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WILLIAM A. VOLLMER,
Managing Editor

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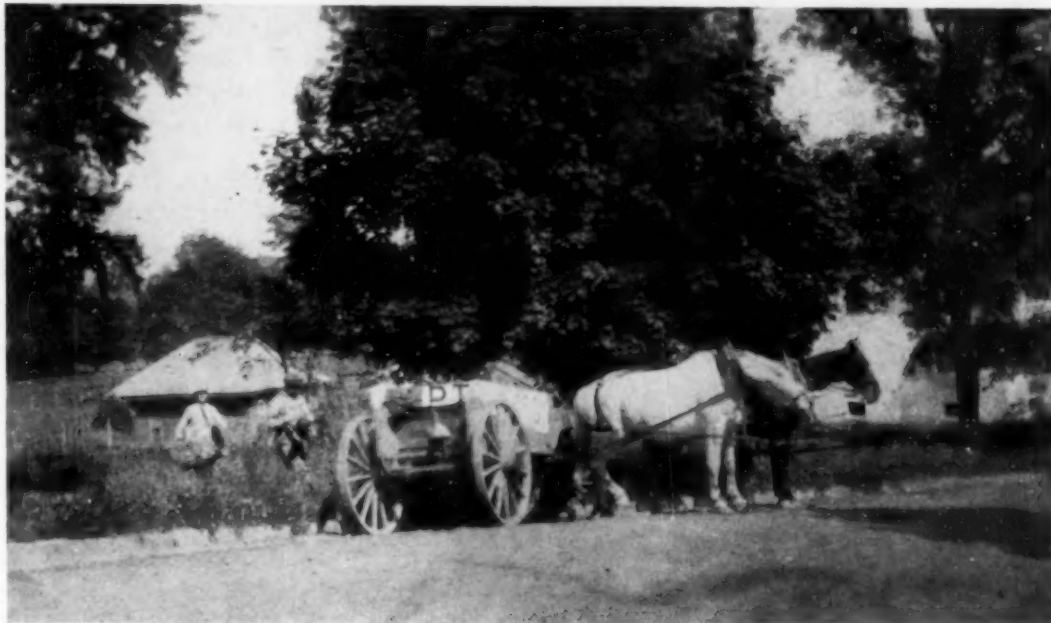
Years ago, in the prologue of an old play, was said: "Old houses mended, cost little less than new before they're ended." However this may be, and there are some who contradict it, the proposition of remodeling is an alluring one if only for the chance it gives of getting a home graced by well-grown trees and the heritage of a fine old-fashioned garden



IF the trite remark be true, that "every man's house is his castle," it is natural and proper that the owner should care little, or not at all, what takes place outside his walls. He is content to beautify his own house and garden without reference to civic or community improvement in general. This indifference might be justified were local governments as efficient in practice as they are elevating in theory. While the present conditions prevail, however, there seems to be no doubt that the mere fact of residence in a community carries with it duties to the general civic welfare which are as much the concern of the individual as the municipality.

This personal control of community affairs is no new thing. It reaches back into the remote past when our Teutonic ancestors organized their "gemoots" for the treatment of tribal problems, whether physical or moral, and these bodies are the prototypes of contemporary systems of government. A modern instance of such an impromptu organization may be cited.

Several years ago a new section of one of the larger suburban cities was developed as a high-class residential park. In its very center, at the intersection of three drives, an investor purchased a particularly attractive plot, intending to hold it for increased value. Within a few years nearly one hundred houses were erected and occupied, thirty of them being in view from this vacant lot, which, strange as it may seem, became a common dumping ground for the odds and



During the "Clean-Up Week," instituted by an improvement association, carts bearing the legend "Clean empty lots" collect the rubbish that has been gathered

For the Good of the Neighborhood

WHAT CO-OPERATION CAN DO FOR THE IMPROVEMENT OF A TOWN—
THE FORMATION OF A NEIGHBORHOOD ASSOCIATION—WHAT CAN BE
DONE WITH VACANT LOTS, RUN-DOWN STREETS, ETC.

BY HERBERT E. ANGELL



The neatness of this New England street is evidence of the good work of a local improvement organization

ends discarded by the neighbors. A high growth of underbrush and weeds partly hid this rubbish from sight.

The condition of this lot became a subject of discussion. The owner was written, and requested to clean it up, but, as his taxes and assessments were becoming heavy, he lacked enthusiasm when additional expenditures were suggested.

Finally the neighbors clubbed together, each contributing one dollar, the funds being placed in the hands of a committee, which immediately employed laborers to clean out the rubbish and cut down

the weeds and underbrush. Twelve wagon-loads of rubbish were carted away, including almost every imaginable object, from bed springs to discarded bathtubs.

With this rough work completed, the possibilities of still further improvement became evident. To-day this plot is carpeted with a perfect lawn, shaded by tall forest trees, and is one of the beauty spots of the neighborhood.

From this beginning a permanent improvement was organized.

In the field of its activity there are nearly 100 residences, each of which is represented by one number. The particular lines of improvement which they have accomplished include the cleaning up of vacant plots, planting of grass seed along the sidewalks between the pavement and curb, the erection of street signs giving clear guidance to street numbers, and the planting of flowers in odd bits of vacant land.



A card attached to this tree bears the sign: "Seed has been planted here; please, give it a chance to grow." The betterment association is responsible for the seed sowing, the sticks spread to protect the grass, the sign and the wire guard on the tree

It would seem, therefore, that a definitely organized association is a most effective means for local improvement.

The formation of such an association is, by its very nature, a simple matter. The usual method is to call together a score or

more of neighbors for the purposes of organization. After discussing the object of the Association, a President and a Secretary-Treasurer should be elected. An Executive Committee of not more than five should be appointed, including the President and Secretary-Treasurer. The Chairman of this committee should have full charge of the active work of the organization, and for that reason he should be chosen for his ability to get results, rather than for his prominence in the community. A man who spends a large part of his time in the community will usually be better able to carry out the work than one whose business keeps him away during the daytime.

The funds may be secured either by dues or by limited assessment. In a few cases, money for specific purposes of this sort has been raised by entertainments and fairs. It is surprising how much can be done with \$100 a year.

The name of the organization should convey its purpose, as Village Improvement Associations, Neighborhood Improvement Association, or Clean-up Club, and it is a good thing to include the name of the community, so that it may secure the benefit from the publicity which always follows successful work of this character.

With the organization completed, a definite line of work laid out and sufficient money in the treasury to carry it through, the Chairman of the Executive Committee should be authorized to proceed with the work.

Laborers should be employed and their work personally superintended until they understand clearly what is expected of them.

By all means, keep a photographic record of the work of the organization. Pictures taken before and after improvement are always of interest to the members, and are of great use in interesting and securing new members. Their publication in the local newspapers stimulates an interest in the work in other sections of the village.

A set of lantern slides made from such views makes a splendid subject for an evening's entertainment.

The duties of such an organization in a growing community are extensive and numerous, and new opportunities for service will constantly present themselves. It would be well to suggest here a few common problems which must be confronted, and to indicate a general method for effective solution. To the uninitiated it would seem that



After twelve wagon loads of rubbish were removed from this lot, the under brush cut and seed sown, it became a beauty spot. The sign protects the place from nuisance



Such a vacant lot as this may be a constant eyesore to you

the owner of a vacant lot should be induced to keep it in attractive condition, but let us look at this from his point of view. He buys a plot as an investment. He, perhaps, lives in another part of the village, or even farther away. The lot is an expense, for it brings no income, while taxes and assessments must be paid. Why should he go to additional expense to make improvements which will be beneficial to those living in the vicinity, but of no value to him? It is seldom that an owner of such a lot will aid in its improvement, but there is usually no difficulty in obtaining his consent to allow it to be cleaned up.

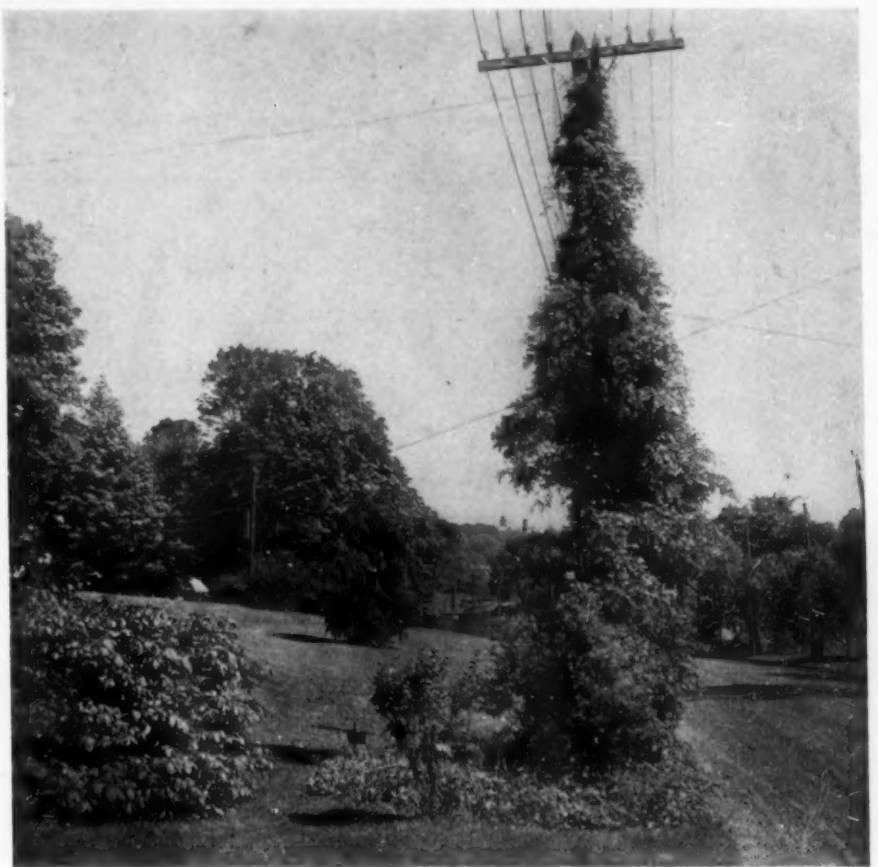
After obtaining the co-operation or consent of the owner, the next question is what to do with the lot after the rubbish has been cleared away. Usually a planting of grass seed is all that is desired, with perhaps a flower-bed, if it is so located that it can be cared for and protected. There are many uses to which lots may be put which add to their utility, as well as their beauty. School gardens, play-grounds, tennis courts and public resting places are often very acceptable solutions. In a few instances such lots have been used as nurseries for your street trees. The care of young trees, however, particularly if they are taken from the woods, requires more time and experience than is usually available.

There is almost no limit to the work which such associations may undertake. In one village an annual spring clean-up week has been established. Throughout the community, rubbish of all kinds is taken from back yard, attic and cellar and placed on the side of the street, where it is gathered up in wagons and carried away. Vacant lots are cleaned at the same time.

Many associations carry on active campaigns against the erection of bill-boards. This is one of the most difficult problems, because bill-boards are a source of revenue to property owners. Legislation has been suggested making the erection of bill-boards and signs illegal under certain conditions.

In other villages good work has been done in eliminating telegraph poles. This requires either special village ordinances or the coöperation of the lighting and telephone companies.

Where it has been found impossible to place the wires in conduits under ground it has often proven possible to have the poles placed along the back line of the property. While this improves the appearance of the street, it



When it is impossible to prevent the placing of telegraph or telephone poles in prominent places, their unsightliness can be mitigated by the planting of vines; this example is a well-grown trumpet vine

sometimes causes trouble when it becomes necessary to replace the poles. Climbing vines trained to cover telegraph poles will lessen their unsightliness.

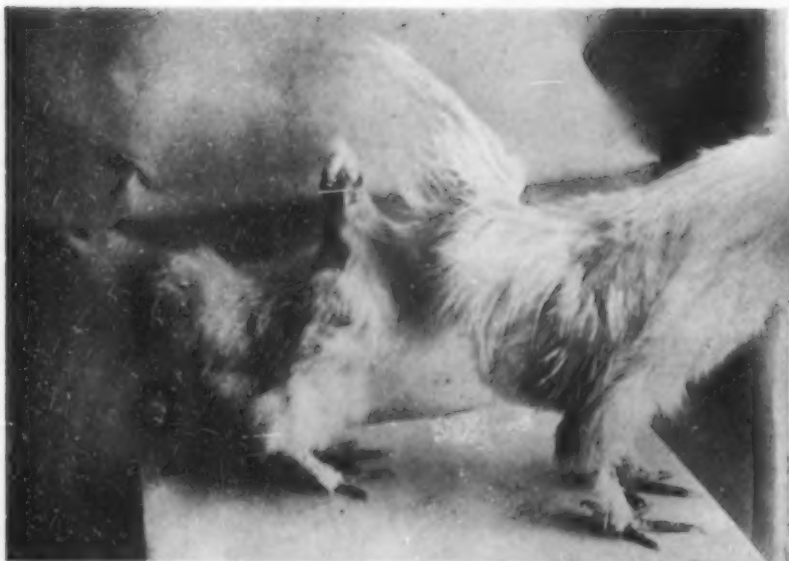
(Continued on page 234)



The restriction of the Woman's Club prevents more surely than does that of the policeman



A trolley line would have utterly ruined the roadside appearance of this wooded park had not the local association seeded the road bed and planted screening but attractive vegetation



The same psychology that creates an interest in small pets makes the fuzzy little "Silkies" appeal to many

Looking into the Poultry Question

KEEPING QUALITY CHICKENS, A HOBBY WORTH WHILE—AN ANALYSIS OF THE VARIOUS BREEDS FROM THE STANDPOINT OF THE AMATEUR—EGG LAYING AND GOOD APPEARANCE

BY E. I. FARRINGTON

THE old jest of the commuter's chicken yard and its nuisances, of the foolish, useless, wandering birds that destroyed your garden and your temper at one fell scratch—these conceptions are going. One is beginning to hear the conversation of the country dwellers adopt the phrase of the poultry stock raiser. It is astonishingly like that of the old-fashioned "horsey" man; that is, the man who followed the shows and discussed points of conformation. But with poultry it is a little different; for, besides the interesting facts about the breeds, and there are a great many interesting breeds, there are the points of breeding by selection to discuss. All over the country, raisers of stock are not only developing attractive breeds, but they are breeding races that lay eggs. You can buy a thoroughbred of any stock, but you can go some places where, just as horses are bred for speed, birds are bred to lay well, or as table fowl.

So poultry keeping has become a favorite recreation, a profitable recreation in these days of the soaring cost of food. The best thing about such a sport is that you can practice it yourself. Professional and business men all over the country are taking it up. Physicians are giving half an hour of personal attention to their flocks each day, and recommending a similar plan to their patients. The old-time neighborhood rivalry as to egg production still endures, but there has come, in addition, a genuine pride in owning finely feathered, aristocratic-looking birds which are a delight to the eye. There is quality in the poultry yard now.

Poultry keeping is one of the few hobbies which pays its way. That may or may not be a matter of importance to the man who rides it, depending upon the fatness of his purse, but it is an interesting point. Even the wealthy poultry keeper finds satisfaction in the fact that his hens keep the egg basket full. And to own a 200-egg hen is to have something to boast about.

It is difficult to say whether the breeding of better poultry has caused the increase in interest, or whether increased interest has raised the standard of breeding. Perhaps it doesn't matter. At any rate, the fact remains that splendid flocks of pure-bred, well-kept fowls are now to be found throughout the countryside, and particularly within the commuting radius of each large city. A large percentage of the birds seen at the poultry shows come from small, home plants, and are bred largely for recreation and pleasure.

It isn't necessary, though, that one should have show birds or to exhibit them, in any event. Many amateurs own

fowls which might easily prove prize winners, yet never show them. The first important point in assembling a flock of poultry which will delight the eye is uniformity. The average farmer's flock is a mixture of many breeds and many colors. Some of the cocks are dressed in hues that would rival those of the famous coat which Joseph wore before his brothers sold him into Egypt. By turning a variety of breeds into the poultry melting pot, the farmer thinks he gets more eggs. What he actually gets is a mongrel flock, the sight of which is sufficient to rob any man of whatever poultry-keeping enthusiasm he may have acquired. It is possible that a first cross of pure-bred birds may give extra prolific pullets, but these pullets should never be bred from. Their progeny will be scrubs. That is where the farmer's system fails.



Those who complain that chickens are uninteresting never saw the expression of personality upon a Plymouth Rock cock objecting to an intrusion in his harem

A dozen or more hens of the same size and marked practically alike in every way, compose a picture worthy of being put on canvas. Place them on a green lawn or in a clover field or a patch of rye and the setting is complete. The only place where they do not look well is in a garden, the reason being obvious to those who know what a hen can do with her feet. White hens are especially attractive against a background of green, and white varieties of all breeds are always in high favor. The popularity of the White Leghorn shows no sign of being dimmed as the years go by. As an egg machine she is without a rival, as the admirers of all breeds have had to admit. On the private place, though, she is found to possess several faults. She is extremely nervous, much averse to being petted, can fly over any ordinary poultry fence, and makes only a mouthful when she goes to the table at the end of her career.

Two other popular white varieties, the White Plymouth Rocks and the White Wyandottes, are much larger, and are excellent for the table. The White Rock, in particular, is a prime favorite with growers who are fond of roasting-chickens. Both Rocks and Wyandottes are stylish and very handsome when well bred. The snowy feathers of some specimens are almost unbelievably white, while the plumage has a texture which is delightfully soft and fine. These birds are easy to confine, and lay well, but their eggs are brown, a point which counts against them in some sections.

White Orpingtons are of English origin, along with all the Orpingtons, and are such all-round good birds that they have won a large following in the face of a powerful national prejudice against pink legs and white skins. Of course, there are no grounds for this prejudice. If there is any difference at all in the meat, the advantage is on the side of the birds which have light skins. Your French gourmet always picks out that kind.

At any rate, White Orpingtons are to be found on the grounds around hundreds of handsome homes in suburban and near-suburban communities. They seem more popular there than in the rural districts, where, possibly, the prejudice mentioned is not so easily broken down. All the Orpingtons are exceedingly attractive, and have much to recommend them. They lay brown eggs, but often not very dark, and they lay generously. They use their wings but little, and become very friendly with the man or woman who keeps the feed-box full. Black, buff and blue varieties are bred in large and increasing numbers. It would be difficult to discover a more stylish-looking bird than a great Buff

Orpington cock. Blue Orpingtons are new, but seem to have come to stay. Just now there is quite a fancy for birds with slate-colored feathers, passing for blue. For many years the Blue Andalusian alone boasted this color, but it appears even among the Leghorns now.

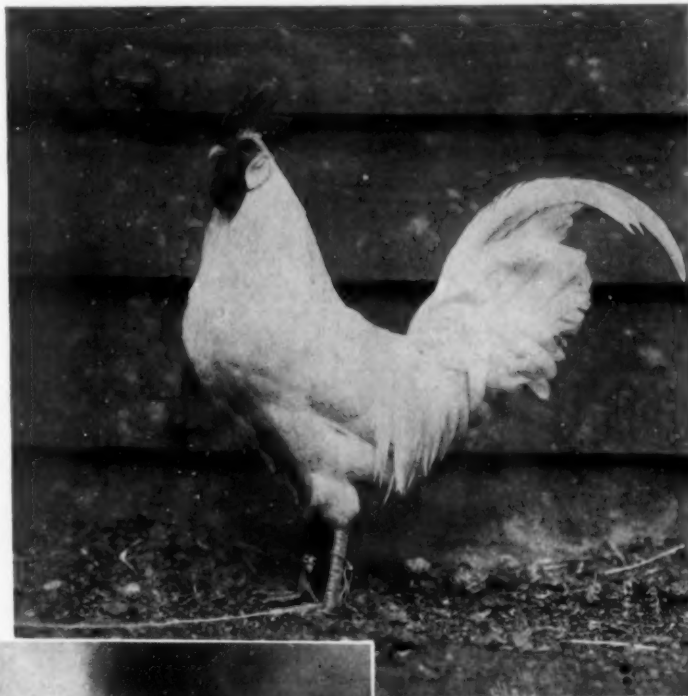
Blue Orpingtons were secured by crossing black and white varieties, a noted English breeder, with a farm in Kent—Mr. R. C. Gilbert by name—being the originator. The first stock imported to this country was brought over by W. H. Depper, of Lincoln,

Mass. The Blues have the same characteristics as the other Orpingtons, and are exceptionally ornamental. They make a little less striking appearance on the lawn than the white variety, but they show up well when yarded, and are very docile. All dark-colored fowls have some advantages over those with white plumage. Their feathers are not so easily soiled, and they are much to be preferred in sections where red clay abounds or where there is any other kind of earth which has a tendency to make stains. When confined in winter, white birds are pretty certain to become soiled, unless an abundance of fresh straw is kept on the floor. Then, too, white chickens make a conspicuous mark for hawks, and are very often gathered in by those predatory

birds if allowed their liberty.

While Sicilian Buttercups are not new, like the Blue Orpingtons, most people have never even heard of them. Yet they are making friends at a remarkably rapid rate, and much is being said in their favor. The unique characteristic of the Buttercup is its comb, and it is that which gives the breed its name. This comb is large and cup-shaped, with points around it like those on a crown. It looks something like a full-blown flower, which led an im-

aginative breeder to add the Buttercup appellation. The breed hails from Sicily, and one Capt. Josephus Dawes is reported to have made the first importation many years ago. It seems that he bought the birds to supply fresh meat on the voyage home, but they averted the fate he had intended for them by producing eggs with surprising regularity. The captain took them to a farm



Well-bred stock in poultry has as much attractiveness as among horses and dogs. Here are three thoroughbreds of good sort; chickens of these families lay well and are good general purpose fowls. Above, White Leghorn; left, Black Minorca; right, Silver-Spangled Hamburg



A Blue Orpington hen, a recently introduced strain of value

owned by him in New York State. Later another American breeder brought over some Sicilians, but for a long time they were bred in the most limited way. Their eggs are white and of good size. The hens are not persistent sitters, and, although not as large as those of the American breeds, are large enough to supply a meal for an average family.

For an all-purpose fowl, it is difficult to surpass the Rhode Island Red, strictly a native breed. No poultry lover can gaze upon a uniform flock of mahogany red birds of this breed without uttering a sigh of admiration. Well-bred Reds of exactly the same shade are wonderfully satisfying. To get a flock of this character is an achievement of which any man or woman may well feel proud. Rhode Island Reds are notoriously hard to breed to type. Only by carefully weeding out all the chickens which do not develop the proper shade can the color be kept uniform. In many flocks a wide variation in shades of red is to be seen, and the effect is not good. The right kind of Reds are splendid, but skill and patience are required to get that kind. If you buy them, and want the best, you will be called upon to write a check, the size of which may surprise you.

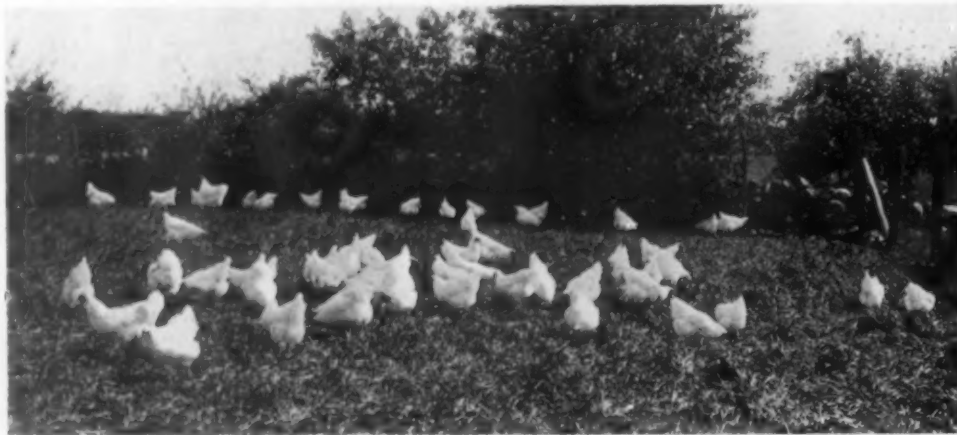
Years ago, Light Brahmas were high in favor, but fanciers experimented with them until they lost much of their stamina and hardiness. A few good flocks were maintained in different parts of the

country, however, and the breed seems to be coming into the limelight again. The Brahmas are magnificent birds, mammoth as to size, and particularly good winter layers. A two-foot fence will confine them and they seldom wander far. Their black and white plumage is very handsome, and a flock of Light Brahmas is highly ornamental when seen on a lawn. Having feathers on their legs, they are not adapted to situations where they are likely to get into mud, and their houses must be kept clean. Few fowls are tamer or easier to handle, and when dressed they yield almost as much meat as a turkey.

Black Langshans have many of the characteristics of the Brahma, but are not quite so heavy. They are most aristocratic-looking birds, with their rich, glossy plumage and their high carriage. They, too, have feathered legs, but, unlike the Brahmas, they have light-colored skins. Black Langshans are very friendly and content to stay near home. They are good fowls in small numbers for a village poultry plant, and are certain to attract attention because of their striking appearance.

Quite a different sort of bird is the active, high-stepping Cornish fowl. Cornish Games the breed used to be called, but that name conveyed an entirely erroneous impression as to the character of the Cornish fowl. It is not a militant bird at all, but a good, sensible, practical breed. Although the Cornish fowls are

good layers of dark-brown eggs, they are more famous as meat producers. The amount of fine, white meat they carry on their broad breasts is astonishing. In appearance the Cornish fowls are unique, for their legs, placed wide apart, are short and thick; their necks are short and their backs are wide, while the tail is nothing to brag about. The newest variety, the White



In a properly-kept, properly-fenced yard, a flock of birds is a most attractive and interesting sight

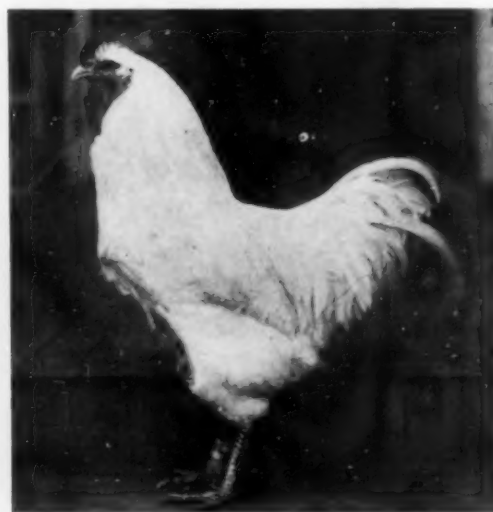
Laced Red, is quite as ornamental as it is useful, and that is saying much. The development of the breed has not been haphazard in any sense. Every characteristic was thought out first, and then attained by persistent effort. Years of work and the closest application are required to make a new variety like this one. (Cont., page 232)



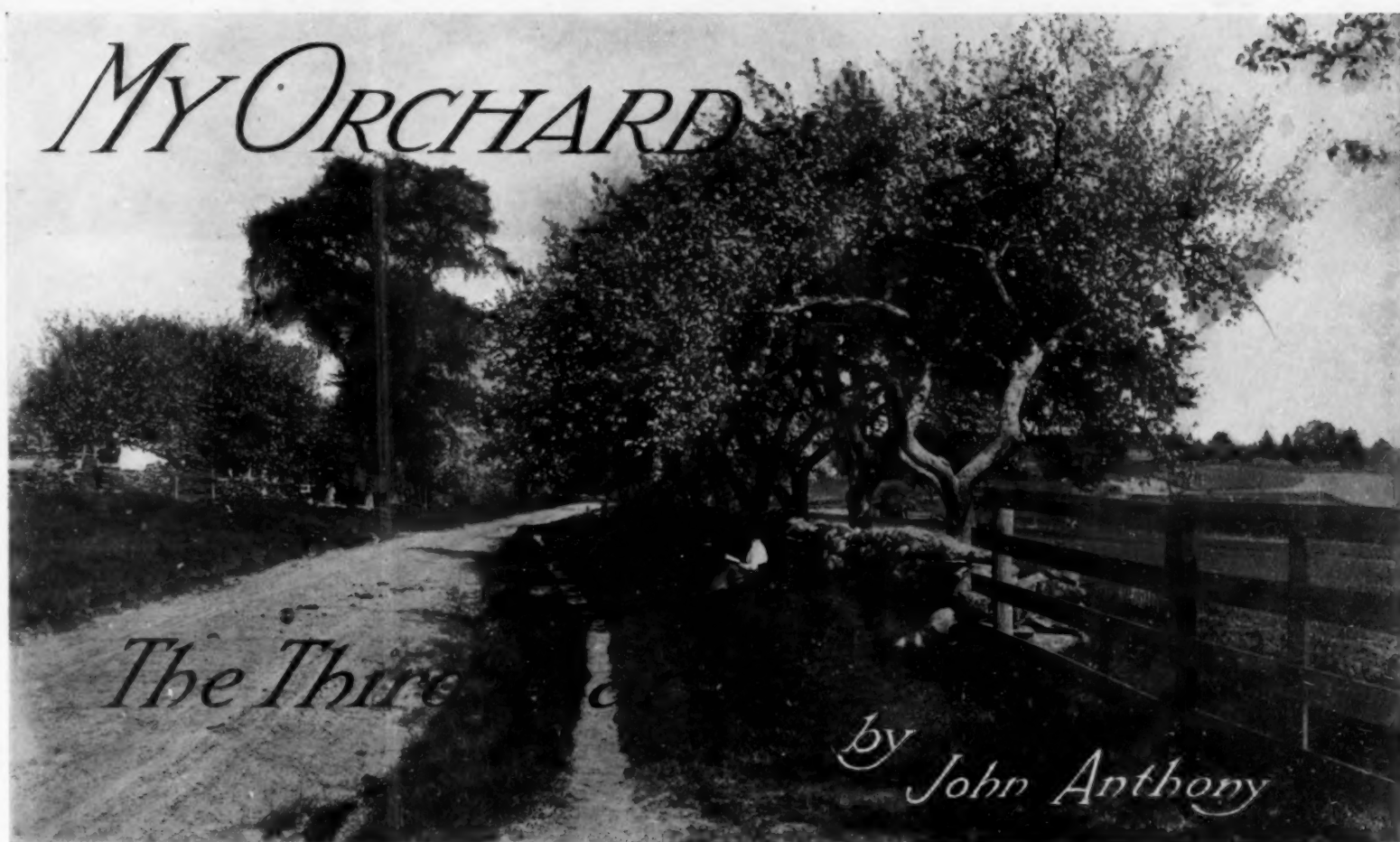
White-Crested Black Polish hens have not only attractiveness of form and feathers, but also value in use



The White-Laced Red Cornish belongs to another gorgeous race with feathers of red laced with white



White Rocks are handsome birds and the chickens are favorites for roasting



EDITOR'S NOTE: In 1912 HOUSE AND GARDEN published the story of John Anthony's first attempt at orcharding. Last year again he told the fascinating story of his labors. This article tells what the third year brought forth. In these beginning years of his venture, John Anthony has combatted all the unfavorable circumstances of weather and bad luck; yet he is winning. This means that he is accomplishing a great service in revivifying the deserted villages of the East. His undertaking is of tremendous importance to this country and it bears watching.

WE have not died of *ennui*, as so many of our friends predicted when we left them to come to this far-away farm, but we are finding more vital interest in life every day that we are here. We are developing an orchard, bringing renewed youth to the old trees and making the young ones fairly sprint in their race toward bearing age. We are making a home, at once individual and worth while, and linking our interests in this hill country with the outside world. Success is in sight; we have only to keep up the pace. Health, hope and courage have already come to us.

