattice work and the square legs with the series of rectangles below the seat are typical. The upholstery matches the paper and draperies. In general, the lines are those of Chippendale, and the color and finish conform with the table, which is pure Chippendale.

At this moment the Chippendale has a formidable rival in the Adam, which has reached its most attractive and available form. It has been made to conform to the true American ideals of style and ease, features which have not always been combined. Whatever may be said in favor of strictly classic lines, it cannot be denied that they have a tendency to severity; such furniture serves to add elements of dignity to rooms whose use is primarily

formal. We Americans like our houses to be livable in all parts of them; and as we are practical above all things, we take this Adam furniture and make it livable; that is to say, easy and comfortable. The curve caresses the back, the arms give a wide embrace, and the cushioning is softer, so that it is first of all a good chair, and afterward a good style. The chair shown in the lower right-hand corner of page 222 conveys these points. It is possible one may already have in his home unappreciated treasures, chairs, console tables and mirrors, sewing tables, etc., which should be brought forward now and emphasized. There are many handed

down from Colonial days, scattered over the country.

Certain Adam traits may be pointed out in this room on page 220. One should note the unique panels in the corner, the white wainscoting and the simple chair. If one is not so fortunate as to have the high wainscoting, it may be simulated with a plain paper headed with a simple molding or chair rail. One may notice also that the beautiful foliage paper in the adjoining room, of which one gets a glimpse, is one of the best designs of its kind. Some other papers, though decidedly different, are none the less suggestively Adam in treatment. Wedgwood was a contemporary of the Adam brothers, and his influence is seen in a border with draperies to match. It is not unusual to find medallions of real Wedgwood set in genuine Adam furniture.

The really notable feature in upholstery at present is the revival of *petit point*. Perhaps many are familiar with it who do not recognize the name; in plain English, *petit point* is tent stitch, *gros point* is cross-stitch. Most of us have often seen

these remarkable hand-made tapestries. While the name is French, the work itself is quite as much English. The grand dames of the Colonial period used to follow the lead of the court ladies in working such ornate coverings for their furniture. Genuine antique *petit point* naturally brings very large prices. It is still a form of tapestry, whether used for wall uphangings, upholstery, or set in screens. The better examples of both forms find their way into the great museums. The chair illustrated at the head of page 223 is a very fine example of *petit point* as seen in the best furniture to-day. It has all the appeal of a Gobelin tapestry.

Fortunately, there are excellent reproductions of *petit point* which are more available and infinitely less expensive. And, in-



One need not rely on the Colonial style for living-room furnishings. Here is a consistent scheme carried out along Italian lines. The wall-paper carries out the detail of the fireplace carvings and presents the appearance of tooled leather



The interest in Chinese motives will be understood when one realizes their possibility in such an interior as this. The wall-paper pattern is duplicated in the valance and the hangings, also in a window seat



Flowered papers are to be had with the frieze attached. Such perfect matchings as this are hard to duplicate when the paper and the frieze is purchased separately.

deed, if one has the leisure, one may even make one's own tapestries like the court ladies.

Before leaving furniture and going to the period decoration as it is seen to-day, it may be interesting to mention the various woods that predominate. They are Italian and French walnut and mahogany and Flemish oak. The revival of Italian or black walnut is notable. In older days this was considered one of the most beautiful woods for furniture, and it is good to see it returning to favor.

Of all forms of decoration, the Chinese is probably the most easily distinguished. It is full of pictures. There is an atmosphere of the open, as appears in the scenic papers and fabrics, in the carved woods and ivories, in the pierced porcelains, fret work, etc. The colors are as bright as day or as black as night. The shimmer of dull gold is often hardly more than the phosphorescent light on water. The contrasts are always fascinating.

The room at the left at the head of this page is full of bright Chinese atmosphere. The combination of stripes and scenes in paper and fabric is in accord with both the old and new ideas. One could easily fancy that the walls were not covered with paper but were hung with actual kakimono. The stripes are wide enough to afford a setting

for the little picture panels. It should be borne in mind that such papers are themselves ornamental. They are not intended for backgrounds for pictures, but as settings for furniture. The room itself is a picture when properly developed. It delights the eye with the same appeal. With all its ornamentation, one is impressed with a certain simplicity. This is furthered by the harmony of fabrics and paper. The handling of the fabric as shown is worth observing. The use of it both horizontally and perpendicularly and as an appliqué on plain material is felicitous. One of the many little touches that show the clever decorator, is the continuing of the line of the border along the drapery.

A final word as to the stately Italian style. The way is paved by the growing vogue of Italian architecture in this country. It strikes a new and pleasing note in our finer residences. The style is affiliated in a way with classic columns and carvings; it is an impulse received from sculpture. Somehow there is a suggestion of wealth in its very appearance. The Italian drawing-room photographed will serve to reveal the general effects. The wall covering is notable for two things: the perfectly superb effect of hand-tooled



For the formal room the architectural quality of the Italian style is suitable



The classic motives of Adam designs are found in modifications suitable to modern needs

leather, and the very happy columnar treatment, which accords precisely with the chaste fireplace and door. Attention is called to the rich carvings embodied also in the table, and which are characteristically Italian. The whole effect is somewhat palatial. The same artistic appeal is further revealed in the very handsome chair illustrated. There is generally a foundation idea which is very marked in the bases of the chairs, though seen also in the table referred to, the high back terminating in *fleuresque* embellishments and gives almost the impression of a throne. The front legs and arm supports are really miniature pillars; and the chair as a whole preserves the square architectural effect common to the type. The upholstery panels intensify the same note. As to Italian fabrics, the choice is so wide as to present no difficulty.

It is rather fortunate that the season's tendencies, instead of being focused on any one outstanding style, involve no less than the three outlined above; so that there is some range of selection in accord with the style of one's residence and its interior architecture.

The ingenuity of foreign designers of wall-papers has created several novelties acceptable to the European housewife. Here in America we may now find the opportunity of availing ourselves of this work.

Perhaps the most notable innovation is the combination of side-wall and border on every roll of paper. They are printed together. At the top of every length of side-wall a section of border is to be found. It is printed on the body of the paper like a crown, only it is a regulation frieze. A single roll contains side-wall, frieze and sometimes binder also.

The advantages of such combination papers are many. In the first place, you are sure to buy the correct things to go together. There is no question whether the border suits the paper. In other papers it is often puzzling to find just the frieze suited to a side wall that exactly pleases our fancy. A long search frequently ensues that takes time and energy. With the new papers this trouble is avoided. The body and border are made to go together.

Then again, the designs are harmonious and the coloring identical — two important features. In fact, every point has been carefully considered by designers and colorists before the papers are put on the market. The home decorators can rest assured the ensemble will be right — whatever is selected.

Hanging these papers is simple. Each length is cut off just

above the frieze section and hung as a plain paper. The strips are made to match from ceiling to baseboard. There is no waste from matching as in the ordinary kinds of paper. Every strip is made long enough for a high ceiling. It may be cut, therefore, to suit any height.

When the wall is covered with paper the work is complete. There is no separate hanging of borders, no cutting of elaborate friezes to consume time of paper-hanger or tax the patience of thrifty housewife. There is no danger of borders not sticking nor of intricate cut-outs being torn. Every delicate tracery of vine or leaf is kept in its perfection. There is no slightest sign of unevenness to mark the outline of the border. The work is easily and quickly done. Even poor workmen can scarcely fail to do it well. Advantages, these, which are sure to be appreciated in the strenuous American life.

A word is necessary about the hangings which are suitable to furnishings such as these described here.

For the more formal rooms, when a particular color note is emphasized, decorators still recommend the rich velours or velour effects. Their effect is decidedly attractive in the play of light which makes them appear as though they were of several tones where folds occur.

Shops have so many varieties it is difficult to enumerate them in small space; suffice it to say that for each furniture covering mentioned here there is an appropriate color match or a harmonious combination to be had.

In bedrooms or in summer rooms there is a growing tendency to duplicate the wall-paper design in the curtains. Although it is sometimes done with figured papers the effect is apt to be too monotonous and grows tiresome. When the walls are plain, however, and there is a figured frieze, the repetition of frieze motif in the curtains is very acceptable. Decorators are supplying more and more fabrics each year which are designed to match friezes, crowns or even the strip borders of wall-papers. A good example of this is shown in the bedroom illustrated on this page. The narrow curtain design is ex-

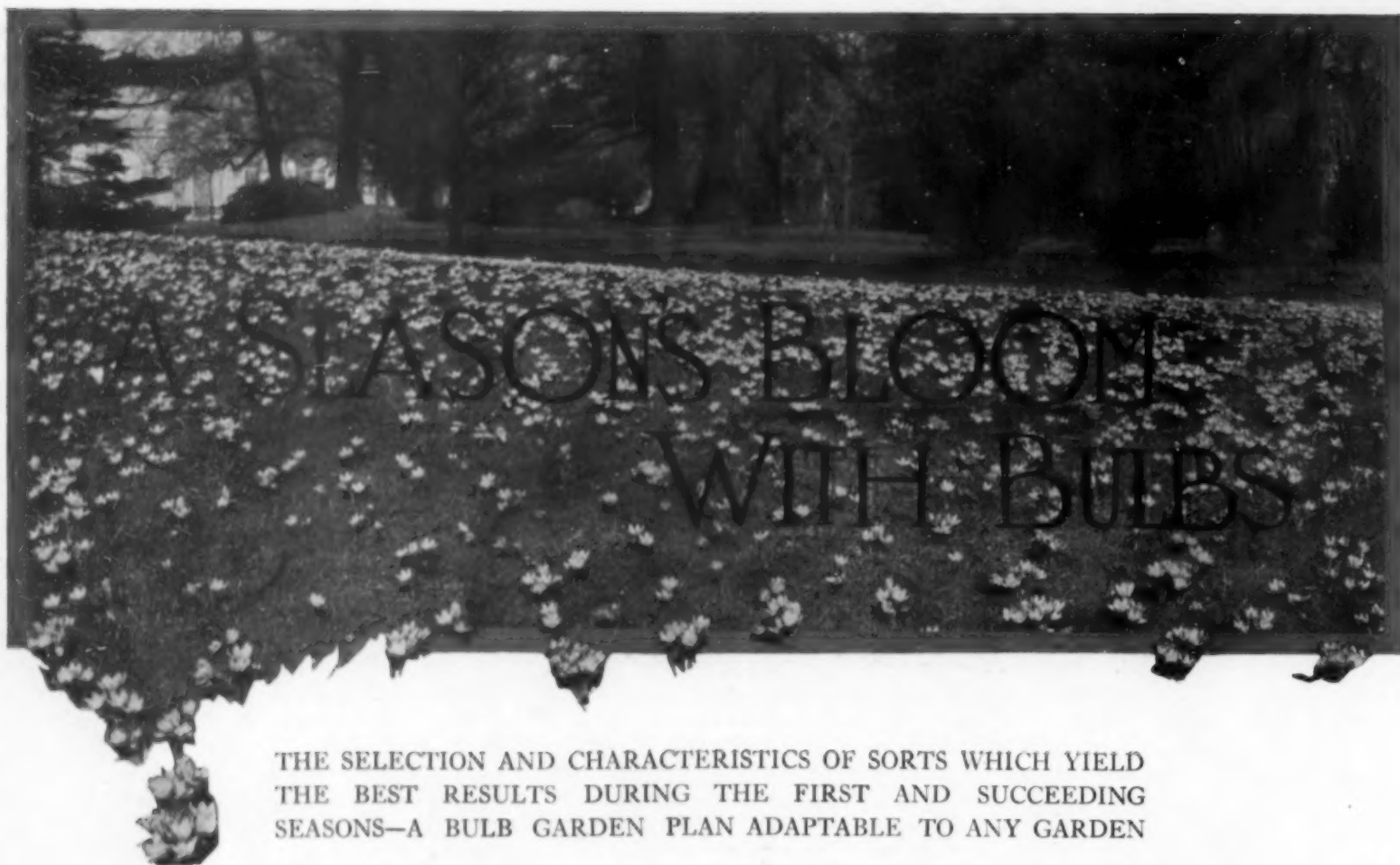


One of the most noticeable developments of the season is the revival of *petit point* embroidery for chairs



This simple bedroom is effective in its cutout border which is duplicated attractively in the hangings. This gives color to a neutral toned background paper

actly reproduced in repetition in these curtains and appears as an allover pattern, well set off against the neutral tones of the paper. Many such combinations in imported and domestic goods are at the command of the buyer this season, and the variety includes the most attractive and original designs.



THE SELECTION AND CHARACTERISTICS OF SORTS WHICH YIELD
THE BEST RESULTS DURING THE FIRST AND SUCCEEDING
SEASONS—A BULB GARDEN PLAN ADAPTABLE TO ANY GARDEN

BY GRACE TABOR

Photographs by N. R. Graves, Chas. Jones and others

FOR the gardening novice, bulbs hold a richer and a surer promise than any other garden material in the world. Failure with them is almost impossible, and superlative success is almost certain; for the bulbs themselves do all the work—or have been doing it, during the past summer and several summers past, over in Holland. The wise Dutch growers have helped them, to be sure; but, after all, their part is not so great. The bulb's the thing, and you will do well to have it in numbers.

The price, by the way, is the one phase of the whole matter which is most likely to be the undoing of the planter who is unfamiliar with bulbs and bulb life processes. They seem to be so much cheaper in one catalogue than they are in another that surely the higher price is exorbitantly boosted, he reasons. And then he probably follows the very natural—and proper—impulse not to buy where fancy prices prevail.

But with bulbs, prices are not what they seem; at the lower



The scillas are delicately formed and adapted to naturalizing



The poet's narcissus is an old favorite and well worth while



Double jonquils are as fragrant as they are desirable in form



Do you know the charm of the early opening snowdrops?

figure they are dear, almost invariably, whatever it may be, because immature, while the top quotation is actually only a reasonable amount to ask for fully matured specimens. You are buying flowers, remember, when you buy bulbs; not remote flowers which you must help to bring to perfection by careful tending, but immediate flowers, as it were, carefully packed into a tiny case, and waiting there to jump out the very instant the sun of springtime opens the cover. Bulbs indeed are really little ready-made gardens, all at hand without fuss or care. If you buy those which are cheap, be sure you are getting those which are not finished — which are incomplete; and though you probably will get full money's worth, you will find that you have bought less than your desire and your expectation have painted.

The fully developed bulb is bulging with the maximum number of blossoms that can be produced in a season by its particular kind, when you put it into the ground. These have been made and stored away in it the previous summer, along with the food which they are going to need to fetch them up and out into the light of day. Indeed, such a bulb has been grown and tended through several summers—from four to six usually—before it is harvested finally and sent to market. For not until it has reached the maximum size will it bring the top market price.

These enormous top-notch bulbs, however, although producing wonderful bloom the season after planting, must rest the summer following. Consequently they hold a disappointment for the beginner in gardening, who expects a second season's display equal to his first, when the latter came from bulbs of the first grade.

The trouble is this: bulbs are really more "set" on reproducing

their kind than any other class of vegetation. They send their blossoms up into the open to make seed, and just as industriously send their offsets into the ground around about to take root and become bulbs in their turn. Some, indeed, even go a step farther and produce bulblets along their stalks, in the axils of their leaves.

It is the underground offsets which are the important things to us, however, for it is the interruption of work above ground to do work below that makes the second year of the fully matured bulb in the garden nil.

If it had been allowed to grow undisturbed all the years that it has been growing, it would be surrounded by offsets of varying age and blossoming capacity by the time it reached the full degree of maturity coincident with its full size. But it has been taken up each year and deprived of offsets has reached full maturity in solitude, produces its maximum of bloom the first season in the ground here; and then, instead of storing away more blossoms as the summer advances and the ripening processes go on, it makes haste to send out its offsets, unconcerned as to anything save the perpetuation of its kind.

Some of the offsets may make an attempt by the next season, however, and by the third summer a well-

established blossoming clump will have taken the place of the single large bulb originally planted, with the future assured, if conditions are not absolutely against it. For bulbs, permanently planted and left undisturbed, carry on both the above and the below ground reproductive processes simultaneously, and there are always offsets in all stages of

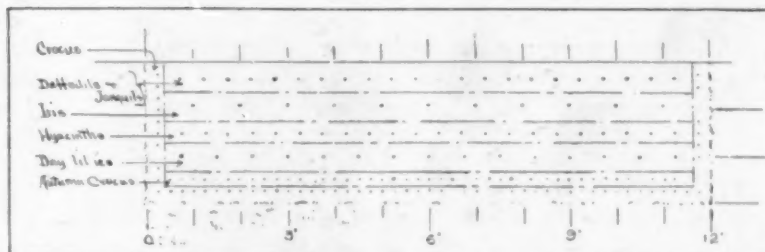
growth, taking up in their turn successively the work of producing bloom and still more offsets.



The jonquils are well used in borders, and they may be so arranged that after the bloom ceases other plants will take their place



Daffodils always seem to arouse pleasant recollections, and their long life and beauty make them one of the best liked bulbs



This bulb border, measuring three by twelve feet, is so arranged that it may be lengthened to meet requirements. The key is on page 243

Naturally, ground space grows where this sort of thing is going on, so it is well to lift and divide most bulb clumps every third or fourth year, lest they choke of their own abundance. In doing this, always replant in clumps of two or three sizes, taking care that each clump includes one bulb of the largest size, to insure against interruption of bloom.

In the light of this detailed account of bulb activity, it will be apparent that for the greatest display the first season after planting, the finest and largest size bulbs should be chosen; but that for permanence and the second season's effect as well as the first's, bulbs of the second or even third size should be used. These, not being already at the very limit of maturity at the time of being planted, will blossom two or three seasons anyway; and by the time they have reached their limit, will have offsets large enough to begin blooming and thus to take their places. The first year's flowers will naturally not be as large from "seconds," but they will be quite as effective in the garden. The largest bulbs are really an unnecessary—and unwise—selection for anything but forcing in pots or for display bedding where prompt results are essential.

The artistic merit of this latter sort of planting is a question which need not be entered into here, perhaps. The work prohibits anything like general use of bulbs in this fashion; and there is growing appreciation of the fact that beauty of a very much greater degree may be achieved through other arrangement. So it finds fewer advocates year by year, and is gradually being relegated to public grounds and park plantings. Where there is space in the gardens of an estate to give to a secluded spring garden made up of bulbous plants alone, there is perhaps less objection to a bedding display than elsewhere; but even here it is better practice to plant according to the ideal of constantly developing and permanent beauty. The bulb effects need not be less for following this ideal, but they will have less the aspect of a show and more and more a harmonious beauty.

Unless a definite garden of this sort is possible, do not indulge in display bedding. Plant bulbs—as many of them as space and pocketbook will

allow—but put them in the mixed borders, or in amongst the hardy flowers in the garden beds, if there is a garden laid out in such shape. The flowers will grow and hide their fading as summer advances. Or scatter them helter-skelter—those that are suited to scattering—under trees and alongside walks, where tall grass may be allowed to grow. Dozens of places are waiting for them, indeed, even in the well-filled garden. Tuck them in here and there and everywhere if you cannot seem to plan definitely for them; and let the whole place shine with their coming forth when spring wakens them.

For naturalizing, use snowdrops—*Galanthus nivalis* and *Galanthus Elwesii*—the latter is a larger form—wherever an open space, shaded from midday sun in summer, invites their planting. Anywhere on the lawn these may be scattered, provided always that there is this shade above them when hot weather arrives; they ripen off early enough to get out of the way of the lawn mower; therefore they will live and prosper as the crocus cannot. *Scilla*—squills—also are delightful for lawn sowing; they do not need shade as the snowdrops do. Use either or both of these in quantities; the more the better. Crocuses are lovely in the grass, but unless it

is grass that will not be cut until later than the lawn, they are bound to die out and require renewing often. No bulb will live when continually deprived of its leaves before these have died down. The leaves are essential to the maturing of the bulb, and to the formation of next season's flowers each summer; and not until the leaves signify that their work is accomplished, by withering up and drying away, can the bulb do without them.

The poet's Narcissus is delightful when planted naturally, but this, too, must be used only in meadow grass.

Any spot may be filled with it, if no cutting is done before the end of June, of course; and it is perfectly at home in partial shade.

If I could have but one kind of a bulb to plant, one to last a lifetime and to live with year in and year out, I should choose the daffy-down-dilly—partly, perhaps, because she is my earliest floral recollection under the guise of a certain very delightful, mysterious old lady, and partly be-

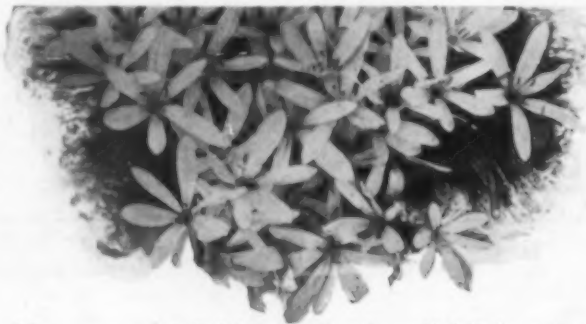
(Continued on page 242)



Informal arrangement of bulbs is becoming deservedly popular



In the iris border a pleasing variety may be secured by alternating the flat blooms of *Kaempferi* with the many hued plumed flowers of *Germanicus*



Have you tried *Colchicum*, that beautiful little autumn crocus?



A living-room in the home of Ernest F. Guilbert, architect. There are chairs of Italian design and Jacobean influence and articles showing characteristics of other period furnishings. But the room is satisfactory, since each of the pieces is intrinsically beautiful and they are made attractive in that they have color unity

New Furnishings for Old Rooms

HOW YOU CAN OVERCOME THE UGLINESS OF ROOMS BY TRANSFORMING CERTAIN OLD PIECES, ADDING NEW, AND GETTING RID OF THE HOPELESS ONES—VALUABLE HINTS FOR THE TASTEFUL REFURNISHING AND REDECORATION OF ROOMS THAT BEGIN TO PALL

BY LUCY ABBOT THROOP

Photographs by Floyd Baker, Mary H. Northend, Thomas Ellison and others



ONCE upon a time, as the story-books say, there lived a family who fell heir to a house and all its contents. That sounds wonderful, I acknowledge, but the stumbling block, the thing that cast a gloom over their lives, was, "all its contents." They sorted and sifted and threw away and gave things, but still the fact remained that there was too much, and a great deal of it was appalling to look upon. The blight of the Victorian era seemed over it all. They planned how much they could spend on "fixing over," and then set to work to see what could be done.

The house had to be changed a little to begin with, a wall or two taken down, several bathrooms added, the fireplaces changed, the kitchen and pantry made more convenient, a covered porch built on one side of the house and a terrace on the other. Then the house was painted gray with gray-white trimmings and green blinds. The garden was simple, and as it had some good shrubs and trees, they decided to recover from the financial strain of the house before they even thought of garden changes. The things for which no one had a kind word were banished to the attic, and so, with the trail blazed, the planning began.

The color scheme for the house was carefully worked out so that each room had its individuality but all held together and made an harmonious whole. The carpets in some of the rooms

were perfectly good and strong, though hideous, and these were sent to a dye-house and dyed plain colors to harmonize with the rooms in which they were to be and then made into rugs. The



Even in the simplicity of the bungalow there may be much beauty. Here the plain match-board ceiling is left in natural color and the plain chairs and other woodwork finished to match



There is hardly an ornament in this room, yet the balance of paneling is such that the room is very attractive. This form of Colonial Sheraton chair is serviceable and fitting



A simple striped paper in two toned grays forms a background for the Jacobean furniture and Windsor chairs. The combination of different periods is permissible on account of color

floors throughout the house had the cracks filled and were stained and varnished. The woodwork was painted ivory white with egg-shell finish, although some of the rooms required a slight variation of tone. The wall-papers were carefully chosen, and, so, when the backgrounds were ready, the furniture made over and refurbished, and the new curtains finished, they were put in and made a house whose charm was undeniable.

Some of the problems met and overcome, besides those mentioned, were the lighting of the house, the making-over and recovering of the furniture, and the judicious mingling of new pieces with the old so that harmony and balance were kept. All questions of period styles naturally were not considered at all; the aim was to make the house charming and homelike in a nondescript fashion. A black walnut table was used in the hall with a mirror over it which had been a part of a bureau. The curves and bunches of grapes which had flourished on the top were planed off by a carpenter and the whole refinished and rubbed down. A brocade cover hid the marble top of the table from view, and a large pottery jar was always kept full of greenery, with old brass candlesticks on each side. There were two black walnut chairs with seats covered with a soft tone of green frieze, and the rugs and stair carpet were two tones darker than the plain tan walls. The hall was long and narrow, so across the back a screen of rich soft colors was put to hide the service door and make the hall seem of better proportion. The woodwork was ivory white, the hand-rail left dark, and the curtains were plain cream white net with little silk side curtains of the tone of the rug looped back in the daytime and dropped at night.

The living-room was a large, pleasant room with the alluring

charm which comfortable chairs and cheerful chintz give. The fireplace was roomy, with a simple Colonial mantel and a large, inviting stuffed sofa drawn up before it, backed by a big library table with two good reading lamps placed on it. There were several other centers of interest in the room, one formed by the piano, one by a table with books and lamp and armchairs drawn up beside it. Some of the chairs had been upholstered in chintz and some in a plain harmonizing color, and what were necessary in the way of new chairs were wisely chosen of wicker, stained, not painted, a soft brown. There were no top or ceiling lights left in the house, for all had been replaced by side lights and plenty of floor outlets so lamps could be used.

There was no concealing the sad fact that the dining-room furniture was not beautiful, so it was made to fit closely into the color scheme and in that way lose some of its ugliness which a different treatment would have emphasized. The dark woodwork was kept, the only change being a better designed mantel, on which some pieces of fine old blue and white Chinese porcelain were formally placed. The wall-paper was a soft two-toned tan, the design so close together in color value that it was almost one-toned, the rug soft blues and browns, with

plain blue velours side curtains and chair seats. The sideboard had its towering superstructure removed and a mirror framed with dull gold hung over it. There were some good colored sporting prints in the house, and these were used, and their dark frames looked very well.

There were three bookcases of the "secretary" type in the house, two luckily alike. The applied ornament was planed off, and they were refinished and placed side by side against a blank wall in the library, the middle one being used as a desk, the other



Nothing is more fitting for the bedroom than various sorts of painted and enameled chairs. Here are two of the Colonial style that are effective

two entirely for books. The mantel, with a picture of importance over it, balanced them at the other end of the room, and some low bookcases, a large table and several small ones, comfortable chairs and a sofa, and restful coloring, all helped to make the room delightful.

With the kind of furniture there was in the house, a drawing-room was quite out of the question, but a charming morning-room was made with one end almost entirely of glass, which was kept full of growing plants and ferns.

None of this furniture was fine Georgian or Colonial, but was simply unadulterated black walnut and horse-hair of the hopeless time called Victorian, and it was the cleverness of the people which saved the day and made a charming and delightful home of what might easily have been a hideous one.

It is questions more or less like this that many of us have to meet: How to do over what we already have, and how to bring harmony out of seeming chaos; how to add to the old without making it seem shabby by contrast, and how to make our homes attractive with what we have to spend, whether it be much or little. One of the first and most important things to do is to simplify, simplify, simplify. Nearly everyone has much more than they need to make their homes beautiful and useful. Try looking about you with unprejudiced eyes and see how many things there are you could easily do without and whose loss would greatly improve the appearance of the room. If an object has great merit and beauty we should do it the honor of allowing it to be seen, and if it has not, there is no reason for its masquerading as an ornament. People more and more are coming to realize that restfulness and harmony and beauty of effect can never be had in crowded rooms.

Luckily one often finds in doing over old furniture that things are not so bad as they seem and that a little shellac or paint and re-upholstering will do wonders. Any

new pieces of furniture one plans to buy should harmonize in scale with the old. By this I mean that an elaborate piece of period furniture should never be put in a room full of comfortable but nondescript chairs and tables. The scale of furnishing should be the same throughout the house.

There are various kinds of furniture which "fit in" beautifully, and to these we should turn in time of need. Wicker furniture is a case in point; that is, if the simple good designs are chosen; it becomes quite dreadful if there are fancy twists and turns upon it. Wicker furniture seems to have some of the attributes of a well-bred person, for it fits peacefully and quietly into one's house. It can be stained to harmonize with any scheme, and a dull finish is nearly always best. It can be stained to match mahogany, and there are several shades of brown which go exceptionally well with oak. It can also be painted any color desired, and the cushions, of course, can be covered with material suited to the room in which the furniture is to be. Comfortable stuffed chairs and sofas are also a good choice, and every homelike home should have some of them. Under this head come all

shapes and sizes, but here also one must be careful to choose those built on good, simple lines. There are good copies of wing—or fireside—chairs, and various armchairs that have not the unhappy appearance of being overstuffed. In certain rooms, such as some libraries and living-rooms, leather chairs are a sensible and appropriate choice. Rocking-chairs should never be chosen for any living-room. If one must have them, keep them for the privacy of one's own apartment.

There are many suitable designs for dining-room furniture, many of them copies of that made during the different great periods of decoration. There are the various English and French styles, both simple and elaborate. (Continued on page 257)



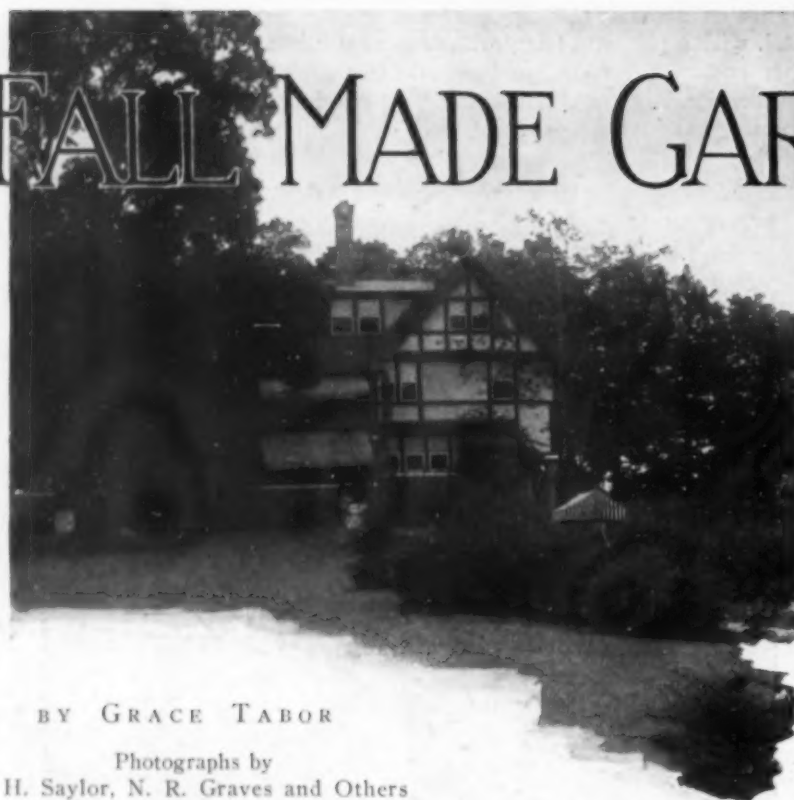
Very often woodwork is used in place of fabrics. This library is an example of a room which serves its function—easy chairs, a fireplace, an alcove lounge and attractive woodwork



This living-room adjoins the dining-room in the upper right hand corner of page 228. Its color scheme is the same and is summed up in the mahogany and green tones on the cream background of the Jacobean sofa cover

THE FALL MADE GARDEN

DESIRABLE SHRUBS THAT SHOULD BE SET OUT NOW—SOIL PREPARATION AND THE CARE OF NEWLY PLANTED THINGS DURING THE AUTUMN—THE VALUE OF MASS PLANTINGS



A SHRUB ARRANGEMENT THAT RANGES FROM A FEW TO MANY PLANTS AND MAY BE VARIED TO MEET ANY INDIVIDUAL REQUIREMENTS OF SPACE, LOCATION, AND PERSONAL PREFERENCE

BY GRACE TABOR

Photographs by
H. H. Saylor, N. R. Graves and Others

OLD and yet ever new is the thought that there is gardening—and a lot of it—to be done as summer is waning. Coming in the midst of Indian summer's glimmering warmth, it startles the experienced gardener, even as it delights the less seasoned beginner.

There is some reason for delight, for surely nothing is more gratifying about garden work than the possibility of getting a surprise ready for one's self. Indeed I know of no other kind of work where such a privilege is the worker's. Yet this is what autumn planting really accomplishes; for when spring comes, there are the things growing, instead of vacant spaces where they ought to be growing—vacant spaces waiting for someone to come and do some swift work in order to get them filled and do all the other work that is waiting.

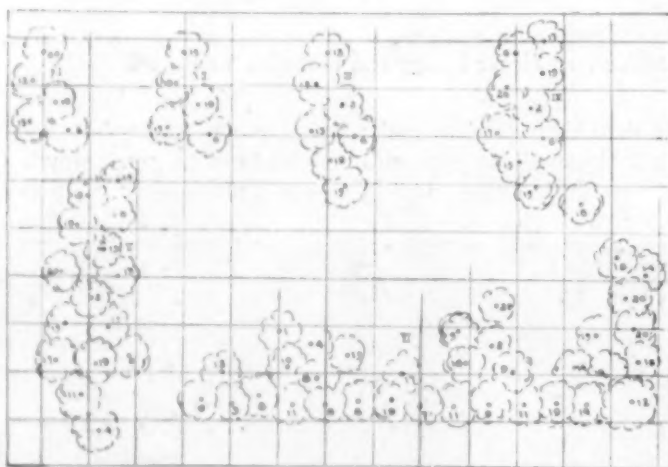
Practically everything may be planted now, and not only the garden, but the things themselves be better for it, under all ordinary soil and climatic conditions. Soils that are more than usually heavy and damp are not encouraging mediums for fall work, to be sure; and localities which experience severe winters, whether from altitude or latitude, are unfavorable

to it. But the average place may safely plant the average trees and shrubs and perennials through all the thirty-one days of October. Avoid only the trees with tender bark or especially

soft roots, such as the beeches, the birches and members of the poplar family; the broad-leaved evergreen shrubs; and stone fruits—that is, fruits that grow around a pit like the peach and cherry.

It is the shrubs that the average place needs, pre-eminently shrubs in masses, not specimens of this or that, admired in a neighboring dooryard, or come across during the summer's wanderings, perhaps. By means of shrubs the most commonplace grounds may be made over into charming and individual retreats; and with shrubs a veritable garden of bloom is possible throughout the summer, if the right varieties are chosen. Moreover, no place is complete without them, however rich it may be in other kinds of vegetation; for nothing can produce the effect which shrubbery, well massed and well placed, gives.

Boundaries generally afford opportunity for shrubbery plantings that is seldom taken advantage of to the fullest extent—indeed, to any extent at all, in many com-



Some desirable shrub arrangements readily adaptable to any situation. The descriptive key is found on page 249



The lawn that is bordered by the heavy masses of green that only shrubbery gives is greatly enhanced in beauty

munities. Short or long, a boundary may have its group, and shaded spots as well as sunny may be thus clothed, excluding dust and unpleasant prospects at one and the same time. And invariably lawns should be framed, wholly or in part, with the thick rich bank of many greens which shrubbery only will grow into.

Ten shrubs will insure bloom—or bloom effect—throughout the summer, beginning with the golden flowers of the Forsythia in April and ending with the snowy flower-like pappus of the groundsel—*Baccharis halimifolia*—in September. These latter are not flowers, of course, but seed; but they are quite as effective as flowers, and the shrub may legitimately be included on their account, notwithstanding the fact that its actual blossoms are insignificant.

Half this number of shrubs, indeed, will carry through the summer with very small gaps; less than this in a single group it is needless to consider, for no actual group can be made up of less than this number. Rather than a clump made up of five shrubs, each of a different species, I would advise the doubling of one or two always. This will run the total number up to seven as the least to be planted, if five varieties are to be used—or will cut the number of varieties down to three, which cuts down on the floral effect as well, of course.

Proceeding on this basis, the planting chart given on page 230 presents groups ranging from the smallest number possible—five, in both three varieties and five—to a long border planting extending fifty feet, wherein the ten shrubs necessary to the complete round of bloom are supplemented by ten more so highly desirable as to be really indispensable where there is space for such a number.

In every instance I would advise the planting of the late blooming species in even greater numbers than those which blossom during May and June, for the reason that most places are deficient in midsummer and early autumn flowers, while plantings generally boast an abundance throughout the two earlier months. Late bloom is a very desirable asset in anything; particularly is this so when it is supplied by shrubs, for these do not require the attention needed by herbaceous material and the lesser garden flowers. Shrubs will go on and blos-

som and take care of themselves in drought or in wet weather, without incessant weeding and care—and they are the only flowering things that will.

The preparation of the soil before planting has a great deal to do with the progress next spring of the shrubbery planted now. Make it thoroughly ready; unless it is extremely good soil, dig the holes as large as the spread of the roots of the plants to be set out, and then loosen up the soil six inches more both down and out, and mix through it some well rotted—not fresh—stable manure. Into the earth taken from the holes mix a quantity of this also.

When the plants are set, stir a little air slaked lime into the earth at the top, if the tendency of the soil is toward clay, or if it is

heavy and sour. Angle worms are a pretty certain index of acid soil and wherever they are plentiful it is always well to use lime. It loosens the soil as well as sweetens it, and is seldom out of place. Very little is necessary, however; ordinarily from four to eight tablespoonfuls to four square feet of ground space is enough.

Whether lime is used or not, ground bone fertilizer and potash should be applied when the planting is done, in the proportion of four parts of the bone to one part of muriate of potash. Use as much of this mixture to four square feet as will fill the palm of the hand level full, and dig it in with a trowel. The muriate of potash supplies the food elements needed to build up strong woody growth in the plant, while the ground bone, rich in phosphoric acid, is the special food needed to make flowers. By the use of these at planting time additional impetus is given the

plant's growth in the spring—for the winter's rain and melting snows will have carried both potash and phosphoric acid through the soil until everywhere the rootlets, newly putting forth in search of nourishment, will find just what they most require to produce what the gardener most requires above ground.

Remember that all fall plantings, whatever they are and wherever they may be planted, require winter mulching the first winter after planting. This is true of even the very hardiest trees and shrubs; and nothing should be allowed to delude the planter into thinking otherwise. The reason is perfectly obvious, if one

(Continued on page 248)



By reversing group IV in the plan on page 230 an effect somewhat like this would be secured, spirea being in the center



There are innumerable situations on every country place where shrubbery may be used with good effect in softening otherwise harsh lines



Mr. Shrigley's house is a good example of hollow tile construction, twelve-inch blocks being used on the first story and eight-inch above. To finish this, plaster and stucco are applied directly to the tile. In the floors of the entrance vestibule and the porches hollow tile and concrete were used and finished with cement

THE HOME
OF
MR. LEIGH H. SHRIGLEY
JENKINTOWN
PENNA.



The house seems larger than the plan indicates because most of the first story is observed on entering the hall



As the house faces north, the vestibule entrance was necessary. The door is set back about three feet and in winter a portable frame with door and sash may be put in on the outside wall line



*C. E. Schermerhorn
and
Watson K. Phillips
associate architects*



Two leaded glass windows on the half landings provide ample light for the hall and stairway



Beneath the landing a large closet with a window is placed and a small closet for overshoes is beneath the first flight. The stairway treatment of dark treads and white risers is effective



The living-room is sunny and is interesting in its simple fireplace and its plain paper. Tiles in the upper corners of the facing bear the family coat of arms, those in the back and jams are laid on edge to resist fire



A deep green stain on the shingles is fitting with the stucco finish. The blinds are also green and the putty beads on all the window panes are painted black, which enhances the brilliancy of the glass. There is a rough stone fireplace on the porch



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

An Illuminated House Number

THE combined porch light and house number, electrically illuminated, which has just been devised by a resident of Tropico, California, may readily be adopted for use on the suburban or country home. These two necessities are generally used throughout the country, but it was not until recently that the idea of combining was conceived, and the adding of the electrical feature is entirely new, at least in the southern portion of the Golden State. A pleasing feature about this apparatus is that it can be made in any size, shape or style, thereby being made to match any type of architecture. It may be placed anywhere upon the home, gateway, fence, etc.

In form this new sign is similar to a small shed. It has an overhanging roof, which, at the front, extends an inch and a half and at the ends one inch over the framework of the box. It is made entirely of lacquered brass and frosted glass. The roof, framework and figures are of brass, while the ends, front and bottom are of glass, these resting upon the inside of the framework. The figures are five inches in height. In this lamp a sixteen-candle-power electric lamp is hung. The framework is ten inches in length, four and a half inches wide and its height at the rear is eight inches and at the front is six inches.

This little "lighthouse" is both useful and ornamental and admirably serves the purpose for which it is intended.

To Remove Stains from a Tiled Floor

AN obstinate stain may readily be removed from a tiled floor in the following way: Cover the spot with turpentine and leave it for several hours; then wipe up the turpentine with a dry cloth. If the discoloration still remains, rub it vigorously with pumice stone and wash the spot with gasoline.

A most obstinate stain of iodine was recently removed from a bathroom floor in this way.

Refitting the Old Room

IT often happens that after one has become accustomed to a room, the pleasing effect it had at first wears off, and a complete changing around and varying of the color scheme seems desirable. This was the case in a New England home not long ago, where the mistress' room, while neat and tidy in every way, had grown tiresome through long familiarity.