I came to this region of abandoned farms because I was tired of the restrictions and thralldom in which my part of the world had held me, and any change seemed desirable. I shut my eyes to the seeming isolation and the consequent loss of mental stimulus, willing to pay any price for peace and rest from the hubbub of the juggernaut of to-day.

Whatever chance there may have been for the latter condition was removed by the coming of Mrs. John. She thought that she, too, was tired of the things she knew. She was—temporarily. Up here her eyes saw the lacks and lapses which mine did not, and she straightway undertook to change them. First she began on me. She declared that she was in love with the John she knew from his writing, and didn't have the remotest idea of caring for the man she found me to be. John, of the pen, was inspiring; he carried her to the clouds, and with him she was content to live in a hovel, but she wasn't going to put up with a man who didn't ooze optimism and have a continual supply of faith sufficient for two.

When we drove up the hill to this orchard, which was the pride of my heart, her spirit sank within her. In five minutes she was in tears. The promise of the future she could not see. Trees were trees to her; the fine points of pruning, the dark green foliage of health in the old orchard, and the vigor of the youngsters on

the hill above them did not impress her. She saw only the need of paint and plaster; the lack of furniture and furnishings. She must have *things*, and have them right away. A rug and new shades were more important in her eyes than the fertilizer for the trees which were to provide the money to buy them.

For months there was an undertone of unhappiness, the reason of which we could not fathom. Often it happened that after a drive to the village or through the country, we would return submerged in gloom. Abandoned farms mean abandoned farmers,—a community given over to hopelessness. An air of gloom and dejection pervades the place. Unpainted buildings, chickens running in the front yard, farm machinery left out in the rain, unkempt gardens met us everywhere. Even at home we saw some of these things, and Mrs. John feared that I had fallen into the rut of not caring. It began to dawn on us that we had not only to lift ourselves, but our surroundings as well, up to the land of hope. We must supply the enthusiasm, the life and vigor of everyone on the place. So we began to cultivate enthusiasm as assiduously as we cultivated our cabbages. The response was prompt, but even yet things were done only as we supplied the initiative. The very men who helped to plant and harvest our potatoes bought their own supply from us; the helpers in the orchard and the packing house got their apples from us, although they all had land and bearing trees of their own, and could not afford to buy. They lacked the energy to plant and spray and harvest.

This is not intended as an indictment of the farmers around us. Few people are able to rise above their environment, and the very ones who merely exist in a listless community would be wide awake in a region of activity. Few country people have the

(Continued on page 200)



THE GARDEN CLUB



EDITOR'S NOTE: *The garden club is a great factor in neighborhood betterment. Here is a true story of the work of a certain such club and its accomplishments taken from the diary of one of its members. What this club actually did should be a stimulation to all who love gardens and a guide to the ways and means of improving our towns and villages. The first chapter in this department dealing with the organization of the club appeared in the February issue.*



CHAPTER II

THE first thing we did this blustery, wintry afternoon at Mrs. Denton's, on the occasion—(to speak by the book; I am getting a fiend for order and due form)—of the regular monthly meeting of the Garden Club, was to listen to the report of the Program Committee—and then accept and adopt it. And I have been one of this committee, so I can assure you, if you need assuring, that this report was carefully prepared, and that said committee has a job that is no sinecure. Indeed, I think I never labored so over anything in all my life as over these programs, trying to make everything fit in with everything else, and worrying about getting everything in and in the right and timely place! Oh, what a task!

We had, of course, to announce immediately the dates for all the shows and competitions for the entire year, so that everyone might be making preparations accordingly; and then we had to lay out in a general way subjects that would be at least first cousin to each of these shows, for the month in which each is to come. And then we had to think about getting everything else that should be considered by such an efficient organization as ours is to be, in the place where it will be most helpful—which does not mean always in *exactly* the timely place, for, of course, much in garden practice has to be so forehanded that one loses account of actual time altogether—at least, I do.

But that's another story; the rules and the program for the year are the things I must hurry up and get down while it is all fresh in my mind, so I may be sure of having it right for the printer to-morrow. For we are to have it printed, and every member is to have a copy, and then we are all supposed to keep them hung up or somewhere convenient for consultation—and to govern our gardens and ourselves accordingly.

PROGRAM OF EXHIBITIONS AND SHOWS

April.—Exhibition of bulb flowers.

- 1st prize for best showing of greatest variety.
- 2d prize for best flowers; any one variety.
- 3d prize for earliest flowers.

May.—Exhibition of German iris and peonies.

1st, 2d and 3d prizes for each.

June.—Rose Show—Japanese iris to be shown also.

1st, 2d and 3d for best six roses, one variety.

1st, 2d and 3d for best six roses, more than one variety.

Special professional growers' prize of \$5 for best display, one or more varieties. (Open to members' gardeners.)

1st, 2d and 3d for iris..

1st, 2d and 3d for best display, any other hardy flowers.

Prizes are offered by individuals in the Club as follows:

For the best quart of strawberries—A book on small fruits.

For the best peck of green peas—One dozen carved garden stakes.

For the best pansies—A cut glass pansy bowl.

For the best assorted vegetables—A gathering basket.

On or about June 15 the first visits for judging of gardens and material in the competitions will be made. Last day for entry, June 10.

July.—Exhibition of sweet peas.

On or about July 15 second visits by judges in the competitions.

August.—Exhibition of annuals.

1st, 2d and 3d for best general exhibit.

1st, 2d and 3d for best showing, any one variety.

First showing perennials raised from seed; each entry to consist of six plants in pots, with date of sowing, variety, and all necessary information given.

On or about August 15, third round of visits by judges in the competitions.

September Harvest Show.—Any and all garden products.

Fresh flowers, fruits, vegetables; canned fruits, vegetables, jellies, wines, syrups, etc.; 1st, 2d and 3d in each division.

1st, 2d and 3d for best collection fresh vegetables in carrier basket.

Special professional growers' prize of \$5 for best collection of the show.

Prizes are offered by individuals of the Club as follows:

For the best six egg-plant—Collection of 12 hybrid tea roses.

For the best six heads Savoy cabbage—Dollar's worth of seed,

(Continued on page 202)



MAKING A NEW HOME FROM AN OLD HOUSE

PART II—THE ALTERATION OF THE HOUSE IN-
DOORS—VALUABLE PRINCIPLES OF REMODELING
—HOW PROPER PROVISIONS WERE MADE FOR
HEATING AND LIGHTING



WHEN we bought our house six years ago there were several alterations to make and a few additions, and three weeks only to do it all in; by that time our furniture had to be away from the New York apartments. Such weeks of confusion as they were. We thought the dirty work should all be done before the furniture arrived, and, intending it to be our home all the year 'round, a heating system had to be installed; electric light seemed a necessity; much of the window glass was broken and the sashes stuck with paint; several recently cut doorways were to be blocked up, and D. wanted two bed-rooms thrown into one so the summer wind might blow through our room from end to end.

Four posts that supported the central part of the house were of soft wood and, perhaps, unsound; the girders resting on them seemed to have settled somewhat, for diagonal cracks showed in the walls of the central hallway. Consequently, jack-screws were set in the cellar, one under each of the central girders, and the weight bodily lifted from the old wood posts. While the men were at this below, I walked from room to room, and had the satisfaction of seeing the cracks gradually close. An inch or two we must have raised it; we went as far as we dared, but if I were to do it now, I should be less timid, and "jack" until a mason's level showed the floors absolutely true.

It seems that in old houses like this the floors are generally somewhat sunken in the center, for the outer stone walls remain rigid and the interior wooden posts have been renewed once or twice perhaps, and the new posts not wedged up quite tight, so when the old are knocked away the girders settle a little. Such a process had occurred here, and, determining to end it, we installed six cast-iron columns taken from a hotel that was being torn down. The house will not settle again.

Electric wiring was extremely difficult. The floors were of

wide, two-inch planks, each tongued into a groove in the edge of the next, so they could not be opened without damage. The oak framing of the outside walls was filled solid in brick with no opening places for the wires; at the level of the second floor there was a heavy sill or girt in both outside walls and partitions, so wires could not be "fished" or pulled up from below, as they can be in a modern house. I doubt the wisdom of wiring such a building; there is too much cutting. Candles and lamps have their attraction; but perhaps this is only a man's point of view.

The steam fitting was comparatively simple. With the exception of the kitchen, there were four chimneys of two flues each, and but seven fireplaces; *ergo*, there was one empty flue, and the chimney problem was solved. For safety, we opened the front of the flue from the cellar to the second floor and lined it with the standard rectangular terra-cotta pipe known as "flue-lining." The vertical steam risers we ran through the closets whenever we could, or in angles of the chimney-breasts. We tried to place all the radiators where they would not be conspicuous.

Two great Baltimore heaters had been set in front of the dining and drawing-room fireplaces and the openings boarded up behind them, so these, of course, we could remove. The mantels,

fortunately, had never been damaged, and, after we had been in the house six months or so, a discovery was made concerning them, which, like every unexpected find in an old house, was disproportionately exciting.

One morning I was tinkering with the boiler in the cellar when I chanced to see what seemed to be several pieces of thick slate apparently coated with stove-blackening. I was at a loss to account for them; curiosity led me to rub off a little of the blackening, and I was surprised to find I had uncovered a piece of beautifully veined



The remodeled country place has the advantage of grown foliage among which a garden may be slowly developed without the distressing business that the owner of a new house has to contend with



The white treatment of the hallway makes an effective foil for the dark furniture and mahogany banisters

gray marble.

Now, it seemed to me the drawing-room hearth was of just that peculiar marble, and I took the piece up for comparison. It proved quite the same, and, moreover, it corresponded in width with the facing, at that time a plastered affair, with crude blue stenciled designs. Excited, I called D. How we ransacked that cellar! Several more pieces came to light, and some of them were of brownstone like the dining-room

As to the foundationless range, it developed that a new floor had been laid, lapping over the old stone hearth, so we took it up and exposed the gray, flat stones. The wide fireplace had a curious set of wooden doors, doubtless closed when the fire was not lighted, to keep ashes from blowing into the room. The new floor held them shut, and when it was cut away we opened them. There was the old fireplace just as it used to be;



From beneath the kitchen stove were unearthed the marble slabs that once framed the fireplace opening

hearth. It was the most fascinating of cut-up puzzles! In the end we had the uprights of the dining-room facing entire and those of the drawing-room, with the exception of a fragment two inches long or so. What had become of the lintels puzzled us.

A few days later D. called me to the kitchen.

"What on earth is that flat thing they've put under the range?" she said. "Can't we get it out?"

With a table-leaf I pried up the range an inch or so and pulled it out, and another like it.

"The lintels!" we shouted. "Yah! Hallelujah! We've found 'em!"

We capered about, idiotically, enthusiastically!

Black they were, but unbroken. Ah! we knew the excited joy of the archaeologist who, digging through buried cities, finds a strange inscription or a perfect bas-relief! What was the history of those facings? Were they taken down merely to serve as foot-stool for an apathetic kitchen range—modern ingenuity victorious over ancient æsthetics? Well, Art came into her own again, and the old facings are now where they belong.



Repeating landscapes in various tones of gray were selected as the wall-paper pattern most consistent with the color scheme and most appropriate for the dining-room of an old house

the great iron crane hanging in sockets let into the side wall. It was so curiously interesting that we resolved some day to build another kitchen and turn that into a smoking-room. Meanwhile we use the great fireplace for ventilation. The doors were lifted from their hinges and the range set back into the opening, which is so high that it acts as a hood to gather the cooking smells and

draw them up the chimney. The iron stovepipe is carried to the top, and heats the air around it, causing a steady draught up and out from the kitchen. The new position of the range gives more room, too, and all without destroying the old work in the least. In fact, we could restore the mantel-shelf where it had been hacked away for the stovepipe and plaster up the hole above where the pipe had entered the flue.

Those early days of housekeeping! How enthusiastically we plunged into restoration and development! Layers of paper were

stripped from the walls, and we painted them or hung new paper more in keeping. D. was the motive force in all this. My interests were rather out-doors, so when something appealed to her

irresistibly she forced the situation. The hall had been hung in a green burlap, which I pretended to admire because I thought we had done enough to the house for the time being. D. used to tweak any loose corner when she happened to think of it, and it came loose so easily! One day she tore off an entire side wall. That settled it. I had to acknowledge defeat. I confessed that the queer forms and long, tenuous points that it brought out bothered me, too, above the arch over the foot of the stairs, for instance, and the triangle at the side of the first flight. Samples of many wall-papers were tried before we learned that the finest treatment was in pure white with the dark color of furniture and banisters silhouetted against it. It is several years now since we painted it white; long enough to convince me we were right in eliminating all papers or colors.

The dining and drawing-rooms did not present the same difficulty. The windows paneled beneath to the floors; the doors and the mass of the mantel each was a rectangle resting on the floor; the ceiling, with its delicately moulded cornices, of course, horizontal. With no difficult elements there was a wide choice in wall treatment. The dining-room is now papered in pale gray and white with foolish little repeating landscapes such as old papers have; the floor is gray, and the only colors are in the rug; the various platters hung on the walls, the mahogany of the furniture, and perhaps a mass of flowers on the table. The table was the rankest yellow oak, but many coats of white paint have done away with that; a little scheme of D.'s, I think, to eliminate ponderous table-cloths.

When many layers of paper were removed from the drawing-room walls, the plaster proved to be rough-sanded and colored a warm yellow-ochre, with that singular clearness colored plaster acquires when the pigment is mixed with it before it is troweled on the walls. This was too rare and beautiful to cover with paper, so we let it remain, and worked

through one Sunday afternoon painting out various white smears and patches with yellow water-color. The ceiling had always been white, and the painters were none too careful with their splashings. The effect was altogether pleasing.

It is a large room, but we had a carpet which seemed sufficient for it, of a dull, warm pink that harmonized perfectly with the wall color and with several Eastern rugs destined to go there. Accordingly, the carpet went to the cleaners; but it returned a pale solferino hideously out of key with everything we had. What they did to it I do not know. We washed a small piece and a lathery something seemed to exude. A day's bleaching in the sun turned the piece a soft golden brown! This was not at all what we wanted, of course, but if it turned from pale solferino to brown, then in between it must have reached the warm, dull pink desired. Accordingly, the entire carpet was spread on the grass, a hose played on it for two hours, and then left in the sun. The lathery washings killed the grass, but the color softened gradually until it was just as it had been originally.

Then a new difficulty developed, for there was not enough of it by ten yards! The double drawing-room is enormous, and of course it was impossible to buy more of exactly the color. Finally, in laying it, to make the most of what there was, we left out great squares where the rugs were to go, and nailed quilted paper there. The rugs cannot be moved without a sad display.

The old mahogany chairs and sofa seats upholstered in warm pink velvet or a delicately colored brocade, are in perfect key. The color scheme is:

Warm pink—carpet, chairs;

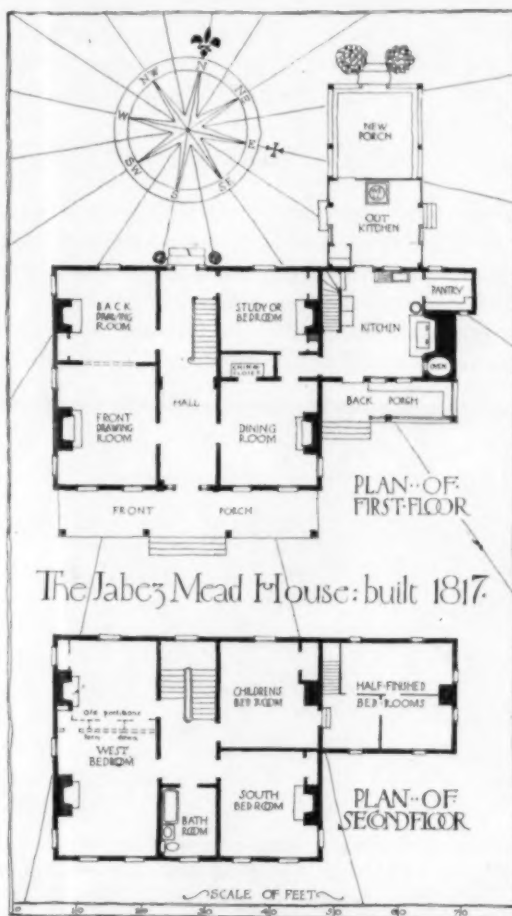
Warm pinkish brown—rugs;

Dull yellow ochre—walls;

White—ceiling and woodwork;

Mahogany—furniture;

with small accents of black and clear colors in vases or the details of hangings. The one large painting in the room happens to echo all these colors; it is appropriate. (Cont., page 207)



Both wing, ell and porch were later additions to the original building



Since the amount of carpet available was not enough to cover the whole floor surface, spaces the size of the main rugs were left uncarpeted. When the rugs were down this was not noticeable



Plants started in pots may be set out in early spring

Twelve years ago it was a little, stiff, inconspicuous flower; now it is so improved that it may be called "gorgeous." Its colors run through most of the tints of the rainbow in wonderful diversity (with the possible exception of deep yellows, pure blues or deep scarlet), although it is said that this last year has achieved this shade.

When he picks up his catalog, the beginner will probably be confused by the terms "Grandiflora," "Unwin," and "Spencer" varieties. Perhaps

A Bounteous Garden in One Plant

THE WONDERFUL DEVELOPMENTS IN SWEET PEAS THAT HAVE GONE TO PRODUCE THE GREAT IMPROVEMENTS IN FORM AND COLOR NOTED RECENTLY—HOW TO GROW THEM SUCCESSFULLY, WITH HINTS TO FORM NEW VARIETIES

BY MARY RICHARDS GRAY

Photographs by Courtesy of C. C. Morse

EASY to grow, taking but little time and care, and providing a wealth and variety of fragrant blossoms all summer long—that is the sweet pea.

possible. The flowers were developed by seed selection, and from this type the first improvements were made, chiefly to get color variation. These improvements were known as the grandiflora variety.

At about the same time experimenters caused still further variations. The smooth standards of the original type, which were flat and erect, lost their rigid lines and became wavy and drooping. The wings, which hung over the keel, also became wavy, and the segments inclosing the flower organs expanded until the stamens and stigma protruded. This was the Spencer type, now most assiduously sought after and of astonishing variety and beauty.

The Unwin type, developed about this time, has wavy wings and standard, but the keel is closed, as in the original form, and so this variety is not possible for experimen-



Paper pots are valuable for planting in cold climates. The seedlings are in no way disturbed when set out



Wire netting nailed behind the rows makes a desirable sweet pea support

a word or two may enlighten the amateur. You know the flowers of the locust or the wistaria; that was what the original sweet pea was like. It was of but two deep colors and had generally two flowers on a stem. To understand the improvements made in this flower you should know what the technical terms are. The standard is that part of the corolla raised upright as a background for the rest of the flower; two petals more fold over or droop, and are known as the wings; between them, sometimes concealed entirely, is the keel. It looks like a boat keel, and is composed of two petals inclosing the stigma and stamens, which are curved upward. In this inconspicuous, original flower the keel was closed, and cross fertilization was im-

tation in cross fertilization unless by adepts.

These are the main types. We will speak about some of the standard varieties later. Before the inviting prospect of developing your own varieties presents itself you should know something of the culture of the flower. Its requirements are simple, but imperative. That soil which is rich and porous, which will not bake or pack tight, is desirable. Sometimes it is called a clayey loam. But it should be well worked and porous and not contain surface water.

Trenching is the commonest planting method. Make rows about four to six inches apart, and dig a ditch from two feet to thirty inches deep and two feet wide. The soil at the bottom is probably



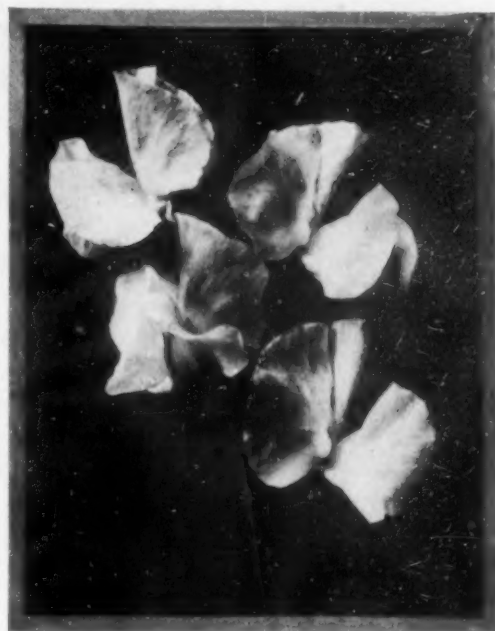
The majority of growers find greatest success with hazel boughs or brush



Mrs. Hugh Dickson, a delicate cream pink Spencer of the finest type, graceful, but not too loosely formed

useless. Scrape surface soil from between the rows to a depth of nine inches, and make this the foundation. Fill the trench with good soil, mixed with well-rotted stable manure. Some advise plain superphosphate mixed with this soil, about a pound for every foot of trench. If the ground is in good condition this is not necessary. An additional protective measure is sprinkling a small amount of fine lime over the surface as

pared soil. Allow about a foot and a half between clumps. With the new paper pots the plants may be thinned out in the cold-frame to the standardized growth, and then put in a permanent position without disturbing the roots. When sown outdoors, thin the plants to distances of five or six inches apart—space counts for strong growth. When pots are set out, or when spring-planted seeds need thinning, prepare your supports. The



The original type bore but two blossoms to a stem. This is Margaret Madison, with four, an exquisite pale lavender

a preventive against cut-worm pests. This is often done in the fall, and is ready for either spring or fall planting. The recent developments of soil inoculation are of value with the culture of sweet peas, in that the qualities of nitrogen fixing bacteria that may be purchased add materially to the growth of sweet peas—a leguminous crop.

Next for the actual sowing. Very often the seeds are sowed in the autumn and lie dormant until spring awakes them. They are sowed about five inches deep and thicker than the spring sown. When sown in the spring they must be put out as early as possible—as soon as the soil can be properly worked. If a small trench is run, about four inches deep and of a little greater width, and the seeds are scattered thinly over this area and then firmed tightly, good results will follow. But the latest system to be developed with considerable success is pot sowing in the ordinary three or four-inch pot, using a lighter soil than that where the plants are eventually to grow, sowing four or five seeds. In the greenhouse, a well-protected cold-frame, or a mild hotbed, these pots may be set out toward the end of the winter. Greater warmth will cause the early flourishing of the plants, but they should be kept as stocky as possible. These may be set out from the middle of March as late as the first part of May at intervals, so that there may be a succession of bloom. Begin early, but not recklessly early. Without disturbing the roots, plant these clumps from the pots in the pre-



A recent prize winner, the new cream pink Margaret Atlee. Note how loosely flowing and wavy are the standards and wings

majority say use brush. Twigs cut from underbrush are decidedly successful, and the vines clamber over them until they are well covered. Chicken wire stretched behind the rows is winning in favor. It is, at least, a little less disorderly. The advice, "buy the best seed from reputable dealers" is truly worth while with sweet peas. The slight extra expense is a saving, and do not blame the dealer for some lack of results. You may find that the seeds themselves need chipping or soaking. The darker colored flowers have extremely thick shells, and when spring planting or planting in pots is resorted to, this shell should be chipped with the knife, exposing the embryo, but being careful not to cut the elementary rootlet part. Some soak the seeds in hot water over night and gain good results. For fall planting this is not necessary.

When the plants are once up, all your care is a little stirring of the soil; frequent and copious applications of water and liquid manure at intervals. The enemies you need to combat are aphids and mildew. Your tobacco emulsion will drive away the aphids, and a dusting of soot before flowering and once a month will act as a mildew preventive. Attack mildew with Bordeaux Mixture.

A final warning: When you seek for the garden position of sweet peas, don't stick them up against a brick wall where they will be burned in July and August, and let them have some little shade during the "dog days." Also,

(Continued on page 221)



The simple lines of an Italian adaptation give an exterior that forms the base of a design to which vines and foliage will give a beautiful completion in after years



As the exterior is simple, so is the interior, but there is the added beauty of fine woodwork to grace it

Homes that Architects have Built for Themselves

THE SUMMIT HOME OF MR. MAC NEILLE, WHEREIN IMPORTANT PRINCIPLES FOR HOUSE COMFORT ARE REVEALED—THE VALUE OF TAKING TIME AND USING THE BEST MATERIALS

BY PERRY R. MACNEILLE

IF I were asked what I could claim most confidently as the supreme merit of my house, I should say its restfulness and its complete suitability to my family's requirements and mode of life; it fits *us*, and we feel "at home" when we are in it.

It is not my intention to dwell upon the features of the house, which I regard as beautiful, as beauty is so much a matter of personal taste and must vindicate itself without argument or defense. As Prof. Ware once said: "To those who prefer mince pie it is useless to argue the finer flavor of apple pie."

The simple lines of the Italian design of the exterior form for us the base to which we can add, as the years pass, the different shrubs and trees that will complete a design of which now only a part is finished.

The house has been placed so that it has an extended valley view, and the grading around it has been done so that on two sides one can step directly upon the lawn from the windows or the piazza. On the other two sides the ground falls away so that ample windows light the cellar rooms, and even a garage is made possible underneath the dining-room.

Extreme simplicity characterizes the planning of the house. The



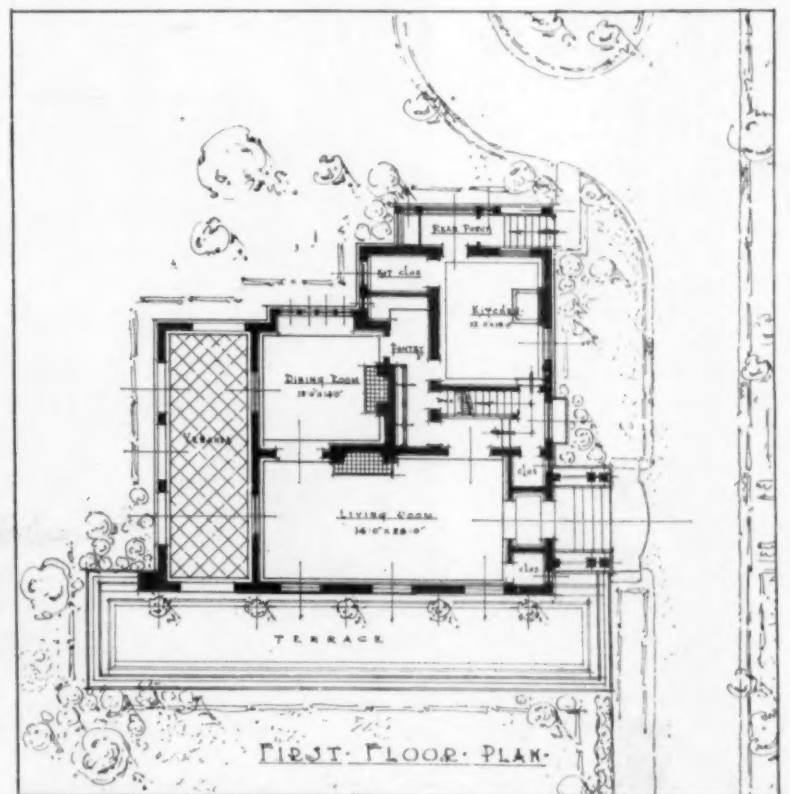
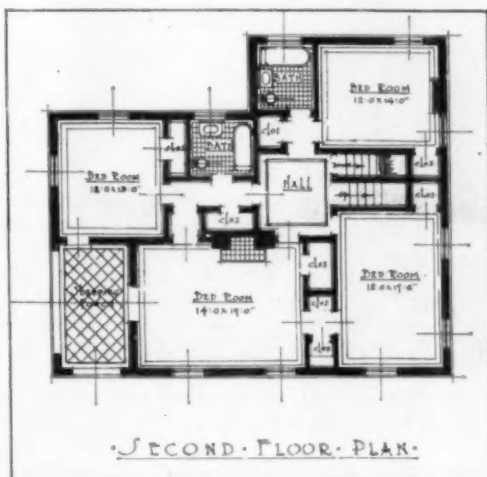
The living-room is finished in soft brown, which makes an excellent background for tapestry hangings. An interesting feature is the built-in bookcases flanking the window. Italian furniture is in artistic harmony with the house design

rooms on the first floor are few, but well shaped, and the waste space of excessive halls and passages avoided.

The living-room with soft brown walls as a background for tapestry and paintings, book shelves filled, as our friend said, with everything from "Happy Hawkins" to the "Geological Survey of New Jersey, and furniture brought from the old houses of Italy, is to us pleasing and restful. Others may prefer greater profusion, chairs more comfortable and less artistic, and colors more stimulating and vivid.

To the planning of the practical portions of our house we gave great thought,—not only my wife and I, but my partner. In fact, he was pestered to such an extent that he claims I was the most troublesome client the office ever had, and that if our other clients were like me we would soon be driven from our profession.

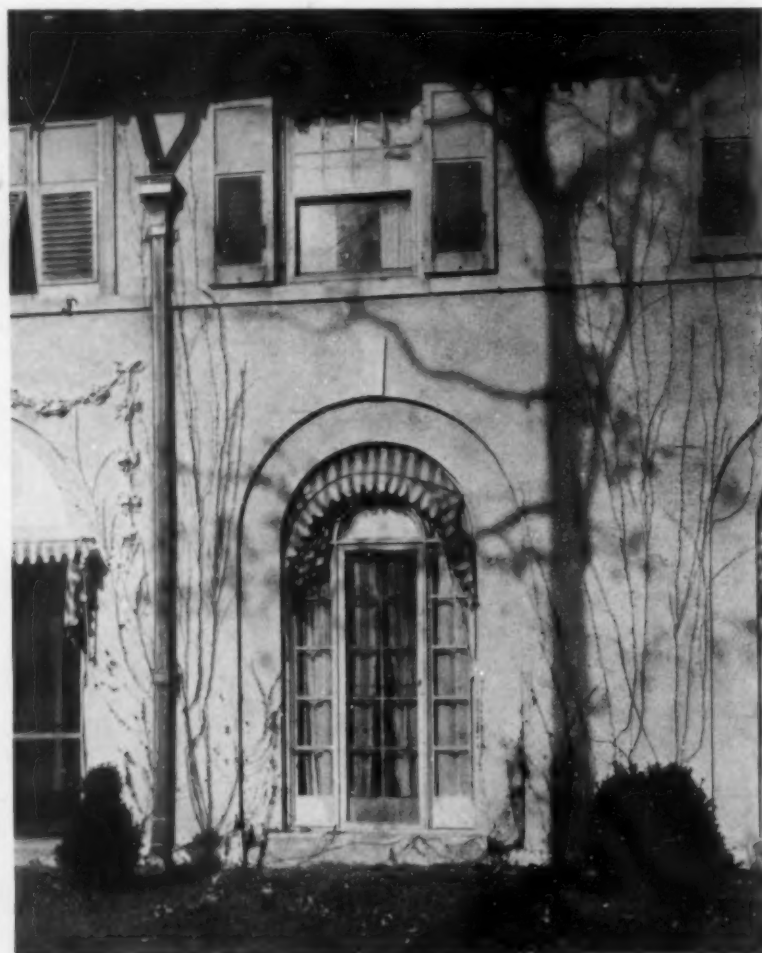
This minute study and thought on our part has



Examination of the plans reveals an absence of waste hall space and a great convenience of arrangement, some of the elements of which are: No projecting closets, cupboard shelves accessible from both kitchen and pantry, and windows on both sides of all rooms



There is a considerable decorative quality in the window disposal, which does not conflict with utility. Such shutters have the added value of awnings



Recessed tympanum arches in the doorways and lower windows give a simple decorative quality in their shadow lines. The architectural ornament is well chosen also

not resulted, I think, in a better house either artistically or in general plan, nor has it produced a house of increased value to anyone except ourselves; but it has resulted in a house that fits the requirements of our family and of our mode of life almost perfectly.

The sleeping balcony is sunny; has the choicest view, and is at the same time sheltered from the storms. It opens from and is equally available to a bedroom and the upstairs sitting room, and has a waterproof floor of cork composition, which is warm to step upon.

The butler's pantry is commodious; has a sink set high enough to avoid stooping over it, and has some of the shelves arranged with double doors, one set opening into the pantry and the other opening into



Sloping ground increases the cost of foundations, but gives light to basement rooms, and here provides enough extra space to be used for a garage beneath the dining-room

the kitchen. This saves steps when the dishes are needed in the kitchen.

The kitchen has a concrete floor covered with linoleum, through which an ant, much less a mouse, can find no way. The kitchen closet has a window with a marble slab beneath for mixing pastry, and the rear porch is guarded and fitted with netting so that it can be used as an out-door pantry in the fall and spring.

Soiled clothes have a comfortable and speedy passage through a chute with openings on two floors into a well-ventilated and light bin in the laundry. The hot water passes from the kitchen boiler through an automatic gas heater that adds any heat necessary to bring it to a given

(Continued on page 206)

Crops of Quality for the Home

ROOT VEGETABLES AND THEIR CULTIVATION — PROPER SOIL CONDITIONS ARE ESSENTIAL — CULTURAL DIRECTIONS FOR CARROTS, RADISHES, PARSNIPS, BEETS, ETC.

BY D. R. EDSON

THE various root vegetables, beets, carrots, turnips and similar ones, are easy to grow. But as a rule one finds them poorer in quality, compared to what they ought to be, than most of the other garden vegetables. Without doubt, one reason for this state of affairs is that, while green peas, string beans or cauliflower—once they have gone past the proper stage—can hardly be made use of, beets and carrots can be used, if the cook will boil them long enough, thus destroying any flavor which they may have had originally. There is no reason why the root vegetables, as well as the salad plants, should lack either in quality or supply.

The root crops require soil that is especially well prepared for several reasons. In the first place, the majority of them have, aside from the tap root, which strikes directly down into the soil, a feeding system composed only of comparatively short, fine rootlets, which cannot travel as far as can the roots of corn or tomatoes, for instance, in search of their food supplies. Then the soil should be so free from lumps or stones, and so finely pulverized, that the growing roots can expand freely and develop naturally without any restriction; otherwise, a very large portion of the crop is sure to be distorted or "spangling" in appearance. The quality of the crops may be injured further by the presence of deleterious substances in the soil, with which, as they grow deeper, they will come into direct contact. Fresh manures, decaying vegetable matter, such as that from green crops plowed under, and, in a number of cases, lime too recently applied are apt to cause scab or various sorts of distorted and stunted specimens among the root crops.

Among the root crops are included, of course, those vegetables the roots of which form the edible portion, artichokes, beets, carrots, kohlrabi, onions, leeks, parsnips, potatoes, radish, salsify and turnip,—the kohlrabi being a sort of an outcast,—it is not a root crop in the sense of growing on or in the ground, but certainly one can designate it as belonging in the leaf crop class or in the fruit crop class. It is, in fact, a sort of an overgrown turnip, with ambitions in the direction of becoming a cabbage.

These root vegetables, with the exception of potatoes, are all alike in several respects. They are all quite hardy, and can be planted practically as soon as the ground can be got into condition; they are all planted in continuous drills,—rows quite near together,—12 to 15 inches for beets,—carrots, onions, radishes and turnip, and 15 to 20 for kohlrabi, parsnip and salsify,—the two latter especially should be put on rich soil 18 inches at least



These root vegetables are all hardy growers and may be planted as soon as the ground is in condition



A constant supply of radishes, as tempting in appearance as in flavor, may be secured

EDITOR'S NOTE: In this series of articles the most important of the classes of garden products will be discussed from the standpoint of quality. Special points of culture will also be suggested, with a view to obtaining not only prime quality but a continuity of supply throughout the season. The first article in the series appeared in the January issue and dealt with the growth of peas. The article last month was concerned with the salad plants.

apart,—and even then the foliage will completely cover the ground. As all of these things may be put in at the same time, and with very little adjustment to the seed drill, it is well in planning the garden to put them together in one group. But the beets, carrots, kohlrabi, radishes and turnips should be

placed next to each other, as they will occupy the ground but part of the season, and the succession crops can be sown when they are removed. The onions, parsnips and salsify, of course, will stay in through the entire season. With leeks, it is better to start them in a seed-bed and set out later. It is a good plan, too, where there is any choice in the matter, to have these things in that part of the garden which is farthest away from the house, as they are not gathered frequently, nor do they require as careful watching in regard to insects as the various leaf and fruit crops.

The soil for root crops should not be made too rich. There is no practical danger of getting too much phosphoric acid or potash, but a superabundance of nitrogen frequently will cause an excessive growth of top and a sub-normal root development. And yet these crops need nitrogen most during the early stages of development, when, on account of the cold in the soil, and the fact that the organic matter has not yet had a chance to decompose, there is usually a shortage of nitrogen. The result is that where a heavy application of manure is relied upon alone for the root crops they have too little nitrogen during the early stages of growth, when it is most needed, and too much when they are maturing, and do not need it. So you will find it a good scheme, in planning your vegetable garden, to rely largely upon commercial fertilizers for that part of your garden in which the root crops are to go. If you can, buy, or, which is better, mix up for yourself, a 4-8-10 mixture and use it on ground heavily manured preferably the year before or early in the spring, at the rate of 1,000 to 1,500 pounds per acre. And after the root crops are well under way, preferably a week or so after they have been thinned out, give a light application of nitrate of soda, the nitrogen in which is immediately available, to induce a strong start.

And also, as it is essential to have perfectly straight rows, the seed-bed should be made as fine and level as it can be by the use of a steel garden rake. Unless there is some good reason for not doing so, plant so as the sorts with very fine seeds, such as onions, carrots and turnips come next to each other. In this way they can all be planted together before the depth of the seeder has to be regulated for the larger seeds, such as beets, spinach, swiss chard and parsnips. The former should be planted only a quarter

(Continued on page 213)



As a prime requisite, our home must look upon a beautiful view. Here, beyond as far as the eye could reach, rose hills draped in Autumn's most exquisite mantle

OUR house is built; we've lived in it long enough to have tried it out. Now, as I look back on the experiences we had in plodding up the rocky road to the making of a country home, I recollect many incidents—some mistakes, some successful short cuts—that may act as guide posts for the others who are planning for the delights of rural life.

Our search for a building site carried us far and wide. Our first requisite was a good view; then David wanted it to be within commuting distance; finally, the air must be bracing the year round on account of the children. Hence the nomadic pursuit of our ideal. But success, as often, came unexpectedly.

Three years ago, while visiting in a place noted for its farming lands, we started out for a cross-country walk, and finally found ourselves on a high hill almost surrounded by a valley. Beyond, as far as the eye could reach, rose hills draped with autumn's most exquisite mantle. I laid my hand on David's arm. "Look!" I cried; "Isn't this fairyland?" "It really seems as though by magic we have been led to the site for our home," David exclaimed, "over the beauty of the view, and added with an air of bravado: "Within a month this land will be ours," and we went our way rejoicing.

I suppose if we had been old and prosy we would have carefully considered all the obstacles which might arise from living in such an isolated spot; and then have decided whether, for the sake of its beauty, they would be worth surmounting. Did we consider the outrageously steep and ludicrously bumpy road which could only be improved by giant dentistry and corresponding expense? Never. I will modify that—not until one of our neighboring landowners refused to pay his share. Did the question of water supply and lighting trouble us? Not at all; at least not until we tried to secure these necessities.

After we had bought the land—some six acres of meadow and woodland—the water supply was the first thing to consider. An artesian well had to be drilled at a cost of two dollars a foot.

Up the Hill to Our House

THE TRUE STORY OF THE JOYS AND DESPAIRS IN THE LABOR OF MAKING A HOME IN THE COUNTRY

BY MARTHA MCLEOD

Scientists claim that the earth is largely composed of water. I wonder if any of them have tried to prove their theory by drilling a well. When the drill had descended 200 feet, and still no water, our spirits and money sank with it. We labored on, however, and on reaching 225 feet, water was joyfully declared, but to our sorrow, when the flow was tested, there proved to be a supply of only four gallons a minute. What should we do; drill immediately till water came and our funds had gone, or should we blast?

In the last case, only one of two things could happen; we would either have a bountiful supply of water, or the well would be ruined. I wildly suggested to David to leave matters as they were, and get along with the trickle of water from the well, and use the brook which lay 100 feet from the house down a steep hill, for our daily plunges. He looked at me anxiously to see if the strain had drilled a hole in my brain, and gently reminded me that the brook dried up in summer and froze in winter. When the morning arrived upon which we had decided to blast,

I ran up the hill to be present at the crucial moment. I sat on a rock which we had placed in the center of the site where the house was to be. But was the house to be? That was the question: "To be or not to be," my brain kept saying, till suddenly there was a shock. A quick test was made of the flow.

"Oceans of water!" yelled the engineer; "Enough to drown you!"

We installed a 2,000 air-pressure tank, motor and a gasoline engine. When electricity was available we could joyfully discard the engine. We found that the mistake we made in our water supply was placing the tank at the bottom of the hill thirty-five feet below the level of the cellar floor, thereby necessitating a greater air-pressure in the tank to overcome the thirty-five-foot gravity, but on the whole the system has been satisfactory.

Now we could turn our thoughts to the plans for the house. With regard to its location, we were fortunate in every respect. The property lay due east and west, while the best view looked toward the northeast. Placing our house across the corner of the property, the length of the house ran northwest and southeast. Bringing the kitchen to the front, we gave the important rooms the best outlook, and, as the living-room and master's bed-room above took up the entire southeast end of the house, they commanded the distant view, the sun and the prevailing breeze.

We had spent many hours since buying the land in looking over books and magazines for suggestions for the house. This does not mean that our minds were barren on the subject, for everyone, from the cave dweller to the foremost architect, has had dreams of certain features which he longs to carry out in his home, and which reflect his character. I never remember having seen a thatched roof, except in the illustrations of Andrew Lang's Fairy Books, which I devoured volume after volume. The thatched roof, from under which might emerge either enchanted princes or witch, grew to be the symbol of all impossibly delicious romance.

"I want a thatched roof," I declared, but David reminded me that we were living in the Twentieth Century and one hour from New York. I was considered quite unreasonable, but during a visit to Long Island I saw a roof with shingles laid to imitate thatching. The style of the house delighted us, and for hours we sat on a fence opposite, mentally building our house and adapting many attractive details of the one before us. The trellis work around the windows, though as yet unadorned, was most suggestive of the tangle of roses to come. We decided that this style would be in excellent harmony with our landscape. Our architect worked out this idea, and then we turned our thoughts to the interior. I tried to describe by various wild motions of my arms the general plan for the living-room, hall and dining-room; also for the master's bedroom. David drew with his pencil more discreet and tangible figures of his special desires; the ingle nook, fireplace and wainscoting. Opposite the entrance we placed a French casement door, framing in this way an exquisite picture of hills and valley. Between the living-room, on the right of the hall and the dining-room on the left, I wanted a large doorway, so that, having felt the bigness of the wonderful outdoor world, we would not experience the cramped sensation which one so often does on entering the front door. I also indulged in surreptitious dreams of dances to which the ground-floor plan was so well adapted. The French casement door would also tend to mingle home and nature. The casement windows in groups of three on either side of the living-room, and the two small ones on the sides of the fireplace, allowed a breeze to circulate to cool one on the hottest summer day. Wishing to insure the absolute healthfulness of our home, we planned a cellar 8 feet deep under the entire house. It was well ventilated by sun and air from two windows, besides those in the adjoining laundry.

Our builder jocosely remarked that in an emergency we could have a good extra bedroom in the cellar. Though we doubted the capacity of the drains to keep it dry, we have since found that by



The house was finally placed on a hill, surrounded almost entirely by valleys

placing traps in each drain the hardest rainstorm could do no damage. In some ways the attic resembled the cellar, being large and light, and covering half of the house. A generous part of my childhood days was spent in an attic play-room, and there, from my first steps, I valiantly followed my brothers in their gymnastic feats. Our children, we were determined, should know the same joy. Annihilating the rather miserly impulse to place two bedrooms in the attic, we left it free for the rope ladders, trapeze, shouts and romps of the children. A most comfortable feature of the house was the arrangement of the master's bedroom and adjoining nursery. Instead of making a doorway in the wall, the rooms were entirely separated by closets. In my closet we put two doors, thereby allowing me to go into the nursery without passing through the hall. In case of sickness, both doors could be left open, or, on being closed, I had entire quiet and privacy. Another thing that made this even more complete was a door in the hall, closing off the master's suite. In this suite, besides the bedroom, was a boudoir, also a large closet or minute dressing-room, as one would wish to call it, and a bathroom which is comfortable in size and appointments. A sleeping porch opened through a French casement door from the bathroom. Here was a delightfully cool retreat on a warm summer afternoon, when the sun hid around the corner of the house. Furnished with pretty wicker furniture, plants and screens, it would tempt one to doze away many a sultry afternoon.

It is surprising how dependent one becomes upon the use of a porch of this kind for sleeping, and there are comparatively few months when one cannot take advantage of this refreshing outdoor rest.

The land on which our house stood was entirely unimproved; we therefore decided to consult a prominent landscape architect, that he might show by a planting-plan how to achieve the results of which we had an indistinct vision. It was money well invested, for with that I was able easily and correctly to lay out the grounds, which would otherwise have been most difficult.

An old stone fence would have to be removed to build the road, and where our future lawn was to be were innumerable stumps of dead trees, vines and stones. There were several huge

mounds of earth which were left from the cellar excavations, and the four acres which we wished to cultivate were covered with rocks and weeds. David had no time to superintend the improvement of the land, and we engaged a foreman through a contractor, who also supplied us with Italians. All our work was to be carried on by the day. We explained to him that our plan was



We did not consider the outrageously steep and bumpy road until it was necessary to improve it by giant dentistry and corresponding expense

to have only the necessary work done to make the place livable. A short time after they had been at work we went over late one afternoon to see what had been accomplished. Imagine our disgust when we found a small space on one side of the house graded and smoothed to a parlor finish, while the rest looked as



I wanted a thatched roof, but had never seen one except in the illustrations of Andrew Lang's Fairy Books, until on a visit to Long Island I saw a roof with shingles laid to imitate thatching. That was the way our house was finally built

though a hurricane had struck it, and half of the money gone which we could spend on the whole place.

We complained to the contractor of the incompetence, if not actual graft of our foreman. He said he understood the matter thoroughly, as the foreman had been a city-bred ex-policeman. The result of our conversation was that we would continue to employ five of the Italians and that I should superintend the labor. I will always look back with delight on the splendid way in which my Italians worked. In the short time they were with me, we systematically cleared off piles of stones from the five acres, made a respectable road and accomplished a large amount of grading about the house.

I am sure many women would find this overseeing of their outdoor work interesting and delightful, and the results both satisfactory and economical.

Late in the spring I reluctantly let my gang go, and for that summer we lived on our place without making further improvements. During this time, every evening as we sat on the piazza, we pointed out to each other the many things that needed attention, and fully as many times the farmers, expert and otherwise, advised us how to alter these matters, and of course all the suggestions varied. Finally I decided that if, with my lack of experience, I had to superintend the cultivation, I would get professional advice. I went to a well-known authority

on scientific farming, and was told minutely how and when to fertilize the land, put in condition our old apple trees and sow the grass seed. I will briefly give the facts. In April we ploughed up all the land and harrowed it with a large tooth harrow; then applied basic slag at the rate of 600 pounds per acre. This contains 40% of lime, as well as a large percentage of phosphoric acid, which is essential for the lawn and pasture. When that was harrowed in until the soil was quite fine, sulphate of potash was sown over the land, $\frac{3}{4}$ of a pound to 100 square feet, and again we used the harrow. The land was now ready for the sowing of crimson clover. This brings nitrogen into the soil when ploughed under and paves the way for a splendid lawn and pasture. We

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IN nearly every garden the frames are frequently the most neglected part of the equipment. It is quite the usual thing to employ them for only a few weeks in the spring, when starting the early plants for transplanting outside later, and to let them lie idle the rest of the year.

The frames, properly handled, not only should be in use the greater part of the year, but offer the greatest opportunity for intensive and out-of-season gardening. Moreover, being a very expensive part of the garden equipment, they should be made use of to the fullest possible extent. Efficiency is desirable in the garden no less than in the office and in the household.

Everyone who has worked with frames knows that it is little more trouble to ventilate, water and care for a "string" of several, full of plants, than to look out for two or three frames with a few boxes of seedlings and transplanted stuff that only half fills them. Why then be contented with just your small supply of garden plants and some radishes, most of which probably get overgrown before you have time to eat them, when practically the same equipment, managed a little differently, might give you an advance supply of vegetables from early in the season until clear up to the time you will need them again for starting your fall frame crops? If you are going to bother with frames at all, make them yield enough to have it worth your while.



The soil in the frames should be made rich and mellow as soon as it is ready to work



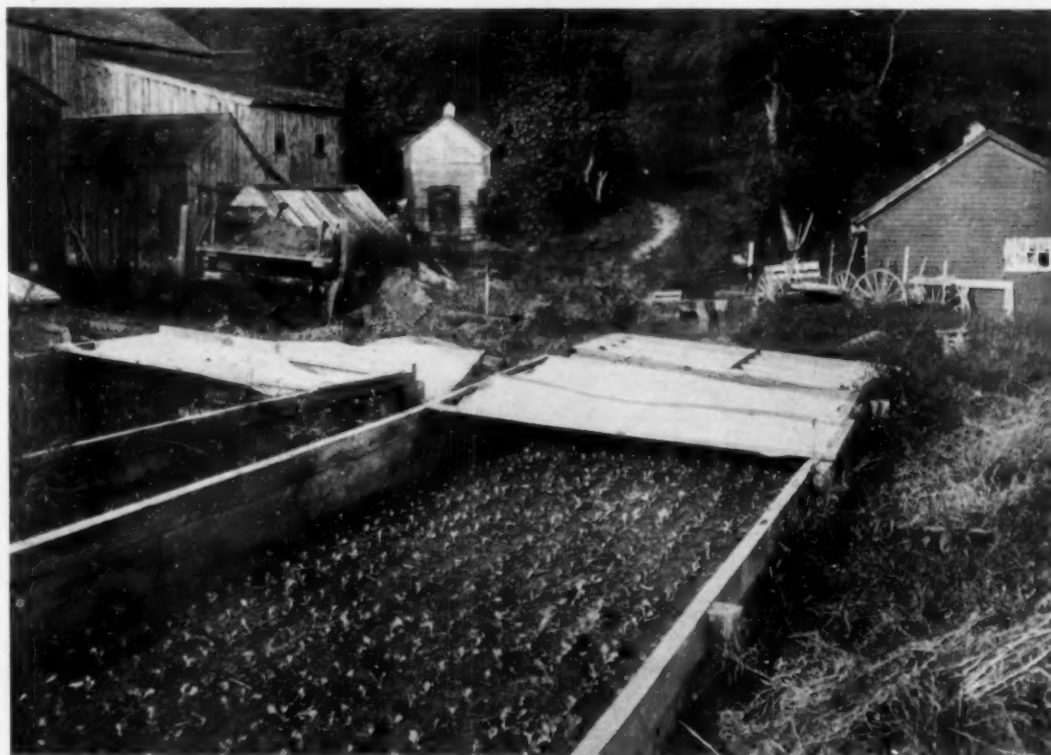
Until the days grow warmer, care should be exercised in the matter of watering

Hotbed and Coldframe Gardening

MAXIMUM RESULTS ARE POSSIBLE WITH LIMITED SPACE AND EQUIPMENT—AN ADVANCE SUPPLY OF VEGETABLES THROUGHOUT THE YEAR—HOW TO CONSTRUCT AND PREPARE THE BEDS

BY F. F. ROCKWELL

EDITOR'S NOTE: This is the second and concluding article dealing with the value of garden frames and completely explaining their use. The first article, appearing in the September 1913 issue, took up the subject of work done in the fall.



A few flats of lettuce or cabbage can be started in these frames five or six weeks before "outside" planting. Here both glass and cloth sash are employed

For greater clearness, let us now consider a concrete illustration; let us take an average-sized frame, holding five standard 3 x 6 ft. sash. You plan to put the frames into operation as soon as the days begin to warm up, some five or six weeks before planting can be done outside,—which will be about the first of March for New York or north of it. A few flats of lettuce, cabbage, and the other hardy, early vegetables will be started, and possibly one or more of the remaining frames, if any are available, sown to radishes or set out to lettuce, if one has had some way of starting the plants earlier indoors. A little later the tenderer things, such as tomatoes, peppers and egg-plants, are sown, and all are transplanted either to other flats or directly into the frames,—all under the glass sash. The frames are kept crowded full, if not actually overcrowded for several weeks, a supply of plants,—probably over-abundant—is obtained, and then as warmer weather comes on, the sashes are gradually laid to

one side, and the frames are allowed to grow up to an unsightly mass of weeds. Haven't you seen it happen?

If you want to get out of this rut; if you want your frames to produce for you up to their full capacity, there are two things which you must apprehend at the outset. First, that some of the hardy things, such as cabbage and lettuce plants, or radishes and lettuce, after being once well started and "hardened off," will stand a

good deal of cold, even several degrees of frost, without being injured in the slightest; and second, as a corollary to this, that temporary frames and covering may be used for these things for part of the time before they are ready to go out into the open ground, thus relieving the overcrowded condition of the permanent frames, making them available for other purposes.

Let us start, then, with our equipment of a five-sash frame. It is very desirable that at least two of these shall be of the "double-glass" type, especially if one has not the facilities for making a hotbed in two of the frames. But you should make every effort to get enough manure to put in at least two of the frames. Let it make no difference even if some of your neighbors have already made

their hotbeds, and others say that it has got warm enough so that one is not needed. It is not merely a question of keeping the plants from freezing, but of keeping them *growing* during the night, as well as the day, and as we shall want to start some of the "warm-blooded" things like tomatoes at once, instead of waiting a little longer, as some of your neighbors will, let your first job be to get manure at once, and put "heat" into the first two frames, which, to make directions as brief and definite as possible, I have marked "A" on the diagram on page 210.

The manure should be in an active state of decomposition, but not "fire-fanged" or burned out, and free from coarse straw or litter. Unless it is already heated through evenly you should stack it and turn it over after three or four days, turning it inside out so that the whole will become evenly heated through. Remove two or three inches of the soil from the frames, tramp in a foot or more of the manure, and put the soil back. Put up a partition of light boarding—a couple of cracker boxes from the grocers will furnish you with the material—so that the hotbed may be kept warmer than the rest of the frame. If you have manure and double-glass sash both for the frames, so much the better; but in case

you have not the latter, be sure to have mats or shutters with which to cover the sash on cold nights, as otherwise much of the heat which should go to maintaining a high temperature within the frame will be lost in radiation from the glass, even when there is no danger of a freeze outside. The soil in the rest of the frames should, of course, be made rich and mellow as soon as it is ready to work. Fine, well-rotted manure, or bone dust or tankage, and muriate or sulphate of potash, are good for this purpose, as they are all quick acting, with little danger of burning seedlings or plants.

The next task is to provide your auxiliary frames and sash. Of course, if you have room and time it is best to make these extra frames substantial and permanent. But if not, they may be cheaply and easily constructed by putting in two rows of posts and boarding up to the proper height in back and front; or if you want to make them so that they can be put up and taken down easily,

simply get 15 ft. of 12 or 15 inch board or plank for the back, and the same length, 6 or 9 inches wide, for the front. If there is the side of a house or outbuilding which will serve as the north wall of the frame, simply nail a cleat of 2 x 4 pine along at the proper height from the ground, on which to rest the upper end of the sash, so you will have only the front side of the

frame to build. The sash for these extra frames are very cheaply made. A light, wooden frame of 1 x 2 inch stuff, the size of a standard sash, 3 x 6 ft., you can readily make yourself or order from your carpenter. They will cost from 30 to 50 cents apiece, according to material and local prices. Dry cypress is the best wood to use, but pine or other material will do. These frames are covered with "plant-cloth:" the heavy grade, which most large seed-houses carry, costs 12 cents or so a yard. Each frame will require two yards of the cloth, which should be stretched tightly and tacked firmly to the frame, putting the tacks not more than two inches or so apart. If handled with care these

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Frames made of cement are impervious to moisture and will last for years



The construction is simple. A wooden "mold" is made, into which the cement is poured and allowed to harden



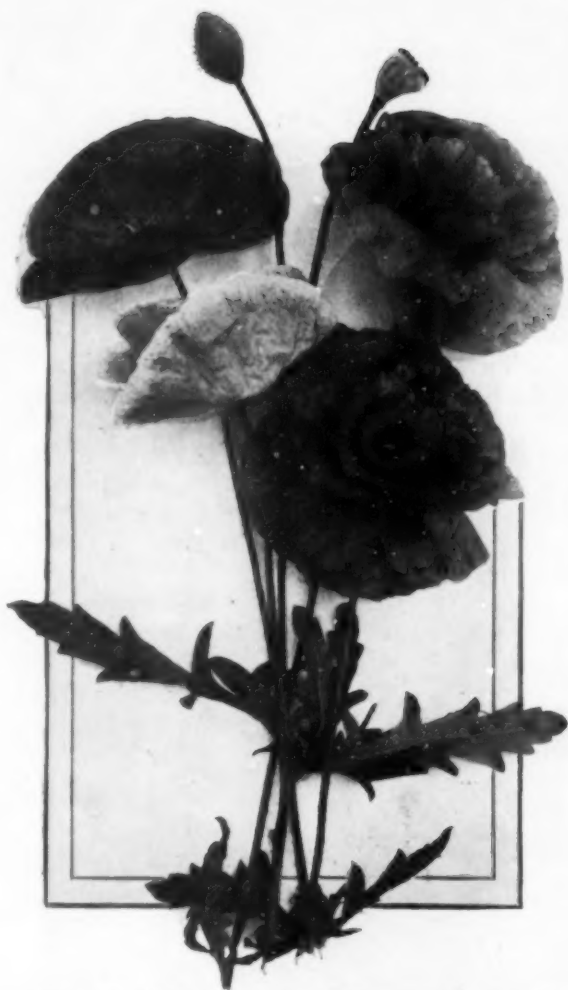
The manure should be turned over several times before use and stacked to avoid the danger of overheating

Choosing Flowers for Their Color

A GUIDE TO THE TRUE SHADES AND COLORS OF VARIOUS FLOWERS, WITH DEFINITE SCHEMES FOR THEIR USE IN STRIKING COLOR EFFECTS—A GARDEN OF REDS

BY MARY YOUNGS

Photographs by Nathan R. Graves



The pestiferous Anthony Waterer spiraea is called crimson; it is really a dirty light magenta. There are glowing blood-crimsons (Cardinal flower); bright blue crimsons (*Pyrethrum hybridum*); deep black crimson (the deepest crimson, sweet william); and plain ordinary crimson (bee balm). But they are all called crimson "tout court," and there are added unto them magentas and Tyrian purples, such as *Lychinis viscaria splendens*, which is a truly awful color, and Trooper's Feather (*Lythrum roseum superbum*), which is one of the good magentas, useful in combination with purple and white. So, here we shall make a desperate endeavor to keep within the borderline of real reds, and to describe each tone so that it may be recognized.

This task is very difficult in dealing with the tulips; crimson so merges into scarlet, and scarlet into crimson, that it is almost impossible to differentiate, but the yellower tones prevail and the bluer ones descend into pink; for example, the early bedding tulip Proserpine is rosy carmine with a white center, etc., and the slightly later "Jenny" is a silky carmine rose, both too light for a real crimson. But, coming still later, in May is *Couleur Cardinale*, described as crimson scarlet with a bluish bloom, which should remove it from the true scarlets and make it blue enough to be called crimson. Of the May flowering type, Fulgens is clear crimson with white center, *Gesneriana spathulata* is blood crimson, just on the borderline of scarlet, and one of the very best, with a delightful transparent quality in the sunlight. Of the Darwins, Professor Francis Darwin is a crimson scarlet with a blue base, and Whistler is a vivid maroon crimson; the effect of these is a blood crimson or cardinal in the mass. The Parrot tulip, Cramoisie Brilliant, is a rich

THE compilers of most catalogues must belong to the family of the bard who sang "Most any color, 's'long's it's red, is good enough for me." The crimes that are committed in the name of crimson would make Ananias blush; scarlet is let off more easily, but the borderline between scarlet and orange is very wavering.

blood crimson marked with black, and, though inclined to flop over and lay its head in the dirt, it is very effective, especially among low-growing foliage.

Even earlier than the tulips, comes the Crimson Polyanthus. There are various forms; some solid crimson; some delicately edged with a thread of gold, and some with decided borders of pale yellow, but in a mass, the whole effect is a good deep maroon crimson, and, though they are not showy, they are so early that they are a real delight. There are many crimson peonies, which come as near being the true color as any flower, except the bee balm. The earliest peony (*P. officinalis rubra*) is a bright crimson, a trifle blue, but by no means approaching magenta (*P. tenuifolia*), which is a dwarf and



Good crimson and maroon are found among the snapdragons



Before a dark background of shrubbery the fine crimsons of the celosia (cockscomb) appear to advantage, but use the plumed varieties only

has feathery, fennel-leaves; is a fine, clear crimson. "Rubens" is a very dark crimson; Excelsior is an early, dark crimson; Gen. Miles is a brilliant light crimson, and Grover Cleveland, a later dark one. Many other so-called crimson ones, such as Mme. Forel, are too blue for beauty.

The darker shade of the single *Pyrethrum hybridum* is a clear light blue crimson. It is a little difficult to



Some of the best reds are found in the velvety flowers of the improved nasturtiums

the celerity with which it will revert if left too near the ordinary kinds. Mine came from seed from Anne Hathaway's garden; the seedlings were given me by an enthusiastic and well-known writer on old-fashioned gardens. This deep crimson is the oldest variety of this long-loved flower.

The truest crimson I know is the bee balm (*Monarda didyma*). The flower heads are ragged looking, but are most decorative; the leaves are a good soft green, and have the delightful bergamot odor. The plants increase rapidly, and have a long season bloom, beginning patriotically just in time to be put in the Fourth of July bouquet (which is always composed of bee balm, cornflowers and wild carrot), and lasting well into August, which makes it a very valuable asset in color scheming.

I have but little to say on the subject of the wonderful

combine, but does very well with the common strain of sweet william, *Centranthus*, and plenty of white. It is in itself a most decorative flower, and should by no means be barred because of its color; it is worth "managing."

There are good crimson and crimson-and-white sweet williams of dif-

ferent shades; the best is described in some catalogues as "black-crimson," and it is a most wonderful deep color, like black ox-heart cherry. It is best to raise this seed, and remember, too,

tribe of lilies, because I have had no experience with any except *L. Candidum* and *L. speciosum roseum*, but there are many crimson varieties listed, and I have seen beautiful ones in a number of gardens. "Unless otherwise specified," a crimson lily is crimson, too, as a rule, for there is not that tendency to magenta that one must fight in other flowers, and the crimson and scarlet classes are apt to be truthfully divided and described. There are most wonderful and beautiful crimson amaryllis, but these are not quite practical for the open border.

The common strain of Chinese and Japanese pinks (*Dianthus Chinese* and *Heddewegii*) are usually sold in mixture, and are a delightful combination of deep crimson, pink and white, and they are to me most attractive flowers; they have a faint, clean fragrance quite distinctive, though very delicate, "like the fleeting fragrance of a dream."