There were in the room a white iron bedstead with brass trimmings badly worn, an old mahogany bureau, a mahogany table and several chairs, while in one corner stood a sewing-table. All the woodwork in the room needed a fresh coat of paint, so the housewife bought a quart of white enamel all mixed for seventy-five cents and painted the room herself. The brush which she bought for twenty-five cents, she was careful to clean with kerosene and soap when she finished, so that it could be used again.

The matting on the floor was all worn

out. She had turned and changed the breadths about until they refused to look right in any other position. So the matting was taken up, and, while the paper hanger was putting on a blue and white narrow striped paper with a border of daisies around the top and down the corners of the room, the lady was busily filling the cracks in the floor with newspapers that had been torn into small pieces and moistened. She poked the paper into the cracks with a knife, then covered it with putty colored with a little of the paint to be used on the floor. She bought a floor paint in one of the light gray shades at sixty cents a quart. This was put on at night and was dry in the morning, and two coats were sufficient to finish the floor. The bed was repainted with white enamel paint, and she also bought a bottle of banana lacquer for twenty cents and did over the brass trimmings, until the bed looked quite like new. The bureau she cleaned thoroughly with a soft rag and warm water and ivory soap. Then she took a woolen rag and wet it with cheap olive oil and rubbed down the bureau, polishing it with a dry cloth. In the same way she brightened up the mahogany chairs and tables.

From the attic an old pine chest was brought down and painted with the gray floor paint and placed under the window, to hold the mending basket and pieces of material. The rag-bag was bulging with a long accumulation of pieces, and the mistress emptied the contents out and decided to have rag rugs made. A friend had told her of cutting her pieces into half-inch strips and sewing them together, and when she got as many pounds as she needed for a rug, she carried them to the village, where there was a woman who dyed them any color desired and wove them into rugs.

Then rose the question of draperies and coverings for bed, bureau and tables, and also for the small pillows on the chest. The attractiveness and charm of the room was growing with every change made, and the curtains and upholstery must give the crowning touch to the whole. The freshly papered walls showed daisy-bordered blue, and the fresh white paint, the gray floor



An electrically illuminated house number serving also as porch light



This folding card table is well adapted to use as a side table

that was to have the blue rag rugs, the gray chest under the window, the old mahogany bureau with its rich, soft finish, the chairs and tables that were waiting for cushions and coverings, and the white bed all bright and new, made a wonderful change in the room's appearance. White-dotted muslin curtains next to the window were tied back at the middle sash with two-inch double bands; outside of these were blue chambray curtains with two-inch folds of daisy cretonne for trimming, and the coverings on the bed, bureau and tables, the pads for the chairs, and the cushion covers were all made in the same way. On the table she placed several books and magazines and an old blue ginger jar to hold a few flowers.

The dotted muslin cost twelve and a half cents a yard, the chambray fifteen cents a yard, and the daisy cretonne that was used for the two-inch folds she bought at twenty-five cents. The final result was a dainty, restful room that fulfilled every desire.

The Folding Card Table

ONE of the smaller novelties in house furnishings is a folding card table that may be used as a side table as well. It is just the right height, and has all of the other good characteristics of the regulation card table that folds up and disappears, including the green cloth top that makes it so easy to play on.

The table is of dark oak in a dull finish, and the top is in two sections, hinged, just as in the old-fashioned mahogany tip-top tables. When the table is to be used for playing cards the top is opened and then pulled forward into place so that the center of the top comes directly over the standard where it is held by grooves. This makes a firm square table of ample size. For other uses the top is turned down, forming a little rectangular table

that may be placed back against the wall and is useful for holding books or magazines.

There is a drawer for cards in the standard which, incidentally, is so compact and well shaped that it leaves sufficient room for persons to sit comfortably at the table. While the table is quite suitable for use in the average library or living-room, it seems particularly adapted to the summer cottage, as it is easily moved about and may be put to a variety of different uses.

The Indoor Bulb Table

A GOOD table for growing bulbs is illustrated on this page. It contains three shelves, the lowest—a few inches from the floor—being intended for bulbs just brought from the cellar. On this they remain until the foliage turns from white to green, when they are moved into the stronger light of the second shelf, and after the full color has been reached they



The three shelves of the bulb table admit varying degrees of light to the plants

from the cellar every few days to take the place of those that have gone higher.

China and China Closets

MANY housekeepers are annoyed by their maid's using their best china for kitchen purposes, and in an old-fashioned New England country house this problem was solved in a very simple way. In the cellar was an old preserve closet which was very much in the way. This was brought upstairs into the kitchen, the doors were taken off, and it was washed and scrubbed and painted the color of the walls. Brass hooks, bought six for five cents, were screwed into the shelves to hold the cups. The whole closet cost the mistress not more than fifty cents.

For the top shelf she then bought pitchers, ranging from the pretty water pitcher, which could be purchased for ten cents, to the earthen pitchers to be used for hot water or milk. The best china, which she could use when any of her friends came in for an afternoon, was tastefully arranged on the upper shelf. The more common china, for everyday use, was on the lower shelf, while bowls, plates and tumblers of plain white china, were also attractively placed. No curtain in front of this closet was allowed, so that there would be no accumulation of dust and no temptation to tuck things out of sight.

Nothing on the shelves cost over ten cents, yet they were so dainty and pretty that the maid was very proud of them and took great care to keep them clean and neat.

It seems an excellent idea that could be reproduced in the kitchen in any person's house. If the mistress likes to drink tea from dainty cups, so does the servant, and why not have for them every-day and company china, for it surely saves expense and trouble in the end.



An old preserve closet converted into an excellent place for the china

are ready for the top shelf and the sunshine.

A table of this sort takes no more room than any other kind, yet the three shelves provide space for bulbs in all stages of development, and relays may be brought



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 Frost Danger

A GOOD thermometer hanging outdoors somewhere, in a position that is protected from storm but not sheltered from temperature changes, is one of the most important things around the place these days, if you have any plants worth nursing along to the very last minute—and beyond—of the garden season. And every garden is sure to have some such. If no attempt has been made hitherto to protect them and prolong the life of the garden, try it this year. Frosts come at night when there are still many warm, lovely days ahead, and it is a pity to submit to their ravages, unresisting, when a very little trouble will ward them off.

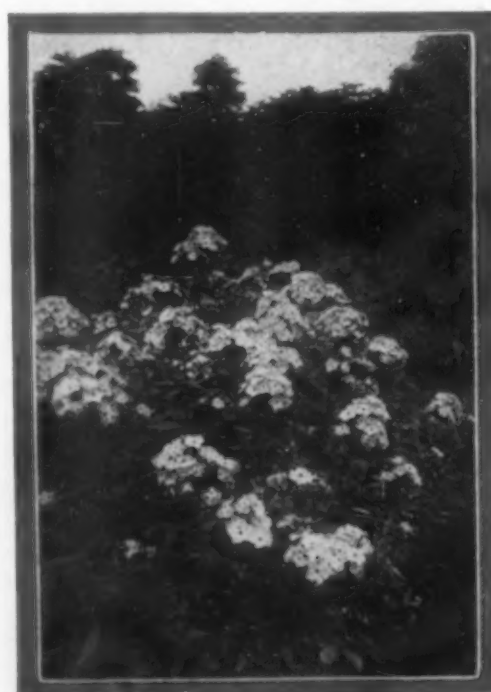
A great deal of work has been done by the Agricultural Department and the Weather Bureau, to say nothing of the Experiment Stations in various States, to the end that frost may be accurately foreseen and guarded against; for it is, of course, a tragic menace in some of the great fruit-growing regions. From the exhaustive data thus gathered and compared, a very simple rule governing "frost procedure" in the small garden may be formulated. Here it is: Expect frost when the temperature drops to ten or eight degrees above freezing within an hour after sunset on a clear night—and get protections in place. High ground will escape a visitation when lower ground suffers considerably; so will areas protected on the west and northwest by a sheet of water over which the winds from these quarters must first pass. Damp ground, however, whether high or low, will suffer when dry ground does not.

Low plants are sufficiently protected by slight coverings of straw, or by newspapers or cheesecloth sheets laid over them and held in place by stones. There is no wind on a frost night, so it needs only a slight weight to retain them. Tall plants we all too seldom think it worth while to cover or guard; but dahlias and cosmos might be carried along—who shall say how late?—by the use of cheesecloth canopies such as are used in France and Italy to protect the vineyards and tender orchards. These are strung from poles set at the margins of plantations to be protected, and are slid back during the day and stretched across at night. The arrangement is simple and, if neatly done, not at all disfiguring, for the canopies are so light that they do not require a heavy frame for their support. Sturdy saplings, set three feet into the ground and about twelve feet

apart, and strung at the proper height with a wire to which the cheesecloth is attached by small rings, are sufficient. Vines on these make them not unattractive pillars of green during all the season, and, of course, the cloth is not put up until frost time approaches.

The Right Kind of Mulch

AS fast as flower tops die, cut them down to within two inches of the ground, and spread a mulch two to four inches deep over the beds and borders. Do not use manure for this, however. The great plague of lawn and bed and border alike—weeds—is traceable directly to the use of manure; and weed seeds retain their vitality for great periods—I am tempted to say forever, but perhaps that is an exaggeration. The fact that manure is old



To get best results, divide perennial phlox roots every second year

and well rotted has no restraining influence or effect on them; and there is no doubt that the only way in which it can be applied to the soil with any degree of safety as far as weeds are concerned, is by burying it deep enough to thwart their ambitions. If you cannot use it this way, do not use it at all.

Clean rakings from the lawn of leaves

and grass, vegetable tops—chopped or cut up if you have the facilities—and fine litter from the poultry house—all these things saved in a compost heap from year to year and sprinkled with lime occasionally, take the place of manure perfectly. If you have nothing of this sort on hand, get clean straw instead of manure, and mulch with this, supplementing it as it breaks up in the spring and is worked into the ground, with bone meal and phosphate.

The Indoor Plants

MAKE cuttings now of all the things which you may wish to have indoors during the winter—heliotrope, geraniums, pinks and whatever there may be in the garden that will brighten indoors. Cuttings are simply little "slips," set into clean sand and loam, and kept moist and in an equable temperature until they root. Plant bulbs in pots now, for Christmas flowers; and plant bulbs, as many of them as you can find room for, out-of-doors, everywhere.

Lilies and Autumn Care of Perennials

LILIES should be planted in the fall, as the bulbs are liable to dry out and shrivel and lose vitality if left over until spring. Iris also should be set out now or they may not get started in time to bloom next summer. And practically all the perennials of an established garden need looking over every year to see whether they are crowding and need dividing. They spread continually around the parent crown, and after a time there comes to be such a knot of big hard roots, gripping each other and writhing about, that the entire plant is choked.

Lift the plant—dig it up, in other words—carefully so these will not be broken; and divide it into several plants by cutting the roots apart with a sharp knife or pruning shears that will make a clean cut. See that each root clump has at its upper side the promise of a shoot—that is, a "crown"—if you want to get the best and quickest results; and trim off all broken or bruised roots before replanting.

Perennial phlox should be divided about every second year—certainly every third—and most other garden flowers the same. Peonies, however, like to be undisturbed, provided they are well fed.



Garden Suggestions and Queries

The Vegetable Garden

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



October

IT is almost as if this glorious autumn weather were made to order to meet the needs of busy gardeners who have so much to do that they must work at full speed—and those who have stuck to the job through July and August, and have attended to late plantings and have never given up the fight with the persistent weeds. These are days that should be full of reward to the gardener.

Last month we had something to say about handling and keeping the earlier tenderer things, such as melons and so forth; if you have not attended to these things yet, and they still, on account of a charitable climate, have been spared, look up those directions and get them in at once.

A True Conservation Policy

A GREAT deal of damage is done every fall and winter by allowing plots of ground, and especially sloping ground, to lie bare through the late fall, winter and early spring. Even where the soil itself is not washed away, as very frequently happens, plant foods in the soil are either washed out or carried down below the reach of plant roots; so it frequently happens that a crop of roots, stubble and vegetable refuse of various sorts, which would be quite valuable to the soil if turned under, is left literally to "dry up and blow away." Therefore, spade up or plow up every square foot of ground which is released from work during the autumn months and sow it to rye, or, better, rye and vetches. No special preparation is required for it. Just have enough soil to cover it lightly, and long after the first frost it will still be growing, making a green mat in the otherwise bare landscape, while the roots of it are busy down underneath the soil's surface collecting foods that would otherwise be washed away from use, and taking up still other plant food that will be in a more available form for the things in your garden to use another year. The vetches are still further valuable as soil enrichers, as they belong to the nitrogenous group, including peas, clovers and so forth, and after growing leave the soil richer in the important element of nitrogen than they found it.

Winter Storing of Vegetables

BEFORE there is danger of hard freezing—which often comes suddenly and does not let up again the way we expect it

to do—attend to the root crops, the harder leaf crops, and the fruits. Of course, your cellar, in anticipation of this work, has been made clean and sweet and dry, has been whitewashed and any rat-holes not "plugged up," but cemented, with a little broken glass mixed in.

Here are the two rules for vegetable storing:

First, that everything put away shall be clean, sound and dry. Or they may start to decay and cause endless trouble. Even a small amount of moisture may start sprouting or decay even with perfectly sound fruit. Second, give plenty of ventilation whenever the outside temperature will allow it, and at the same time be very careful to keep the temperature of the place of storage as evenly at the required temperature, which is usually 33 to 38 degrees, as possible.

slightly moist, in which case they will remain almost as plump and fresh as if fresh dug from the field. Parsnips and oyster plant may be taken up in the same way, but these are much hardier and part of the crop should be left in the ground to be used as soon as they can be dug in the spring; or they may be dug and buried in a trench made in a well-drained position and covered with a few inches of soil and over this a foot or two of litter, put on after the ground is frozen an inch or so, to make it easier to get at them. Potatoes, of course, are simply stored in bins, bags or boxes without any covering or packing. Any beans which have not been used in the green state should be put under cover as soon as the pods are thoroughly dry, as they are apt to mold or sprout if left out. Pole beans may be taken in poles and all and picked later when there is not so much to do.

Selecting Seeds for Next Year

WHILE in these days of cheap, clean and honest seeds I do not believe it pays the home gardener to bother saving most sorts, nevertheless there are a few kinds which he will do well to keep himself. Foremost of these are potatoes, sweet corn and field corn. Do not simply dump all your potatoes together in the bin and save whatever you may get in the spring. If you are digging them by hand, as you probably will where only small quantities are grown, select only the best medium-sized potatoes, ignoring the extra large or distorted shaped ones, from the very best hills. Leave these on the ground when you pick the others up. It will not make any difference how sunburned they get—the more so the better. Put them away, if possible, where they will be exposed to the full sunlight for a week or two, and store carefully in the cellar before there is any danger of their being touched by frost. If you do this two or three seasons, using good methods of growing, you will be very greatly surprised at the large number of pounds of potatoes you will be able to get from your small home garden patch. In saving corn for seed select only those ears which are well rounded out at the tips and which are thoroughly ripened up, as will be indicated by the firmness with which the kernels are fixed to the cob. But with corn you must be absolutely sure that no other variety has been growing near the one you want for seed, else mixing is likely to occur.



An improvised but successful garden rubbish burner made of bricks

The root crops, beets, carrots, turnips, rutabagas, will stand early frost all right before being dug, but the roots after digging should not be exposed to any freezing at all. All these may be kept for a while simply stored in bags or boxes—which should be well ventilated,—but far better results will be obtained by packing them down in sand or in sphagnum moss,



EDITORIAL



A GARDEN EYESORE

THE obstacles placed in the way of those trying to accomplish better things, greater culture or higher ideals, are many. They usually come from the ignorant or reactionary; but occasionally the well-informed, either through a misconception or lack of special knowledge, put a check upon the good offices of those striving for improvement.

Such a case has recently attracted our attention, in the review of a book on suburban gardens, published in *The Nation* for July 24, 1913. The opinion given in this criticism is very much at variance to the attitude of this paper on other questions, but it is the position held by many, and one which *HOUSE & GARDEN* has for a long while attacked. Here is the section to which we take exception; the first sentence is the author's statement, the reviewer's comment upon it follows in the second sentence: "Of all gardening offences the flower-bed is surely the worst, and better no flowers at all than a flower-bed." She forgets how convenient and useful such beds are to those whose time and means are too limited to permit them to attempt florally decorated grounds."

The critic thus advances the claim that the man of modest means must content himself with bedding plants and lawn bed plantings because they are inexpensive and convenient. It is furthermore implied that floral design is a matter of such expense that it may only be undertaken by the well-to-do.

We believe that this is far from true. We have constantly endeavored to give advice against just such a position, and we wish once more to explain the reasons for our stand in the hope that a few words now will convince our readers that beauty is not only for those with the fat purse but that in matters of garden-making at least beauty may be achieved by everyone with the desire to follow an ideal.

It is barely possible that the word "bed" was misunderstood by the reviewer; but from the previous context its meaning should be clear, for the advice was given to "banish the salvia, the geranium, the fearful coleus, . . . the canna and the elephant's ear," all plants which are commonly used for "bedding." Therefore, the author evidently meant those arrangements of brilliant plants in the form of ovals, circles, stars, crescents and conventional designs placed usually in the midst of a lawn. Beds of flowers are indicated, not flower-beds such as occur in all garden designs, formal or informal.

Now, the objections to the beds of flowers are countless. The author farther on in her book speaks of the "outrage which design suffers by having a detached, meaningless unit dropped in the midst of an open space." That arraignment is none too severe. Such plantings have no part in any scheme, however simple; they prevent the carrying out of a plan of garden design, for they break all the rules of order, harmony and composition and are absolutely artificial, stiff, awkward and graceless without accomplishing a purpose. The iron stag was their contemporary, and they should be consigned to the same oblivion whence he has gone together with other anachronisms and eyesores.

If these beds are retained under the misconception that they cost less than any other form of floral arrangement, it is time to correct the delusion. Almost all the commonly used bedding plants are not hardy. They are seldom raised from seed or cuttings by their users, but are purchased in pots and set out in beds in one lump of ready-made ugliness. The florist or gardener who sells them has to charge for rearing the plants and for the cost of his business, so they are naturally more expensive than the many beautiful flowers which are grown easily from seed and with little care. The little English cottage garden which every traveler speaks so enthusiastically about, is a poor man's garden

for all its many blooms. No, a garden full of flowers can be grown as cheaply as a bed; perennials may be planted in seed and a conscious, attractive scheme followed which becomes more beautiful each year. The difference in effect is simply one of artistic conception. As a matter of fact, most beds appear in gardens of the very wealthy tended by a gardener who can take time to arrange them, each row above the other, until the result of his painstaking effort is a monumental example of misdirected energy.

Probably the bed came into being from the desire to produce a garden attraction that commanded attention, and in this it is certainly successful, for its rigid, uncompromising outlines of glaring hue stand out positively to all within seeing distance. But we are no longer making gardens for the transient passer-by. We plan to render the home grounds the fitting environment for our domestic life, and we hope to make them as beautiful as possible. Therefore we study out a scheme which by its relation of parts best accomplishes this. Our schemes are simple or complex according to our time and money, but there is within the attainment of all a beautiful result. No arrangement of borders and beds can be effective with the jarring presence of an unharmonious star of flamboyant color in its midst. No soft edgings of nicely blended color, or graceful shrubbery groupings can play their part in the garden orchestra when bed plantings shriek out their loud, monotonous notes of crudity. Let us abandon this unsightly relic, which is simply preserved because so many misguided ones aped the lead of those who knew no better. There are dozens of ideas to follow which are infinitely better, which satisfy, for they aim to approach a garden ideal and, comforting thought, they are just as reasonable and just as convenient no matter what the amount of one's garden purse may be.