The cardinal flower (*lobelia cardinalis*), which will not flourish everywhere, but needs shade and moisture for its roots, is a most beautiful bright red, like a delicate spire of crimson flame; it actually flickers, so airy is its form. Put it in a corner of dark, overshadowing foliage, and feel its fire.

There are good crimson hollyhocks; some of them as dark as Anne Hathaway's sweet william, and some a lighter shade. There is an exceedingly good crimson Snapdragon, and one of a deeper maroon shade. There are some fine crimson dahlias; Brutus



Scabiosa, or mourning bride, has a rich, dark crimson that in some blossoms approaches black



The African marigold in orange shades does not combine with the reds

is a good one of the cactus type, and the Empress of Austria is another, but darker. Cuban Giant is a good crimson show dahlia, and Crimson "Century" a fine single. There are many other really fine ones in the different types.

There are a few crim-

son Gladioli, but they are nearly all marked with white. Mrs. Beecher is a good color; so is Harvard, which has a little less white on it. There are some crimson phlox—but, Oh! the magenta hovers so painfully near! Sir Edwin Landseer is listed as bright crimson, and Count Von Hochberg really is crimson. It has a very slight tendency towards blue, but is an exceedingly good color.

The crimson chrysanthemums are nearly all backed with yellow, but Champagne is listed as a fiery crimson, and the grower assures me it is a pure color, and with no yellow reflex.

The crimson annuals are not so very numerous. In this color, as in pink, white and pale yellow, the *Phlox Drummond* reigns. It is a lovely velvety crimson, deep and true. There is a really fine crimson celosia (cockscorn), but this is so coarse a plant, and so ugly in form, that its real beauty of color is overlooked. It is not good in a garden, even a large one; but the plumed varieties, crimson, scarlet, yellow and orange, are all good, with a dark background in a shrubby border used as you would use golden-rod, or other wild flowers of a coarser type.

There are pansies listed as mahogany which are such a velvety deep maroon as to go very acceptably among the crimson flowers, perhaps to follow the Polyanthi in the edging. There are splendid crimson nasturtiums in both forms. The dark crimson mourning bride (*scabiosa*) is a fine color, almost black. There are several good, bright, light crimson sweet peas, King Edward VII, and its improved types being perhaps the most popular. There are some fine dark crimson cannas, and the crimson zinnias are very good, though not quite as good as the scarlet and orange. As for the last

Cramoisie Brilliant, syn. Carmine Brilliant (not to be confused with the crimson *Parrot* Cramoisie Brilliant), and Vermillion Brilliant. These are both



One of the best annuals for scarlet colors is zinnia—it comes true from seed



Both among the Darwins and the Parrot tulips are reds that complement the color scheme



The cardinal flower is like a bright flicker of flame in its shady corner



For late blossoming choose one of the brilliant red cactus dahlias. Firebrand is a good one

crimson annual of the season, the crimson cosmos; it is too ugly for words.

In treating of the scarlet tones, we return to spring, with the tulips. The earliest are

rosy scarlet, and Isis is a fine, fiery crimson-scarlet. It is a delight to use this dealer's descriptions, for they are not only accurate, but poetic, and can scarcely be improved upon. Mr. Farmcombe Saunders is one of the very best with a rosy bloom, inside cerise scarlet, the effect of this in mass is a wonderful clear scarlet, like stained glass. Prince of the Netherlands is another beauty, glowing cerise scarlet, flushed salmon rose. There are some orange scarlets in the breeder class, but they are really over the borderline.

The wild columbine (*Aquilegia Canadensis*) is scarlet and yellow, but the scarlet so predominates as to place it among the reds. It is not so large a plant as the garden types, but is none the less charming for its delicacy.

Heuchera sanguinea deserves its name of "Coral Bells." There are many varieties of salmon, crimson, white, etc. (don't get the white unless you can have acres of it; it is pinkish), but the type is a gorgeous light coral scarlet, and the form is very delicate and pretty. One does need a mass, even of this variety, because of the small flowers, but not necessarily a large mass; a dozen plants set close would make a fine splash of bright color. Strange to say, it is an easy color to combine, on the principle that one can put a dash of brilliant red or orange on a gown of almost any color; only a dash, but it adds to the beauty of the other tones.

A joyful, shrieking scarlet which will not combine with any color on earth save other scarlets, green or white is the Oriental poppy of the "common or garden" variety. There are hybrids in all shades, from pale rose to mahogany color, but the good old-fashioned kind is what Miss Jekyll calls "red-lead color." Well,

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White woodwork and paneling is particularly effective against the mahogany furniture, dark floors and banisters

Papering & Painting Problems



This forest frieze and the repeating landscape opposite are examples of good hall paper after old models

BY H. D. EBERLEIN

UPON taking possession of a house, either new or old, painting and papering are among the very first things that have to be thought of. On the wise selection of paint and paper depends a large degree of decorative success. Furthermore, paint and paper are such important factors in achieving a truly livable, comfortable interior that a satisfactory result fully justifies any degree of preliminary labor and thought expended. Of course, what has been or is about to be said in no way applies where the architectural style requires a natural hardwood finish.

In deciding paint and paper questions, the first thing to be considered is the future use or function of each room about to be dealt with. In the olden days white paint was almost exclusively used throughout the house, and it is beyond all doubt the most generally applicable and adaptable to all requirements. To be sure, white paint is not regarded as a labor-saver, but it is so cheerful and fresh and clean looking that it will always maintain its popularity.

It is universally suitable for every place in the house, from the

linen closet to the drawing room. Indeed, one very neat and particular housewife had her trunk room done in white to brighten it up and intensify the light that filtered through a tiny window.

For a hall, what is more charming than white paneling? It is at once suggestive of freshness and makes a suitable and neutral background for the few pieces of furniture to be placed against it. The same thing also is true of the other rooms. In every case there is one rule that must be strictly observed—use only the best of white lead paint.

Another thing that must be remembered is that in painting white pine, especially new white pine, the wood must be given a coat of orange shellac before any paint is applied. Otherwise the resin or pitch in the pine is almost sure to come out in blotches and discolor the paint. The woodwork should have at least four or five thin coats

before a final coat of enamel is put on. Each coat should be allowed to dry thoroughly and then be well rubbed down before the application of the next coat. A much better and more durable surface will be secured in this way than if fewer and thicker coats



Use the pictorial landscapes which cover a whole wall with extreme caution. They must be considered as pictures are, and all bric-a-brac dispensed with. There should be little furniture and of a simple sort

were given. If it is possible to put on more than four coats before giving the final coat of enamel, by all means do so. True, it may cost more, but it is never economy to be niggardly with paint.

One can save a great deal by doing much of the painting themselves, but due care must be taken to have the right kind of brushes and the paint of the proper consistency and mixture. Any reliable paint dealer will be willing to give the necessary advice. Be careful not to put the paint on too thickly. Don't take too much on the brush at once and keep the brush strokes all in the same direction.

If some other color than white is to be used for the woodwork, several things must first be carefully considered. In the first place, we must regard the purpose of the room that is to be painted; in the second place, we must reckon the amount of light it receives; thirdly, we must think how it is likely to be used by the family. Let us assume, for the sake of example, that a dining room is flooded with light, so much so that the glare from the sun on white paint is out of the question. A grey green is selected and gives the desired result—that is to say, a room flooded with light, yet with a soft and pleasing effect upon the eye. In summer this color is suggestive of coolness, and in winter may be warmed by using telling bits of color in



The Oriental landscape is being reproduced in exquisite coloring. This is a good design when used with a chair-high baseboard, preferably in a simple room



An upper hallway properly furnished and papered with the pheasant design

other color effects. The foregoing suite of rooms, though imaginary, serves well enough to illustrate and suggest certain principles of color variety and combination.

A second floor may be treated in much the same way as the lower floor just discussed. Where a dead white is used



Japanese grass cloth now comes with tenciled patterns. This is a beautiful straw color, with two shades of blue upon it



A bird and flower pattern on a dark-pebbled background that brings out its fine coloring



A modern paper, with a design like the willow pattern plates, but in several colors

hangings and rugs, so that even then the grey green is most pleasing.

Next let us suppose a broad hall, which is to be done in white—for here the light is not so bright and a mahogany stair rail requires white as a proper setting. The white hall, with a grey green dining-room, makes rather a pleasing combination. A living room beyond the hall is done in French grey, two tones being used on the wall panels, thus breaking the monotony and adding a note of interest where the effect would otherwise be flat and dull. For a small den opening from the French grey living room, white has been chosen. Here again the light is diffused and white adds a reflecting glow that is desirable.

Thus, while we have a combination of light colors, there is enough difference to vary the monotony so often attributed to an all light or an all white interior, and, at the same time, each individual room is in itself pleasing; and when we consider the rooms as an open vista, the colors harmonize and the white room has its place without crowding out the

place without crowding out the

downstairs, let a cream tint be used above. The bedrooms may either be in white or in colors, according to their exposure and the light they receive. In all cases the greatest care should be taken, for the best of paint is none too good. The choice of either a dead or a cream white must depend on individual taste and the tones of the hangings and furniture in the rooms where it is to be used.

As stated before, at least three or four coats of paint should be used, but where circumstances permit more coats should be applied, up to six, eight or even ten. Satisfactory finish and durability will fully justify what may at first seem a needless expense and extravagance. An enamel or highly glossy finish is often delightful, but a dull or semi-dull rubbed satin finish is worth considering with white paint and decidedly preferable for grey or any of the other colors.

We are so accustomed to restricting ourselves to white or grey in painting the interiors of our houses that we often quite overlook the possibility of using other colors to decorative advantage, thereby securing a welcome departure from stereotyped custom. We may, for example, use black, either dull or with an ebony finish given by much energetic rubbing; drak green, dark blue, Pompeian tan, and even graining in some places, is not to be despised.

Black relieved by gold lining may be very effective in a drawing room, dining room or several other places. Properly handled it is *not* a depressing or gloomy color and it is capable of imparting a distinction that can rarely be achieved in any other way. The same may be said of dark green and dark blue as of black, especially if used on wainscot and given a lacquer finish in the manner of some of the lacquered rooms of the seventeenth and eighteenth centuries.

In some modern English houses where ceiling beams have been painted, a further embellishment has been added with good effect in the shape of daintily painted vines and flowers in a flowering pattern along the sides of the beams, such a pattern as may be seen on Bavarian peasant china or furniture. This scheme gives variety of color, lightens the ceiling and produces a highly decorative result. Though it is not susceptible of use in every place and must be employed with discretion and restraint, it is, however, an available resource not to be neglected.

In dealing with the subject of paint, some attention must be devoted to considering floors where hardwood is out of the question or for some reason undesirable. One of the most serviceable floor colors is dark red brown, as it harmonizes readily with other

colors used in rooms. It will, to be sure, show the dust, but then, when one thinks of it, this is really an advantage, for it makes thorough cleanliness imperative and is intolerant of housekeeping negligence, which is always inexcusable. Grey, particularly green grey, is also an excellent floor color and can be used in cases where red brown will not answer.

Pumpkin yellow, the color used so often for deck paint, is also available in certain cases, but should be used with the utmost caution. Its particular fitness is for lightening the heavy effect of

dark rooms. Dark green, too, is sometimes used, but needs a bright room and light woodwork. White paint on floors is not, as some might suppose at first thought, an impracticable suggestion. It can be used suitably in a guest room, if that room is to be used only for guests, or in a drawing room. It would not do for heavy wear, but in the places mentioned it can impart a delightful air of freshness and lightness.

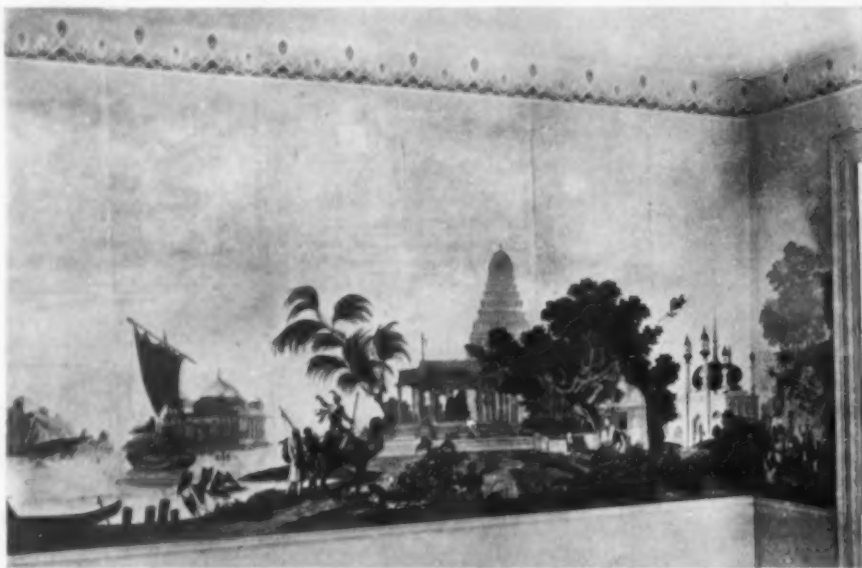
Stencils of suitable pattern and not too elaborate may frequently be employed to advantage around the edge of a painted floor and help to tie walls and floor together.

If woodwork and floors are to be kept looking their best they must be given proper care. Floors should be gone over every day or two. There are various kinds of floor polishes that may be used, but very good results may be obtained by using a soft mop with a drop or two of coal oil. Woodwork should be frequently wiped off with a damp cloth, and in that way may always be kept looking fresh. The paint will last much longer under such treatment than if allowed to get dirty and then scrubbed vigorously.

After the painting has been done and a stamp of approval set upon the work, the next thing to be decided is the treatment of the walls in the various rooms. Before taking up the question of paper in detail, we must decide whether we wish to use paper at all or prefer to adorn the walls in some other way by the use of paint, hangings or panels of wood or stuff.

If walls are once painted it will be difficult ever to use paper on them.

(Continued on page 225)



Another example of the old landscape papers, probably suitable for a dining-room. Do not consider having pictures on the walls of rooms so papered



Perpendicular lines increase the apparent height of a room. The paper used with this division and with this design seemingly raises a very low ceiling

A Woman's Gardening Costume

CLOTHES FOR THE FEMININE DEVOTEES OF GARDENING COMBINING UTILITY WITH ATTRACTIVENESS—A PRACTICAL GARMENT AND HOW TO MAKE IT

BY GRACE TABOR

ONE may cut flowers and dawdle about the garden in almost any picturesque frock from the wardrobe—indeed, the more picturesque the better—but for real gardening activities, I know by experience that it takes real gardening garb, if one is to work freely and comfortably and efficiently—and remain sightly. And right here let me say that this applies to men quite as much as to women; but the men must work out that part of it themselves. It is quite beyond me.

Every normal woman demands three things of her clothes: That they be becoming (I put this in the position its importance demands); that they protect her according to the demand of the circumstances under which they are to be worn; that they be as durable as is consistent with their purpose. No one wants an over-durable ball gown, of course, but everyone wants sports' clothes to have strength and staying powers. And gardening dress comes in the latter category, I take it.

A complete protection of the body from the sun is the most imperative demand of the second class made upon the garden outfit, and I wish to lay especial emphasis upon this, because there is an altogether too prevalent notion that the individual who shrinks from tan and a general weather beating is somehow not the "real article." Believe me, this is not so; and sunburning and its attendant agonies never do anyone a particle of good, and have done many, many people very real and definite harm, physically as well as artistically. A burn made by the sun is quite as surely a burn as one made with fire, and, extended over a large area of the body, is only a degree less dangerous than the latter, because it is less intense. As a matter of fact, sunburn is known to have been fatal in more instances than one.

So, to cover up completely is a requisite; and in the dress

which I have finally worked out and adopted I proceeded along this line so determinedly that not a cranny admits direct sun-rays to the skin anywhere. Some enthusiastic gardeners tell me that they prefer a bathing suit to anything else which they have ever tried, and I have no doubt the bathing suit comes as near the ideal garden dress as anything not made for gardening can do. Unless one's garden is absolutely private, however, it

is not a garment to appeal. For we all know that a good, practical bathing suit is not over-attractive as a human habiliment. I do not claim for this long, straight garment, which has finally come into being under numerous experiments, any superlative degree of beauty, but I think no one will deny that it has possibilities that do not lie in the sea-going dress. It is cut without a pattern, as the chart shows, and when it is put together the wearer steps into it, draws the bottom of the bloomers up to just below the knee, turning the applied hem up around the leg; draws it up over the skirts; gets into the sleeves and fastens it as any coat or dress would fasten down the front. I find the best material for all-round use is khaki. If you prefer some other color to this, however, choose a galatea or a good quality of denim. The khaki color is undoubtedly the best, I think, although a strong, clear red is perhaps cooler under the direct rays of the sun. But red may draw bees to you; so, if you are mindful of them, avoid it. Bumblebees, especially, seem to be attracted, under the impression, no doubt, that they are approaching some great, brilliant flower. Moreover, red cuts have a disconcerting fashion of transferring some of their brilliance to the section upon which they rest. So, in choosing, always make sure that the color is not only fast, but one that will not crock.

Sew on the pockets in the positions the diagram shows; bring the sleeves to the proper length by adding as much to them as may be required—khaki is usually 27 inches wide. Sew the garment up with French seams, as indicated; gather the wrists and the bottoms of the bloomers into bands three-quarters of an inch wide when finished. Run half-inch elastic into this; draw them snugly, but not uncomfortably tight; face the neck; finish the front opening with a lap to go under at the left side, and button blindly, or button with small, round buttons, matching the material and loops.

Sew on strips at either side to hold up the belt, and make a belt of the material, or use one of leather in a harmonious color. A plain, round Dutch collar, with a bow tie the color of the belt, is the most effective neck finish.

The hat is a combination of boudoir cap and the seaman's sou'wester, and, for complexion's sake, I should advise facing the under side of the brim with red. Of

(Cont. on page 230)



A gardening costume practical as well as becoming



A bathing-suit is convenient, if out of place, in a garden



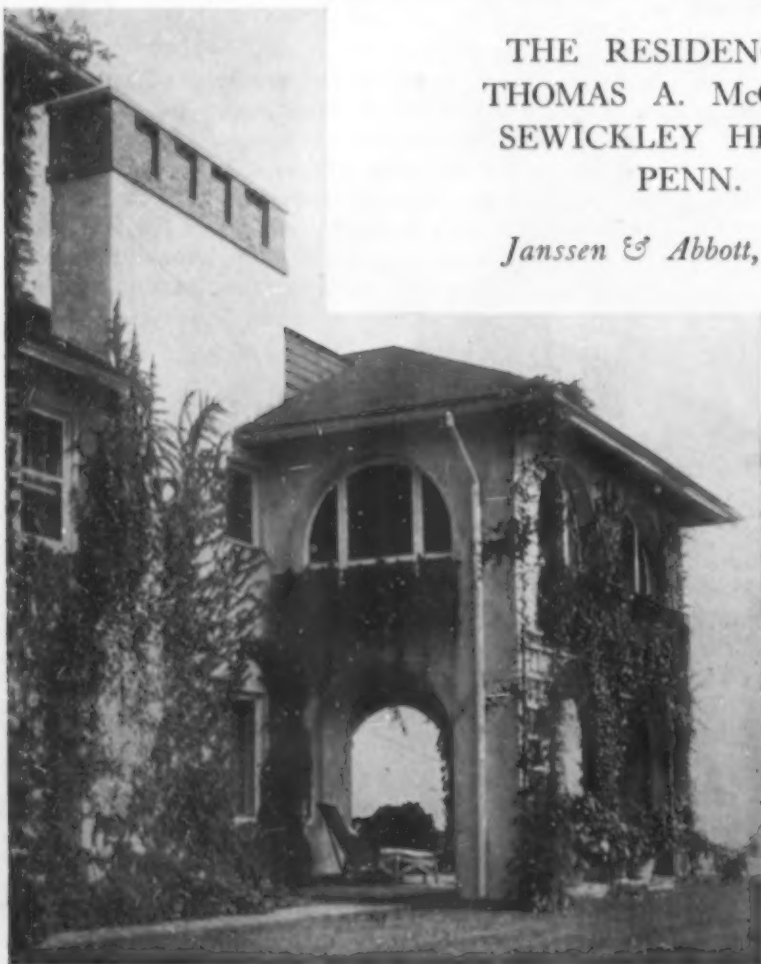
A large hat is essential when working in the garden on sunny days



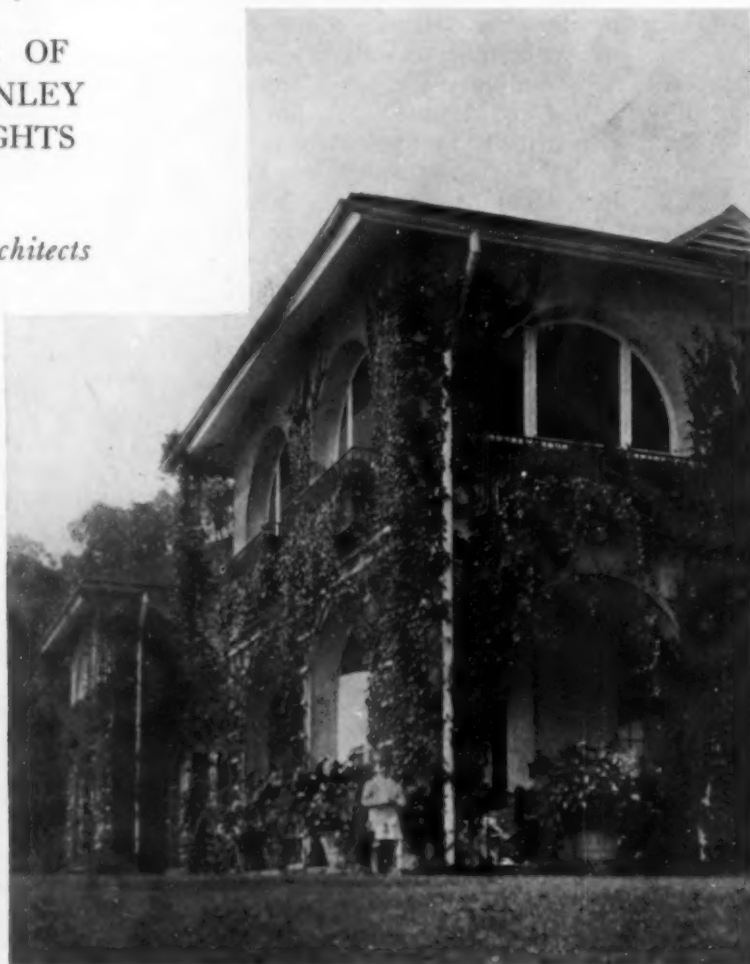
Mr. McGinley's house boasts that desired situation, a hilltop site, but it is distinctive in being so planned that it hugs the ground close instead of rearing monument-like into the sky

THE RESIDENCE OF
THOMAS A. MCGINLEY
SEWICKLEY HEIGHTS
PENN.

Janssen & Abbott, architects



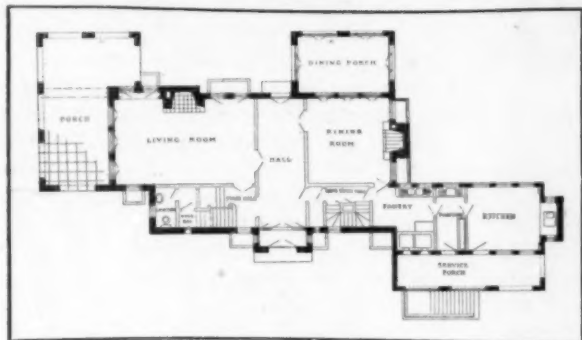
One wing is cool and shaded, with a construction like that of the hot country's cloistered patio and a view in four directions



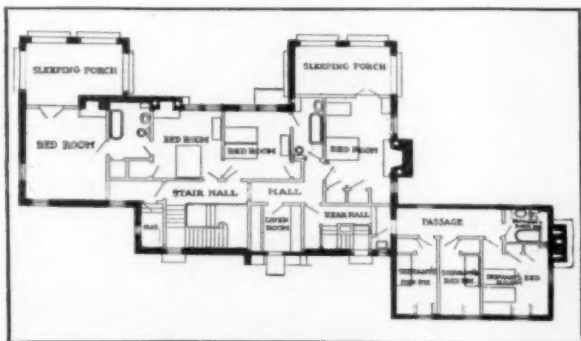
Above the porch wing the chamber is equipped as a great outdoor sleeping-room, well screened and graced by suitable iron work



The entrance is away from the living side of the house and does not interfere with it



Notice how compact and separate all the working part of the house is



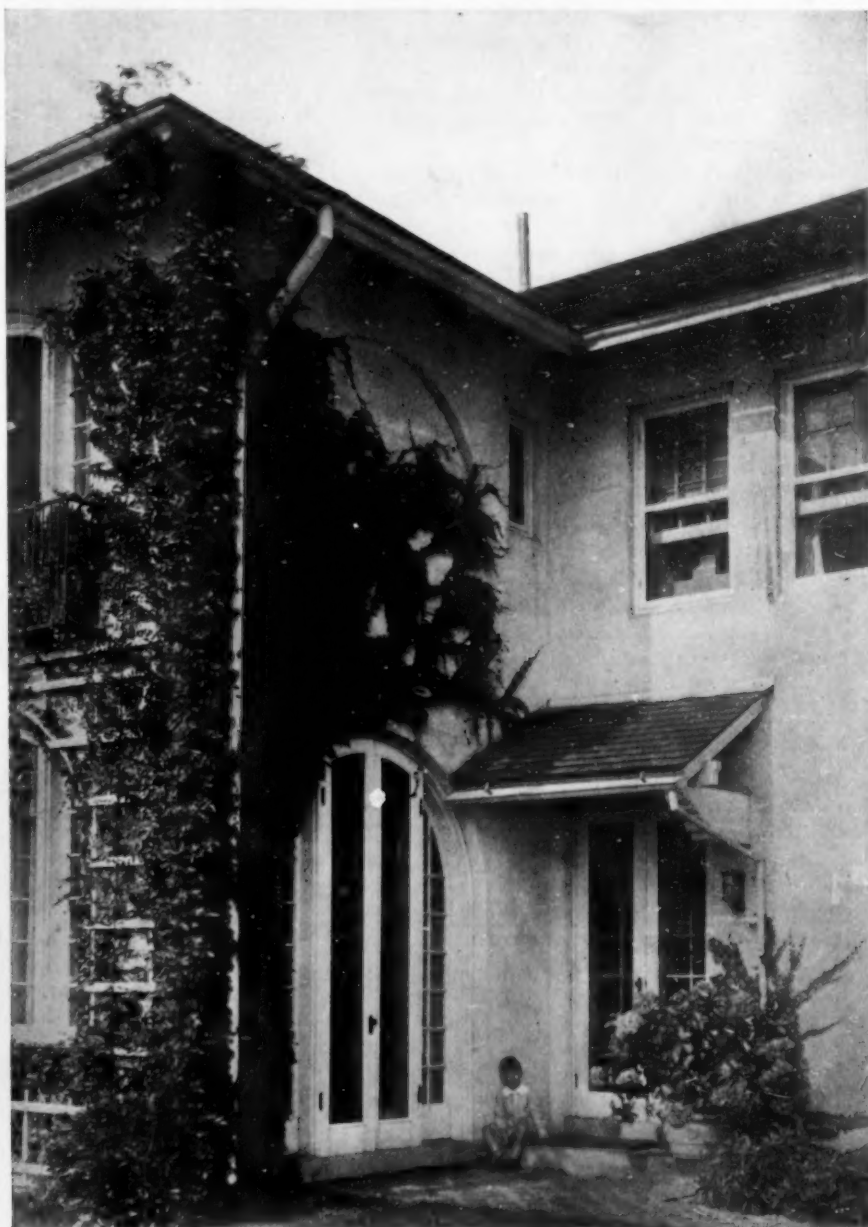
Servants' quarters and stairs are so placed that no bustle can disturb those in the living-rooms



Between the projecting porch wings is a paved terrace, acceptable in cool weather



The lattice work complements the design, and with the vines over it makes less evident the useful, but usually unattractive, great window spaces



Vines are to add to, not conceal, architectural features. This house exterior is admirably designed and executed to gain most from their growth



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

New Candle-Holder

A CANDLE-HOLDER that is new in quality, as well as in shape, is of an imported pottery that has a bisque-like surface, and comes in unusual colors and combinations of color. Dull blues and greens, with pale tan and an occasional spot of glowing red, are seen in these pieces, which include candlesticks of various sizes and shapes, oil and vinegar bottles, small pitchers and other articles for table use.

This particular candle-holder is quite unique in its design, suggesting as it does a lantern in both size and shape, with a regulation lantern handle at the top, but with a large section cut out at the front in order to give sufficient light. There are a number of perforations, forming a conventional design in the sides. These are intended to furnish air, and also for the sake of light, as otherwise it would be almost like a dark-lantern. Its colors are unusually lovely, and it would make a distinctive looking ornament or a decidedly practical candle-holder for a room in which a dim, shaded light is required. The candle is so well protected that it should burn for a considerable length of time before being entirely consumed.

What to Do with Old Willow Furniture

AFTER a season or so of out-of-door wear, willow furniture begins to look as if it needed a thorough scrubbing. But all the scrubbing in the world will not bring back the fresh springiness of the new furniture. It will much improve it, however, and the more thoroughly it is scrubbed with pure soap and water, then well rinsed, the better it will look. When water is applied to willow the wood softens somewhat and the pores close up. It is necessary, therefore, if we intend to stain the old chairs, that, after scrubbing, the wood should be allowed to dry out thoroughly, so that the pores may open again and be ready to absorb the stain.

If the willow is already stained and a new color is desired, it is better to remove the old color with a good paint and varnish solvent—or to remove as much as

will remove. This may be applied with a stiff brush; after standing about five minutes, rub the softened paint with waste wet in benzine, which will remove the surface color.

Antique wood stain is preferred for willow, as it readily absorbs, leaving the desired dull finish. No "filler" is needed, as for regular wood painting. When stained willow is to be left out-of-doors, however, it is desirable that it should have an oil coating. This coating is made of seven-eighths of raw linseed oil and one-eighth of turpentine, to which mixture is added a couple of drops of "liquid drier," which forms four to five percent of all house paints.

To secure an extra soft finish for indoor use, a coating of wax polish applied with a brush after the stain is entirely dry will produce a soft lustre. After applying the wax, allow half an hour for drying; then polish with a soft cloth or clean, stiff brush.



A unique pottery candle-holder in the form of a lantern

To have a small willow chair stained by the maker will cost at least \$1.50. The average painter is not versed in painting willow furniture; therefore, unless it can go back to the manufacturer, home treatment is desirable.

Gray is a color that the home workman should not select, for it is a chemical stain, and not easy to secure. The gray willows we see are colored by the manufacturer who produced the stain and applied it, in some instances before the chair was made.

Old Frames Made New

THE antique gold effect so desirable for picture frames may be accomplished by the home artisan, given the proper materials and a bit of ingenuity. An antique green bronze and a chocolate bronze may be bought all ready to apply in one coat. But the antique gold can be secured only by two applications, first a standard gold paint and then over it a glaze of raw umber in japan, thinned with turpentine and applied with a camel's-hair brush. (Colors ground in japan are always flat; to secure a glossy effect when these colors are used for any purpose, a varnish must be applied.) To show the gilt through, wipe the umber out in spots before it dries. The gilt should be thoroughly dry before the umber is applied. The good result of this treatment depends largely upon the proper thinning of the umber with turpentine, that the gilt may show through. Light and dark effects are secured according to the thinning.