JOHN ANTHONY AGAIN

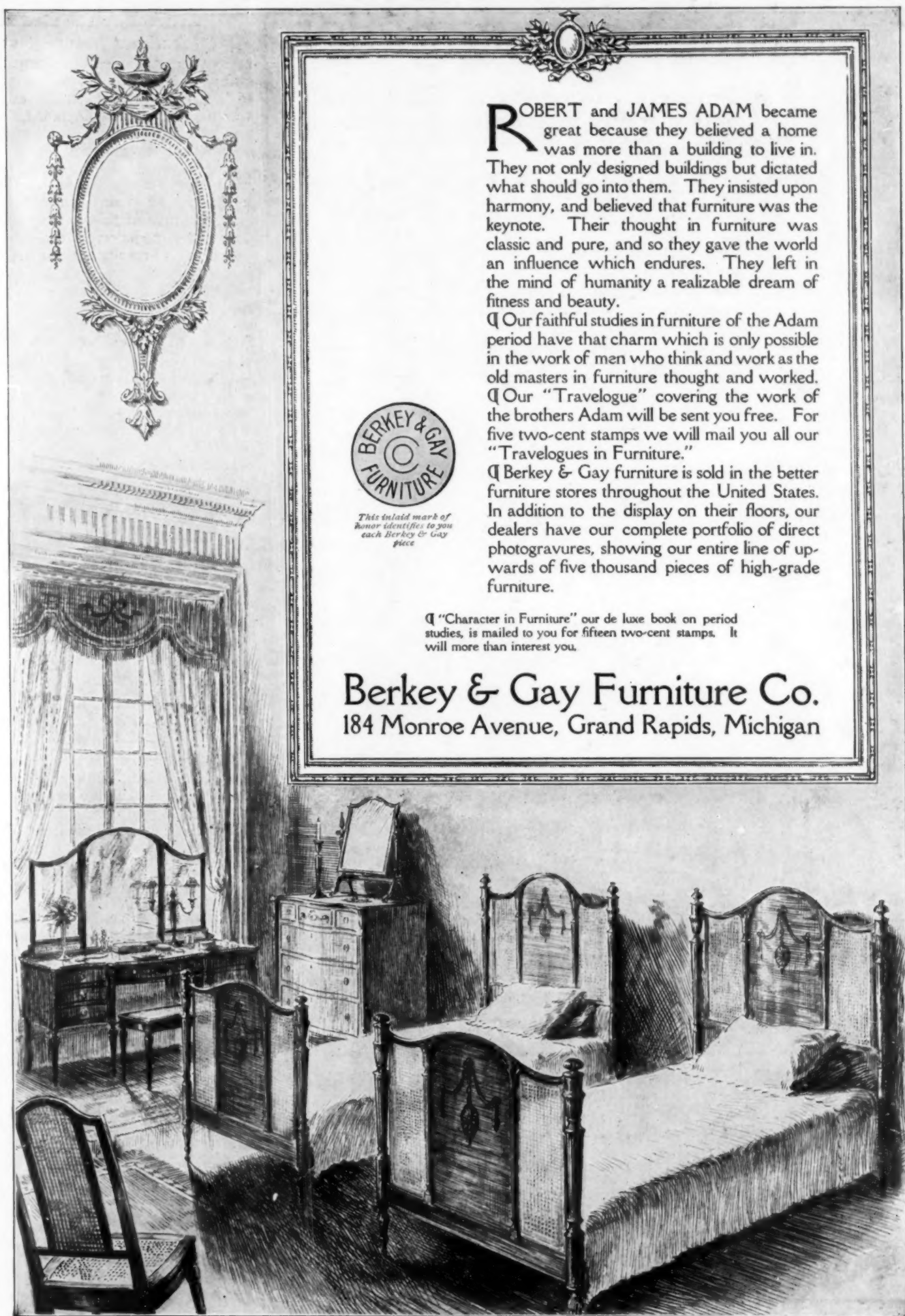
THE profit and loss figures of a back to the land article are not the most important part of the story. In some cases they are delusive because they claim results for ten acres in arithmetical proportion to the yield from one; of course, that is not true. But what is most important is the man and his method. Here is a fragment from another John Anthony letter. It shows the man to be an ideal twentieth century colonist. He is never beaten, and upon his resourcefulness rests his success:

"Between outdoor work and indoor changes we have been rushed to the verge of distraction. This has been intensified because the apples are again a hope deferred. Intensified, for the reason that our apples are to supply luxuries like hire of painters and carpenters, and when we haven't 'em we retrench by going without or doing the things ourselves.

"John Anthony has enough glimmerings of wisdom to sit still and say nothing. What *can* a fellow say after the second consecutive crop failure? The first was caused by wet weather. For the second neither wet nor dry could have availed. Open trees made sure of every minute of sunshine, while ploughed and harrowed ground made certain of retaining every drop of moisture. So we viewed the prospect with cheerfulness. But old King Frost played trumps and froze everything up hard for seven nights of a week. I doubt our having 200 barrels on the place as against 400 barrels last year and 1,500 the year before. Now don't you think John had better keep quiet?

"Out of it all good will come, for I am already planning to put the place on a war footing by a dairy and other crops so that apples will be all 'velvet' and the other things carry the farm along. Thus we can wait with placidity for the abundance of fruit which will mean money.

"As quiet side issues we have the best acre of potatoes around here and have the locality 'skun a mile' with our vegetable garden."



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Concealing the Radiator

(Continued from page 215)

everywhere provided with central heating. Efforts were made before everything else to introduce transportable coverings, which could be easily installed, taken apart and forwarded, fulfilling all requirements of practical use and good taste.

The covering shown at the bottom of page 212 (the extreme left) with the pendant bead chains and brass top is a good example of this. Other illustrations show the same principle, the improvements which have resulted from efforts after greater suitability, such as that in the right-hand lower corner of page 212; a radiator covering of sheet iron with pendant small plates. The pendant portion is fastened to a movable track and the lattice work can be lowered. In the illustration at the head of this article, the arrangement of the room necessitated a more chimney-like construction, which was attained by the mantle of glazed tiles standing on ball-like feet. For esthetic considerations and practical reasons combined it was inserted in the wall. Similar heater coverings of tile are made which are practical combinations of gas heater and radiator cover, an arrangement often welcome in a raw climate or on the cool days during the spring and fall. Such mantles are transportable. The colored tiles are loosely inserted from above in upright frames of sheet iron, and they are worked so smooth that the settling of dust is prevented.

All the examples depicted here prove how zealously they are at work in Germany to combine utility and beauty of effect in all branches of domestic architecture and house furnishing, and also in the technical arrangements, not only to satisfy practical requirements but to find ways of carrying them out in a manner pleasing to the eye. With all the progress and improvements, resulting from old and new material, old and new methods of working, old experiences and new machines, tradition and new ideas, we are endeavoring to adapt our houses and their contents to our present living requirements. What thus results and becomes every year more mature and settled, will in no way depart from its popular character. It must rather be openly acknowledged that it will be of service to those living in this century.

Even if its forms may not be so elegant, graceful or representative as the productions of many a past epoch, we hope that these efforts will lead to a distinctive, mature and national taste, which will be in time understood and perhaps appreciated, even beyond our boundaries—to a new German style springing from the practical requirements and living conditions of our age of unlooked for technical development and social revolution.

The Garden That Grows Indoors

(Continued from page 211)

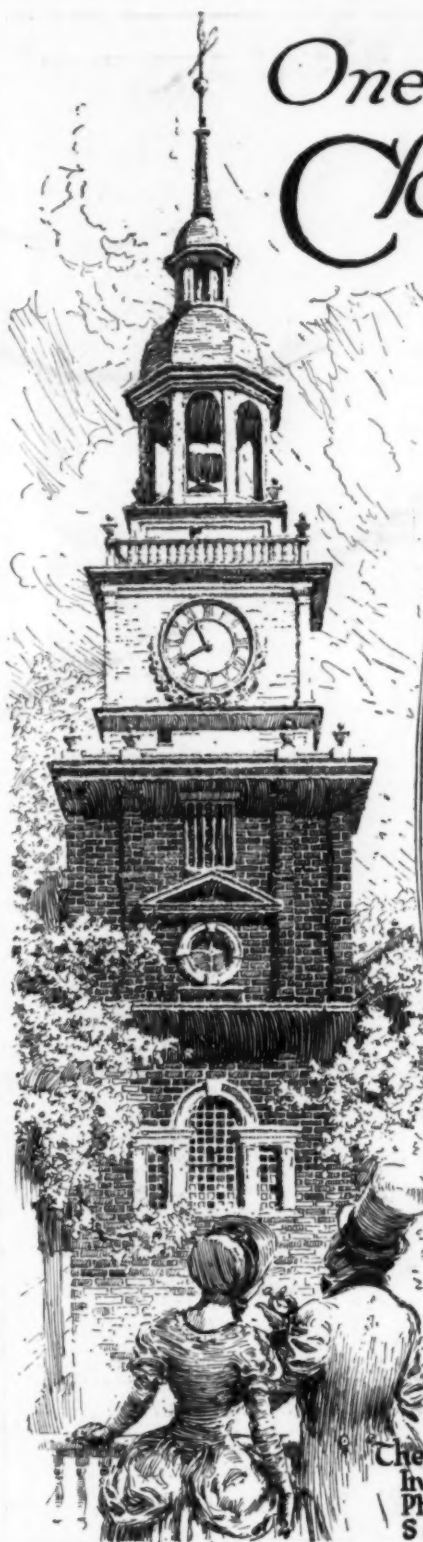
November or December, when they should be taken into the house, and when their growth has developed to some extent they

should be carefully repotted in larger pots, setting the ball of earth clear down to the bottom, so that as much new soil as possible will come up around the stem. It will take four months or longer after the plant is brought into the house before blossoming.

All the bulbs mentioned above may be kept after taking the bulbs from the soil, cleaning them carefully and packing them away in dry sand. Plant them outside in the spring, and after a year's growth and rest they will flower freely where they have been set, or may be taken up for forcing again, but as fresh bulbs cost so little, it is more satisfactory to get a new supply each year for the latter purpose.

Besides the various flowers mentioned above, all of which are "forced" by the methods described, there are a number of other bulbous plants that give most satisfactory results for winter use and which may be grown along with the general collection of house plants simply by potting them up and giving them good care. The best known of these, and one of the all-round most satisfactory ones, is the Calla lily. It is a robust grower and of the simplest culture, but must have plenty to eat and drink. A good stiff soil thoroughly enriched with manure, preferably cow manure, a warm, sunny situation, and plenty of water after the plant has begun to make active growth will furnish you with blossoms all season long. Unless one has abundance of room, one of the dwarf varieties, such as Little Gem, Godfrey, or the new Pearl of Stuttgart, will be best to use. If you have never tried the Golden Calla (*Richardia Elliottiana*), get a bulb or two, as it is worth growing for its foliage alone, which is a luxurious green blotched with silver; the flowers, which are not quite so large as those of the large white calla, are a beautiful pure, golden yellow and open well. There is also the variegated variety of the large white calla (*Richardia alba maculata*), the leaves of which are also freely spotted. While the plants are flowering, an occasional watering with liquid manure will be especially appreciated, as the calla is one of the rank-est feeding house plants.

The tuberous-rooted Begonias are not as well known as most of the other plants I have mentioned in this article, but they certainly deserve a place in every winter collection of flowers. Of late years they have been appreciated at their full worth as outdoor bedding plants, but have not yet won the popularity they deserve as pot plants. As the tuberous begonia is a bulbous plant, you will, of course, have to give it a season of rest each year, and you cannot have it flower both in summer and in winter; but by getting bulbs in late summer or in early fall, or by holding your own over in the spring until as late as possible in the summer, you can get flowers most of the winter. They do best with a warm temperature and placed out of the direct sunlight. The flowers come in both double and single, and some of the newer varieties are beautifully ruffled and



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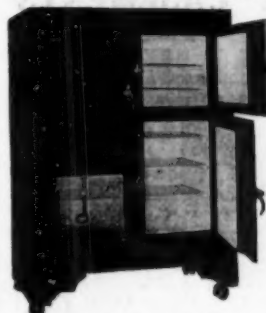
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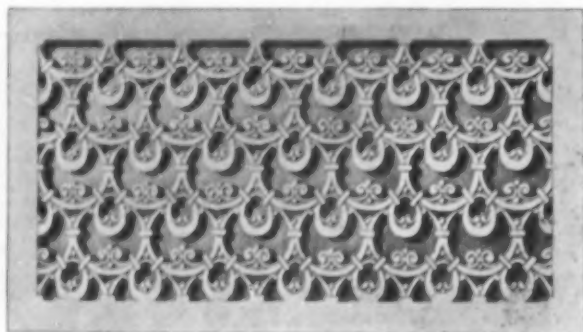
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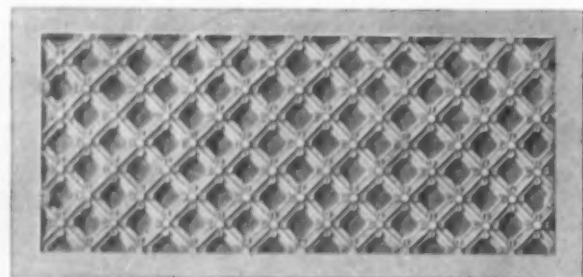
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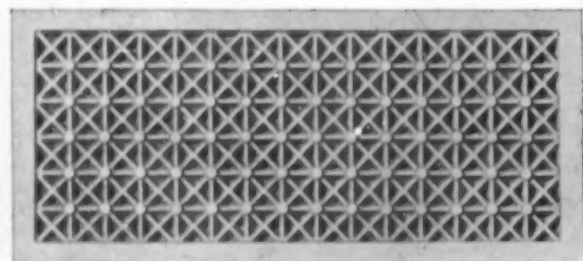
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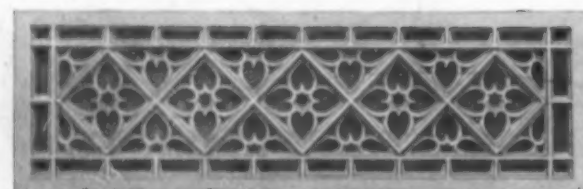
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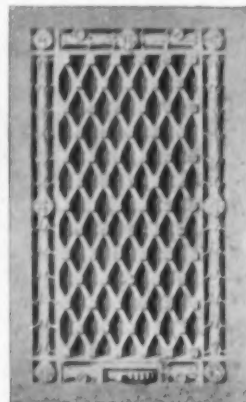
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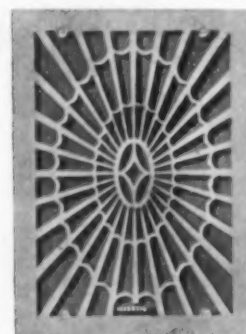
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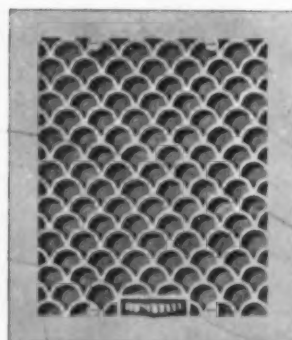
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fringed. They should be potted at first in pots a little larger than the bulbs, in a rich, light soil, and after these are well filled with roots replaced in larger pots, shifting two or three times if necessary. Be sure to get the bulb right side (the concave surface) up, and place it barely beneath the surface. The large fleshy stalks are very brittle, and the large plants will usually require staking up, although some of them grow more compactly than others and will do without it.

The cyclamen is another great favorite, but usually is bought only when it is shown in full flower in the florist's windows about the holiday time. You will get much more for your money by buying a pot or two just nicely started in the fall, or even getting the "bulbs" in August or September and potting them up and starting them yourself. The cyclamen also will thrive in a shady spot or even in a comparatively dark room, and this is one of the reasons for its being so great a favorite. The flowering season is long, and the blossoms are borne in great profusion, and during this period it should be given liquid manure occasionally to have the quality of the flowers stay until the end of the flowering period.

The amaryllis is an old favorite, but few people are acquainted with the newer varieties that have been introduced during the last few years, which are a great improvement over the old-fashioned sorts. Probably one reason for this is that the bulbs cost several times as much as those of most other bulbous plants; but it should be remembered that an amaryllis bulb will last many years, giving better results all the time, and that, furthermore, there is no bulb that is more easily grown or more certain to produce results even in the hands of the amateur than the amaryllis. It will go for years without repotting, and it blooms at a season—from January until spring—when flowers are scarce. The bulbs usually come in November; pot them up at once and give them only a very little water at first, increasing the amount as growth begins. The flower stalks appear before the leaves. Do not, however, dry the plant off as soon as the flowering period is over, but keep it watered and fed for awhile until the leaves begin to die down of their own accord, as this after-growth is necessary to store up strength for next year's flowering period.



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A Season's Bloom With Bulbs

(Continued from page 226)

cause daffodils may be planted and forgotten, and yet will outlive the generation who did the planting, very likely the next and perhaps several more.

Alongside my one bulb of *Narcissus Pseudo-Narcissus*, *Von Sion*, I should try very hard to squeeze in at least one double, gleaming, fragrant, yellow jonquil, with

the hope that, being blood relation, the two would be willing to compromise on space allowance, and do me the favor of surviving. For it does not seem that it would be possible to do without either of these. *Narcissus jonquilla* *Campernelle rugulosus* is a positively running-over-full improved double jonquil, as sweet as it is double. This is the one to plant.

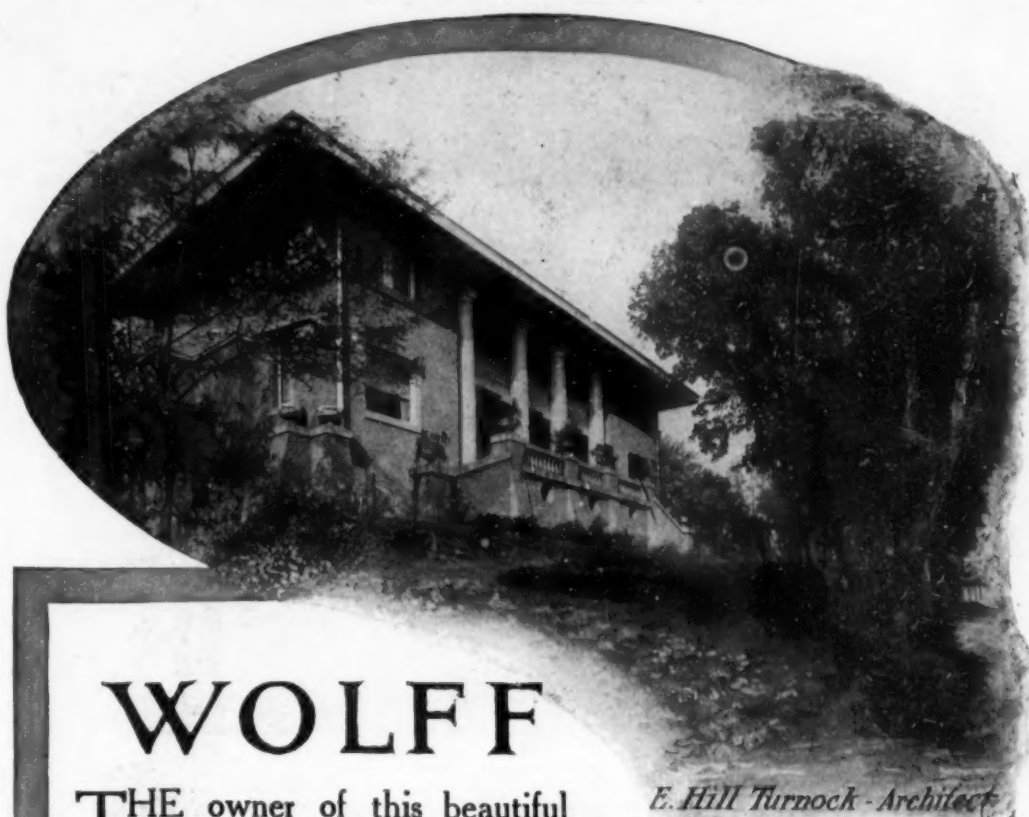
Hardly any garden space is so limited that a few clumps of all the favorites are out of the question, however. Crocuses come legitimately next in line after the daffodils and jonquils; then there are the tulips; and next the hyacinths—which finishes the list in most gardens. But with a space three feet wide by twelve feet long available, a bulb border may be planted wherein bloom will show all summer. A diagram of the planting of such a space is given, with the number of bulbs of each kind required. Set all bulbs on a cushion of clean sand, and bury them under once and a half their own depth of earth.

PLANTING KEY

Crocuses—Select the named varieties, any color	67
Daffodils— <i>Narcissus</i> Von Sion.....	11
Jonquils— <i>Narcissus Campernelle rugulosus</i>	11
Plant these two alternately.	
<i>Iris Kaempferi</i> —Any preferred color.	6
<i>Iris Germanica</i> —Any preferred color.	5
Plant these two alternately.	
Hyacinths—Any preferred color or colors	22
<i>Hemerocallis Thunbergii</i> —Day lily...	15
<i>Colchicum Parkinsoni</i> —Autumn crocus	45

Preparing the Compost Heap

IT is not yet too late to prepare an ample supply of soil for winter use in the coldframe, hotbed, or the greenhouse, if you have been wise enough to build a small one for your own use. Around the edges of the garden, along the roadside or from nearby pasture or neglected lot, at little or no expense you can secure a goodly supply of sods. These should be taken up with several inches of earth and if possible cut out in regular form so that they can be packed together. They should be made up into a square heap, and placed in layers *with the grassy sides together*, and, if it is at all possible to do so, between every layer of a foot or so of sod put six inches of the oldest manure you can get. If you cannot get manure and the sods are taken up where the soil is rich—where, for instance, the wash from the street has filtered over it—it will do very well, especially as you can enrich it with bone flour just before you want to use it. Make the heap flat on top or even a little hollow so that in dry weather you may give it a frequent drenching with the hose in order to hasten the rotting of the sods and grass.



E. Hill Turnock - Architect

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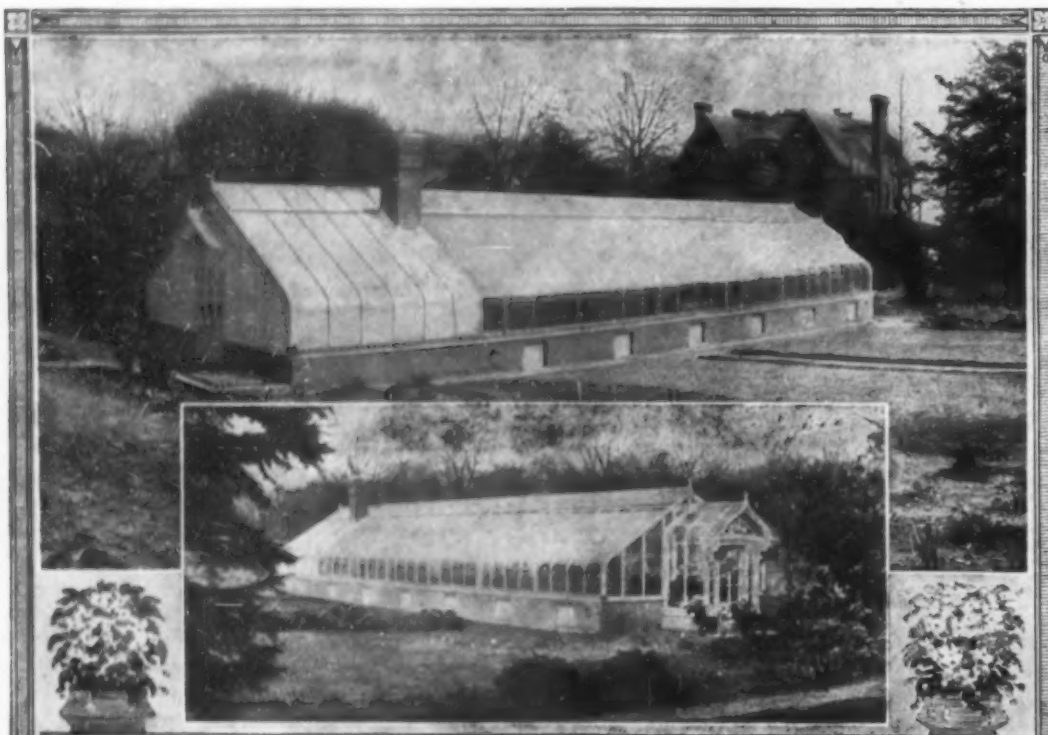


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As to location, we generally encourage placing the greenhouse as near the residence as possible, so it will be easy to reach, no matter what the weather.

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There are many little kinks and wrinkles about this greenhouse question well worth your careful consideration before investing your money. We speak frankly in this way, because so many disappointed owners have only themselves to blame for the lack of satisfactory results or excessive upkeep cost of their greenhouses.

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The Motor Emigrants

(Continued from page 218)

the car pretty well, I sha'n't forget the cesspool again, and Larry can buy a new feathered tribe. We are all healthy and happy, aren't we?"

And Mr. Spence whirled off to the station.

But it was not until the following fall, when the household accounts, the garden accounts and incidental expenses were gone over, that Spence realized what they had really accomplished.

"It is almost incredible," he began one evening, "what we have managed to do in the way of reducing our cost of living, just by having this place instead of our home in Willisport. And I don't know just how to balance up this sheet fairly and squarely, either," he went on, quizzically, looking at his wife and two children. "For there is no appropriate money value to set down opposite three items. There is a boy who is utterly healthy, whose work at school has improved, whose spare time is taken up in useful work, and who finds a joy in the labor of his hands, in the keeping of his feathered tribe safe from disease and accident—how can I say what the profit is there?"

"Then there is a small daughter. Two years ago she was flabby and nervous—now she's a bundle of nerve with no nerves at all! I can count with fair accuracy the result to the household of her activities as a farm lassie, but what money value will I set opposite these items—her red cheeks, indicating healthy circulation, her strong muscles and springy step, her absence of nerves and her healthy body?"

"Then there is Mother. Mother hasn't had an ache or a pain, a complaint or an *ennuied* moment for so long I can't count the time. Any special money value, dear, to put opposite that item?"

"No, John, I can't think of any—only I wouldn't go back to the city for—for anything you could give me there," answered Mrs. Spence.

"Well, we'll just leave that aside. We'll just forget any but monetary profits and consider them."

"I find that we have invested in our garden this year, in seeds, fertilizer, tools and accessories, for our three acres, and not counting any labor at all, the enormous sum of one hundred and thirty-seven dollars and forty-three cents. We have sold vegetables and fruit to the value of three hundred and twenty-nine dollars and eighteen cents, and we have supported a table for seven people besides. Now, if we count Jack's wages for a year as our labor cost, we have three hundred dollars to deduct, which wouldn't leave much. No, honey, I'm not forgetting your labor," to Dorothy, "but I don't know how to value it, since I can't state the number of hours nor the market value of your labor, anyway. But it seems to me fair to say this in the statement—Jack hasn't put in all his time on the garden by any means. We would have had him work about the place,

Miss Harold Westhoff, Architect, Syracuse Lake, N. Y.



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cleaning up, washing windows, fixing the machine, driving you around, and so forth, just the same, whether we had a garden or no garden. We didn't pay him any more this year than last, when we only worked a quarter acre for gardening. This year we've worked the three acres. Nor I don't count my own time, because it hasn't been over an hour a day for half the time—say one hundred and fifty hours all told. If I take eight hours to mean a day, then I've been worth, at Jack's wages, about twenty dollars! But I didn't do it for profit—I did it for the pure joy of digging in the dirt, and if I hadn't done it, I'd have been draped over the porch railing smoking up cigars or burning up gasoline hunting someone to talk business. I think three hundred dollars as labor cost for the three acres is excessive, not an under estimate.

"Now, as nearly as I can figure out, our garden has provided us for a full year with fruits and vegetables which would ordinarily cost us, in the market, about \$200, which just about offsets the labor hire, if we consider Jack as working two-thirds of the time on the garden. So we have an actual gross profit on our garden and orchard of three hundred and twenty-nine dollars and some cents. Less the one hundred and thirty-seven invested in the beginning, we have a net money profit of \$191.75. At any rate, we've that amount stuck away in the bank to start with on the garden next year, and I think we are all to be congratulated."

"Haven't you forgotten something, Father?"

It was Larry who spoke, his eyes twinkling.

"Your chickens? So I have. Well, son, you and your mother do that—how did it work out?"

"We've had all the fresh eggs we wanted, and I've seventy-three dollars put away. I've forty-two more laying hens than I had last year, and we've used one hundred and seven chickens for the table during the year."

"Hurrah for Larry and the chickens!" cried his father. "You'll be a chicken farmer if you keep on!"

But his eyes were proud, and Larry was well satisfied.

After the boy and girl had left the room for bed, Mr. Spence handed his wife a sheet of paper.

"Here, my dear," he said, "is the account as it used to be—you may remember my handing it to you once, when we were in the city."

He handed Mrs. Spence a paper as he spoke.

"Opposite every item," he continued slowly, watching her, "is the accompanying one for the last year. I'd like to have your judgment."

Mrs. Spence took the paper. She had known they were prospering, she knew that the country life was best for them all, and she was satisfied. But she was not mathematical, and she was not prepared for what she saw:

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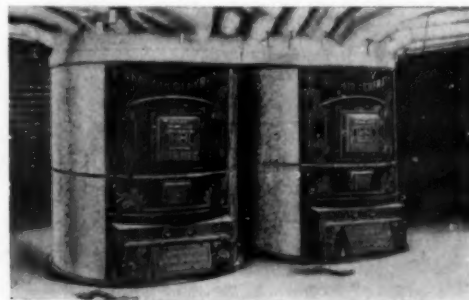
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—income\$1,200
From business 6,400

Total income....\$7,600

Rent\$1,200
Servants ... 500
Living
(6 persons) 2,800
Clothes
(mine) ... 300
Clothes
(yours) .. 800
Clothes
(children's) 200
School 300
Life ins. 500
Trip 350
Entertaining. 250
Amusements. 200
Church, charity, physician, incidentals .. 200

\$7,600 \$7,600

Savings \$000

COUNTRY ACCOUNT.

In house, grounds, auto\$18,000
In securities \$7,000
—income 330
From regular business 6,500
From business obtained in Castle-ton 1,300

Total income. \$8,130

Repairs, painting, taxes .. \$295
..... 840
(7 people) 1,414
..... 300
..... 550
..... 250
..... 325
..... 500
..... 000
..... 200
..... 130
Church, charity, incidentals ... 150
Physician. 4
Commuta-tion ... 280
Auto 309

\$5,547 \$5,547

Savings \$2,583

"That is perfectly splendid," cried Mrs. Spence, as she took in the totals and saw the "savings" item. "I had no idea you had actually made so much out of Castle-ton acquaintances. Most of it is that Parker deal, isn't it?"

"A good deal of it," admitted Mr. Spence. "Perhaps I ought not to put that thirteen hundred into this account, because another fellow might not find a move like ours netted him actual money as in this case. But if I deduct that, I certainly have a right to add in Larry's chicken profit and the four hundred profit on the garden. If I didn't count that increase in business which came from nothing in the world but a wider outlook and new acquaintances out here, I still can figure a profit or saving on the year of \$1800, counting garden and chickens. And that's not including health and strength and the joy-o'-life we've all had out of the place."

"Well," observed Mrs. Spence, with unwonted keenness and feminine logic, "as your balance sheet shows things as they are, and as you *did* get thirteen hundred dollars' worth out of Castleton acquaintances, I can't see where you would put it in the account if it wasn't under 'income.'"

"That's exactly what I thought!" answered Mr. Spence.

"But there are some of these figures that look queer to me," went on Mrs. Spence. "Why, for instance, is our rent so low here, when it was so high in town? Surely this place costs us more than \$295, when it cost us \$1200 a year in the city?"

"You are quite right. In the city we paid \$1200 a year for a pigeon coop," answered Mr. Spence. "Here we pay taxes and repair our house, paint it, etc. But if I figure interest on our \$18,000 investment at \$900 (which is at 5%), our 'rent' would total \$1195, practically the same as we paid in the city. On the other hand, if I add the interest to the rent, I must add the same amount to my income sheet—they balance, so I left both off. In the city I had \$25,000



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in yellow and green paper certificates which just paid for our flat in the interest we got. Here I have \$7,000 in green certificates, the interest on which more than pays for the upkeep of the house, taxes, etc. I lose the interest on the \$18,000, but I don't pay any rent to anyone except myself! Meanwhile, we save money on other things, and show a savings balance at the end of the year—that's the *real* answer!"

"Of course, I know why servant hire is more here—we keep two maids and a man, and they cost more. But, oh, John, look at our living! Why, it's just half as much as it was in the city."

"Yes, meat is cheaper here, we buy groceries wholesale—and the garden, the cow and the chickens did the rest! Cut it clean in half," agreed Mr. Spence happily.

"I see you've got \$309 charged against the car," observed Mrs. Spence. "Isn't that considerably more than Mr. Swift figured it would cost?"

"It is and it isn't," answered Mr. Spence. "Swift figured out \$118 a year for the car, but he went on the basis I put up to him—that I wouldn't use the car for anything but going back and forth to the station. But instead of that, we've run Good Fairy 6,754 miles in this one year, which is equal to 18.5 miles per day. I get about fifteen miles per gallon out of gas, buy it for 16 cents—in other words, I've spent \$72 for gasoline and about \$10 for oil. Then I bought two new sets of tires, at \$108 the set—I shouldn't have had to buy the second set so soon, but I foolishly let them stay half filled with air—the first set, I mean—and they went pretty fast. I know better now and the set I have on is almost new. The balance of the \$309 is incidental repairs and adjustments. It works out to be 4½ cents a mile instead of 3 cents, the way Swift put it. But just look what we've done with the car—used it to do odd jobs, used it as a market wagon, as a station transport, as a calling and shopping car, used it to go see our friends, used it, in fact, to make life worth living. That \$309 is money well spent. I don't figure the car owes us anything at that figure."

"Neither do I, dear," agreed Mrs. Spence. "It's meant everything to us to have it. And to think we once thought them luxurious toys!"

Mrs. Spence laughed gently at the memory. Then, glancing at the paper again, she added:

"Some of the other items are queer—that doctor's bill of \$4, for instance."

"Yes, isn't it?" assented Mr. Spence. "Remember when Larry ate the apples and Dorry had a cold? That's the sum total for doctors, though. It used to be anywhere from fifty to a hundred a year. In the old statement it's lumped in with incidentals and charity. You'll notice," Mr. Spence went on, "that my clothes stay the same and the life insurance is the same. You've spent less on yours, and a little more on the children's, on account of wear and tear. Our expensive trip to the shore hasn't been necessary, our amusements



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have cost us less, also our entertaining. And in spite of \$300 for tires, gas, oil, repairs for Good Fairy (I laugh whenever I think I wasn't going to use it but four miles a day) and nearly three hundred on commutation for you and the children and me, we've saved money, had a good time, kept healthy, and all because we bought an automobile which made the country place possible. And if I never spend another cent I'll—" but Mr. Spence clapped his hand to his mouth just in time to prevent himself from saying something he did not wish to say—from telling something which had been in his mind for some time, but which he didn't wish to become less than a secret just yet.

"Now, I wonder what he was going to say?" thought Mrs. Spence—never, even in her dreams, imagining what it really was.

But she was soon to know.

(To be continued)



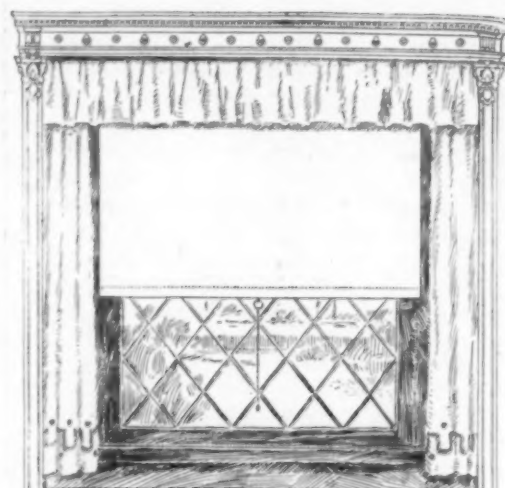
The Fall Made Garden

(Continued from page 231)

stops to consider the conditions which winter will bring. The ground freezes, superficially sometimes, deep at others. No one knows what degree of cold any given winter may bring, but that does not matter. Roots do not mind being locked in in frozen ground; they are prepared for that. The thing that newly planted roots especially are not prepared for is being thawed out again prematurely under some unusual warmth of the winter's sun on a mild day after they have once been frozen up. Such warmth means just one thing to a root: get ready and grow! So it starts; only the least bit perhaps, but enough to make the return of cold and frost fatal to it, just as frost is fatal to a living green leaf above ground.

Why plants newly set out are more susceptible to this than those established from the spring preceding may seem puzzling at first; but when we consider that a plant growing throughout the summer in its place, of necessity sends out many new and deep reaching rootlets which get a very firm grip on the earth, and grow strong and mature under the advance of the season, it is not so much of a puzzle. A plant transplanted in the fall is not so established below ground. It has had a shock, and consequently is not in its full vigor, but more sensitive to outside conditions. Many of its rootlets have been lost, while the rest cannot have acquired the grip upon the soil necessary for resistance.

So all fall planted specimens must be mulched to keep the ground frozen. A light mulch may go on when the planting is finished, to conserve the moisture around the roots and shelter them from the sun as it shines on the ground above them. But the real winter mulch, six to



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eight inches deep, of oak leaves or straw or stable litter—never of manure, for this is too soggy—must wait until frost enters the ground. Then get it on at once, before a warm spell drags it out again; and leave it on until the frost goes "for keeps" in the spring.

Do not let this mulch bank up against the branches of the shrubs. These are not the parts that need protecting; it is the roots, under the ground, as far out as they spread in a circle from the plant's main stems or bole—and six inches farther, as a precaution.

When the actual planting is being done, be sure to cut off clean all injured roots; and to cut away as much top, proportionately, as you have taken away roots, or a trifle more. The woody roots are not the feeding roots, but from the tiny feeding roots arise. Be careful of these and sacrifice as few as possible; and spread them all out into the positions they occupied before being dug up, as nearly as may be. Sift fine earth over and around and under them, packing it gently in with a round-headed stick, keeping in mind all the time the ideal standard of the work, which is to restore each specimen to the ground exactly as it came out of it. You cannot so restore it, of course; but aim for this and come as near to it as painstaking care and patience will bring you.

PLANTING KEY TO THE PLANS GIVEN ON PAGE 230.

1. *Daphne Mezereum* (Mezereon shrub)
2. *Forsythia Fortunei* (Forsythia)
3. *Cornus mas* (Cornelian cherry)
4. *Deutzia gracilis, rosea* (Deutzia)
5. *Diervilla florida*, Eva Rathke (Weigela)
6. *Spiraea Van Houttei* (Spiraea)
7. *Philadelphus coronarius* (Syringa)
8. *Syringa vulgaris* (I lilac)
9. *Viburnum opulus* (Highbush cranberry)
10. *Ceanothus Americanus* (New Jersey tea)
11. *Cornus paniculata* (Cornel)
12. *Crataegus Carrieri* (Hawthorn)
13. *Hydrangea arborescens, alba grandiflora* (Snowball hydrangea)
14. *Clethra alnifolia* (Sweet pepper bush)
15. *Buddleia variabilis* (Buddleia)
16. *Amorpha canescens* (False indigo)
17. *Sambucus maxima pubescens* (Large flowering elder)
18. *Cephalanthus occidentalis* (Button bush)
19. *Hibiscus Syriacus*, Jeanne d'Arc (Rose of Sharon)
20. *Baccharis halimifolia* (Groundsel shrub)

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Group I.....	\$2.20
" II.....	1.55
" III.....	2.65
" IV.....	4.85
" V.....	5.80
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—the embarrassment your old-style closet has been inflicting upon you for years. Its noisy flushings are not necessary to thorough sanitation. The noiseless Siwelclo proves that, for it flushes perfectly and its deep water seal prevents any passage of sewer gas. When properly installed a



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The Slaughter of the Wild Fowl

(Continued from page 205)

and then if they are observed we have a record of their appearing on our coast in autumn which is of sufficient interest to be noted in the proceedings of scientific societies. If we follow the wanderings of these birds farther we find them journeying on to Argentine and northern Patagonia. In the spring they go north by an entirely different course. In an almost straight line they proceed up the eastern edge of the Andes through Central America and thence along the Mississippi Valley and on away and away to the tundra country washed by the waters of the Arctic Ocean. Many other shore birds take annual journeys almost as great as that of the golden plover.

It would seem that in all the vast area over which wild fowl and shore birds travel some region might be found safe from the attacks of man; yet such is not the case. There is scarcely a day from the time one of these birds learns to fly that its life is not in danger from its great human enemy. In many regions of Alaska and Canada wild fowl are destroyed during the nesting season. Particularly is this the case with various species of wild geese. At the close of the nesting season the birds molt. Geese lose their wing quills and for a time are incapable of flight. It is then that the Indians and Eskimos send their dogs into the sloughs and ponds to kill or drive out the helpless birds. When a few weeks later they begin to arrive and feed on the wheat stubble fields of Alberta and the Dakotas they find hunters lying in wait behind haystacks and in many a shallow pit.

Farther south where the country is more thickly settled there is hardly a river or pond where they can alight without fear of the ever-waiting hunter. Those which escape death reach their winter feeding ground along the Atlantic coast only to find it literally swarming with men desperately anxious to kill. Not only are gunners everywhere, but ingenious traps and nets are arrayed along the Virginia shores and thousands of birds are caught in them every winter. In Currituck Sound alone about four hundred families have of recent years been supported by the slaughter and sale of wild fowl. Down in the old abandoned rice fields of South Carolina and Georgia the killing of ducks goes on unceasingly. Cruise the waters of Florida in winter, and in almost every bay, river mouth or sheltered cove you will find men with guns in motor boats chasing the little scaup ducks which abound in those waters at that season. So great is the demand for ducks in the market of the land that the days are not long enough to kill all that are needed. When the black ducks and mallard, which have been forced by hunters to remain in the open places from early morning, come to the fresh water marshes at evening to feed, they often find their destroyers lying in wait. "Dusking ducks," this practise is called.



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For Clothes Line. Will not kink, stretch or ravel, or stain the clothes, and is guaranteed to last at least five years even when permanently exposed to the weather. Look for our trade-mark, the Spots on the Cord.