Renovating Plaster Casts

MOST good plaster casts are painted—a statement that will doubtless surprise many people; the plaster is so absorbent that the oil is quickly absorbed and disappears entirely. In fact, so porous is the plaster that some manufacturers apply a coat of white shellac to stop the suction. To secure a flat, ivory color, dissolve a tube of flake-white in oil; tint with raw sienna or yellow ochre, and thin with turpentine. Allow a coat of this to dry on the cast, and when hard apply a

coating of wax polish. After a half hour rub with a soft cloth. If a dark tone is desired in the recesses, touch with raw umber thinned with turpentine, wiping off the high lights. The application of raw umber should be made before the wax is used, and when the coating of flake-white has dried.

Reproductions of Old Pitchers

EXCELLENT reproductions of quaint old pitchers that will serve both for ornament and use are being manufactured to a certain extent, and may be had at prices that are quite reasonable. It is rather to be regretted that more of these pitchers are not made, for the shapes and designs are far more picturesque than any of recent make, and, owing to the high standard of pottery manufacture, the copies are wonderfully perfect.

The pitcher in the center with the "Courtship of Miles Standish" decoration is particularly adapted to service, as well as ornament, for with its broad, flat bottom and conveniently shaped handle, to say nothing of its capacity, it makes an ideal pitcher for milk, or is equally useful as a piece of bric-a-brac. Of even quainter shape is the pitcher at the left, with its wide mouth and the queer figure of the old watchman by way of decoration, while the third pitcher is old-fashioned in color and design rather than shape, which is quite modern. This last pitcher, although ornamental in a certain way, makes a servicable and appropriate ice-water pitcher for the bedroom, as its all-over design is quite suggestive of chintz, and in using it the color scheme of the room may be satisfactorily carried out.

Table Novelties

SOMETIMES in striving after the unusual in the matter of decoration we overlook the possibilities of the common and neglected things. Not long ago I saw as a table center-piece a little, shiny-leaved plant about three inches high. It was so graceful and attractive that I asked what it was, and found to my surprise that it was a tiny grape-fruit tree.

Not only was there a center-piece, but at many of the windows there were boxes of the same things, alone and in combination with other small plants. The effect in every case was pleasing.

I learned that the seeds were dried for a few days after being taken from the fruit, then placed in the soil and covered lightly. The process of germination was discouragingly slow, and it was not until six weeks that any signs of growth were noticed, after which the progress was rapid. When first sown the seeds were placed in the sun and covered with a sheet of glass. The soil was kept moist and the glass was kept on



Three quaint pitchers of a shape and design which will readily harmonize with the general decorative scheme

until the shoots were noticed coming above the ground. After this, the glass was raised during the time the sun was strongest and replaced during the night.

Where the seeds came up too close they were lifted easily into other receptacles, care being necessary to prevent unnecessary exposure of the roots.

These little plants are not rampant growers, and even if they grow beyond the desired few inches they can be easily controlled by clipping the tops with a small scissors.

As a sort of hastener, I would suggest that, after your seeds are sown, the pan be taken to a greenhouse and buried in the propagating bed, but only leave them there until there is a growth one-half inch above the soil. Too long a stay will make the plants leggy and weak.

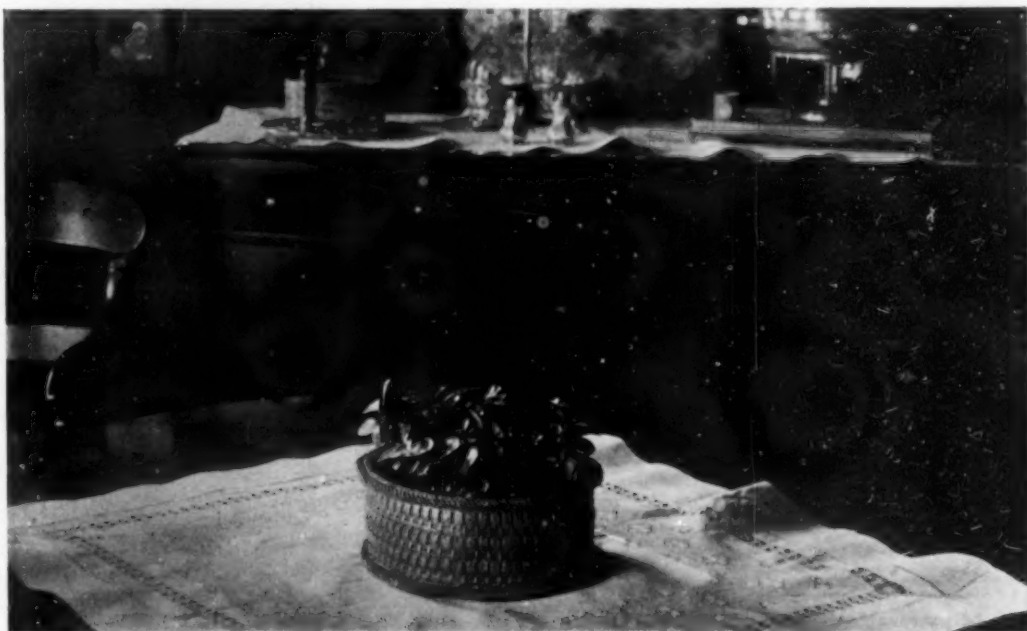
An Inlaid Percolator

WHITE china porcelain inlaid with copper, or rather with a copper deposit put on in the same way that silver deposit is applied to glass, is being used for the newest coffee percolators. Only the bowl or actual receptacle for the coffee is of porcelain, the other parts being of

burnished copper, and the combination is most effective. Two different models are made in this style, one the French percolator, with electric or alcohol lamp underneath and the glass globe above, the other the smaller percolator shaped more like a coffee-pot, with spout and handle, and only a small section of the top made of glass. In both styles there is a delicate tracery of the copper deposit on a cream-colored porcelain, with tops and other parts of copper.

Glass Top for the Desk

AN excellent idea originally intended for office use, but quite adaptable to the house as well, is that of placing a heavy sheet of glass just the size of the ordinary blotting pad on a desk that is handsome enough in finish to need protection. These glass sheets can be had mounted and ready for use with a thin pad underneath and brass corners that are just high enough to keep the glass in place. As the pad is dark and very nearly the color of the desk, the whole thing is inconspicuous and scarcely noticeable, and yet that part of the desk top that most needs protection is covered, without the necessity of putting glass over the entire top.



A happy touch of green is secured by this attractive center-piece grown from grape-fruit seeds



Garden Suggestions and Queries

The Vegetable Garden

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



March

THESE are the days, when you feel the sun for the first time, that you ought to be thinking about putting down tomatoes, peppers and egg-plants. Hot-bed or no, these ought to be in the ground by the 15th.

March is also the time for looking over your equipment and putting things in order generally.

Tools

Examine your implements for worn and broken parts, with an eye to replacements. One of the things you ought to have in your tool-shed is an emery-wheel, or a small grindstone, which has countless uses.

For mellow soil, such as that where you had a garden last year, the flat-tined spading fork is probably better than the spade; easier to use, and will break the lumps better. Besides these, your outfit should include, if it is complete, both a large, bladed, sharp hoe and a broad-tined fork. There is use for these all through the season, but you will need them after spading for forking the soil before you can get it into condition to use the iron rake, which must be employed to give the proper finishing to the seed-bed.

In cultivating, there is no use in trying to get on without a wheel-hoe; time is too valuable and backaches too uncomfortable. If you have a wheel-hoe already, this year get an attachment or two, as many of them are exceedingly useful. If you are going to get a wheel-hoe, get a combination wheel-hoe and seed drill. This will cost more than the cheaper sort, but, as with care, it will last practically a lifetime, it is well worth the difference. And there are two or three

other cultivating tools, which are not absolutely necessary, but are quite inexpensive, and which will give you, the user, a great deal of satisfaction. Among



Strips of wood or "bands" used as temporary containers in propagating early potatoes

these are the small, narrow-bladed, or onion, hoe, and the scuffle or slide hoe, to use for short jobs or where the tops of vegetables have grown too large to permit the use of the wheel-hoe.

And, of course, you must not omit your friends, the bugs, and the little attention you will give them will be greatly appreciated—by the vegetables. Time was, and not so long ago, when it was a considerable nuisance to keep provided with all the materials with which to make the sticky, smelly messes required to combat successfully the multifarious enemy. The so-called exterminators come now in economical packages ready to use, and if directions are carefully followed they are very efficient.

Most of these materials are applied in the form of sprays, and a good compressed air or knapsack sprayer is absolutely essential in the care of a garden of any considerable size. In addition to this, it is convenient to have a small powder gun for the application of tobacco dust, hellebore, and so forth.

Propagating by Cuttings

The longer and warmer days are starting all the plants in the house and greenhouse into more active and luxuriant growth. The new wood forming as a result of this more active growth is ideal material for making cuttings. Until the new growth has become a little hard or ripe it is too soft to make good cuttings. The way to do to determine when the proper degree of hardness has been reached is to apply the "snapping test,"—that is, bend the shoot between your fingers, and if it snaps off, the pieces merely hanging together by a shred of bark, it is in the proper condition; if it bends or doubles up without breaking, it is either too old and hard or too young and soft. The cuttings are made two inches or so long, cut off clean, and the lower leaves and leaf scales removed. If the leaves are at all large or succulent, it is better to cut these back a third to a half. After being prepared, the cuttings should be kept where they will not wilt until they can be put into the sand or a puddle of sand and water. In the former case, ordinary clean, sharp builders' sand, medium coarse, is put into a small box or flat, three inches deep, made moderately firm with a brick or piece of board and thoroughly wet. Into this the cuttings are inserted to about half their length, care being taken to press the sand firmly about the stem and bottoms. Where only a few cuttings are to be made, what is termed the "saucer system" can be used. It is very simple and effective. Fill a glazed dish or saucer, some two inches deep, two-thirds or so full of medium coarse sand; the cuttings are then placed close together in this; the sand is kept

(Continued on page 229)



Cuttings are made about two inches long and the lower leaves and scales removed



When the new roots are one-half inch long the cuttings should be potted

THE GARDENER'S CALENDAR

Wherein is laid out his daily work for the year, together with sundry facts useful or interesting.

March, 1914

[illegible][illegible]

"Ye living flowers that skirt the eternal frost."—Coleridge.
The month generally promises winter weather and winter winds.



EDITORIAL



CHORES

IN the days when our ancestors plowed with one hand and simultaneously shot savages with the other, there was little use for manual training schools. Such ambidexterity that the troublesome times developed in minute-man agriculture, was an indication of aptitude in many other pursuits of husbandry. Circumstance made the women of the household also equally proficient, nor were the youths of that day excepted. The boy and girl in Colonial times each had a particular stint of several tasks to perform, and even with just as much time spent in education as is the case to-day, did chores with unfailing regularity—or suffered. The consequence was the general ability upon the part of all members of the family to do various specialized manual labors with a certain degree of technical success.

An age of machinery, a time when most of the population lives in cities, has altered this. The telephone, the mail-order house—these have killed the chores system. True, it languishes in most remote rural districts, but a tendency is now noticeable even there to let it die out. So to-day there are comparatively few in this country who possess the knack of working with their hands to the degree of excellence characteristic of previous generations.

It is fruitless to hold up the perfections of other days and sigh for the "good old times." There is none of us who would willingly give up the refinements, the comforts, the conveniences that specialization and increased wants have given us. But for all we have gained, there is something valuable that we have lost. We are no longer handy.

When the chore system went, our manual cleverness disappeared with it. That we are appreciating the loss is apparent from the recent increase of manual training schools, and the propaganda spread by educators for the need of such training. But what is the use of gathering all the arguments of the educators? We know the need, and recognize what its loss means. How many boys can harness a horse, tie a knot, milk a cow, drive a nail, build a fence?—the catalogue of deficiencies is much too long. How many girls—but already you must have been surfeited with the statements of the household inefficiency of the modern young woman. Now there is no special intrinsic merit in each task, or does proficiency in all of them particularly fit a youth for a special function, but chores did make a better rounded man.

It is a pity to lose that instructive muscular "form" that chores made the heritage of every boy. There is only one way to swing an axe efficiently, and it requires a grace and precision; the "form" is as necessary as is form in golf, and it is hardly questionable that the requisite dexterity for wood chopping is not of a higher order than that required for golf. It is that aptitude which we call "natural" that daily tasks instilled and made natural. The chore boy could take hold without bungling, and lift without wasting strength, and use his fingers well at delicate adjustments. His daily life trained him to it; he was not more talented along these lines than is the boy to-day. His eye could gauge distances and measure heights. Daily tasks outdoors coordinated hand and eye and made them both true. Regular labors made the muscles efficient, both in accomplishment and saving of strength.

As this bodily fitness that chores develops is a fine thing, so is its companion, good mental fitness. To-day it is the fashion to discuss eugenics, and there is a latitude of conversation in mixed gatherings. Yet a clever young woman who felt perfectly at home in such an erudite conversation was heard to remark to a gentleman farmer: "What! Ten cows not giving milk! Didn't you get a good kind? Perhaps you might find something or other to give them with their food that might help." When this remark created a laugh, the reply was: "Well, how is one to know about cows; goodness knows, that's not *my* business?"

The man who lives in the country or in the suburbs may bring up his children to be as bookwise and experience foolish as this

young woman, but he has a dozen opportunities of giving them a common-sense breadth of knowledge instead. And this they would get were there chores to do in the chicken yard, the horse stable, the cow barn, or even the task of *consistently* looking after a dog's training.

Chaucer and Rostand took the barnyard to mirror truths about the life of humans; they considered it forcefully interpretive. We are not guilty, then, of any sentimental vagary in stating that the close acquaintance with the domestic animals awakens certain human virtues. The care of farm creatures teaches sympathy and fosters patience. What is more, with the acknowledged need of parental instruction in the great mystery of birth, there is here a means of overcoming any false reticence in teaching the facts of life and inculcating knowledge honestly.

Yes, standing among the many privileges of life in the country is the opportunity for training, for education, that comes from the daily performance of some manual task. It is with this idea in mind that these random thoughts are written. It seems like a waste of country prerogatives not to take advantage of the training that garden tasks or animal husbandry labors, regularly performed, may afford. These are the substitutes that one may make for the old chores. They can give the bodily fitness to youth to-day as well as in the times when their routine was a necessity, and when, perhaps, their duties bore heavily on growing boys.

The chicken yard can become an economic factor in country living, but beyond its economy, we think, lies the broadening effect upon the intelligence that comes from its careful superintendence. A boy or a girl granted responsibility of its overseeing, of the keeping of the accounts, the management of the stock, a share in the building of coops and fences, and the many incidentals of purchase of food and watchful care to develop the animals, receives a supplementary training to his education that is invaluable. For these results, and no other, it were worth while to keep stock. Tasks at school are heavy to some children, because they do not see results. The abstract and abstruse in algebra and Latin are deadly dull because to the young mind they are purposeless. The child sees no possibility of application. But in the garden and the barnyard there are results. There are gratifying eventualities to be striven for. There is rivalry; it has all the charm of a game. Originality grows in meeting and overcoming the setbacks which may occur, and in fashioning new devices to facilitate labors. If you can give your boy a task to do, or your girl a labor to perform, and have it understood that it is a function to be performed with absolute regularity and despatch, you will find that you are giving him or her a training that is beyond the power of a mere manual training course to afford. Any of the country labors, if regularly applied, will give that fitness of body that we have mentioned. The subject does not need discussion; its truth is everywhere accepted.

This spring when you shape your plans for further occupations, why not consider giving your children a job to do? The garden offers a good field, and should be part of the home curriculum; but beyond this comes the barnyard. In all natural humans there is a latent desire to love some pet; encourage this. But regulate it and direct it in consistent channels. It will be of infinite good. A child may spoil a pet, and, spoiling the animal's nature, spoil its own by growing selfish and naughty. But if it has a task to perform for the animals, responsibility of its care—and in this very responsibility there is good—there will grow virtues that much parently legislation might not accomplish. With your garden, then, and with your barnyard, why not encourage this year the working with tools, the care and superintendence of farm animals. To gain the most, to make results permanent, give each his allotted task to perform, and encourage and insist upon its performance.

MARIE ANTOINETTE perhaps should be given the credit for what we know as the Louis XVI school of furniture design. It was her influence that broke the vogue for the frivolous and excessively ornamental.

And the classic ideals of ancient Greece were then invoked. A true gracefulness, rather than a rococo treatment, became necessary. It was the gracefulness of simplicity—the charm of refinement.

We should not think of period studies as something too remote for modern use and usefulness. Our Louis XVI studies lend distinction even to the simplest room. Our "Travelogue" on the Louis XVI period will be sent you free on request, and our complete set of period "Travelogues" for five two-cent stamps.

The reproductions of furniture shown here are from actual Berkey & Gay pieces

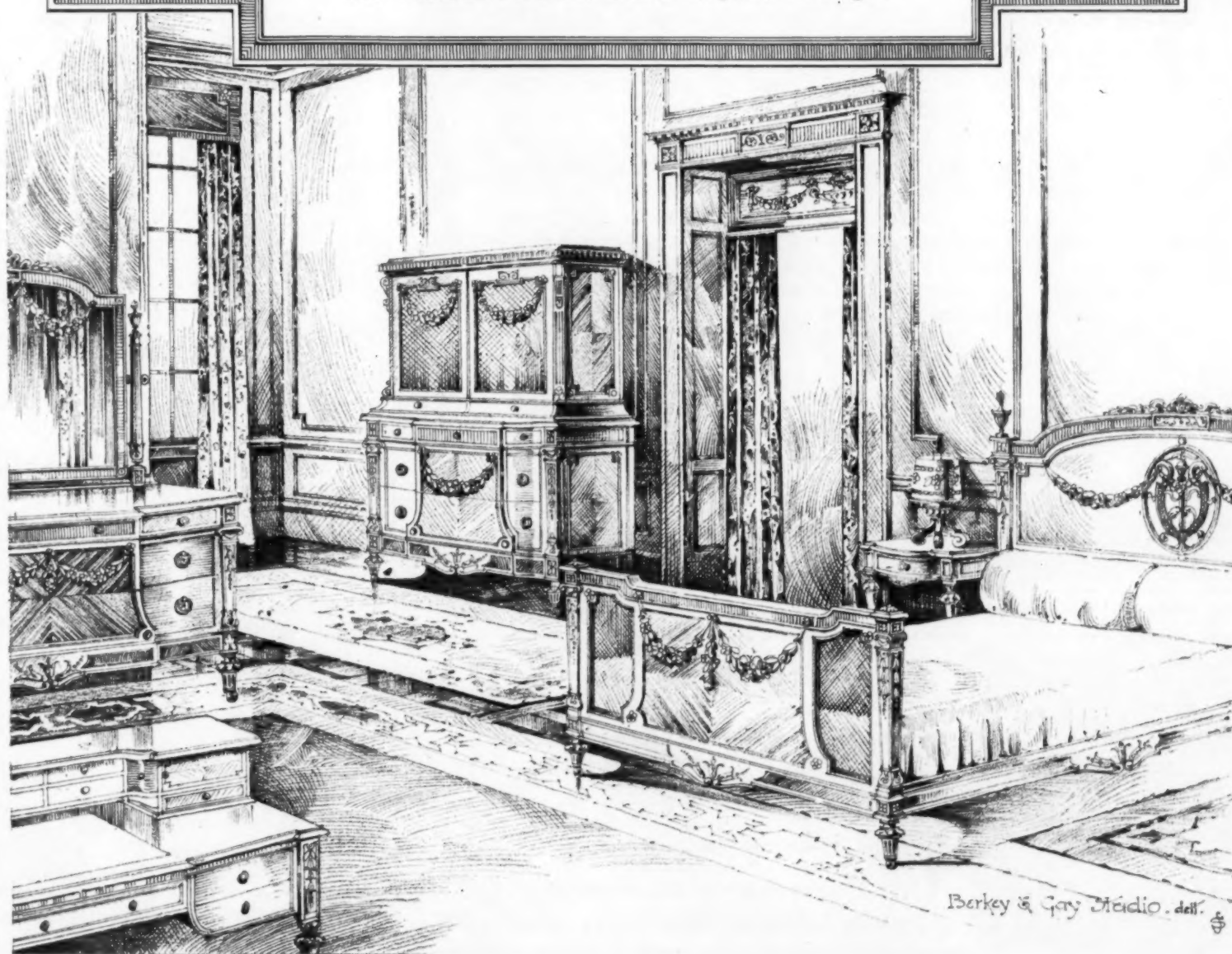
As an historical handbook of period styles, our de luxe book, "Character in Furniture," will more than interest you. We mail it on receipt of fifteen two-cent stamps.

Berkey & Gay furniture is sold in the better furniture stores throughout the United States. Our dealers, with the displays on their floors, and our complete portfolio of direct photogravures, enable you to choose understandingly from our entire line of upwards of five thousand pieces of high grade furniture for the library, living room, hall, bed room, and dining room.



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are standard equipment for the country home.

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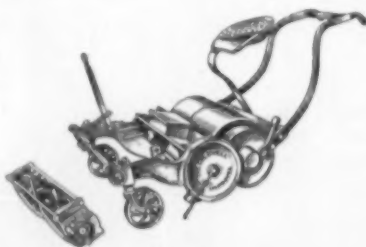
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**COLDWELL
LAWN MOWER COMPANY**
NEWBURGH, N. Y.

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COLDWELL LAWN MOWERS

My Orchard

(Continued from page 169)

courage to migrate to new lands; fewer city dwellers dare to change their environment. The pioneer spirit is rare. We were living in a listless community, but we were content to be listless ourselves. To be pioneers in a new country is far easier than to be pioneers in a long-settled place within reach of one's old life. In the one, everything is in harmony,—rough log shacks, primitive clothing fit the surroundings, but when one is liable to be visited by old-time city friends much moral courage is required to receive them in the changed conditions. We have to prove both to them and to ourselves that the change is justified and we have found something better.

The warp and woof of our country life is the orchard. It provides our income; it lifts us to the heights or casts us into the abyss as it succeeds or fails, and by its growth we measure our success in our chosen work.

The beginning of the year was dismal. I was away through the winter, out of reach of mail and almost of thought of the orchard. My old foreman was left in charge with orders to prune the trees and do other work necessary to the season. When Mrs. John and I arrived in the early spring we found that the "other work" had taken precedence. Not a tree had been touched. Even the wood-pile, which Mrs. John insists is the test of thrift on a farm, was pitifully small, although the orders had been for the shed to be filled. Everywhere we found things undone or half done. There was a grand hustle to get through the multitude of jobs which awaited us. We haven't yet caught up on that setback.

This was to have been our year of a big crop. Towards that I had worked and planned and hoped and,—asked Mrs. John to come to the hill-top. In early May a week of summer weather brought out the blossoms, for the thermometer ran high into the nineties. The orchard was a bower of bloom; my spirits were high. But there followed a week of hard freezes. Every night ice formed. Blossoms shriveled; tiny apples dropped, dropped, dropped! There was a May drop, a June drop and a July drop. By the middle of July I saw only 100 barrels of fruit on trees that should have been sagging under the weight of 10 or 15 times that number.

I had prepared my orchard for a wet season or a dry one. My trees were opened out so that the fruit might receive every ray of sunshine that Old Sol was willing to bestow, and the ground beneath them was plowed and cultivated, that every drop of moisture might be conserved. I thought I had things copper fastened. But the late frost knocked out the crop. Temporarily discouraged, I left the orchard to take up six weeks of my old city work.



A "BULL-DOG"

Adjuster of this same breed of ours is illustrated on page 15 of the January *House and Garden* in an article on casements. It shows how handily the Bulldog is operated from inside the screen. *It's a Necessity.*

All About it in Our New Free Booklet.

The Casement Hardware Co.
9 South Clinton Street - Chicago

In writing to advertisers please mention HOUSE & GARDEN.

We had two cheering sights. One, the young apple trees, which were booming along with exuberant health, surprising all expectation or even hopes; the other was the field of potatoes. This was a garden of flowers, the white, narcissus-like blossoms waving in the breeze like an undulating sea. Just beyond us were the best two potato growers in the town. They had better-prepared land than I because we were reclaiming old pasture, but we had a better spray rig. Our land was on a hillside,—just right for a wet season. From the day the tops appeared above the ground until one week before the crop was gathered not a single shower of rain fell on them! Instead of 300 bushels to the acre we had just one-half that, but at that we beat one of our competitors and nearly equaled the other. Moreover, the splendid quality of ours commanded a good price. I had cleared up some pasture land, and made money doing it.

I came back from the city work two weeks before picking time. The apples had grown and grown and grown during my absence. I found more than 200 barrels of the finest fruit the orchard had ever raised. The idea that the home force could pick, pack and deliver these apples had to be hastily abandoned. I scurried around a country bare of help to find it. I wrote to my old-time box packer that there was work for him, after all. Things began to buzz.

The packer wrote back that he had married a wife, and could not come. Two of last year's helpers offered to tackle the job. One had taken the course at Hope College, and the other had practiced it by himself through the winter. I decided to risk them at the work. And, in parentheses, let me say that they did good work.

The frost, which had so shortened my crop, had destroyed that on every tree in the neighborhood. The only apples for miles around were those on my trees. I went after the local market, and went after it hard. I offered a bonus of ten cents a barrel to the boys for orders. A house-to-house canvass resulted. It was a stony-hearted housewife who could resist the appeal of our cheery Irish lad: "Can I sell you a barrel or two of apples, lady?" Orders poured in. A prophet is not without honor save in his own country. Our apples were less known ten miles away than a thousand. The country people sampled them and ordered more. The telephone brought orders; the boys brought orders; the R. F. D. brought orders. We were cleaned out before we knew it, and had to shut down on selling an apple until we could take an inventory of those remaining. For this year, at least, the middleman problem was solved. We sold and delivered direct to the consumer.

We cleaned up the orchard, scarcely an apple escaped. Before and after pick-

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There isn't anything you won't do to make motoring safe for her and the kiddies. If you had to you'd be mighty extravagant in order to secure "Safety First" for them.

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Goodrich Safety Tread Tires

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Besides all that, you get lower-cost mileage. The extra thickness of tough Goodrich rubber in the treads at point of contact means longer wear, longer service, longer satisfaction—money-

saving, of course, and the price per tire is less to you than any other of like value. Insure "Safety First" for her and the children by using Goodrich Tires with the tread that makes the brake effective.

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32 x 3 1/2	16.75	18.10	36 x 4 1/2	35.00	37.10
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12 Grades. 16-18-24 Inch. 30 Different Color Shades

They last twice as long as brush-coated, painted or natural wood; cost less and look better than any stained-on-the-job shingles you ever saw.

Write for Pad of Colors on Wood and Catalog.

Name of architect appreciated. Ask about our "Dixie White Process" shingles. Special information for architects about "CREO-DIPT" shingles, bent and sawed with wavy butts for thatched effect.

Standard Stained Shingle Company.

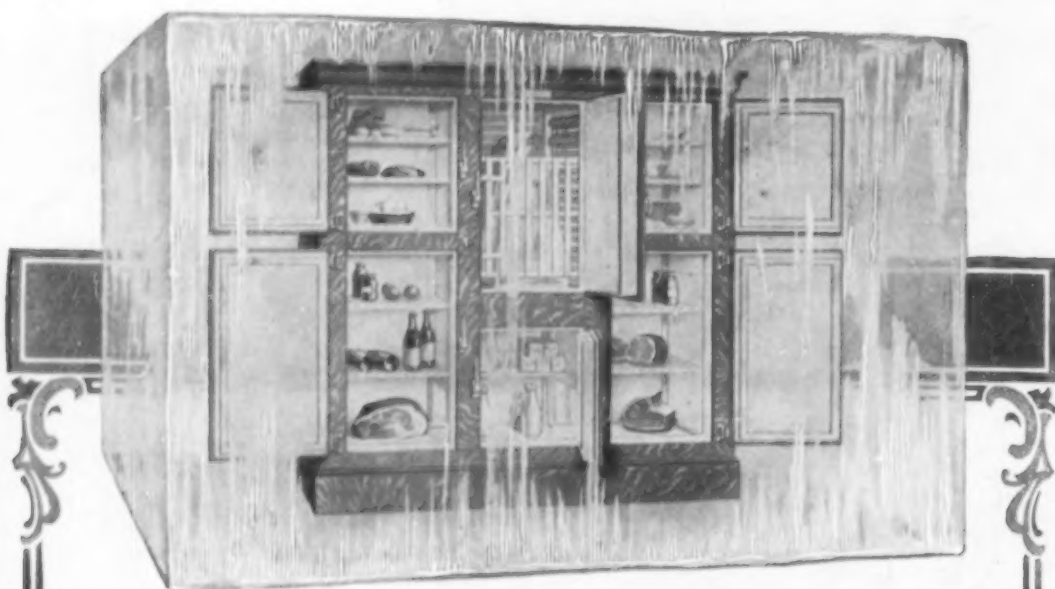
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McCray Refrigerators have scientifically insulated walls that keep the warm air out and the cold air in. They keep perishable foods as perfectly, as if the refrigerator were frozen in a solid cake of ice.

You must do more than keep warm air out and cold air in to insure perfect refrigeration of food. The cold air in the refrigerator—*must circulate constantly*.

McCray Sanitary Refrigerators

have an active circulation of pure, cold air that is constantly in motion and carries all food odors, impurities, etc. to the ice chamber where they are condensed on the ice and carried away through the water sealed drain pipe.

The sanitary, snowy white linings of Opal Glass, Porcelain, White Enamel or Odorless White Wood are scrupulously clean. No germs can grow in the cold temperature.

McCray Refrigerators were adopted for use in the U. S. Pure Food Laboratories after the most rigid comparison, and are used in thousands of the most luxurious private residences, hotels, clubs and public institutions.

A wide range of choice is offered either in stock sizes, (which can be arranged for outside icing) or built-to-order types on which we will gladly co-operate with your architect or builder.

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ing we gathered the windfalls. These were sold as "drops" for as much as I have known the most perfect of fruit to bring. The grading and packing were as careful as ever. Buyers got an honest barrel.

My methods were proved correct just in the nick of time. In the midst of the discouragement of spring I had left some trees half sprayed, and had not cultivated the whole orchard. Scab, worms, curculio injury, lack of size and misshapen fruit came from these trees. Every bit of slackness in the care of the orchard was exhibited in the packing house. New methods, where properly carried out, had yielded big dividends. Picking into peach baskets and carrying these directly to the sorting table cut out the bruised apple. From the first day's picking we threw out only 1½%, while in the days of the former owner 25% sometimes reached the discard pile. I had faced prejudice in my handling of the orchard, and its ruin had been freely predicted. Facing, as it seemed in the early spring, two consecutive years of crop failure, I was wobbling in my faith.

The man at the head gives the tone and sets the pace for the whole organization. Every employee reflects his attitude. Last year I went to pieces mentally at the harvesting season. This spring I was down in the dumps, and work lagged; men were hard to get and almost impossible to keep. But when I took hold this fall with a hopefulness, energy and happiness, the whole tone was keyed up. Nobody else could get any help while we wanted it. Men made long, hard trips on the road, getting back late at night with cheerfulness. They went out into the country-side and sold apples.

Although it has been a year of trial, we have pulled through, and a peace is dawning for us that we never could have found in the city. We have little money to spend, but we are laying up a competence for the future in the growing value of the orchard and in our knowledge of agriculture. We have vegetables and fruit in the cellar—enough to last until the new crop; dried beans and peas; all sorts of canned produce. The cow gives us milk, cream and butter; the chickens keep us in fresh eggs, and supply an occasional dinner. We have hay in the barn for the horses and cow, and food in the cellar for ourselves. If money fails we go without sugar, coffee and tea, and the animals without grain. If his wage fails, the city man goes to the park bench to sleep and joins the bread line. Slowly we are finding the peace we sought.



Herbert's Dahlias

The finest varieties to date in decorative, fancy, cactus, show, peony-flowered, collarette, single, Century, duplex Century and pompom dahlias are all illustrated and described in our

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Five beautiful dahlias selected for exceptional quality. The choice of our 500 best varieties, sent postpaid for \$1.

This helpful book is free. It tells where, when and how to plant Dahlias to get best results; is an accurate complete guide on Gladioli, Cannas, Lillium and other summer-flowering bulbs and plants. Send to-day for your copy.

David Herbert & Son, Box 471, ATCO, N. J.

100 acres devoted to dahlia culture—the greatest plant in the world.



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The Garden Club

(Continued from page 170)

winner's selection.

For the best ½ peck New Zealand spinach—Basket kettle for cooking greens, greens, etc.

For the best six tomatoes—Dozen wire tomato-plant supports.

For the best little-known vegetable not heretofore shown—Set of garden tools.

Second showing of perennials raised from seed; same conditions as above.

On or about September 15, fourth round of visits by judges in competitions. October.—Exhibition of Dahlias:

1st, 2d and 3d prizes for cactus type.

1st, 2d and 3d prizes for quilled type.

1st, 2d and 3d prizes for best single flowers.

Special for best flowers raised from seed.

Third and final showing perennials raised from seed; same conditions.

On or about October 15 the fifth and final round of visits by judges in the competitions.

November.—Exhibition of Chrysanthemums:

1st, 2d and 3d prizes for hardy garden class—pompon or button type.

1st, 2d and 3d prizes for garden-grown annual class.

Special prize of \$5 for professional or amateur, best in any class.

December.—Exhibition of Cold-frame Products:

1st, 2d and 3d prizes for best showing; one or more varieties.

RULES

1st prize shall be indicated by the blue ribbon.

2d prize shall be indicated by the red ribbon.

3d prize shall be indicated by the white ribbon.

Honorable mention shall be indicated by the yellow ribbon.

Special award shall be indicated by the tri-color ribbon—red, white and blue.

Competitions of the Club are open to amateurs and members only except where otherwise stipulated.

All exhibits must be grown by the exhibitor, save in such classes as may, by their nature, preclude such growth—i. e., wild flowers, etc.

All awards shall be decided upon the following percentage system:

Scale of Points.—Possible total 100%.

FLOWERS

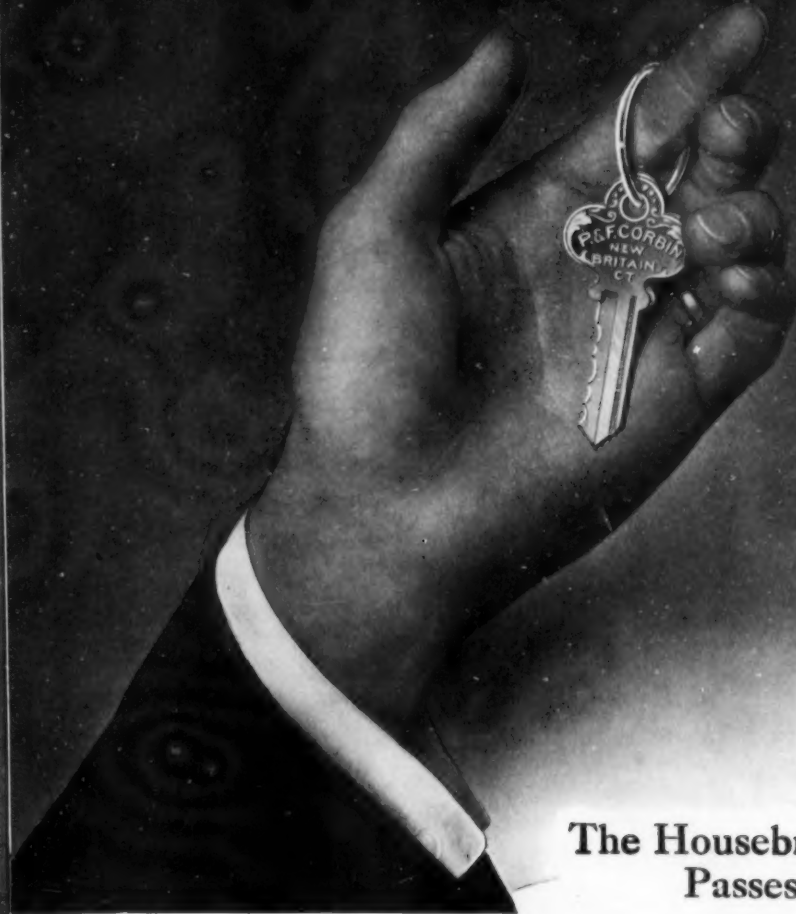
Stem (strength 12½).....	25
(Length 12½.).....	
Color	25
Size	15
Variety or uniformity.....	10
Fragrance	5
Abundance	20

VEGETABLES

Size	100
Abundance	25
Quality of taste	25
Quality of size and weight.....	25

100

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The Housebreaker Passes

the door with a lock this key fits, and you never know of his visit. No loss, no fright, no struggle in the dark with a man equipped with a gun and accustomed to use it—just a simple prevention that bars the way to lawbreakers. Circular VK88 tells about it. Sent on request.

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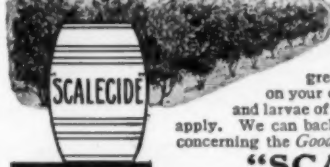
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One Barrel of "Scalecide"

Will Spray as many Trees as Three Barrels of Lime Sulfur



"Scalecide" has greater invigorating effect on your orchard—kills more scale, eggs and larvae of insects with half the labor to apply. We can back up this statement with facts concerning the Good Results from Using

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Send for our illustrated booklet—"Proof of The Pudding". Tells how "Scalecide" will positively destroy San Jose and Cottony Maple Scale, Pear Psylla, Leaf Roller, etc., without injury to the trees. Write today for this FREE book and also our booklet—"Spraying Simplified".

Our Service Department can furnish everything you need for the orchard at prices which save you money. Tell us your needs.

We are World Distributors for VREELAND'S "ELECTRO" SPRAY CHEMICALS and Arsenate of Lead Powder (33 per cent), which, used wet or dry, has no equal in strength or texture. Avoid imitations. B. G. PRATT CO., Mfg Chemists Dept. 2 50 Church Street, New York City

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Quality	25
Appearance	25
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Uniformity	15
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Plants, flowers, fruits or vegetables entered for competition must be of more than ordinary standard and good quality to be entitled to consideration by the judges.

Three entries by different exhibitors shall constitute a class, and be entitled to an award of a first, or a single special prize.

First, second and third prizes shall be awarded only when a class contains five or more entries.

Honorable mention may be awarded any unclassified exhibit of special merit or note.

A special prize may be awarded for the best general exhibit of flowers and vegetables in any show or exhibit.

Each entry must be properly labeled with its name and class, and registered numbered tags for such labeling will be furnished the members upon application to the Secretary.

Judges may be professionals who may be asked to serve, or they may be a committee of members appointed by the President or elected by the Club. If the latter, they must not present an entry in the competitions which they are to judge.

A popular judgment shall be passed upon every competition, in addition to the judgment of award, by means of a general vote. The results of each ballot shall be announced and recorded, and a prize to be called the Club Prize shall be awarded at the end of the season to the member making the highest total score.

A prize to be called the Grand Prize shall be awarded at the end of the year to the member winning the most points on the judges' awards, these points being reckoned as follows: First prizes to count 10 points; 2d prizes to count 7 points; 3d prizes to count 4 points; honorable mentions to count 2 points, and special awards to count 1 point.

Five competitions apart from the exhibitions and shows are offered, as follows:

Vegetable gardens; perennials raised from seed; fruits; continuous and most abundant garden display of flowers, all kinds; children's gardens (children of members only to compete).

The judges will visit all gardens in the competition once each month, as announced in the program, and each entrant will receive a score card upon which the number of points scored at each visit will be marked, to be retained by them until the final showing, when the totals will be reckoned and the awards made accordingly.

Fruits are to be submitted for judging



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Decidedly an ornament to the music room; built on simple lines, not over ornate. Style E (illustrated) affords an ideal means of keeping about 600 pieces of music. **Every copy always at hand when wanted.** Mahogany, \$29.00; Oak, \$25.00.

Tindale Cabinets are also useful in filing manuscripts, photographs, sketches, engravings, etc., etc.

There are a dozen styles and sizes of Tindale Cabinets—to meet every music lover's requirements—\$15 to \$95.

Ask us to send you Folio of Designs No. 6

TINDALE CABINET COMPANY

Salesrooms: No. 1 West 34th St., New York

each month as they are in season, and a score-card record kept, as above.

Perennials from seed are to be shown at the exhibitions, as per program, and score-card records kept.

After the program was adopted we came to the subject of the day—Soils and Their Chemical Make-up and Altering Them Chemically,—which is, of course, only another name for fertilizing. This had always seemed to me a very hopeless and uninteresting matter; but we had a man from the State Experiment Station who talked about it exactly the way the lecturer in the domestic science course used to talk about dietetics, and the first thing I knew I was so worked up over the starving of plants through improper feeding that I felt quite equal to demanding of the Government a plant pure-food commissioner. Of course, the poor things are as helpless as babies, and many times it seems as if we do not feed them they are bound to suffer from malnutrition. Viewing them in this light makes fertilizers somehow seem a little less inelegant—puts a human interest in it, so to speak.

The Government are surveying soils all over the country, and when they finish there will not be an inch of this United States that has not been measured and classified and put up in test tubes and recorded and the records put away where anyone living in any neighborhood may be able to refer to them and learn exactly all about the dirt in his back yard. This is very encouraging, I think, and as soon as they come to my county I shall invest in the report. Meantime, this agricultural college man took away with him about a bushel of dirt done up in a little one-pound sugar bag and labeled with the name of the member who had donated it, and he is going to send back to us a report on each donation, together with a prescription for a tonic to build it up—providing, of course, it needs building up.

I should not have supposed that there was anything left to say about earth after Miss Lucy's talk of last month; but now I am beginning to wonder if it would be possible to tell all about it in a lifetime. There seem to be so many different viewpoints, and conditions change so. That is, conditions change because we change the plant which we wish to grow in a given place, and what seems to be one plant's meat is another plant's poison, or almost as bad as that. Of course, Miss Lucy has always known this, but then, she has always known everything about the garden, anyway, and her plants have always been like happy, well-fed children in consequence. This year I am going to see if I cannot have some happy, well-fed plant children, too!



Western Electric Inter-phones

The Telephone Within the Home

Every modern home should be provided with Inter-phones for communication between floors or between rooms on the same floor. Not only comfort, but efficiency in home management must be considered. Wasted effort and tiresome stair climbing should be saved both to mistress and maid.

Western Electric Inter-phones are easily installed in any house and should certainly be provided for in the specifications of every *new* home when the wiring can be done at slight expense.

The special two-station set, shown in the illustration, can be put up between any two rooms, and the work can be done by anyone as easily as putting in a door bell.

Your local electric goods store should be able to supply you. If they haven't this Inter-phone outfit, we will mail it direct to you by parcel post. It includes two Inter-phones and the necessary wire, etc., with simple directions for setting up. Price, \$15.

Write for "The Way of Convenience." It is booklet No. 31-A.

There is an opportunity for agents to represent us in some unoccupied territories.

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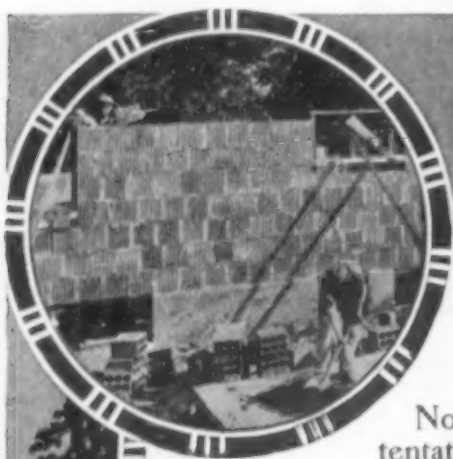
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Have all food compartments of ONE AN INCH OR MORE THICK with all JOINTS OR CRACKS. More carefully made than most fine china dishes; GUARANTEED AGAINST BREAKING or CRACKING. The sanitary permanence, utility and beauty; the ECONOMY IN ICE CONSUMPTION (due to the FIVE INCH THICK SOLIDLY INSULATED WALLS) recommend them to those seeking the best.

PIECE of genuine solid porcelain ware edges and corners rounded WITHOUT

BEAVER REFRIGERATOR MFG. CO. Send for Catalogue. **New Brighton, Pa.**

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No plans should be gone into, even tentatively, that do not contemplate construction of

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All classes of buildings are open to Natco fireproof construction. The different forms of Natco blocks extend its utility to the entire structure—floors, partitions, roofs and walls.

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The Water Tank That Stays Water Tight

and you can set it up yourself with only a wrench.

There is no paint, putty, white-lead or caulking required: the feature is in the bands, with adjustable drawrods at the intersections, operating over antifriction plates that make every joint absolutely tight under all conditions of weather.

There's 45 years of manufacturing experience behind it. Every Tank is set up at the factory and every part numbered.

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Houses That Architects Have Built For Themselves

(Continued from page 148)

temperature, but does not use gas beyond what is necessary to do this. The fireplaces have rolling spark screens that pull down like window-shades, and the vestibule doors have removable panels of glass for winter and of wire screens for summer.

These merits or conveniences are, nevertheless, of minor importance. The essential features of the planning are the small amount of space wasted in halls, windows on two sides of all rooms, except two small ones in the attic, and the convenient grouping of the bedrooms for different purposes.

I have often asked myself the question why my own house, built at the same time and in the same locality as four others of similar construction, and all built by our own organization, should have cost some 20% more per cubic foot than the others. The answer to this question throws considerable light on the cost of a house. My own and the other four houses, with one exception, were of so-called fireproof construction; that is, the walls were of hollow tile blocks with cement stucco applied on the exterior and plaster on the interior. The floors were constructed of the same tile with reinforced concrete beams holding them in place, and were finished with wood floor nailed to wooden sleepers.

While the interior finish woodwork of the other houses was of simple design and of chestnut in the important rooms, and of yellow pine elsewhere, my own house was finished in oak and gum wood, and the trim itself a trifle more elaborate. This doubled the cost of the mill work.

The cellar cost more because I experimented on the employment of Italian laborers by the day and insisted upon the work being pushed, even though the earth was damp.

Experience on my house also resulted in a saving on the other houses by the imbedded boulders in the concrete of the foundation walls. In this, however, I had the satisfaction of a better result than in the other houses. My walls were more compact and less pervious to water.

Another source of additional cost in my house was our desire to choose the better of any two alternatives, a course whose wisdom one recognizes more as the house ages than when it is new. We wished copper gutters, down-spouts and metal work, instead of galvanized iron at a third the cost. We wished a tile roof, rather than slate, and a better grade of plumbing fixtures.

There were other additional items that might be considered as luxuries, such as oak-finished floors throughout, instead of in the principal rooms only; cork composition floors in the bathrooms, and an added number of fireplaces.

Those causes of increased cost that resulted from increased value I have never regretted, but a cause that quite equaled the total of these I have often regretted, and yet, were I to do it over again, I could hardly reduce it. As I have said, my house was the first of this group of five to be started; it was also the last to be completed. Time was more important to the owners of the other houses than it was to me, so that my house received, as it were, the overflow labor. Waiting time on the other houses was filled in on mine, with a resulting increased efficiency for them at my cost.

But the house is now finished; we have been settled in it for some time, and we find that the small troubles that arose while we were building are forgotten, and only the satisfaction of having a house that is so completely to our liking remains.

Making a New House (Continued from page 173)

parently Venetian, of the school of Veronese, artist unknown.

Our hall, with white walls and ceiling, gray floor, and with no noticeable color anywhere, forms the transition to the dining-room, which is:

Gray—walls and floor;

White—woodwork, table and ceiling;

Mahogany—sideboards, chairs, etc.;

Green, blue and yellow in platters on the wall and in rug.

Throughout the house, the paler wall-treatment has seemed the more satisfactory because simpler and quieter. I suppose, because the woodwork is white, and a darker paper brings out too strongly the window and door frames and the baseboard. Furniture outlines become of great importance because so strongly silhouetted. Each detail of curvature counts. A Hepplewhite or a Chippendale tells, where, with a darker background, they might be unnoticeable, wasted, and little more effective than any commercial type. Perhaps this old-style wall treatment was a cause of their perfect development of form. Most of the old wall papers had a white or grayish background, or they were designed as large paintings, landscapes generally, inserted in panels or forming a high frieze.

Whether the woodwork was always painted white, I doubt; under layers of paint on part of the stair-work of the house I found a highly glazed surface of pale gray with what seemed to be veinings on it of a darker gray, as if the attempt had been to imitate marble. Our "Colonial" style is an architecture of stone forms built of wood, as the frequent rusticated corners and door jambs, or the omnipresent keystones show; so, why is it improbable that the ? ? ? ?

Such is the story of our house and its transfiguration; from a bare, uninhabitable barn it has become a home. We wanted a place we could play with; develop if we desired, or leave as it was,



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In 17 shades—for the artistic coloring of wood—soft and hard.

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Wellesley, Mass.



What a Difference!

Yes, and would you have believed it possible? That snapshot shows just how forlorn it looked when we bought it.

We added the porch and painted the house. I selected the tints I wanted and our painter matched them exactly by adding tinting colors to a mixture of

Dutch Boy White Lead

and Dutch Boy linseed oil.

You'd be just as surprised at how little it cost to make such a wonderful change. And it will last. Our painter says this paint will not crack and scale, and that we won't have to scrape the house next time.

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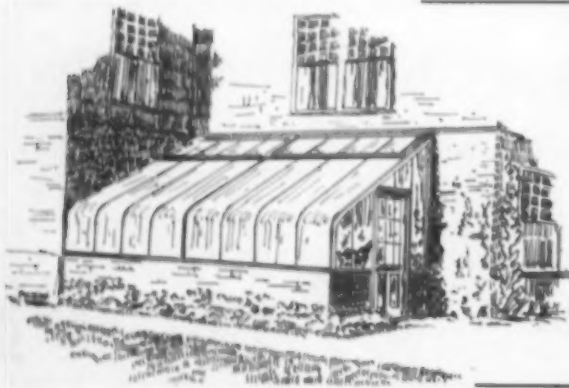
(NATIONAL LEAD & OIL CO., PITTSBURGH)



and we found it here. We started with three cardinal requirements: *Situation*, simplicity, privacy; *situation*, within an hour of New York and a mile of the station, with open country nearby and water for sailing or swimming not too far off; *simplicity*, an interior uncomplicated by cozy-corners, yellow oak decorations, or other evil-shaped or colored things, and with rooms large enough for old furniture; *privacy*, of both house and grounds, where we might work and play without scrutiny from outside. These we have; yet it is a serious drawback, for me at least, that the house is in the country at all! I cannot afford the time it takes to commute. I know we ought to give it up, yet are loath to; it seems so suited to us in other ways. Even in these few years there have been so many little happenings, pleasant in the retrospect, that when we think about selling it, sentiment says: "No!"

Yes, sentiment is one of the elements that render the remodeled house attractive. With us it is a strong tie, for we have found a personality in the building; a ghost of the former builder, and, as we discover more about him, sentiment adopts him, if not as a forebear, at least as a forebuilder. He was a certain Squire Jabez Mead, once a justice of the peace; a man of stern conscience, who relinquished the practice of law and all political advancement when he became convinced that honesty was incompatible with either! He may have had some justification, if we can generalize from a few fragmentary records, that perhaps, too, throw a light on the derisive title "Wooden Nutmeg State." The Greenwich town records of March, 1756, tell how, at a town meeting, it was "furthermore voted that Nehemiah Mead" (a collateral ancestor of the Squire) "should have liberty to sell the town stock of powder as soon as he can conveniently to ye town's best advantage, and lay out all the money that he shall sell said powder for in powder that is good, and put the same into town stock as soon as he conveniently can." "In powder that is good!" Who, I wonder, bought the powder that, presumably, wouldn't go off? Lack of keenness at a bargain never seemed a failing of the Yankee.

Squire Mead engaged a joiner named Clark, they say, to build the staircase and the mantels, a man with the highest respect for his work, but with a yearning for the gin-flask, and, lest he succumb with his task unfinished, he invented a curious, wide leathern halter, which he padlocked over his mouth to demonstrate against the demon and be his constant reminder. Tradition says he kept it locked all day, and gave the key to Squire Jabez to hold till evening. The sunburst decoration on the drawing-room mantelpiece, I am told, was a symbol of his resolve, though to me the connection is not quite clear.



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They say Clark had an unusual knowledge of the intricate joinery and dovetailing practiced in those days, and a contempt for nails as a poor carpenter's makeshift. I believe our stairs have no nails in their construction. Once, while finishing a staircase somewhere else, his patron suggested he nail a certain piece of timber to make it doubly secure. He drove the nails, turned, left the house without a word, and, deeply insulted, refused to come back. Surely, no new house can offer a worthy substitute for such old characters, who in imagination I see by the flickering firelight of winter evenings.

Hotbed and Cold-Frame Gardening (Continued from page 184)

cloth sashes will last for many years, and as five of them will cost little or more than one glass sash, you cannot afford to try to do without them. When not in use they are serviceable in the place of mats or shutters over the glass sash, thus serving a double purpose.

It is frequently recommended that the seed be sown directly in the soil in the hotbed or cold-frame, but I have always found it much more satisfactory to use flats. Not only can the soil be prepared more finely and evenly, and the seed sown and covered more accurately, but frequently from various causes it is desirable to move about one batch of seedlings or another, and this cannot be done, of course, where they are growing in the beds. To make these "flats," of which we use many hundreds each season, I have found nothing more convenient than the regular sized cracker-boxes, easily obtained at any grocery store. They are simply sawed up into two or three inch sections, making provision for drainage when bottoming them. The soil, unless naturally very light and friable, should have leaf-mold or chip-dirt and sand mixed with it. When transplanting, a layer of good, well-rotted manure is put in the bottom of the box; or bone flour—several good handfuls mixed through a bushel of soil, if possible a week or so before using it—is employed in place of the manure. But the former is to be preferred, as it furnishes drainage, as well as plant-food. We water the seed-boxes copiously the day before planting, or just before putting on the top layer of soil, so that they will be thoroughly saturated without havin the surface sticky or muddy. A "flat"—about 19 x 13 inches—will give from 300 to 800 plants of cabbage, lettuce, cauliflower, celery or beets, and from 200 to 600 tomatoes, peppers or eggplants. Unless you have all the conditions of soil, temperature, moisture, etc., under proper control it will probably be nearer the former figures than the latter. So you can readily figure out how much of each of the various crops to sow. The first sowing should include cabbage, lettuce, cauliflower, beets, onions



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is an artistic as well as an architectural success. It becomes a part of the landscape. In summer its cool gray tones are in perfect harmony with the green of grass and shrubbery, and in winter it affords an effective contrast to the dark bare trees and the snowy landscape.

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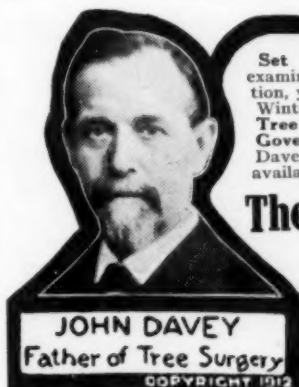
is the absolutely dependable cement for any kind of concrete construction. Its uniform quality, strength and fineness make for good results. The following two books contain much practical information for the home builder and farmer.

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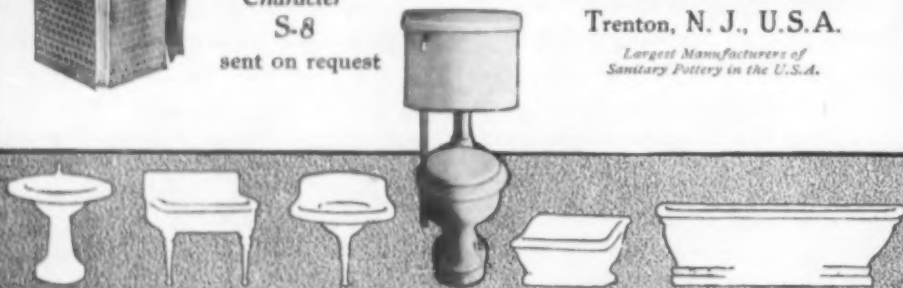


THE hostess is freed from untold embarrassment and the mental comfort of the guest has had thoughtful consideration in the home where the noiseless SI-WEL-CLO Closet has been properly installed. The flushing of it cannot be heard outside of its immediate environment. Its sanitary features are perfect. Si-wel-clo Closets are made of Trenton Potteries Company Vitreous China, beautiful in appearance, pure white all through, impervious to acids and grease, and as easy to clean as a china plate. If you are planning to build or remodel, ask your architect or plumber about Trenton Potteries Company products. Send now for our booklet, "Bathrooms of Character." You will value its suggestions on bathroom planning.



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Here at The Gardens, we specialize in this, one most artistic flower in its hundreds of varieties and colors.

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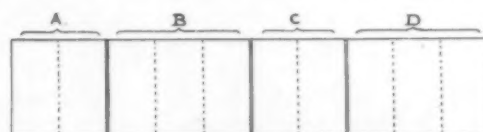
ERITH N. SHOUP

THE GARDENS - DAYTON, OHIO



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and tomatoes. The onions, as they will not require transplanting before being set in the garden, should be sown rather thinly in flats three or four inches deep, with an inch or two of rich compost at the bottom. The rows should be placed about three inches apart, which will give 150 to 300 plants to the flat; or they may be sown directly in the soil, and the sash over them used on another frame later. The best varieties for this purpose are Ailsa Craig, Gigantic Gibraltar and Prize-taker. Of all the other vegetables, early varieties should be used; such as Wakefield or Copenhagen Market cabbage, Snowball cauliflower, Wayahead lettuce, Early Model beet, Comet or Bonny Best tomato, and Golden Self-Blanching celery. The second planting, made ten days or so later, should include tomatoes for main crop, peppers and egg-plants, Matchless and Dwarf Giant tomatoes, Early Neapolitan and Chinese Giant peppers, and Black Beauty egg-plants, are all good sorts. The third sowing, about the first week in April, should include muskmelon, cucumbers, lima beans, sweet corn, and, if desired, summer squash. These should be planted in five or six inch square paper pots (which are, respectively, about four and five inches in diameter), in a very rich compost of fine soil and old manure. These pots may be placed temporarily between the tomato plants set out in the frames, or growing



A simple arrangement of frames providing different temperatures in order that seedlings may be transplanted for gradual hardening off

in pots. A good method is to pack the paper pots as close as they will go in a flat before filling them with earth and planting them, so that they can be easily moved whenever the tomatoes begin to need the room.

Even if there is a chance of your being able to plant some of these things outside within a week or two, you will gain greatly by starting them under glass. It is not the date of planting, but the warmth and protection they have to start with, that will determine their season of coming into bearing; so that, in case of a cold, late spring, such heat-loving things as melons and pole lima beans will be away ahead, even if planted on the same date that they could be sown outside.

The seedlings, as soon as they are ready to transplant, which will be about the time the second true leaf begins to show, are transplanted, setting 50 to 100 in a flat, and placed for a week or so under the glass sash (in "B"), when they may be transferred (to "D") under the cloth sashes. (Or, if the frames are equally tight, the sash may be moved,

rather than the plants.) The same procedure is followed with the second planting, the tenderer things, and these will be ready to go into "C" shortly after the former lot can be set in the open ground. As soon as they begin to crowd in the flats they should be given a second transplanting.

The other part of the work—getting crops ready to use in the frames as soon as possible—should also begin just as soon as the soil in them can be prepared. Go to some near-by florist or market-gardener, and get a few dozen lettuce and beet plants and a dozen or two of tomatoes, and set out one frame of lettuce, putting the plants seven or eight inches each way, which will take about four dozen. Half a frame of beets may be set out in rows ten to twelve inches apart, the plants three or four inches in the row; and half a frame of radishes and carrots, making the rows four inches apart, and sowing every third row to carrots, or six inches apart, every other row carrots; in the former case some very small variety of radish, such as Scarlet Globe, French Breakfast, or Rapid Red, but with the rows six inches apart, Giant Crimson Globe, or some other similar sort, may be used, and where only a supply for the home table is required, this will be more satisfactory, as the crop will remain in good condition very much longer. For the carrots, Nantes and Chantenay are both good for this purpose. As soon as the first lot of seedling is ready to transplant, the glass sash is removed from "C" to "B," and the cloth sash used in its place.

These crops will all be ready a long time before those from the open ground, and removed in time to fill the frames again with melons, cucumbers and pole lima beans already started in the hotbed. Tomatoes, set 18 x 24 inches, which will allow six to a frame, are set out in "A" as soon as room can be made for them. They will require only part of the space for the first two or three weeks. Each one should be trained to a single stem, pinching out all suckers as soon as they appear, and enough foliage cut out to allow plenty of sunshine and air to reach the fruit clusters. One or two hills of melons or cucumbers to each frame will be enough; the vines may be cut back at three or four feet, or trained out over the frames. The new bush musk-melon and bush squash may be used,—two hills to a frame.

Of course, the various crops growing in the frames will require careful looking after in the way of watering, ventilation, protection from insects, cultivation, etc. These things cannot be left to "Nature," as they can with outdoor crops. Also, as the plants are put closer together than they are outdoors, and consequently make a more severe drain on the plant food in the soil, a top-dressing with nitrate of soda, or a watering with liquid manure,



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telephone forces, who are finally responsible to the public for good service.

This spirit of service is found in the recent rearrangement of the telephone business to conform with present public policy, without recourse to courts.

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However large it may become, this corporation will always be responsive to the needs of the people, because it is animated by the spirit of service. It has shown that men and women, co-operating for a great purpose, may be as good citizens collectively as individually.

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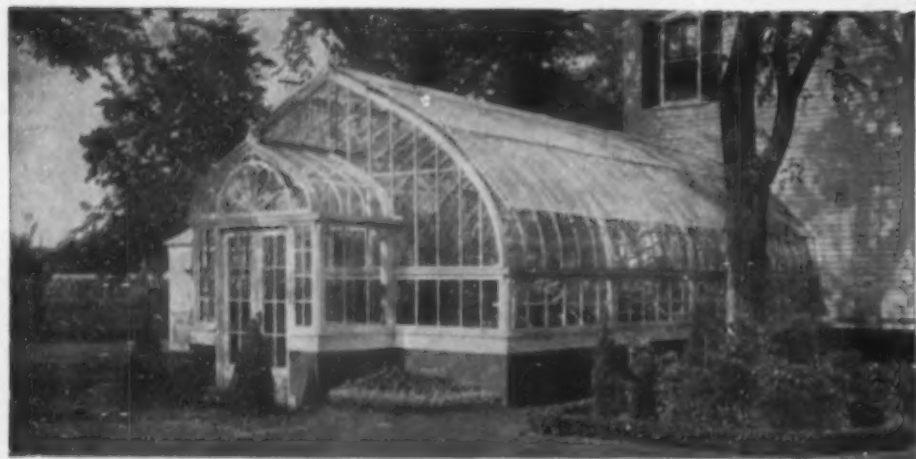


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But it is not so

Of prime importance in greenhouse building, is an exact knowledge of plant life and its varying requirements. On greenhouse concerns, ability and facilities to meet these requirements, hinges the success of your house. It might be built ever so well—but located wrongly. Built strongly, but shut out too much light. The ventilation is wrong. The heat is wrong. The benches wrong. Anyone of which by itself is serious enough; but when taken in combinations is seriously serious.