Send for Samples. Carried by all leading dealers.
SAMSON CORDAGE WORKS BOSTON, MASS.

Another very harmful method of hunting is by "fire lighting." A light with a reflector is mounted on the prow of a small boat. The hunters then proceed to row out in the sounds or wide bays where flocks of geese or diving ducks are sleeping. These excursions are made on still nights when the water lies calm and smooth. The wild fowl see only the light silently approaching, while the men shielded by the reflector have an unhindered view of their victims. Silently the boat advances to within a few yards of the ducks, which, crowded compactly together with curious heads raised aloft, present a field of slaughter sufficient to satisfy the greed of the most exacting pot hunter.

North or south, wherever the wild fowl go, it is the same sad story: persecution and disaster confronts them. There are some that brave the deserts of the South and crowd on down to the fertile valleys of Old Mexico. Here destruction in one of its most diabolical forms is awaiting their coming on the ponds of many a hacienda. At a strategic point on shore a platform is built on which are arranged from fifty to two hundred guns loaded with heavy shot. These are so wired that any number of them may be fired at a given moment. Sometimes the guns are arrayed in two tiers, so that one may sweep the water and the other catch the ducks as they rise. These shallow ponds are generally baited with grain, and the wild fowl come in great numbers to feed on the bounteous repast so treacherously spread for them. The butchery as a result of these Mexican armadas is sometimes almost beyond belief, and the numbers of birds thus easily taken may have something to do with the market price. A few years ago I found shovelers, pintails, teal and other species of ducks selling in the markets of Mexico City for five cents each.

When one views these scenes of slaughter and comes to realize how constantly throughout the year the toll of life is exacted, the wonder grows that the wild fowl group has not before this passed away and taken its place in history with the Dodo, the Labrador duck and the passenger pigeon.

That ducks are becoming scarcer with the passage of each year, no well-informed man would attempt to deny. There is one species which even now seems doomed unless the most heroic efforts are taken for its preservation. This is the elegant wood duck, the most handsomely colored of all of our wild fowl. Formerly it was common in nearly all wooded sections of eastern North America where streams or ponds are found. Audubon gives testimony of its abundance. Writing in 1835, he says: "I know a person in South Carolina who caught several hundred in the course of a week," and again, "For my part, I assure you, I have seen hundreds in a single flock." But nowhere in this country can this bird now be found in such numbers. It lays its eggs in the hollows of trees, thus acquiring the name by which it is known. Sometimes the nesting site chosen is over water, but more frequently,



Sober Paragon

Nuts shown in corner are *Genuine Mantura*.

Pecan Trees for Zero Climates

If you plant Northern Grown Trees (the only kind we sell) you may raise these delicious nuts about your home. Rochester, N. Y., is just under the 45th parallel of latitude, with temperature way below zero at times; yet we grow Pecans here.

SOBER PARAGON MAMMOTH SWEET CHESTNUT

Paxinos Orchard Crop brought \$30,000

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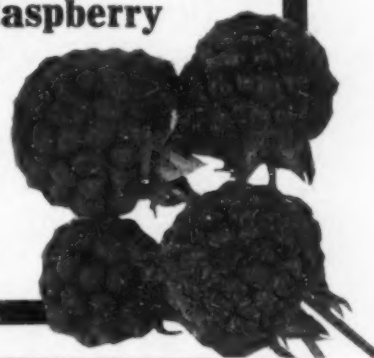
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Yields first season—all summer long—June to Nov. Large, sugary, crimson berries. For market growing St. Regis is so profitable it is called the "mortgage lifter."

Our 64-page Catalog and Planting Guide, with "Successful Nut Culture in the North," tells you how, when and where to plant. Mailed FREE on request.

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National Lead Company's Pure White Lead.
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are finished in Old Copper, Bronze, Old Silver, Antique Brass, Hammered Swedish Iron or Dead Black, and the Gaumer finishes are guaranteed so that expense for refinishing is avoided.

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defy sun and washing, and always remain bright and fresh as when new. They are made in the greatest variety of artistic designs and colorings to harmonize with any decorative arrangement, guaranteed absolutely fadeless, and are wonderfully inexpensive.

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No sharp points to scratch, no edges to chafe the hands and the clothes as in ordinary lines, but a smooth, white, soft, even surface.

That is—

Silver Lake CLOTHES LINE

A solid braided cotton cord, in which there is nothing to stain the clothes or chafe them. Lasts as long as a dozen cheap lines. 50 feet, 10 cents; 75 feet, 45 cents; 100 feet, 60 cents. Look for the name "Silver Lake" on the hank.

Silver Lake is the accepted standard in U.S. Government braided cord specifications. Sold by most dealers or direct from us, prepaid on receipt of price. Write for free sample. Silver Lake Co., Shawmut St., Boston, Mass. (Incorporated in United States of America)



perhaps, it is over dry ground. I have even found the nest as much as a mile and a half from the nearest body of water. The cutting of the forests and the draining of swamps and lakes has had much to do with the disappearance of the wood duck, but a greater factor still has been the incessant gun fire to which the species has been subjected.

Shore birds have suffered even more than wild fowl in this country. Their habit of feeding and flying in compact flocks, together with their custom of coming readily to decoys, renders their killing easy for the gunner. Another influence which operates greatly to their advantage is the fact that their feeding areas are restricted and are usually quite accessible to the enterprising hunter. When shot into, a flock of these birds will not leave the neighborhood, as ducks often do, but will invariably return again and again to the whistling call of the gunner.

The beaches just north of Cape Hatteras are a region much frequented by shore birds during the periods of the fall and spring migrations. Almost any day in the early part of May as many as ten thousand may be seen singly or in flocks. They whirl along the coast between the surf and the sand dunes or, lighting, run back and forth along the shelving beach to capture the minute forms of animal life brought to light by each incoming wave. Hidden among the dunes or squatting behind the scattered bunches of wild sea oats the gunners make sad havoc of these little hunters of the beach. In this region sometimes as many as a hundred birds are taken in an hour. This is only a sample of what goes on at practically every favorite place along the coast wherever the plover, yellow legs, surf birds and beach snipe are wont to assemble. And every season the gatherings on these ancestral feeding grounds grow less.

For a hundred years and more there have been men who have spoken words of warning against the incessant killing of migratory game birds, and for over a hundred years bills have been presented and laws enacted for the avowed purpose of bird protection. The past twenty years these statutes have greatly increased in number, until now in every State in the Union there is a long list of repressive measures on the subject. They deal with such subjects as night shooting and the number of birds which may be legally shot in a day. They prescribe methods by which fowl may be taken. Sometimes they prohibit locally the sale of the bodies of the slain. Some States prohibit shooting in the spring or in the early fall, or from motor boats or on certain days of the week. There is, in fact, an endless variety of game laws, and in no two States are they the same.

Many attempts have been made to secure uniformity of bird protective laws in even a few States adjacent to each other, but such attempts have usually been absolute failures. Without uniformity, especially in the matter of close seasons for hunting,



WAGNER Assures You a Succession of Blooming Beauty from March Until November

Plant this fall, using Wagner Plants and following Wagner Plans. Your garden will be a constant succession of flowering splendor from earliest spring till frost time. Don't wait until spring to plant and thereby lose an entire year's growth. Get started now. Write today for Wagner's special suggestions for fall planting and for the Wagner Catalog No. 11.

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SYSTEM OF
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Stained with Cabot's Creosote Stains.
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Artistic Bungalow Colors

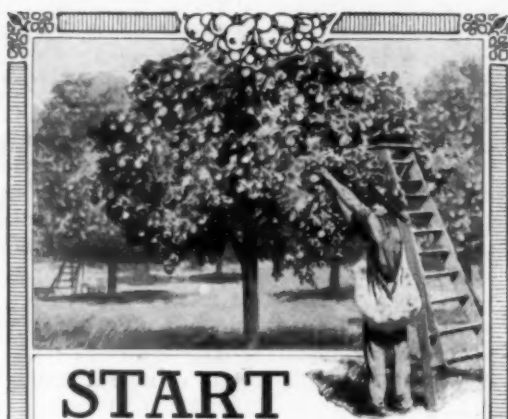
A bungalow must be stained—paint takes it out of the bungalow class at once. The soft, rich colors of

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harmonize perfectly with the bungalow atmosphere, and complete the artistic, home-like quality that is making the bungalow the ideal country and suburban residence. Stain them all over, roof and sides. It costs only half as much as paint, is easier to apply, and the Creosote thoroughly preserves the wood from decay.

You can get Cabot's Stains all over the country. Send for samples on wood and name of nearest agent.

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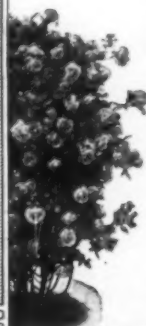


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Our Trees, Shrubs, Vines and Flowers



are of the very highest class, Northern grown, healthy, vigorous and productive. Our fruit trees bear early and abundantly; they are hardy, true to name, and free from scale. All of our stock is thoroughly fumigated before shipment, making doubly sure that you get good healthy trees and plants, carefully selected, properly packed and promptly delivered in good condition.

If you contemplate a commercial orchard or the improvement of your home grounds, write us for information and special literature.

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there is little chance for migratory birds to profit by State law. They must be given protection uniformly throughout their entire range if their race is to be spared. At length it became clear to bird protectionists that this happy end could be accomplished only by Federal action, and now after nine years of labor and campaigning in Washington a law at last has been passed which it is generally believed means a brighter day for the persecuted water fowl and shore birds. The McLean bill, which passed Congress last winter, and which was signed by President Taft on March 4, 1913, has this for its object. By the provisions of this measure the United States Agricultural Department is instructed to prepare regulations prescribing times and seasons when migratory birds may be taken. These regulations have been drawn, and we are told they will be presented to President Wilson for his signature on the first day of October. Should he approve of the measures as now presented, we may expect soon to see our migratory game birds enjoying a season of protection to an extent hitherto unknown for many a long year. It was a serious matter for the pot hunter and a glad day for the wild birds when the United States Government took in hand the feathered wards of the nation. Now if the resolution recently passed by Congress calling for a treaty with Canada and Mexico on the subject bears fruit, we may before long see one wise general law covering the killing of migratory birds throughout the North American Continent.



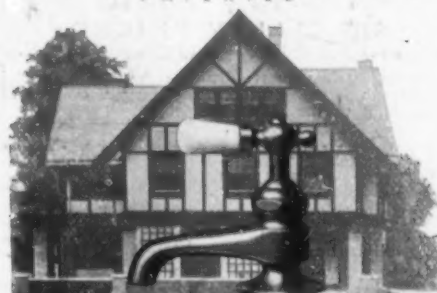
Simplicity in Room Decorating and Furnishing

(Continued from page 208)

border, such as can be bought by the yard in any dry goods shop. The unbleached muslin thus served the functions of hangings, curtains and shades, and furthermore did not look out of place with the handsome old mahogany. Some time, when circumstances permit, they will be replaced by far more costly hangings. This exemplifies the advice given at an earlier point.

To return now to our northern living-room. In a room with a fireplace one naturally starts there in the arrangement of the furniture. No better starting point can be found, for it supplies the central point of home life. Directly in front of the fireplace and facing it, or else at the side of it extending lengthwise into the room, set a large comfortable sofa. Somewhere in close proximity social instinct will suggest a tea table or a tea wagon. At the back of the sofa, and close against it, it will often be found convenient to place an oblong library table or table desk on which

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The one Faucet that is:

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Will not leak. Lasts as long as the house.

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Never shatters your nerves with banging, thumping and buzzing.

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

BLUSTERY Winds and Driving Rains can't enter your cozy home when closing time comes at night, if

MALLORY SHUTTER WORKERS

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Garden and Hall Furniture

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Marbles, Terra Cotta, Stones, e.t.c., Vases, Benches, Sun Dial, Terrazines, Tables, Fountains, Flower Boxes, Mantels, Statues, Reliefs, etc. Send 2c for illustrated catalog of 200 pages. The best copies of the best originals

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Est. 25 years

The Famous Martha Washington Sewing Table

\$15 SPECIALLY PRICED \$15
FIFTEEN DOLLARS

From the world's finest furniture shops. Made and offered at this price for the sole purpose of further introducing to the American people

Cowan Cabinet Work

The World's Standard in
Mahogany Period
Furniture.

The "Martha Washington" is considered the most artistic of all sewing tables, and this Cowan piece has all the grace and charm of the original now at Mount Vernon.

It is made of selected solid mahogany, perfectly constructed and finished, has three drawers, compartment tray, spool racks and two side pockets.

Heretofore the retail price has been \$30. This special price, \$15 f. o. b. Chicago, has been made possible only by the co-operation of our dealers and the volume of their combined orders in our factory.

You can obtain this "Cowan" bargain only from one dealer in your city. (See his newspaper advertisements.) If there is no dealer in your locality carrying the Cowan lines, we will have our nearest dealer supply you. Write our "Special" Department A.

W. K. COWAN & COMPANY
Lake Shore Drive, Chicago



You can grow Phloxes like this from Farr's Plants

Next to my Peonies and Irises I think the Phloxes are the finest flowers at Wyomissing. For late summer and autumn they are far ahead of other flowers and the range of color is wonderful—from the purest white to the deepest purples. Phloxes are effective in small groups, or as single specimens, but are most beautiful when massed in front of a planting of shrubs. I wish you could come to Wyomissing and see my plants and flowers, but you can grow just as fine specimens in your own garden if you get my plants this fall.

My Book on Hardy Plants

tells all about Phloxes, Peonies, Irises and other hardy perennials for fall planting. Send for a copy, but please tell me what kinds you are thinking of planting. I can help you to make a good selection.

Bertrand H. Farr

106 Garfield Avenue, Wyomissing, Pa.

It is not too late to plant Peonies if you act quick, but don't delay if you want flowers next spring.



may be placed one or two reading lamps that will shed a light directly on the pages of anyone writing at the table or reading on the sofa.

If a piano is to go in the living-room, two points must be especially considered before anything else. The light must be good and should fall over the left shoulder of anyone sitting at the piano, and, secondly, the instrument should not be put where it will be subjected to too sudden changes of temperature—preferably not near the fireplace. If the piano is an upright and it is convenient to have it standing out into the room for any of the above considerations, the necessity may be embraced as an opportunity and it can form a kind of alcove. By draping a hanging over its back and putting a table or sofa against it this arrangement often acquires a really decorative value.

Corners are sometimes awkward to deal with, but a good expedient in such a case is a screen which destroys the bareness and angularity and may have some other article set in front of it for which it forms a pleasing background. Corner cupboards are also a great help in this way. The space between the two windows, particularly if it is not very wide, sometimes causes perplexity, for a person with ordinarily good taste does not wish to fall into the banality of putting a foolish and meaningless little table there. Instead, why not let a lowboy, standing against the wall, occupy the space? On it can be placed a Chinese bowl for flowers, flanked by candlesticks or else a lacquer box, and above it can be hung a mirror of Queen Anne or late Georgian design. If a lowboy is not obtainable, fill the space with a chest, perhaps putting another smaller chest on top of it.

The one long wall space now left unbroken by door, windows or fireplace affords an excellent opportunity for bookcases which are a desideratum in a living-room. Besides, the backs of books, no matter what may be inside them, have a decidedly decorative value. The number and arrangement of chairs must be determined by individual preference and convenience. As to the pictures, the subject must depend wholly on the taste of the occupants, but let a word be said about their number and hanging. In the first place, do not have too many. If the wall spaces are completely cut up by small scattered pictures, there will be lack of repose and the room will always have a restless atmosphere. If there is a number of small pictures to be hung they should be clustered.

The fireplace, in many ways the most important feature of the room, we have left to be considered last. The andirons, shovels, tongues and other paraphernalia may be of either brass or iron. Both are suitable and may be obtained in good designs. The mantel shelf, which of right belongs with the fireplace, should not be made an "omnium gatherum" of all sorts of odds and ends. Let its appointments be simple and dignified. In the center may

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suitably be placed either a clock or a bust and at the ends two great candlesticks or a couple of elegant vases are always in keeping. Very much more put on the mantel will only serve to detract from its dignity.

The room whose physical character we have thus studied with regard to furnishing is finished. Its main features were a fireplace on the west side, two windows on the north, a door on the south and an unbroken wall on the east. These features were all taken into account. So must we do with every room that is successful. With an infinite variety of rooms, with infinitely varied physical features and exposures, it is impossible and undesirable to formulate any stereotyped treatment. The main thing to be remembered, however, is that we must observe a regular method in our operations and the working of that method we have attempted to show in the foregoing paragraphs. Therein lies the whole value of this study.



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IN planting an evergreen be sure it is not going to rest deeper nor stand higher than it originally did when the hole is finally filled up. Evergreens more than anything else must go into the ground to the exact depth which they have occupied. Put the best earth into the hole first—the top soil, if necessary, or soil brought from somewhere if the top soil is not good and friable—and tamp every shovelful with a round-headed stick.

In tamping be sure that you do not just hammer on top of the roots—this does very little indeed toward firming the tree into its new place—but drive against them from the sides and under them so that there will be no later settling on one side or another, and a consequent tipping of the plant just when it ought to be getting well adjusted to its change of abode. It is, of course, very easy to leave a small unfilled space around the earth ball where it narrows under from the sides, for the earth thrown in may lodge against it where it comes out closest to the sides of the hole before the space farther down is filled at all. Watch this carefully, and do not be in a hurry. Haste is usually responsible for this sort of thing being improperly done.

When about three-fourths or even a little more of the hole is filled in, and the plant stands firm and true and cannot be shaken, turn on the water and let it run, a quiet, gentle stream if from a hose, until the depression is full and running over. Several pailfuls may be used if it is poured from a pail, for it should be tipped in gradually and allowed to sink into the ground as it runs, the object being to gently settle all the earth to its own readjustment, as a heavy rain would do. This



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ing of the blossoms next spring. This seed bed should not be made rich. Having the soil finely worked and full of humus is much more important than having it rich, because you want something that will absorb moisture and will not form a surface crust, preventing the little seedlings from forcing their way to the light even though they may germinate. If a place cannot be found which is in itself sufficiently shady, either make a temporary framework such as will support a glass sash made temporarily opaque with a white lead wash, or a sash covered with protecting cloth.

In this case an unoccupied coldframe is a very convenient spot for the seed bed, as the seedlings will be ready for transplanting before you need it for any fall or winter crop.

F. F. R.



New Furnishings for Old Rooms

(Continued from page 229)

orate, and most entrancing "Peasant" and cottage furniture. There is no need of having one's home unattractive simply because one is fitting in.

Dark and dreary bedroom furniture, which is not of fine wood, can have wonders done to it by using a varnish remover and then having it painted ivory or cream white. If any member of the family can paint charming wreaths and little nose-gays, so much the better. If there is any jig-saw carving on it, have it all planed off before spending any time upon it.

Another very important part played in "fixing over" is that of the wall-paper and hangings. One must be careful to choose a paper which is a good background, a restful and beautiful color and design. Plain silk fiber papers come in lovely colors, and there are many choice two-toned papers. Pronounced designs should be used with great discretion, for a paper that might be charming as a frieze over high paneling might be quite unbearable when used on a whole wall. Figured papers are more often used with success in halls and dining-rooms than in living-rooms because people do not stop in them long enough at a time to grow weary of them. Dark papers make a room seem smaller, and red should never be used in living-rooms as it absorbs light most greedily and is an irritating color to the nerves. How the idea got about that it is a cheerful color for walls is more than I can understand. A little red is often necessary, and very beautiful, striking just the note needed to hold the scheme together. In a library, for instance, rich in tone with old oak paneling, leather and wonderful rugs, there gleamed from a dark corner some velvet cushions of a clear, beautiful pomegranate red, and on a dark oak table lay a few books bound in red and touched with gold tooling, and then



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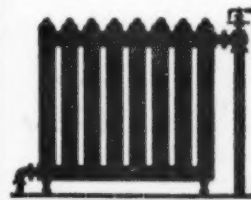
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as a supreme touch, in the windows hung three panels of wonderful medieval stained glass. In very large and important rooms which have the dignified effect of fine woodwork or marble, red can be used, and the great storehouse of Renaissance design can be called upon for the designs for the velvet and brocade hangings, but it is quite another matter with the average modern room. There are many reproductions of old wall-papers which are delightful to use, but, as I said before, when one is doing over one's possessions, one must be careful in not choosing too marked a style in either paper or furniture, or the new will not harmonize with the old, unless, luckily, the old needs a fine reproduction to keep it in countenance. Walls can be simply painted or tinted and molding put on in panel forms. The molding can be picked out a tone darker than the wall. These simple paneled walls make charming rooms, always, be it understood, if the furnishings are in keeping.