The value then of taking the question up and counseling with a firm of long established reputation becomes self evident.

Over 60 years of greenhouse heating and a quarter of a century of greenhouse building experience, is what we base our counsel on.

Our house may not be the cheapest, but it will actually cost less—results and durability considered.

If you are thinking of having a greenhouse, let us counsel with you either by mail or in person. You are, of course, welcome to our catalog.

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will be beneficial, although the radishes, and probably the carrots, will not need this assistance if the soil is rich, as care must be exercised not to force them into a growth of top at the expense of root development.

While the soil is to be kept from drying out, care must be taken, especially until the sun gets strong and the days long, not to overdo the matter of watering. Avoid the "little and often" policy. Give the frames, or the plants in flats, a good wetting, and then withhold the hose or watering-can until it is again really needed, as indicated by the soils drying on the surface. Also avoid watering on dull days and late in the afternoon; choose rather bright mornings, so that the surface and foliage and the surface of the soil will have a chance to dry off before nightfall. As soon as the weather becomes less severe, strip off the sash entirely when possible, and let the rain do as much of the watering for you as possible.

For ventilation, the general rule is to ventilate as much as possible, while maintaining the requisite temperature. The sash must be watched very carefully in bright weather, for the sun on the glass runs up the temperature in an almost incredible way. A notched stick for each sash, which will hold the sash open at various heights from one to six or eight inches, is very convenient. Unless a warm night is anticipated, the sash should always be closed early in the afternoon, so that they will not become chilled by the rapid fall in temperature resulting when the sun "gets off" the glass. The lettuce, radishes, carrots, etc., will do all right with an average night temperature of 40 to 50 degrees, but the tomatoes, peppers, eggs, melons, cucumbers, etc., will want 10 or 15 degrees higher than that. The day temperature in the sun may in each case run up to 15 or 20 degrees higher than those figures.

The aphids, or green-plant lice, are the most troublesome insect enemies, and the "damping-off" fungus the most dreaded disease to guard against. Overcrowded, shading foliage, or too dry plants, in a close dry atmosphere, invite the former. As soon as they appear, fumigate with tobacco stems or dust, or spray thoroughly, repeating two or three times a day or so apart if necessary, with aphine, or some such nicotine extract spray, following directions carefully. To guard against "damping off" and leaf-rot avoid sudden changes in temperature, and damp soil or foliage through nights and dull days.

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SETH THOMAS CLOCK CO., 15 Maiden Lane, New York City



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No. 17. Wren Bracket
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Crops of Quality

(Continued from page 179)

to a half inch deep, keeping to the former figure unless the soil is quite dry. The latter sorts are planted from half an inch to an inch deep, according to the size of the seeds and the soil and condition of it. Spare no trouble in getting the first line as straight as a string. The great secret in cutting down hand work in root crops lies in being able to shave up close on either side of the row with the wheel-hoe, and the straighter the row is, the more effectually this can be done.

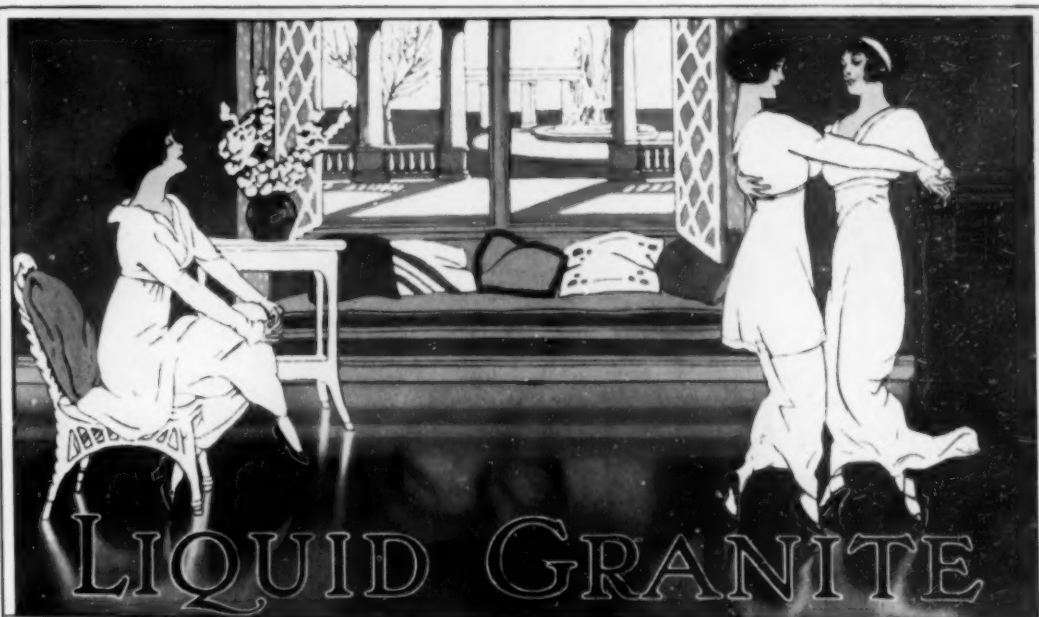
A number of the root vegetables, especially if one wants to have them in the best condition, should be sown several times during one season. These "repeaters" are beets, carrots, turnips, radishes and kohlrabi. A row or two of beets, carrots, turnips and radishes will be enough for the average garden for the first two plantings; but the last planting of each should be large enough not only to supply your fall garden, but to furnish a supply to store for the winter, as they will all, except the radishes, keep in good condition until the spring if they are properly stored. Radishes should be planted every two weeks at least, and every ten days is better with most varieties. A convenient way in a small garden is to keep a small supply of the seed on hand in a tin box with the garden tools, or where it is readily get-at-able, for sowing a few feet of row whenever the opportunity offers, between plants where part of a crop has been removed or where seeds of other things have failed to come up, about once in a week. In this way you will find yourself always with a fresh crop constantly on hand with very little effort.

In order to get a full "stand" of vegetables sown in continuous drills, it is necessary to sow the seed a great deal thicker than you wish the plants ultimately to stand.

Thinning should be done as early as possible; because the little seedlings, especially if they come up quite thick, begin to get entangled with each other. Onions are an exception to this rule, both because they do not interfere with each other so much, and because the maggots are apt to do some of your thinning for you. Furthermore, onions have the peculiar faculty of "growing all over each other" with practically no interference.

If the plants should have become quite large before you have a chance to thin them, try to pick out a cloudy day or a late afternoon for the work, and press the soil down firmly about any which may be loosened in the operation.

The greatest secret in succeeding with the root crops is constant and careful weeding. This work has to be done on hands and knees, and it is, at the best, a tedious job. But the task may be lessened con-



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siderably, if just before doing the hand weeding you carefully adjust your wheel-hoe, using the hoe attachment, the shoulders set towards the row and the two wheels so you can straddle it, or, better still, the disc attachment, which, when properly adjusted, will shave up very close to the little seedlings on either side without throwing any earth over them, and leave only a narrow ribbon of soil to be worked by the fingers. Do not be content with merely pulling out the weeds that are visible. Every square inch of the soil should be broken up, so that the thousands of little weed seedlings which have sprouted below the surface will be destroyed, as well as those which have grown large enough to be pulled out. With the first weeding thoroughly done and the soil between the rows taken care of by the wheel-hoe, the task of growing is half done. But, even so, you must keep one eye open all the time, since, for a while at least, the weeds will grow much more rapidly than the crops.

With the machine set up with a single wheel, and the hoes turned toward each other, so as to work the middle of the row, you will find it a very easy task to keep the part of the garden devoted to root crops clean. But, nevertheless, you should go through them frequently—every two weeks if possible—not only to keep down the weeds, but to prevent the soil from forming a crust. Keeping the "dust mulch" on is absolutely essential to preserve the water supply of moisture in the soil, and, of course, as soon as that begins to get short, the growth will be proportionately checked, no matter how rich the soil may have been made nor how carefully clean you keep the crops. Work the soil just as long as you can get through between the rows with a wheel-hoe; and even after that, unless the ground is completely shaded, it is advisable to go through with the scuffle hoe.

In a very dry season, to obtain the best results as regards both quality and quantity, artificial irrigation is extremely desirable. The root crops are particularly easy to irrigate, because they grow so near together and because the ground is so well shaded by the foliage, so that the moisture is retained, and the soil does not "bake" in the sun the following day. A simple pipe and garden hose will answer the purpose for a very small garden, but "overhead" irrigation is, of course, much more satisfactory. Every owner of a small garden who has a water supply on the place should invest in an overhead system, as its cost will be amply repaid in the first one or two seasons' use.

The selection of varieties suited to the particular purpose in hand has a great deal to do with getting satisfactory quality, and some of the best varieties, along with a few hints about methods which have given good results in my own garden, are as follows:

Beets: For the extra early crop, set

out in April a few dozen plants which have been started in a frame (or you can buy them from a local florist or market gardener). As soon as the hard frosts begin to let up, plant in the open, sowing extra thick and shallower than regular depth, half an inch or so. Crosby's Egyptian is often used for the first planting, but I prefer Early Model, as I consider the quality better. There are several good early sorts. If about the same amount of a later sort, such as Crimson Globe or Columbia, is sown at the same time, and another small planting is made about a month later, that will give you roots in prime condition through summer and early fall. Then about June first, or considerably later than that if you have soil and climate suitable, put in a much larger planting for late fall and winter supply. These should be planted deeper, and if the soil is at all dry, firmed down in the bottom of the drill before covering; or, if you are planting with a seed drill, by running the wheel-barrow, with a small weight in it, over the row. Before hard frost in the fall the roots that are left should be dug out, the tops cut off,—not close enough to cause "bleeding,"—and packed in sand in a cool, but frost-proof cellar. A good way to handle roots of this sort is to get a number of cracker boxes from the grocer and pack the roots in them, filling in the first layer or two with sand, but leaving the boxes light enough to carry conveniently, and leaving the rest of the sand to be put in after the boxes are in place.

Carrots: For an extra early supply, a few rows may be sown in the hot-bed or cold-frame, putting every second or third row in carrots when you sow your radishes. The first crop out of doors may be sown about the same time as early beets or shortly after, in well-drained soil. One of the varieties, such as Nantes, may be used, and I have frequently found that in sowing these and a later sort, side by side, that they become just as large, if not quite so nearly matured, by the time any of the early sort were ready. Coreless is a fine quality main crop carrot, with a long, blunt root. Chantenay or Oxheart, Guerande—probably Model (Chantenay), or Oxheart (Guerande)—will prove a good winter crop, and should be planted the same time or a little earlier than beets, and a supply for winter may be stored in the same way, taking the roots up before freezing time.

Kohlrabi: This somewhat unusual plant should be grown for every table where variety is appreciated. Its culture is simplicity itself. Practically all there is to it is to cook them before they grow too big. They grow as readily as turnips. Sow only a very few at a time, and make successive plantings until the middle of summer. Trim them out to 3 or 4 inches, and use while still small, 2 or 3 inches in diameter.



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Leeks: Those who like them think that they are worth the long season of growth required. Plant during April or early May, and in June transplant to very rich soil, heavy if available. As they grow, keep the earth drawn up about the lower part of the stalk to blanch them. Still finer specimens may be had by making collars of cardboard or heavy paper—do not use tarred building paper—to put around the stems, so that the earth will not come into direct contact with the stalk. The collar is held in place by drawing the earth up against it. American Flag is still the standard sort, but there are a couple of new kinds which I personally have not yet tried, which they claim are more tender.

Onions: To get an early crop, and also extra large, mild bulbs, start a flat of seedlings in the hotbed or cold-frame as soon as this can be used in the spring. These should be cut back a couple of times during growth and transplanted during the last part of April or early May outside. Fill the flats with rich compost and put a half inch or so of clean, moist sand or earth on the surface. Green onions for eating raw are grown from small bulbs called "sets," or from one of the several perennial onions. The soil should be made very rich and perfectly prepared, as the seed is small and the work of keeping the crop clean during the early stages of growth is, under the best of conditions, a hard job. Plant the crop out-of-doors as early as possible, sowing the seed quite thickly if there is apt to be trouble from the onion maggot, and give level culture frequently while the crop is growing. Keep this up until near the end of the season, as the tops will not shade the ground the way carrots and parsnips do. When the tops turn brown and dry the onions should be gathered and raked into wind rows, until they have become thoroughly dried off, if necessary, turning them over with a wooden rake every day. Store under cover in an airy place, where they may become thoroughly dried, and remove their tops before throwing them in a slatted barrel or in an open crate in a frost-proof cellar for the winter. Gigantic Gibraltar and Ailsa Craig are fine varieties for starting early, and will give a large onion almost as mild as the imported Spanish ones. Prize-taker and the superior Southport Globes, red, white and yellow, are good for the outdoor crops. White onions are the mildest and best in quality, but are harder to cure (they should be cured under cover, for they turn green if exposed too long to the sun after pulling, and will not keep as long). A few of the small White Queen may be sown to use during fall, as they are the earliest to mature; they are also good for pickles.

Parsnips: This vegetable should be started as early as possible. The seeds take a long time to germinate, so the

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first weeding must be attended to promptly. You can begin to use them as soon as they are large enough, but their quality is greatly improved by a good, hard frost. Part of the crop may be stored in the same way as beets, but the rest may be left growing in the ground or stored in a pit outside to use in spring.

Potato: The potato is entirely distinct both in character and culture from the preceding crops, and should not be planted until danger from hard frost is over. An extra early crop can be obtained, however, by selecting a peck or so of some early variety, such as Irish Cobbler, and cutting to pieces containing one or two strong eyes, and in somewhat the shape of a section of an orange, so that they may be packed together on end in a flat of sand. In moderate warmth and light these will form a dense mass of roots and very short, strong sprouts. If these are set in rich furrows, a little later than you can safely plant outdoors, and covered two or three inches deep they will be above ground in a few days, and will make a surprisingly rapid growth. For the main crop, open up furrows with the hoe or cultivator to two and a half to three feet apart—the former width could be used much more often than it is—and drop pieces containing one or two strong eyes about twelve or thirteen inches apart in the row. If the seed is at all scabby, soak the seed before cutting in a solution of 1 pint of commercial formolin in thirty gallons of water for about thirty minutes. Keep cleanly cultivated and the ground loose. As the vines begin to spread, draw the earth about each plant lightly, making a broad, low hill. Spraying with Bordeaux mixture and arsenate of lead every ten days or two weeks, keeping the new growth covered, after the plants have attained a height of six to eight inches, will keep off both blight and potato bugs. The part of the crop to be used for storing should not be dug until late fall after the vine dies out.

Salsify (oyster plant): When this is properly cooked it is the most delicious of all vegetables. It should be grown in the same way as parsnips, but the root, being even more long and slender, it requires a thoroughly prepared, deep soil, in order that the roots may grow smooth, as it has a tendency to "spangle."

Radishes: To have these widely appreciated little appetizers in prime condition, the sowings can hardly be too frequent or too small. Specially manured soil should be avoided, and the ground should not be too rich, although plenty of potash is desirable. It is also a good plan to have a small pail or box of gypsum or land plaster on hand, and to strew a few handfuls of this along the row in which the radishes are to be planted, and work it into the soil before dropping the seed. There are innumerable varie-

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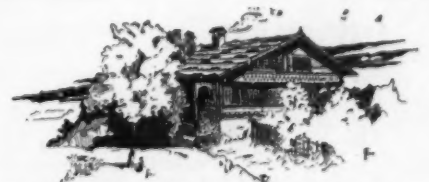
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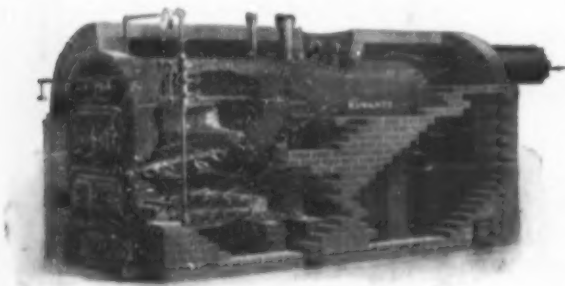
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ties, but I prefer true stock of the Crimson Giant Globe to any other I have tested.

Turnips: These are the quickest and the easiest of the several root crops to grow, unless maggots give trouble. Avoid freshly manured soil and do not plant after cabbage, cauliflower, or other similar crops. For the first planting I use Petrowski, a very rapid-growing, sweet little yellow sort not as well known as it should be, and early White Milan. For a continuous succession, plant at least once a month in small quantities. The last sowing may be made during July, or even in early August, if conditions are favorable. For this planting, for roots to keep over winter, I use Golden Ball and White Egg.

Up Hill to Our House

(Continued from page 182)

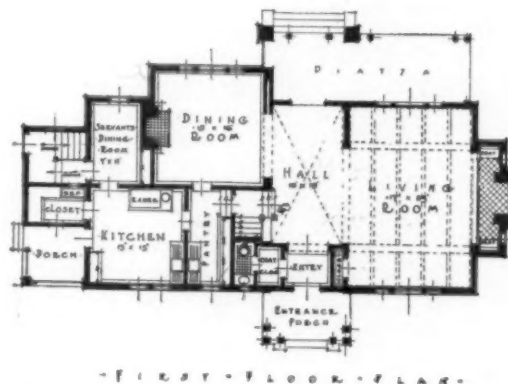
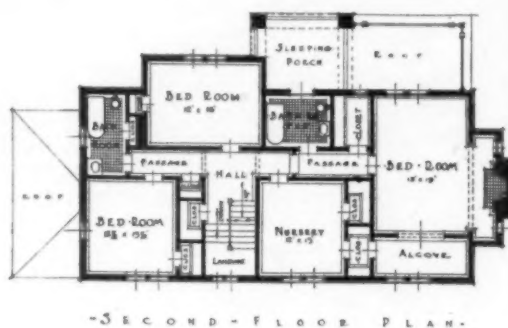
sowed the seed right after a light rain and then rolled the land. This was done about May first. Then the clover was ploughed under by August first, and every ten days after the ground was harrowed to kill the weeds. On September 1st we sowed again the same amount of slag. After harrowing the land we applied at the rate of 1½ pounds per square foot a grass and grain fertilizer for fall seeding. The total cost for these fertilizers amounted to about \$35, and the benefit to the soil would be retained from ten to twelve years.

For the pasture we made a mixture of 1½ bushels of orchard grass, 14 pounds of Fancy Red Top, 1½ quarts of Alsike clover, 2 pounds Meadow Fesque, 3 pounds of Meadow Foxtail, 2 pounds Fall Meadow Fesque, 4 quarts of timothy seed, 2 pounds white clover seed, 2 pounds of crated dog's tail.

The seed was to be divided and a half sown one way of the field and the other half in the opposite direction. We bought a standard lawn grass mixture for the lawn, to be applied according to their directions. I had had much difficulty in engaging labor at the necessary times, especially for the plough and harrow jobs, so that we were slightly behind with the work and I was in a continuous state of anxiety lest the delay and the rainy days would mean failure. The hours I spent at the telephone arranging for the work to be done seemed countless. Finally the ground was ready for the final seeding. The atmosphere was perfect for this all-important event, being moist and still, though a rain-storm seemed imminent.

The roller was engaged for Thursday. David insisted upon the ease with which he could sow the seed and the short time it would take. His confidence, of course, came from ignorance on the subject. Beginning late Wednesday morning, only a small space was finished that day. David, contrite and humble, advised me to engage a farmer to finish the sowing the following day. I canceled the roller, but

when I confidently ordered it to be sent on the following day I found it was engaged for the rest of the week. Unfortunately, before the ground was rolled, the hardest rain-storm which had visited Westchester county for years swept down upon our defenseless seeds. Imagine my despair as I walked from window to window and everywhere saw rivers rushing down the hillside whose sole object appeared to be to wash all my seeds into the valley. A slight ease to my mind were the drains, which proved to be placed in the right spots. Had they not been, much of the terrace would



Our house was planned for convenience, and the way we could shut off the master's bedroom and the nursery was found a particular comfort

have been washed away. The storm finally ceased. Noah was not more thankful than I to see the water disappear. Gradually in a few days the tiny blades appeared, but to our amusement, in little tufts and streaks all over the place, lending to the land the appearance of a green-spotted disease. Each morning David and I ran down the piazza steps, and we had enough exercise for the day bending this way and that over the grassless spots, trying to discover a green sheen.

When we left our house to make a visit we went with heavy hearts. We returned several weeks later, arriving in the evening. David took a lantern, and in solemn procession we walked out upon the terrace. David broke the silence: "Isn't that nice?" he exclaimed; "the ground is covered with grass." "Yes," I gleefully cried; "it is glorious—I am sure Mother Earth has spread herself to make us happy in labor and hopes repaid." Whether the rain had beaten the seeds into the ground, spreading a cover of



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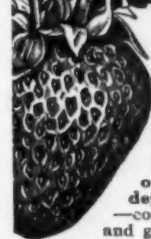
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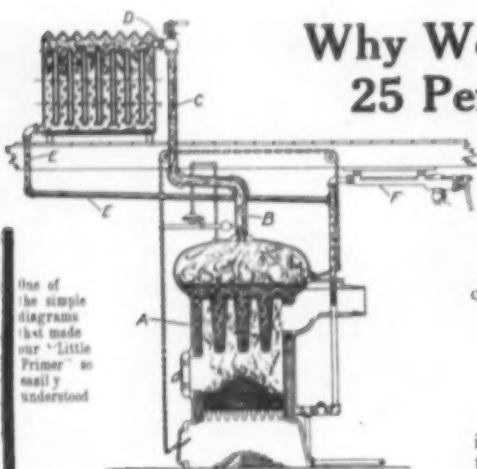
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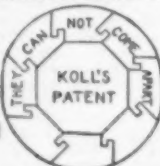
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earth over them, or whether we had sown the seeds too thickly in the first place, we will never know, but the lawn and meadow speak for themselves as to the success of our scientific method of farming.

The Legend of the Willow Pattern

IN a recently published paper, prepared by Mrs. Elliot J. Aldrich, who has an interesting and valuable collection of old china containing about three hundred pieces in her home in Old Hadley, Massachusetts, is found this prose form of the story of the "willow pattern."

"When Mary Lyon opened Mount Holyoke Seminary 'willow' was the pattern on the crockery used. The following is the legend of the willow-ware. A certain Chinese nobleman had a beautiful daughter named Li-chi, with whom a humble secretary named Chang fell in love. In spite of the difference in their condition, Chang wooed and won Li-chi. But when he asked the Mandarin's permission to marry his daughter the great man flew into a terrible rage, and absolutely refused ever to give his consent to such a union. The lovers, being exceedingly devoted to one another, felt they could not live apart, so they arranged to run away together and get married. Now, the palace of the mandarin stood near the water-side, while Chang's home was upon an island not far distant. Thither the young man thought to take his beloved; so, assisted by the mandarin's head gardener, who was his friend, he laid plans for a boat to come one night to take Li-chi and himself across the water. But, alas! Very soon after the mandarin learned whither the runaway lovers had fled, and quickly followed them. So terrible was his wrath that he was about to flog them to death, when, by the merciful power of magic, they were turned into turtle doves, and so escaped his cruel rage. And, as turtle doves we may think of them as living happily ever after. But it will be noticed that the bridge pictured in this pattern is zig-zag. That is because the Chinese believed that evil spirits could not turn corners, but must go in straight lines. They therefore built their bridges and walls in a zig-zag fashion so that demons could not follow them." In a nutshell, in the words of another writer: 'the princess and her lover flee from the angry mandarin—a kind fate changing them all into birds,—the bad mandarin flying out to sea, while the lover birds hovered forever over the bridge.'

In Longfellow's "Keramos" is found this reference to the familiar design:

"The willow pattern that we knew
In childhood, with its bridge of blue,
Leading to unknown thoroughfares:
The solitary man who stares
At the white river flowing through
Its arches, the fantastic trees
And wild perspective of the view!"

A Bounteous Garden From One Plant

(Continued from page 175)

don't plant them in the same place two years in succession.

With the practical matter out of the way, all the fascinating study and hybridization and aim for new types and varieties is your opportunity.

If you are an amateur gardener the sweet pea is one of the best flowers with which to begin work, as it is easily grown in almost any kind of soil and yields readily to cultivation, being, as a German doctor whose avocation is flower growing says, "A thankful flower"—thankful for slight attention. In the garden it gives pleasing decorative effects when planted close up to buildings, walls and fences, and trained up against them on wires and strings, or grown in long rows and supported on wire netting or boughs. By picking the blossoms daily plants can be kept in flower continuously for months. If you are an amateur experimenter it answers equally well; and whether you accomplish much or little the work is well worth while, for the new light the experience throws on the world of living things, the problems with such men as Mr. Luther Burbank are struggling in an effort to make this world a better place in which to live.

The following are simple directions for "crossing," the process through which all changes in form and color are produced. Use seeds of the Spencer varieties and plant as directed. If you wish chance to play as large a part as possible, plant two selected varieties close together and watch the flowers as they develop.

With all the Spencers, the keel, which encloses the organs of reproduction, being quite open, in many cases the stigma protrudes from the shield long before the anthers are ripe, and because of this insects, wind and unexpected means easily effect pollination—an impossibility in the older varieties, in which the keel is entirely closed and self-fertilization the only means of reproduction. If you get a natural cross it may prove a prize. If you wish yours to be the directing hand, begin with the small buds of a selected variety as soon as they can be handled. On examination you will find the stamens united by their filaments to form a tube and the ovary in this tube. The anthers are free and the stigma at the extremity of the pistil is placed just below them. When ripe the pollen sacs on the anthers burst, and the pollen falls, completely covering the stigma with minute grains, and thus effecting fertilization. As the pollen sacs ripen early, the work must be done before the flower has a chance to mature. Use a very sharp knife, slit the unripe keel open and remove the unripe anthers to take away all possibility of self-fertilization. On the stigma place the pollen of the chosen flower. One effective way is to



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use a camel's hair brush; another to take the bud of a flower that has burst its pollen sacs and fasten it to the pistil, so that the pollen will drop on the stigma, which should be viscid when in proper condition. To prevent insects interfering with the work, cover each flower fertilized with tissue paper or a little muslin bag. Also mark each one with a card giving data. If your hybrids prove worth while, "fix" them by growing the seeds of the most perfect ones for several successive generations and casting out all reversions and wrong types until they come, at least, comparatively true to type. As to color dyes and iron in the soil, experience grants them no permanent effects. However, professional seed growers assert that the climate of California, which is not subject to sudden and severe atmospheric changes, does help in fixing colors, this being one of the reasons why the sweet pea seed of the world is grown in favored valleys between San Francisco and Santa Barbara.

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Choosing Flowers, Etc.

(Continued from page 187)

so it is, but it is a glorified red-lead; you can't banish it; it is too beautiful. If you have a large garden you can isolate it; if you have a small one put a bush of weigelia Candida (white) behind it, plenty of soft white, such as *Valeriana officinalis* around it; put your pink and purple as far away as possible, shut your eyes and ears to the rest of the garden, and "let 'er shout." I revel in one joyous week of barbarism every June and "color scheme" for the rest of the year to make up for it. But you must make up your mind to subside for that one week, and let the poppy dominate everything.

A scarlet flower, in color almost as vivid as the poppy, but with much less show of bloom, is the Scarlet Lightning (*Lychinis Chalcedonia*). The flower heads are about two inches across and are composed of small four petaled flowers, which give the plant another name of "Maltese Cross." It is a good color and a useful flower in the border, hardy and gay. The variety "Haageana" has very much larger flowers and is a splendid color. There are very good Snapdragon of a deeper, more velvety scarlet than the Poppies or *Lychinis*.

Certain Phlox, notably Ferdinand Cortez and Coquelicot, verge upon the scarlet, and Miss Jekyll uses the latter in some of her scarlet borders, but if one may venture to disagree with so great an authority, it seems not quite deep enough to be acceptable, and this is the criticism I would make of all the so-called scarlet Phlox; they are really a flame-pink.

There are, however, some wonderful scarlet gladioli; the old and inexpensive *Brenchlyensis* is good, and one of the finest newer ones is *Princeps*, which has a wonderful, widely opened, blossom, marked, but not to the point of splashiness, with white. It is one of the most beautiful blossoms I have seen.

Pentstemon (or *Chelone*) *Barbartus Torreyi* is a loudly praised scarlet flower, and it is very pretty, but, to my mind, not quite so wonderful as advertised. It is, however, quite good enough to include in the scarlet border; it is only a sort of Aristides the Just among flowers, so much has been said in its praise that one is a little disappointed in the reality and tired of hearing about it.

There are numerous fine scarlet dahlias; advance and Firebrand are beauties of the cactus type, and *Souvenir de Gustave Douzon* is a splendid decorative. These all have an orange tinge. There is a very brilliant scarlet ponpon, the name of which I cannot yet place accurately. The dahlias are about the latest scarlet perennials, as I know of no scarlet chrysanthemums.

Turning to the scarlet annuals, the various red poppies are delicate and good. There is a very fair scarlet phlox *Drummondii*, but it is not quite so good as the other colors. I have already spoken of

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the Celosia, but it must be remembered it is for special uses, and not good in the border. A very pretty little flower, and one that self-sows freely, is *casalia*, or Flora's paint-brush. I suspect this of being one of the Hawkweed family, and its blossom is so small that it is not particularly useful in a color scheme, but it is a very good, clear tone, and is the sort of a flower that children would love to have in their gardens.

The scarlet nasturtiums are lovely, especially the dark-leaved kinds usually described as crimson, but they are just a little too yellow to be crimson; really they are a deep blood-scarlet. The dwarf form of this dark-leaved variety flowers very freely, and is a good edging plant. The scarlet verbena is a beautiful glowing color—clear, soft and altogether delightful.

Of course, the best-known scarlet annual is *Salvia Splendens*, in all its varieties, and I must confess a sneaking liking for it, but not in the mixed border. I will admit that it belongs to the "late Philistine" type of architecture, and that it is commonplace to the last degree; a crude color, difficult to combine; not at home with other plants, distinctly a bedding plant and a very stupid and unimaginative flower, but if one's house be gray or white, or weathered, I do like a little of it along a porch or under a window.

The best scarlet annual, in my estimation, is the scarlet Zinnia. It comes (as do all the Zinnias) in several forms, tall, dwarf, etc., and there is no difficulty in getting the true color from seed, as there is in the pink and crimson varieties. There is a very compact, small-flowered type called "Little Red Riding Hood," which is attractive. The color of all these is good; they bloom until frost, and, prejudice to the contrary notwithstanding, they are most satisfactory as cut flowers if properly used. The Scarlet Runner bean is an attractive fence cover, if you need one, for the back of your scarlet border.

To sum up the careful use of reds, one must bear in mind that crimsons, as a rule, must flock by themselves, or with deep green or white. Some of them are even bad with cream white, because of the resultant "barber-pole" glare. If possible, use a very cold blue-white or a gray white with these. Crimson combines well, if carefully handled, with a rose pink of the same tone, shading down to a lighter tint of crimson, as it were, and using white in the group. On the other hand, strange to say, scarlet will not combine with the salmon or flame pinks. The rose tone deepens into crimson, and the crimson lends just that quality, depth, to the combination, but the salmon pink brightens into scarlet, which thereby overpowers and kills the softer color. Even the flame pinks are overcome by it, or else they cheapen the scarlet. A "dash" of scarlet can be used in a color scheme, where a "dash" of crimson cannot, on the principle of the above-mentioned use of the *heuchera*. Scarlet will combine with any yel-

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low, but not with orange, unless with yellow and green in the ascendant over both, for it kills the orange just as it does the flame pink. This does not apply to such vivid orange scarlet or scarlet orange, as for example the tritona, but to a clear orange, such as the African marigold. Cream white, using less white than scarlet, is always good, but remember above all things that just as blue needs yellow, so do all the reds need green of varying tones, preferably a dark one, although a soft, green like the Oriental poppy leaves is also good. Last, and most important of all, don't mix your crimsons and your scarlets, or you will be in the sad case of the poor lady who said to me: "I think red's a dreadful color; I planted a border of all the different reds, and it was the awfulest thing I ever saw!"