The subject of hangings and rugs is an important one, and a great deal of the success of the house depends on their being right. Stuffs of all kinds and of most beautiful colorings come for all kinds of rooms, and often one's difficulty is to choose among them. One must take for the keynote of the color scheme the piece of furniture or rug which cannot be changed and build up from that, making all the connecting rooms harmonize so the vista will be an alluring and restful one, and not the series of color bumps and shocks one unfortunately too often sees.

As demonstrating these principles, we may take the dining-room and living-room of the country house we have been considering. There is a connecting door between these two, so that the color scheme used for both is the same.

In the dining-room the paper is a very soft two-toned gray, the curtains at the four windows in a large bay and at the French door are of mahogany toned case-ment cloth, treated as they are in the living-room. The rug is soft colored Oriental with tones of reddish brown, gray and old blue—the sample oak Jacobean furniture and Windsor chairs and the sporting prints on the walls make a charming room with a lovely view across the garden to the sea.

The living-room has a two-toned narrow striped gray paper. The sofa is covered with a linen of very fine Jacobean design in tones of mahogany and green on a cream ground.

The pictures do not give an adequate idea of the charm of the rooms.

The woodwork must be very carefully taken into account, for it also plays an important part in the furnishing of a room. The beauty of the natural grain of many woods is of high decorative value, and should be worked into the color scheme. Wooden walls from the plainest sheathing to the wonderfully elaborate paneling of the different great periods show how important a medium it has always been considered. In bungalows wood properly

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If one is building one's own house one can see that the woodwork takes its proper place of importance in the scheme, but, sad to say, the trim used in many ready-made houses is very bad indeed, and should not be allowed to stand out too distinctly. Woodwork can often be painted some color to harmonize with the color scheme of the room with amazingly good effect, but it should be done with great care, for if the paint cannot be changed often, one does not want to have a blue door and window frames, for instance, staring one in the face unless very sure they are just what one does want. Country houses where bright sunshine and flowers and green trees help to hold bright colors together are more suitable for daring schemes and combinations than town houses. Town houses should be beautiful and cheerful, but as the weather clerk forces us to live inside them so much, they should also be harmonious and restful.



CORRESPONDENCE DEPARTMENT

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

Question—In my apartment, hall, living-room and dining-room open into each other. Woodwork is dull brown English oak throughout, furniture mahogany and dark brown willow; paper in hall, brown, to match woodwork; in the living-room, buff, with narrow gold stripe, and in dining-room, dark brown, plain below plate rail and wide dull gold and brown stripe above. The inner curtains throughout are plain cream-colored scrim, hemstitched.

Now, the difficulty is, what color and material should the over-draperies be to best suit the rooms? I forgot to mention that the rugs in hall and living-room are small Orientals, in colorings a blending of blues, old rose and dull yellow. The dining-room rug harmonizes with these.

I had thought of old gold, pumpkin or old blue hangings in the hall and living-room; and in the dining-room, where the four windows come close together, a valance and curtain at either extreme of yellow figured chintz.

But because the dining-room and living-room open directly upon each other, I am doubtful if this selection would be successful.

Am waiting for your decision before going ahead.

As you know, brown and buff are not a very good background for mahogany, but I am not artist enough to know whether the over-draperies or small objects about the room should give the relieving touch.

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room, and I forgot to add that the center table lamp is dull green glass, decorated with yellow flowers.

Answer—The entire color scheme of your walls being in browns and tans, your rooms ought to be very harmonious. Crinkled repp in old blue and gold I should suggest for the cushions in your willow chairs, and also for portieres, and for any upholstered pieces of furniture you may have.

You are quite right in thinking that the smaller objects in a room—pictures, vases, lamps, overdraperies, etc.—should give the contrasting note of color. I therefore suggest old blue for the living-room, old blue and mulberry for the dining-room, and in the hall you could successfully introduce some old pieces of copper.

Question—We are building a home of English architecture, the first floor being built of tapestry brick and the upper portion of stucco and half-timbers. The house has a center hall with living-room and dining-room opening on either side.

The living-room measures 15 by 24½ feet, and has a sun-porch at the far end, connected by French doors. The mantel breast in the center of the south wall measures 7 feet, and we have been considering a brick mantel of the same material as the house. The fireplace is flanked by four-foot bookcases, above which are casement windows. The finish is to be mahogany and the room is beamed.

The hall and dining-room are to be finished in Early English. The latter room is also to have a beamed ceiling and panel strips. The size of the room is to be 13 by 18 feet, with a bay-window at the end, in which the china-case is to be placed. The hall and dining-room are also to be connected by French doors.

We should like to select suitable color schemes for these rooms. We prefer green for the dining-room, and are considering burlap for the wall.

We think that brown would be suitable for the hall, but are quite undecided about the living-room. Do you think green would also be preferable in this room, or would you furnish with a brown rug and tan wall?

Would it be satisfactory to mix white and écru curtains in these rooms, or should they be of uniform color? Also, what style of curtains should be used in the French doors? The dining-room, by the way, has an east and north exposure, while the living-room is exposed to the east and south.

Answer—Burlap collects the dust and fades badly, and in place of it I would suggest that you use in your dining-room a paper of this kind. Java canvas, this is called, and is to my mind much handsomer and, at the same time, much less expensive than burlap (\$1.10 per roll of eight yards).

I should suggest that you make the living-room brown, and use a mixed brown and green for the hall. This will carry one color into the other harmoniously.

Grass cloth is handsome and very practical and durable for a wall covering. It fades very little and does not show the holes made by pins or tacks.

I should keep the sash curtains the same throughout the house.

Question—I am building a house in which the small hall, living- and dining-rooms are quartered oak. Den, pine stained a dark brown.

Now, A thinks a silver gray stain would look well in hall, living- and dining-rooms, while B wants a dark brown stain. The finish in either case to be rubbed. Which do you suggest here?

We have decided on a brick fireplace, either red or the light colored brick.

The furniture for the living-room is mahogany piano, bookcase and table, one mahogany chair, two tapestry upholstered chairs—in old blue, rose and green—with one wicker chair stained brown.

I shall purchase a rug for this room. What color shall I get?

The dining-room is furnished in quartered oak, rubbed dull, while the den is in Craftsman style, stained brown.

Answer—Of course, whether the color scheme of your hall, living- and dining-rooms shall be in grays or browns is purely a matter of individual taste. A gray color scheme is a little more unusual than brown.

The woodwork might be stained a warm gray that would harmonize with putty-colored silk fiber paper. This paper is beautiful on the wall, an excellent background for pictures, and there are many charming fabrics which harmonize so well with it.

If you have the woodwork stained gray and rubbed dull, as you suggest, and use this silk fiber for the walls, I should suggest that you carry out the color scheme of the living-room in tones of old blue, rose and green as in your upholstered chairs.

I should use the same paper in the dining-room and small hall. In the dining-room the overhangings and lighter draperies could be of a linen tapestry. The heavier draperies, portieres, pillows, and some chair seats would look well if of amethyst velvet, the color of which is repeated in the linen, and the rose tone of which would harmonize it with the adjoining room.

Why not use a grass cloth in the den? It is an exceedingly satisfactory wall covering, does not show marks, and is very handsome. Japanese chintz, I think, would make an exceedingly pretty room, and quite out of the ordinary. Overhangings, pillows, portieres (lined with some heavy material), and other furnishings could be made of this material. One or two Japanese prints for the pictures in this room would carry out the scheme admirably, and make an unusual and very attractive room.

The rug for your living-room should embody the colors in the tapestry which you use, or be a plain color. In the latter case, the predominating color of the other



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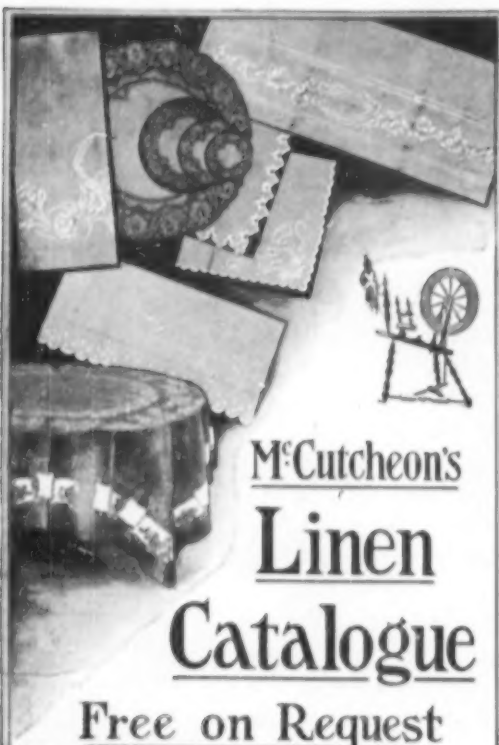
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furnishings of the room, and of a deeper tone. Double-faced Kalliston Smyrna rugs can be made to order in any color which you desire. A rug measuring 9 by 12 feet, made to order, would cost about \$50 to \$55.

Question—We are building a modern Colonial house, exterior of gray, shingles stained, white trimmings and green blinds. The house fronts east, with living-room on south side extending entire depth on that side—30 by 15 feet. A group of three windows on east end, and fireplace in the centre of south wall. Window each side, French door to living porch on west wall, flanked by built-in book shelves.

Simple Colonial fireplace with pilasters each end; high baseboard and cornice near ceiling. The woodwork is to be either enameled ivory white or birch mahoganyized: Which shall it be? And what color for tiles about fireplace? Hall extends full depth of house. The living-room (or drawing-room and living-room, as it is) opens into hall, with French doors. The dining-room on northeast corner, with group of three windows on front and two to north, is 17 by 14½. This opens into hall also, with French door directly opposite drawing-room. The hall is to be white enameled with mahogany trimming; rail at top of paneled wainscoting (long panels), stair rail and treads to be mahogany. Shall the doors other than French doors be of mahogany as in the hall? The dining-room and balance of house is to be entirely in white enamel. Will you give me suggestions for color scheme for entire lower floor.

The staircase goes up at rear of hall with window on landing door at rear of hall which leads to flower garden. I need draperies and curtains for entire house, rugs for living-room and much furniture for it. Please give me suggestions as to what color to use on walls; don't wish expensive wall coverings, and prefer a plain or neutral effect in living-room—with color in rug and draperies. What sort of curtains? How shall they be used on group of three windows, and what shall be put on French door to porch that can be drawn at night? I have a number of fine water colors framed in gold, and thought of using large one over mantel.

There are two fine mahogany tables—one an antique, beautiful old San Domingo mahogany about 40 inches square, with very unusual base. Also a fine clock of French porcelain, a pretty table electrolier (old brass with shade of soft, delicate green and two shades of old rose), and three handsome mahogany chairs in the living-room. I have a Louis XVI table, small sofa and two straight mahogany chairs for hall, and have selected Colonial brass side lights for living-room with cut glass prisms and a lamp effect to match on either end of mantel. In the hall is a drop electrolier of groups of cut glass prisms—not large or conspicuous—with one side light at rear. For the drawing-room there are side lights of Colonial sil-

Your Decorating and Furnishing? Problems :: ::

SO many inquiries have been received in HOUSE & GARDEN seeking hints and advice for the decorating and furnishing of houses that some time ago we made the experiment of organizing this work into a special department.

We invite you to solicit our services regarding the perplexities of furniture arrangement and style; the proper treatment of walls, woodwork, floor coverings, lighting fixtures, and hangings appropriate to your need. We also 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.

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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ver, one on either side of group of three windows and one either side of sideboard. But what shall I have in the centre over table?

The rug is Anglo-Persian, in soft tones, large, medallion effect, with soft tans, browns and old roses, the latter predominating. My furniture is fumed oak, in simple, good design. It consists of round table, china cabinet, sideboard and serving table, cabriole legs. I had thought of a pretty, warm gray in living-room—plain effect on wall, with perhaps a landscape paper above wainscoting in hall and perhaps a foliage or all-over paper in dining-room to harmonize. Shall I have one large rug for living-room with smaller ones at either end, or shall I have two rugs to cover the floor? I shall be grateful for information about these problems. I should be very grateful also for any suggestions for second floor, where I had thought of having walls the same throughout and varying the decorations in each room. There is a small morning-room—three east windows—for southeast bedroom. In the southwest bedroom are a brass bed, dressing-table, table, chairs (one rocker, birds'-eye maple). Northeast bedroom: Birds'-eye maple set of three pieces. Have to have new rugs and one fine old Khiva, about 7 ft. 6 ins. x 10 ft., but don't know where to use it. Will have to have domestic rugs for living-room.

Answer: I should have the woodwork in the living-room enameled white by all means, and the color scheme which I am sending will suggest to you the color for the tiles. They can be matched up to some color which is employed in the room.

Rugs can be made in any color, and many different grades, styles and prices to harmonize with the color scheme of each room. For your living-room, I would suggest some of the beautiful reed furniture which is now being made, of a color to harmonize with the walls; a trifle darker, so as to make sufficient contrast.

I should think one large rug for the living-room, with a smaller one at each end would be the better arrangement. Your Khiva rug I should think you could use to the best advantage in the southeast bedroom.

Concerning Novelties

I AM disappointed in love and I am going into a decline. I love my annual border and I decline any longer to let my hopes go "up like rockets and down like sticks" over other people's descriptions of strange things that grow.

I felt, last spring, that my universe would be lop-sided unless I grew schizanthus. I read of it and saw its photograph in various places, the same a flattering likeness showing something between a petunia plant and a gooseberry bush, for size, with flowers apparently as large as nasturtiums. The catalog called it a "wonder-

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fully showy annual valuable for garden decoration or pot culture—plants of branching growth literally sheeted with exquisite butterfly-like flowers much larger than the ordinary schizanthus." I'm very glad I didn't get the ordinary kind because my microscope isn't very strong and I can't afford a new one. Another glorifier of the sausage—yclept posy called it dainty. Well, perhaps.

I spent sound money, too, for seeds of *Dimorphotheca aurantica* because it was so new, so belauded and unpronounceable. It had early sowing, the best place and care, everything of the best except results. In August, weeks after less considered annuals had given richly, it had daisies. "Shining, deep orange" one enthusiast had called its flowers. I don't see any shine to them, nor take any. Deep orange—yes; the exact shade of a good, honest pie-pumpkin. Nor does mid-August, which sees its first bloom, leave it the "greater part of the summer" for blossom time, according to standard calendars.

Why pay much labor and the cash fool-tax that would have bought a tea rose for this unbeautiful annual thing when over the fence and down the hill bloom big daisies of harmonious yellow and brown, hardy and hearty and long of stem, ready to come to us by the armful or live with us for the asking? Or, if it must be a yellow annual, are not California poppies, marigolds or portulaca a thousand times more willing and desirable?

Then there are the much extolled double annual larkspur, double Drummond phlox, double cornflowers. Now, when an annual larkspur is so poor a thing as it is, why double it? Good ground must be at a discount and poor flowers at a premium when any one wants annual larkspurs, unless for a particular color in an especial place or to put in a bloomy zoo.

Truly, P. T. Barnum was a shrewd observer when he said: "The dear American public loves to be humbugged."

GLADYS HYATT SINCLAIR.



The Right Place for Callas

A RUNNING stream of water on the place settles the question as to the right situation for callas. As my deed failed to include that valuable feature, I have done the next best thing. I planted my callas in a double row, with a ditch between—which was partly filled with manure. With the thick growth of the leaves, the ditch is not conspicuous. A short length of hose screwed to a nearby faucet allows the complete filling of the ditch twice a month through the hottest part of the season. No more water is used by this method than is required by the general method of an everyday sprinkle—which never reaches the roots. The double row of plants—twenty-five feet long—has eas-

ily produced fifty dozen flowers at one time, not including buds, which are always coming on. Very large, perfect flowers on stems three feet long, the leaves of fine proportions, are produced. Let this same variety, unfertilized and merely sprinkled overhead—would be of spindly, stunted growth, with small blooms. After several months of strenuous bloom, it is well to withhold all water, and cut back the tops half way. This will give the plants complete rest. After several weeks commence watering sparingly—and you can count on renewed vigor in the new growth—and a fine fall crop of blooms—extending into December—and beyond, if the season is a mild one. One real sharp frost is likely to set back the plants until spring. Nothing in color that I have seen compares with the snow white variety—though Elliotiana is a very beautiful rich golden color—and is well worth growing.

E. S. A.



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.

"THEN, if ever, come perfect days," might have been said as truly of October on the banks of the Savannah as of June on the banks of the Charles. If there is a time of the year when the colors of the blossoms seem most gorgeous, when our gardens are most attractive, it is the time of the Harvest Moon. There is a charm, a witchery, about a garden in the glory of the October moonlight that is to be met there at no other month of the year. It must be that the chill of the almost-frosty nights, that the seeing of the garden-children droop under the tang of cold in the air and watching them fade one by one, gives to those that are left a supreme wizardry that their more tender brothers and sisters did not possess.

Always the fall roses are richer in color and in fragrance, finer in every way, than those that queened it in the spring. Never does the scarlet sage shine so brightly as when on some frosty morning it stands alone—sole survivor of an onslaught from Jack Frost. The phlox holds up its snowy masses to the autumn suns and the glory of the regal chrysanthemums is only another marvel of an October day.

The beauties that stand amidst impending desolation serve to remind us that time presses and Christmas gardens must be made now. With good soil, an exposure that gives the morning sun, pansy

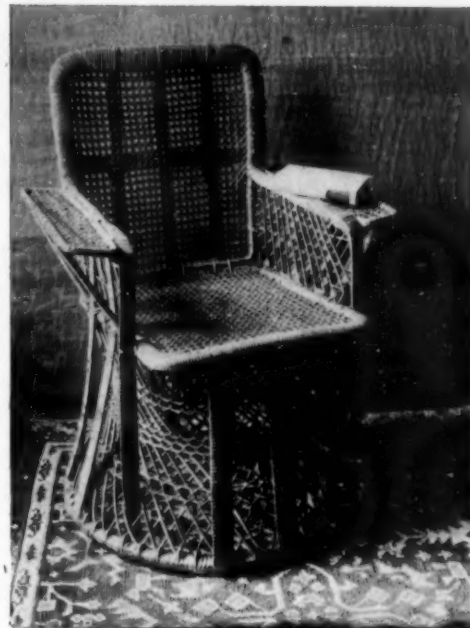
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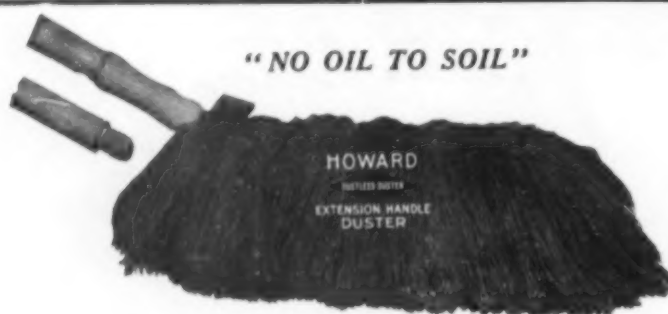
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New York

plants put in the open now will be gloriously beautiful in December. I purchase from the nurseries my first planting of pansies in October, for Christmas blossoms in the porch boxes and borders. The South is so hot in July and August that closer attention is required for the seedlings than I have time to give, hence, my dependence on the florists for the first blossoms—which I must have for the love I bear for the unexpectedness of the winter flowers. For the cultivation of pansies in the South, the article of this Department, in the HOUSE & GARDEN for April, 1913, covers the subject in detail.

If you would have a green and grassy turf for the winter now is the last minute in which you have to work. Many Southern gardeners spade up the lawn as soon as the summer suns begin to turn it brown, put in fertilizer, and sow the seed. This gives a soft and beautiful green grass and is good to look at, but it does not give a turf. Every footstep sinks into the soil, and if all the planting in the borders is not done before the grass seed is sown, there must be a constant making over of the parts stepped on, or else all plantings must be delayed. In either case the garden picture is not attractive.

If the turf is very badly worn, if the lawn needs to be re-graded, if the drainage is not what it should be, and it must be made over, the sooner it is done the better results you will have. If you have a Bermuda or Kentucky Blue grass sod use bonemeal liberally, reseed thickly with the best quality evergreen lawn grass seed, sowing in one direction and then across at right angles to the first sowing, rake it in carefully and in a few weeks you will marvel at the freshness and beauty of your turf. You will think that springtime has come to your door again.

Any householder in the South who allows his lawn to become brown and stay so all winter is cheating himself, his family, and his neighbors—to say nothing of his section of the country. Nothing appeals to the tourists, from the snowbound sections, more than our green, mossy lawns, and dooryards, when January snows have driven them to our more favored clime. Plant, then, grass seed and plant it generously now.

As the summer flowers wither and die, fertilizer is put in, the perennials carefully attended to and the bulbs planted. If the lawn does not have to be made over from the beginning it is possible to plant the bulbs as the borders are ready for them and, in this way, a succession of bloom is assured. All the standard ones, hyacinths, tulips, narcissi, daffodils, crocuses, jonquils, and snowdrops, may be put out until December and are perfectly hardy in the South. It is only when a sharp cold snap comes after the blossoms are well above ground that disaster results. This does not often happen. In buying bulbs remember that the best are always the cheapest. Plant in masses and follow any good article on the planting of the same and no mistake will be made.

When making out your list of bulbs—which ought to have been done in August—do not forget to include as many Spanish Irises, *Iris Hispanica*, as you can afford. They are unusual in the South and are well worth while. The earlier the planting the better the results will be.

October is truly the between-time in our gardens. The borders are still filled with blossoms bright and flowers gay, the summer vegetables are not yet over, the seed-beds are filled with plants waiting to be put out and yet all we can do is to wait. Fortunately, the best scheme for the garden-maker is the same as the best scheme of life: do each day the duty that lies nearest, enjoy to the full the beauty and fragrance of each one of the passing hours and flowers, and living in the happy present, the future will take care of itself.



The Value of Whitewash in the Poultry Yard

WHITWASH, or limewash, is a very essential thing in the poultry yard. I have used it considerably during the past ten years and find that it keeps lice, mites and vermin out and makes the houses and coops lighter and sweeter, and is also an excellent disinfectant. It can be used for many different purposes, is easily prepared and cheap in cost.

Whitewash is best prepared from unslacked lime, which can be procured by the barrel at a very reasonable cost. I make it a point to spray my hen-houses, brood coops, brooders, etc., twice a year, in the spring and in the fall. I have tried several methods of preparing the whitewash and have had very good results with the following: Slack in boiling water one-half bushel of unslacked lime, keeping it just fairly covered with water during the process of slacking; add to this a peck of salt, dissolved in hot water; three pounds of boiled rice, mashed to a thin paste; one-half pound of clear glue, dissolved in hot water, and one-half pound of Spanish whiting. These ingredients are thoroughly mixed together, strained and applied to the building as hot as possible. The rice and glue may be omitted from the mixture, but I find that if they are used the wash will stick better and will not peel off. Add water enough to the mixture so it will go through the sprayer without clogging.

Before spraying my building I take out all the windows, as well as all nesting material, and sweep all cobwebs and dirt down. In spraying I use a spray force pump attached to a barrel containing the whitewash and which is easily moved about. Two men are required to do the work, one to pump and the other to handle the spray nozzle. I take great pains and

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soak well every crack and crevice. It requires only a short time to go over your buildings twice a year, and by so doing you will never be troubled with lice, and, besides, it gives the buildings a good appearance at comparatively small cost.

I also use a whitewash mixture for outside work, applying it to the houses, yards, and fences. This gives them a very neat appearance, lasts well and costs very little. Here are two receipts for making this outside wash: Receipt 1: Slack in boiling water one-half bushel of lime. Strain so as to remove all sediment and add two pounds of sulphate of zinc, one pound of common salt and one-half pound of Spanish whiting, thoroughly dissolved. Mix this to proper consistency with skim-milk and apply when hot if possible. If white is not desired, add enough coloring matter to produce the desired shade. I have found this wash much superior both in appearance and durability to ordinary washes, and some who have tried it declare that it is much cheaper than paint and compares very favorably with some lead paints. It is much cheaper than paint, and gives the houses and yards to which it is applied a very attractive appearance. Receipt 2: Slack in boiling water one-half bushel of lime and strain thoroughly. To this add two pounds of sulphate of zinc and one pound of salt, dissolved in hot water. Thin with hot water to the proper consistency and add about half a pound of clear glue dissolved. For coloring add about three pounds of the desired coloring matter, such as painters use in the preparation of their paints. Yellow ochre will make a beautiful cream color. Browns, reds and various shades of green may be just as easily obtained.

If you have never used whitewash, get some lime and go over your buildings now and again next spring. It will brighten up your houses, and free them from lice, and in turn your hens will do better for you.

A. E. VANDERVORT



Setting Out Fruit Trees

THERE is no period like the early part of November for planting deciduous trees of all descriptions, and therefore fruit trees among the number.

The process of planting involves many considerations. It is necessary to bear in mind that the roots of plants are the organs through whose agency they derive much of the nourishment from the soil, the extreme point of the roots, or spongoles, acting as mouths, and imbibing the sustenance necessary to maintain the plant's vitality.

Plants having vital powers adapted to their peculiar nature, these powers require to be kept in full exercise if the

greatest amount of success is to be attained; in order to do this, they must be supplied with as much food as they are capable of consuming. It is therefore evident that in planting successfully, the fibrous roots must, as much as possible, be preserved from injury; and when placed in their new position the elements causing growth must be within their reach.

Two of the most powerful agents in inducing growth are heat and moisture combined; but the pulverization of the soil is also of great importance.

For some distance around the plants, the soil should at least be equally stirred, and loosened, and nothing but fine earth should be put in immediate contact with the roots. In order for the roots to obtain nourishment properly, the latter must be readily accessible.

The next operation is to prepare a hole for each tree. If the situation is dry, and the soil light, this may be done by taking out enough soil to bring the main roots about six inches below the surface whence they are to be spread out in all directions, in a slightly inclined place; but the space, when prepared, should be large enough for all the roots to be laid out quite straight, without being crumpled, or crossed, or bent in any way.

When the roots are laid out, they should be covered with fine soil, and in most cases it is desirable to give them a soaking with water, in order to settle the earth.

The tree if furnished with any extent of branches should be staked immediately to prevent its being blown about by the wind. One of the firmest ways of tying a tree is by means of three stakes placed at equal distances around it, the base sloping outward, and the upper ends of all, meeting two or three feet up the stem. The effect is similar to that of the ordinary photographer's or surveyor's tripod.

The advantage of this plan is that the tree is able to meet the force of the wind blowing from any point, while a single upright stake is acted on alike on all sides, and has but little power of resistance.

Were it possible to preserve every root and fiber in the removal of a tree, it would be desirable to do so, but as this is impracticable the least possible amount of injury should be inflicted, bearing in mind that it is not by the coarse roots that absorption of food is carried on, but by the youngest parts, and especially by the points.

Under any circumstances a portion of the roots will be mutilated, and in this case the bruised parts should be removed by cutting them with a sharp knife at rather an obtuse angle. This aids the formation of new roots, while the bruised parts, if allowed to remain, would probably decay, and communicate injury to the adjacent parts.

Rank manure should not be used anywhere near the roots, but a little well-decayed manure mixed with the soil or used as a mulching is beneficial.

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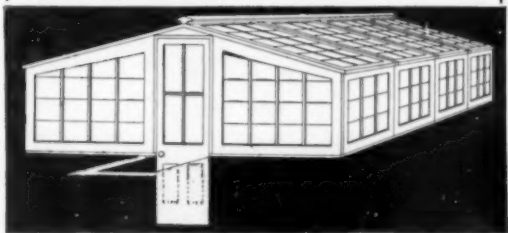


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The Root Cellar

WHERE roots are intended to be used as feed, it is usual—as it is more convenient—to put them below the feed room, where they may be readily obtained and prepared. As previously pointed out, such root cellars are likely to freeze in extreme cold weather, and some method for heating them under such conditions should be provided. The best way to do this is to build a chimney containing a large flue, 16 x 20 in., which does service as a ventilating flue when not in use as a chimney. Ventilation for the root cellar is as important in preventing undesirable conditions as ventilation for the cow barn or horse stable. Roots mold and spoil very quickly if deprived of a circulation of air, so that the root cellar must be so ventilated as to insure a circulation of air throughout every part of it. The volume of fresh air here need not approach in extent that required by the buildings for housing the animals. If the ventilation is arranged so that the air will come in at the extreme end and be taken out at the other, it will provide all that is necessary.

There seems to be a difference of opinion as to whether the floor is better of earth or concrete. Some farmers prefer the latter, for its possibilities of cleanliness, while others will tolerate nothing for the storage of roots but the soil in which they are grown. The character of the site and the position of the cellar with respect to it are important factors. A dry cellar must be assured at all times, and good drainage and a sandy soil are the necessary natural conditions. If such conditions prevail, the root cellar is best without a concrete floor. Where other considerations place the farm buildings on low ground, every precaution should be taken to provide a dry cellar—waterproofed floors and walls and careful drainage of the foundation. After a dry place has been provided, sand may be put in over the concrete floor.

The difficulty of the root cellar under the feed room is that it frequently thrusts the cellar so deep in the ground that in some localities it is difficult to keep it dry. To obviate this the author has tried several times to construct a root cellar above ground, forming the walls of three thicknesses of building tile or of studding, and filling the spaces between with sawdust or granulated cork. This construction has been entirely successful in keeping the contents from freezing, but only when this room has been placed in the farm building. For the isolated root cellar the only satisfactory one is found by going into the side of a bank and constructing a chamber whose top as well as sides are completely covered by the earth. The ground above the top should be at least three feet deep; the entrance—the one side exposed to the air—had best face south, though its exposure may incline to the east or west but never to the north. Ventilation must be provided, which can be arranged by an inlet in the door and a flue

carried up above the ground at the back. Though this is a perfect type of root cellar, it is not automatic with all degrees of temperature, and some regulation of the ventilation is necessary in extreme weather conditions. A concrete roof, which must drain as shown, is the best. C. E. H.

Ice House Construction

AFTER many experiments in building ice houses of various materials and placing them in various stages between entirely above and entirely below ground, it has been pretty well demonstrated that the structure of wood, placed if possible in the shade, serves its purpose better than any other type of construction. The plan calls for a building of 6-in. studs, sheathed on both sides and filled between with sawdust. Upon the outside sheathing and placed vertically, are 2 x 4-in. studs, 24 in. apart, also sheathed or clapboarded and forming a 4-in. air space around the entire building. This space, left open at the bottom and at the top, allows the air as it becomes heated by the rays of the sun to pass up and out. A ceiling is formed at the level of the tie beams, insulated with sawdust in the same manner as the side wall. It is necessary to ventilate the space between the ceiling and the roof, which in small houses (under 200 tons) is adequately done by louvers at each end. In larger houses an additional ventilator—or two ventilators—on the roof is desirable. The earth itself forms the best floor, although it should be supplemented by a foot or eighteen inches of sawdust, upon which the ice is laid. The sawdust and the earth will absorb whatever water may result from melting ice. A bell trap should never be put in the floor, as this allows the air to reach the ice and invariably causes it to melt faster at that point. The nearer the mass of ice intended to be stored approaches a cube, the better it will keep. With the construction described above, the ice may be put directly against the outside wall, and with ice so placed 45 cu. ft. of space is allowed for every ton.

The author never builds an ice house, nor thinks of one, without recalling to mind an experience he had some years ago in connection with the construction of a large ice house at Skylands Farm. Wishing to obtain as much reliable information as possible, he went to see the manager—in fact the president—of one of the largest ice companies in New York, to profit by his experience and his advice.

"Well," said the manager, "we have built ice houses of wood, we have built ice houses of brick, we have built ice houses of stone, and put them above ground and below ground; we have ice houses along the Hudson that hold 50,000 tons of ice, and the building which keeps ice the best is the one I have described to you. Your theories are interesting, but my grandmother used to say that one fact was worth a dozen theories." C. E. H.

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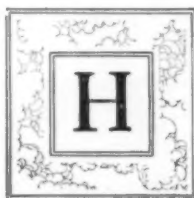


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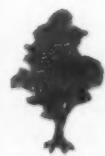
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SOUTHERN GARDEN DEPARTMENT

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.

Satisfactory Deciduous Shrubs

AS a rule, November is the acceptable time for the planting of all deciduous trees and shrubs, but no cut-and-dried formula will ever apply to our Southern gardens. If your order has to be sent to other than a local nurseryman, note on it, "Ship after the first hard frost," then you will be ready at the proper time. All the small fruits, as well as the deciduous trees and shrubs, should be planted during this month.

Individual selection, largely a matter of personal preference, size of grounds and amount of money to be expended, must all be taken into consideration in choosing the shrubs for the beautifying of the home grounds. Remember that shrubs stand for permanent improvements. The first thing to do is to make a drawing of the ideal to be achieved, making due allowance for habits of growth, time of bloom, and so forth. Decide how much can be afforded at this time for the plantings. Then selection may be made. Vacant places may be left for the later evergreen plantings and quick-growing shrubs may be put in with the intention of cutting them out later when the slower-growing evergreens are large enough to cover the desired spaces.

Both the blossoming trees and shrubs planted in masses give distinction to a place. Who has not heard of the beautiful avenues of cherry blossoms that make the roadways of Japan the Mecca of tourists from all parts of the world? In North Georgia there is a turnpike which is bordered by apple-trees for a distance of forty miles. Some day, when the motorists discover its fairy-like beauty in the early spring, it will also be a famous trysting place for the beauty lovers of the world. High up among the old red hills its beauty and charm are worth while from early spring until latest fall. One home in Augusta, Ga., is known far and wide for the white and pink crape myrtles, *Lagerstræmias*, which fill the air with fragrance and delight the eye with beauty, all through the long, hot summer months. Another home is the delight of all the passing throng, in the early spring, on account of the wonderful vistas framed by the blossoming dogwood trees, both the *Cornus Florida alba*, and *rubra*. I might cite instance after instance of places made beautiful and become famous by massed plantings, but these are mentioned, in passing, as it were, to stress the suggestion
(Continued on page 276)

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 the 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.

A CONVENIENCE for the guest room that is, in fact, almost a necessity, is a light-weight folding stand for a suitcase or a small automobile trunk. It looks like an ordinary camp stool, except that it is larger, and, of course, stronger, and in place of the carpet or canvas seat, there are wide bands of webbing on which to place the piece of luggage. It is quite as easily handled and disposed of when not in use as is the camp stool, and can be tucked away out of sight when there are no visitors in the house. For larger trunks, there is a more substantial stand, made entirely of wood. This, too, can be folded up and put away, as the supports at either end are hinged and can be doubled under the top.

THE wardrobe trunk has been used as a model for a new piece of furniture that will be particularly appreciated by persons who live in limited quarters, although it is an addition to a dressing room of any size. It is a small wardrobe, not much taller, in fact, than the largest of the trunks, with fittings in the shape of clothes hangers similar to those in the trunks. The same conveniences are shown, with the top rods that swing outward, making it easy to get at any particular garment, the crosspiece that holds the clothes in place, and the arrangement is such that every inch of space is utilized. The wardrobes may be had with single or double doors, in oak or mahogany finish, or with a frame of wood and sides of gay-colored cretonne.

THE little telephone table, made heretofore of comparatively inexpensive woods, has proved itself so useful that it is now shown in handsome models, quite suitable for furnishings of the most elaborate character. The original design has been followed in the little square, rather tall, table with a swinging bracket for the telephone receiver over the top, the shallow compartment for the telephone book just below, and a small square stool that fits in under the table when not in use. Instead of being made in a cheap grade of stained wood, intended only for an out-of-the-way corner or an inconspicuous place under the staircase, these later models are of English oak, combined with cane that matches it in color, just at present the newest and most popular style of furniture. The top of the table, and also of the stool, is of cane, and the legs are in a twisted design, making an unusually attractive-looking piece of furniture.

A N unusually pretty after-dinner coffee set, and one that is thoroughly practical as well, has in place of the regulation tray a rather thick section of highly polished wood, with handles at either end, and slightly indented places for the various pieces of the set. Metal rims finish these sunken places and serve to hold the pieces securely in place when carried about. The set is of Dresden china, with beautiful decorations of tiny flowers, and the handles of the tray are little china bars that match the pieces, set into metal ends.

THE double vegetable dish, usually seen in Sheffield plate, has been utilized as a model for a breakfast dish that ought to prove useful and popular. The familiar vegetable dish, either oval or square in shape, has a cover with a handle that can be removed so that when reversed the cover makes a second dish, only a little smaller than the lower section and exactly like it in shape. The new dish for the breakfast table is of perfectly plain silver, circular in shape, and only about six inches in diameter. With the cover on it makes a serviceable porridge dish, or the handle of the cover can be removed and the dish used for serving two kinds of food.

A SIMPLE and inexpensive night light that is quite as serviceable as gas or electricity, and safer than kerosene, has a standard like an ordinary glass candlestick into which is fitted one of the short, thick candles made especially for the purpose. Over the candle is a glass bell or wind shield, with a small opening at the top. The candle, which has the advantage of being perfectly safe when protected in this way, will burn for about eight hours, and the glass standard may be had either in candlestick shape or with a handle attached.

ONE of the newest forms of flower decoration for the dining-table is a rather elaborate set, consisting of a large central holder for the flowers and four smaller ones in the same design. These new pieces come in cut glass or the more popular rock crystal, and the large central holder is shaped like a vase or urn, the four smaller ones being exact miniatures of it. Chains made of long oval links of glass extend from the large vase to each of the smaller ones, and the effect under artificial light is very lovely. Much the same idea is carried out in an elaborate silver centerpiece shaped like a large basket, with four smaller baskets swinging from the corners.

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(Continued from page 274)

that if you can have only a few shrubs or trees you should plant these in worthy numbers, revel in their beauty in season, and live on the memories of them for the rest of the year. Leave the planting of the borders that will give blossoms from month to month to the spacious grounds of those who are not limited either by lack of means or space.

Of the flowering trees that should be planted now, the most satisfactory will be, the dogwood; the Japanese cherry-blossoms, *Cerasus hortensis*; flowering peach, *Persica*, double white, pink, and crimson; the flowering plum, *Prunus japonica*; the crape myrtle, *Lagerstræmia*, white and pink. All of these are beautiful in their season and desirable and hardy throughout all the Southern States. The Persian purple-leaf plum, *Prunus pissardi*, is the most desirable of the purple-leaved trees, and the maidenhair fern tree, *Salisburia adiantifolia*, or ginkgo, is beautiful from the first leafing in the early spring until its leaves are painted with October's pot of gold.

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Even though it is November and the year is in the sere and yellow leaf, we do well to cherish the summer blossoms that still brighten our gardens. My garden book shows that last year there were roses, zinnias, salvia, and chrysanthemums for cutting until late in December. Not just a few, but in quantity, even though the winter flowers, violets and tea-olive, were also in bloom. If the garden is still barren of bulbs do not hesitate to put them

in. Even late November plantings will give you spring blossoms in rich and fragrant luxuriance. It is good to make gardens in the South, for one can go to sleep and wake up in midwinter and still have a spring garden—but, it is the wide-awake gardener who gets the earliest flowers and the best of the lot.

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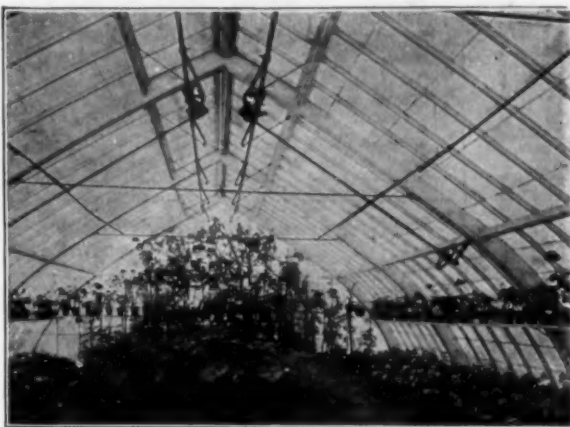
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Book Reviews

SEEING NATURE FIRST. By Clarence M. Weed. Illustrated by W. I. Beecroft and from photographs. 8vo, pp. 309. Philadelphia: J. B. Lippincott Company. \$2.00 net.

Commencing with the first swelling of the maple buds and alder catkins in the spring, Mr. Weed leads his readers through the four seasons of the year, pointing out and explaining many wayside things of interest as he goes. He tells of the curious forms of plant and animal life which, though all about us, are often unsuspected, and his book has a distinct personal charm that ought to interest any normal reader in the things of which it treats. No attempt has been made to write of the strange forms of distant lands; on the contrary, the information concerns the every-day natural history of any average country district in the Eastern States.

PRODUCTIVE SWINE HUSBANDRY. By G. E. Day, B.S.A. Illustrated. 8vo, pp. 330. Philadelphia: J. B. Lippincott Company.

A manual for the swine owner and breeder, treating of different breeds, their points, care and value, the construction of pens and buildings, diseases and treatment, and many other points of value to all who are interested in the improvement of swine. There are some seventy-odd illustrations, both from photographs and line drawings.

SCHOOL AND HOME GARDENS. By W. H. D. Meier, A.M. 8vo. Illustrated with photographs and diagrams. Pp. 319. New York: Ginn & Co.

Now that interest in practical manual training is increasing so rapidly in our schools, there would seem to be a place for a book such as this that demonstrates clearly and distinctly the practical side of gardening. "School and Home Gardens," as its name implies, has a double appeal, for it is perhaps equally valuable to school-teacher and pupils and country home owners. The first two-thirds of the volume treat of flower gardening, both inside the house and outdoors, while the last hundred pages are devoted to vegetable gardens.

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