Painting and Papering Problems

(Continued from page 190)

Painted walls have this in their favor, that they can be kept cleaner than walls covered with paper. It is a mistake to paint a wall unless the plaster is in the very best condition and without any trace of cracks, or even hair lines. If there are cracks or hair lines, you may be sure that in time they will show through the paint, no matter how carefully it is put on or how many coats are given, and your wall will assume the appearance of a much-detailed ordnance survey map, with all the little streams and water-courses in the countryside marked distinctly upon it.

Don't attempt to paint fresh plaster in a newly built house, or you will have only your pains for your trouble. New plaster almost invariably cracks somewhat while the house is settling, and all the labor of painting would thereby be lost. If the walls are painted, plain colors may be used or stenciled designs of simple pattern applied. Stippling, too, is often pleasing.

Let us suppose, however, that we have decided upon paper as the most suitable covering, in the long run, for our particular needs. Next, we must survey the various kinds of paper available and take sufficient account of their manifold variety if we would choose wisely and to the best advantage. In choosing paper we must have regard to many things over and above available varieties—we must think of price, quality, the general color scheme of the rooms to be papered, the sort of furniture to be used, the purpose of the room, and, finally, its exposure and light. Not one of these items can we afford to neglect. If we do it is sure to crop up sooner or later and cause us trouble.

First of all, we must be scrupulously careful to secure congruity and fitness by considering the purpose to which a room is to be put, and then, in due order, reckoning the other factors that go to make up a successful treatment. For in-

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stance, if a room is to be used as a living room or library, especially if pictures are to be hung on the walls, it will be manifestly inappropriate to select a paper with a large, insistent pattern of flowers, foliage or birds. The presence of the bold pattern will make the wall "uneasy" and destroy the restful quality of the whole room. The birds or flowers will crowd the pictures and distract attention from the books, which ought to supply the dominant note in a room largely devoted to their accommodation. Then, again, it would be equally inappropriate and absurd to hang the walls of a nursery with paper covered with a rigidly formal mythologic design wrought in the French style of a century or more ago, or with a dainty Adam pattern. In other words, in the selection of our wall papers, we must make the subject of the design fit the purpose of the room, and pick out such as will be suitable for the general uses of the rooms to be treated.

The next factor to be reckoned with, after congruity or fitness, in successful papering is agreement and consistency with the general color scheme chosen. Suffice to say that nothing will ruin the whole effect of a room quicker than a wall paper of ill-chosen color and pattern. While, on the other hand, no one feature will conduce more to decorative harmony and felicity than a paper of suitable tone.

The walls of a room occupy a place quite analogous to the background of a picture. If the background of a picture is amiss in color it can readily be seen how serious the trouble is. Just so it is with the wall paper in room treatment.

Another consideration to be kept well to the fore in selecting wall paper, as noted before, is the kind of furniture that is to be used. This alone will decide a very important question—whether we are going to regard the walls as a background or whether we are going to treat them as a decoration in themselves. If pictures are to be dispensed with and bric-a-brac and the smaller items of furnishing equipment to be employed only with the utmost restraint, then it is plainly appropriate, if not, indeed, necessary, to consider the walls as a decoration in themselves, and treat them accordingly. If, on the other hand, pictures are to be used and a reasonable complement of ornaments, hangings and small furniture, such as sconces, vases and candlesticks, then it is very clear that the walls must be kept in check. No middle ground between these two extremes of treatment will ever be quite as successful or satisfying as one or the other antipode of style.

As it is much more usual to follow the custom of regarding the wall as a background, although we often do it unwittingly and without taking trouble to analyze the situation, we shall consider that of the subject first. The treatment of backgrounds presents the difficulty of



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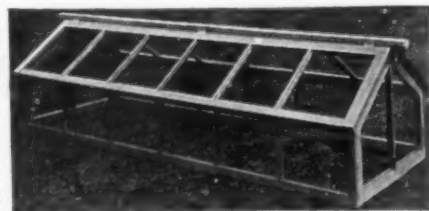
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keeping them from becoming dull on the one side or restless on the other. Life or vitality and repose are equally essential. The background must give support and richness without being assertive.

It must always be kept in mind that "a wall is flat, solid and upright." If the wall is to be regarded as a background it must be treated as a flat surface, and if it is to be consistently flat, all decorative patterns employed must be flat, and not realistic or pictorial. There must be no embellishment with perspective and its different planes to destroy the flatness and weaken the solid effect. It naturally follows that any decorative patterns introduced must be conventionalized.

This is not as narrow a restriction as might at first appear, but leaves a large liberty in choice and treatment of design, and practically bars out only the "natural" modes of expression that are generally so offensive. As a very simple instance of what is meant, conventional treatment of flat, unshaded roses would be quite permissible, while a design of "natural" roses with shading and obvious attempts at perspective would not.

At the other extreme we have the landscape papers of the Eighteenth Century, which are distinctly pictorial and full of more or less successful attempts at perspective. Such papers are sufficient decorations in themselves, and should be left in undisputed possession of the walls. Many of the old patterns are now being reproduced from the old blocks, and some, considering all things, are reasonable in price. In artistic technique they range in excellence all the way from the old French papers with classic cartoons by David and his contemporaries, through the forest, court, hunting and sea scenes to be found in the hallways and rooms of many ancient houses, down to the semi-Chinese treatments in which the element of perspective has approximated the Oriental idea and almost wholly disappeared. Indeed, many of these last-named papers are so "flat" and so closely approach conventionalized designs that they are not so exacting in the matter of draperies and ornaments as the purely pictorial papers.

Unless a whole volume were devoted to the subject of papers alone it would be impossible to do more than indicate the possibilities open to the amateur or professional decorator. We must, therefore, be content in the present instance with stating briefly the wall-paper resources that may advantageously be employed under ordinary circumstances, at the same time setting forth several guiding principles.

In addition to the landscape or scenic papers just noticed, nearly all of which are considerably more expensive than other papers, there is a vast array of the ordinary run of papers, both plain and figured, to be found in any wall-paper shop at prices ranging from twelve or fifteen cents a roll to more than a dollar. Many of



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them are excellent in color and design and a discriminating purchaser with good taste can almost always find something to answer the purpose at a moderate cost. The main thing is to form a very definite idea beforehand of just what is wanted, and at the same time to keep clearly in mind the principles that ought to govern selection.

Besides these more usual papers of commerce, there are several varieties of wall coverings to which attention should be especially directed. For one, there is Japanese grass cloth to be had in various tones. It is both durable and makes a splendid neutral background against which almost anything will look well. Used by itself, its decorative value is considerable. There is a paper imitation of grass cloth—much cheaper, of course,—obtainable in various colors, and either plain or figured. Its effect is excellent.

Japanese gold and silver papers, plain or figured in delicate white or black conventional patterns, offer great decorative possibilities, and are not wildly expensive. Sometimes an excellent result may be obtained with these papers by covering them with the thinnest of rice paper. Other plain gold and silver papers come in small, oblong sheets, and can often be used to good purpose as a wall covering. After drying, it is an excellent plan to give them a coat of varnish or shellac. This mellows the tone, preserves them, and gives a smooth, easily cleaned surface.

Oatmeal, eggshell, and also a number of the felt papers, are worthy of special commendation. To some, it may seem strange to suggest butcher's brown wrapping paper and other sorts of wrapping paper as wall coverings, but decorators not infrequently use them with happy effect. Many of these coarse papers are of delightfully mellow color and, besides that, they are extremely cheap. Over and above the wall coverings here noted, individual ingenuity will suggest others from time to time to meet special needs.

If one were asked to make a general recommendation for papering, one would unhesitatingly choose simple, quiet papers, preferably quite plain. Of course, there are numerous instances in which figured papers, and even boldly figured papers, are desirable.

One of the most important things to aim at in papering a house is unity. Sometimes the effect of a whole house, or at least a whole floor papered in one paper, is particularly good. It is a recognition of the principle that the house should be considered as a whole, and not as an aggregation of individual rooms, each one of which is to be treated differently, like so many samples of styles in a department store.

By using one paper, the relationship of one room to another is honored; the paper is kept from obtruding itself upon one's consciousness—this is an extremely

important thing—the apparent size of the house is increased, and withal a quiet dignity is attained.

Contrasts—and contrasts are most desirable and necessary to successful furnishing—can be gained in many other ways, by the hangings or a particularly fine vase here or there, for instance. Another reason for recommending plain, rather than figured paper, for general use is that in most cases we wish to increase the apparent size of our rooms. Plain paper will have this effect, while figured paper, especially paper with a large pattern, tends to reduce the apparent size. Other things being equal, plain walls apparently recede, while patterns bring the walls closer together.

Of course, there are hundreds of cases where it would be neither expedient nor desirable to paper all the rooms on a floor alike, but it is always possible to maintain a judicious harmony between the colors used.

In closing, let us give one extremely practical and important piece of advice which no one can afford to disregard. Have your walls thoroughly scraped, so that no old paper remains on; then have them thoroughly sized. Lastly, even though you are having the cheapest butcher's paper put on the walls, employ the best paper hanger you can get to do the work. It is far better to have cheap paper well put on than expensive paper indifferently hung. Unless paper is properly put on it is apt in a short time to crack and pull away in the corners, show seams and bulges and otherwise betray the incompetent mechanic, to the great annoyance of the owner when it is too late to remedy the trouble, except by having the work all done over again.

Garden Suggestions and Queries

(Continued from page 196)

thoroughly saturated with water all the time, and the saucer is kept in a warm, sunny place without shade.

Whichever system is used, as soon as the newly formed roots are one-half inch or so long, the cuttings should be potted up into small pots, using finely-sifted soil with plenty of humus in it, so that it will not pack. Water sparingly at first.

Advancing the Potato Season

IT is possible to have potatoes large enough for use at least two to three weeks earlier than by the usual way of planting, but care and a few special considerations are necessary. The soil should be rich, well drained and located in a sheltered position, protected as much as possible from north and west winds and fully exposed to the sun.

The plants should be started in a mild hot bed about three weeks before the earliest date on which it would be safe to plant in the open ground. I mean by

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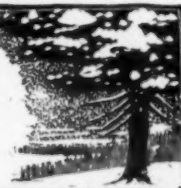
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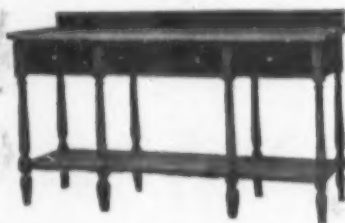
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this, about three weeks before it would be reasonably safe to set the plants out, on account of hard frost. The hotbed should only be a mild one, and need only be covered with canvas instead of glass.

I grow the plants in what is known as "dirt bands;" also used very extensively in growing early cucumbers and melons. They are simply strips of wood veneer cut from blocks of tough, green timber and scored so that they easily fold into a box four inches square. The ends lap, and can be fastened together with small tacks; but this is really unnecessary, for I find that they soon mildew and stick together after remaining for a short time in a hotbed, and can then be handled without coming apart. These "dirt bands" do not have any bottoms and are really better without, if carefully used. The surface of the earth in the frame should be made smooth and level, and the "bands" folded and placed close together. They fit snugly and leave no waste space. If the "bands" have become dried out they should be placed in water for a few minutes before folding, to toughen them up and prevent breakage. After the desired number of "bands" are in the frame fill them nearly full of rich soil, pressing it down with the hand in each "band," so that all vacant spaces are filled; then place one piece of the cut seed potatoes in the center of each "band." Scatter mellow soil over the surface of the bed, covering the seed about one inch deep. The hotbed, or cold frame, should be kept rather close until the potatoes are coming through; then the covering removed during the day, and, as the plants become larger, lift off entirely, unless likely to frost, the desired object being to secure stocky, hardy plants.

These "dirt bands" hold enough soil to allow the plants to grow a foot or more in height and ready to begin the formation of small potatoes. When the plants have attained sufficient size they are ready to transplant. The time for this depends on the season; one can easily have the plants ready any time after the 20th of March, but it is not safe to set them out before danger of heavy frost is past. When ready to transplant to the garden, give the plants a good watering; then lift them by pushing the fingers of one hand under the bottom of the "band;" place on a flat and carry to the place intended; slip the "band" from around the plant and draw up moist soil around the roots, and firm with a hoe.

A Woman's Gardening Costume

(Continued from page 191)

course the sun is not going to shine under such a brim as this, but red will temper the reflected light which often burns a delicate skin, and is, therefore, an added protection.

For the feet, above all things, never wear canvas shoes. Open sandals, such as children wear in summer, are, to my



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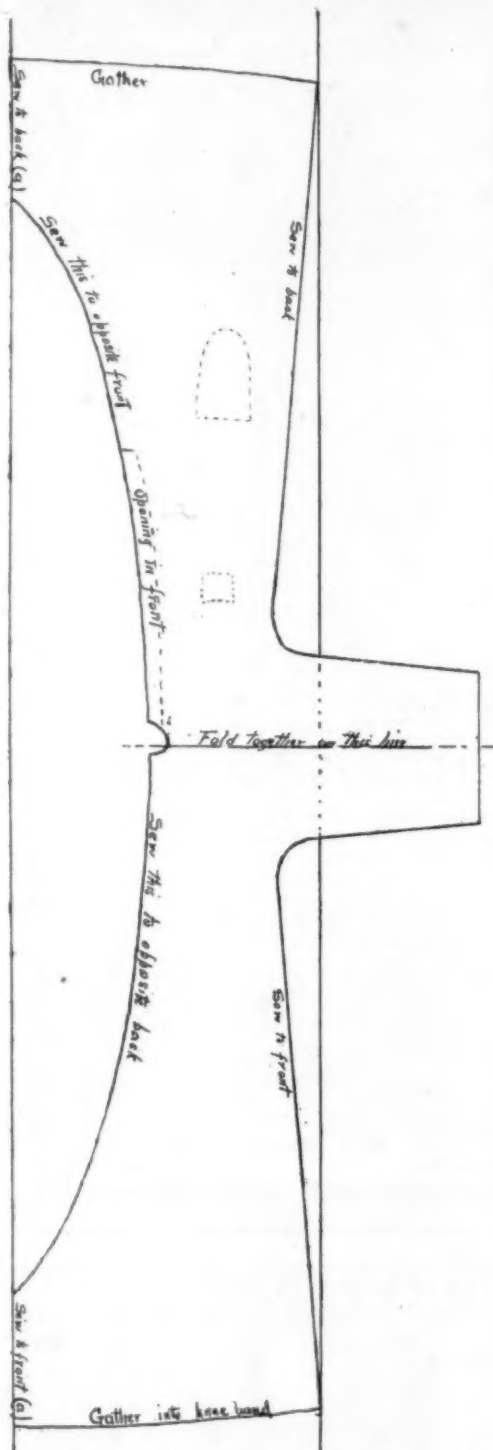
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mind, the most agreeable footgear, because an open shoe that is wet is less unpleasant than a wet shoe that has no openings, and wet one's shoes are bound to become if any gardening is done at that time of day which is the most ideal for such work—the early morning before the dew is off. These open sandals dry out quickly, and with two pairs one is always dry-equipped at the beginning of the work, anyway. Of course, this is a matter of personal choice and some may not mind wearing rubbers.



I do not regard them as nearly so good for the feet, nor do I believe they are as hygienic as the wet, open sandals, even though they may keep the feet dry. Gaiters of khaki I sometimes add in cool weather or when the iniquitous mosquito is very much in evidence, and always gauntlet

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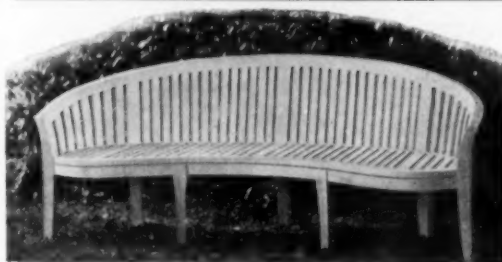
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gloves, long enough in the wrist to cover the bottom of the sleeve, are advisable. Two or three pairs of these are necessary if one is to do daily work, and at least one set should have the fingers cut away to facilitate the handling of small plants and doing work which requires delicacy of touch.

So much for the outside; what goes on beneath will be, of course, a matter of personal choice, but the less the better, ordinarily. Of course, it is possible to put this gardening garment on over a white gown if one chooses, for the skirts are fully protected; but I do not believe it is possible to work as freely and as efficiently in the ordinary daytime dress as many people seem to think it is, and I believe we would find our gardening time was far pleasanter if we prepared for it quite as definitely as for a swim or a ride on horseback or any other pleasure which by its nature requires special dress. If there is not time, however, for changing from one set of garments into another, there is not, of course, actual necessity of doing so. In this event, I should advise facing the bloomers up about eighteen inches with rubber cloth of as light a weight as you can get. This protects the skirts beneath absolutely from being soiled or drabbled, as they are likely to become, even when confined by the bloomers, if one is handling a hose or working in heavy dew.

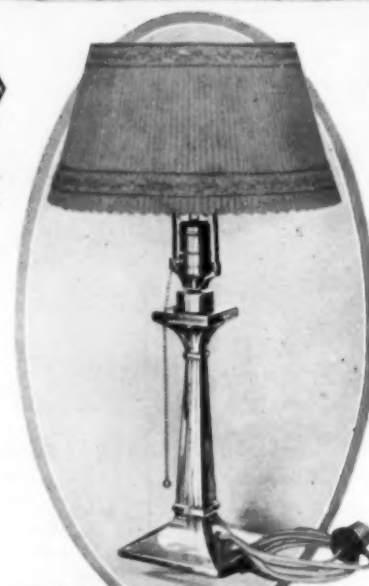
Looking into the Poultry Question

(Continued from page 168)

The ground color of this bird is a deep, rich red, while the feathers are laced with white. The tails are snow white, with red quills, and the legs and beak are yellow. This is a most satisfactory breed for very cold climates, as they have low pea combs, while the wattles are so small as to be practically non-freezable.

Probably no chickens are more interesting to raise, for they are continually changing color as they grow. One gets quite absorbed in watching the endless transformation. When hatched, the color of the chicks is primrose. The first feathers which show are white. After a few weeks color begins to come, but it is not until the youngsters are six months that this color deepens into the dark red of maturity.

Much has been heard of late about Anconas, both because of their prowess as egg producers and because of their mottled black and white beauty. The appeal to the eye made by these birds is very strong, and they deserve their popularity. Their general characteristics are similar to those of the Leghorns. They are active, nervous and high flyers. Their eggs are white, and it takes two dressed birds to yield as much meat as one Plymouth Rock. Where they can be allowed to range over the fields they add much to the landscape, and, incidentally,



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pick up much of their living. Yet they stand close confinement very well, although they prefer to roost in trees. The writer allowed his first lot of Ancona pullets to run at large until he was ready to house them for the winter. Then he had to go out on a moonlight night and pick them out of the trees with a fruit-picker. The neighbors thought a general massacre of all the flock was going on. Now the pullets are coaxed to roost inside by feeding them late in the afternoon in their quarters, then quietly shutting the door while they are busy devouring the cracked corn.

If there is one strictly fancy breed, it is the Hamburgs. These exceedingly handsome birds in several varieties are particularly popular with society people who have a weakness for fine poultry. This is especially true around Boston, and at the Boston show one sees several of the names which also appear in the social register of the Hub.

Hamburgs are among the oldest of our standard breeds, and Holland is their native home. The city of Hamburg gave them the name they bear, but at one time in England they were known as "Dutch Everlasting Layers." It may be rightly assumed from this cognomen that they are prolific egg producers. The shells are white and the eggs are rather small. While they pay their way, these birds are not profitable if one seeks market eggs. The quiet beauty of the Hamburgs is sufficient to account for the popularity with fanciers. The Golden and Silver Spangled and the penciled varieties are most attractive, because of their graceful carriage and shape, as well as on account of their plumage.

Polish varieties, too, are bred mostly by fanciers who are not particular as to utility qualities. Yet Polish hens lay many eggs. The most ornamental characteristic of the breed is a large, flowing crest. With one variety this crest is pure white, while the body color of the bird is solid black. The effect is odd and interesting.

While the White Wyandotte is the most common variety in that breed, many other varieties have been produced, some of which are strikingly handsome. The list includes Silvers, Golden, Partridge, Silver Penciled and Buff. The spangled and penciled Wyandottes are among the most attractive of all the American breeds. To the list must also be added the Columbian Wyandottes, which are prized more for their utility qualities than those just mentioned. They have been hailed with delight by breeders who admire the Light Brahmas, yet hesitate to keep them on account of their feathered legs and unwieldy bulk. The Columbian Wyandottes closely resemble the Brahmas, except that they are smaller and have smooth shanks. They are most attractive when well bred, dress well, lay well, and are easy to handle. It is not

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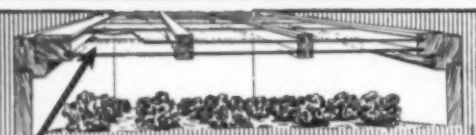
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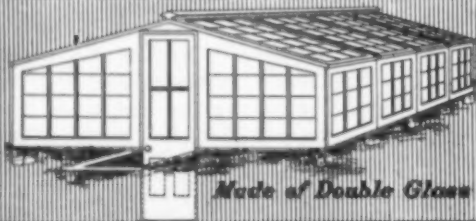
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surprising that they are being found in increasing numbers on the grounds of suburban breeders, who seek to combine both utility and beauty. Columbian Plymouth Rocks have come to supplement the White, Buff and old-time Barred Rocks. They can hardly be told from Columbian Wyandottes, except that they have single combs. In reality, the body conformation is supposed to differ somewhat.

Although they have but little practical value, there are hundreds of people who are very fond of bantams. Some breeds, like the Cochins and the Light Brahmas, produce a considerable number of eggs, which are large enough for use. Bantams are not kept for egg production, however. Their value lies only in the satisfaction they give as pets. Varieties are many, and some of the little creatures are wonderfully dainty and delightful. They become very tame and may be handled freely. Perhaps Buff Cochins bantams are as popular as any, but the Sebrights are bred in large numbers. As a rule, the bantams may be given the run of the grounds, as they are too small to do much damage.

Formerly ducks were seldom kept, except by farmers and the owners of commercial duck plants, but since the coming of the Indian Runners ducks of this breed are to be seen everywhere. They are highly ornamental and at the same time produce eggs with amazing liberality. One hundred and fifty eggs a year from each duck may be confidently expected. Of course, they make considerable racket when they lift up their voices in chorus, and it is not well to keep them in a thickly settled community. They drakes make no noise, but, unfortunately, neither do they produce eggs.



For the Good of the Neighborhood

(Continued from page 165)

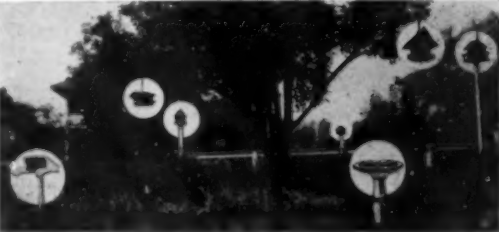
In one beautiful suburban village where there is a considerable area of land owned by the municipality a park association has been formed to beautify and care for it. The work done by this association is most interesting. For a block or two a trolley line runs through this park. Shrubs have been planted on either side of the track, sod has been laid between the rails, and the poles have been covered with climbing vines.

One of the most noticeable results of this sort of work is the effect upon the individual property owners. An interest is awakened in beautifying the home grounds, each man trying to outdo his neighbor in making his place attractive, and what began originally from a seeming altruistic motive becomes at the last a personal and private asset.

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Chinch Bugs Best Destroyed During the Winter Months

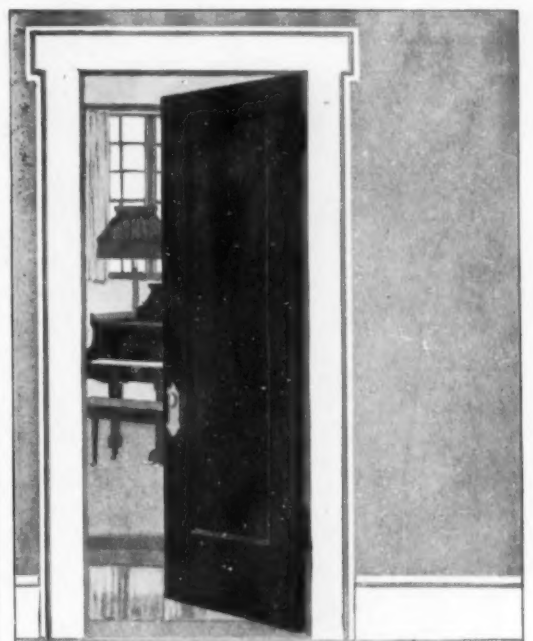
THE chinch bug, which in sixty years has probably caused loss considerably in excess of \$350,000,000 to American farmers, is more effectively destroyed during the winter months than later when it has left its winter quarters, according to the Department of Agriculture. The burning of dry grass, leaves and rubbish along the margin of woods and fields is the best method of destroying the pest at this season of the year.

The pest, which is distributed generally throughout the United States except in the extreme West, has caused particular damage to the staple grains throughout the Middle West. The greatest losses from the insect are suffered in Ohio, Indiana, Illinois, Kentucky, North Carolina, Missouri, Iowa, Wisconsin, Minnesota, Kansas, Nebraska, Oklahoma and Texas. The fact that this bug causes such widespread depredations makes this warning for its destruction during the winter of very general importance.

The chinch bug when full grown is only about 1/5th of an inch in length, and may be less. It may be described as black, with numerous hairs, also black. The under wings are white. There are two forms of the fully developed insect, one with long wings and the other with shorter wings. The short-wing form differs very much in its habits from the long-wing form, the first passing the winter in the meadows, which it usually attacks in preference to grain crops. The other kind may be observed flying about during Indian summer in search of winter quarters. The short-wing insects are not able to fly, and therefore cannot make such extensive migrations to and from winter quarters. The chinch bug with the short wings is found in abundance only in the East. The more dangerous long-wing variety ranges over most of the country between the Rockies and the Appalachians.

Pasturing sometimes aids in the destruction of the chinch bug. This is particularly effective to the northward in the Middle West when the grass is green and matted or occurs along hedge rows and rail fences so that it cannot be burned. Leaving the ground bare of vegetation permits the bugs to be exposed to the winter weather, and this kills them. It is sometimes possible to clear out hedge rows and along rail fences, piling the refuse to one side, where it can be burned later.

These measures should be carried out some time between now and spring (the earlier the better), before the chinch bugs leave their winter quarters and take themselves to the fields. In the southern part of the Middle West the burning is not very effective if done after February 1, and is very effective if done in November or December. Along with these prevent-



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Finish with Lowe Brothers Inside Rubbing Varnish which can be left in natural gloss or given a rubbed finish.

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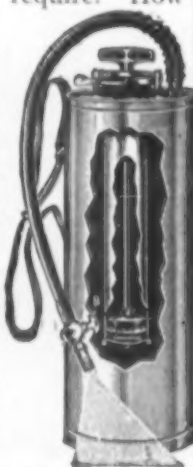
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Spraying
Guide

ive measures, all grass growing on waste lands should be burned, and especially clumps of broom sedge in pastures and similar localities.

It is very important when grass is burned that it be dry, and yet burn slowly, so that the heat will penetrate the densest portions and reach the bugs. The bugs need not come in direct contact with the fire. This burning in early fall and late spring is not as effective as when done during the winter, for green and wet stems in the former seasons furnish protection to certain of the bugs. Even the most careful burning will not reach the bugs under this condition.

CORRESPONDENCE DEPARTMENT

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

Editor HOUSE & GARDEN:

Will you kindly offer suggestions for painting and papering the rooms of the cottage of which I enclose floor plan?

At present the living rooms are in brown, woodwork painted to match. The bedrooms are in white enamel, and I think I would like that for living rooms also. What color paper should I use with it? Should living and dining-rooms be alike? The ceiling in dining-room is nine feet high, that of the other rooms is ten feet. The plaster of dining-room ceiling is in poor condition, what would you advise to have done with it? The china closet is of yellow pine, varnished. Should it be painted like the woodwork?

The floors are soft pine, grained and in poor condition. Do you know whether or not "Congoleum" is a satisfactory floor covering for use with rugs? In case it is necessary to lay new floors, what wood do you advise, and how finished? We hesitate to have expensive floors laid in an old house.

The dining-room is rather dark, especially in summer, on account of trees. Windows are all of the large two-pane variety. How should they be draped? Should I have curtains at the six-foot opening between living and dining-room?

I will be very grateful for any suggestion in regard to redecorating or remodeling the house to make it more modern and attractive and thank you in advance for your advice.

Yours sincerely,

Mrs. S. D. R.

Mrs. S. D. R.

DEAR MADAM:

By all means I should have the woodwork of the dining and living rooms painted white, the same as the bedrooms, and the china closet also.

Under separate cover I am mailing to you samples of wall papers, which would make your rooms attractive. The prices per roll are marked on the back of each, and the rooms for which intended.



Ensnare the Glories of the Moonlit Sea

Right in the circle of your OWN HOME and FIRESIDE!

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THE OPEN FIREPLACE

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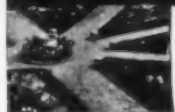
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GEO. S. WOODRUFF, Independence, Iowa, Box H.

I think your ceilings, which are in poor condition can be replastered as reasonably as any way in which you could make them satisfactory.

If you have to lay new floors, Georgia pine is good, and inexpensive also.

At the windows throughout, I should have simple voile or scrim curtains of a fine quality. These should hang perfectly straight. With the papers which I am sending you, I will send a sample of a most satisfactory grade, which I use a great deal myself.

Should you decide upon any of these wall papers, or should you care to have the curtaining, I would be glad to purchase any of the things I have suggested for you.

A Dining-Room Scheme

JAMES E. G.

DEAR SIR:

Replying to your letter of enquiry, we should say that your walls would look well tinted a tan color, but let the tone be a light tan rather than dark, as the latter eats up and lacks the reflecting power that you will find in a lighter tone.

Let your walls be in one tone and do not use a "cut-border wall-paper frieze. This would spoil the surface for any pictures you may wish to hang and at the same time cheapen your decorative scheme.

I think you make a mistake in having a picture molding hung directly under your beam ends. If heavy pictures must adorn your walls, place a short strip of molding under each beam for the pictures on wires and others can be hung on small nails or pushless hangers driven into the walls. You will thus keep the line of your beams and wall open, after all, rather a decorative feature.

For your windows there is nothing neater than scrim, either in white or cream, and the plainer the better, especially when many windows are to be curtained.

Your brown rug will do well in this room, especially as it is soft in its tone.

DINING-ROOM

It is often more pleasing to the eye to have one color tone throughout the house, particularly if it be a small one, and this, too, is true of curtains. Your casement windows may be curtained in scrim hanging perfectly straight and not caught back, as the size of the window does not permit this. Your French window should also be in scrim, with a rod at the bottom as well as the top, thus enabling you to open the windows without pulling aside your curtains.

Do not use a picture molding in this room, but hang your pictures on wall hooks. Picture molding is all right when used at the wall and ceiling angle, but in your case it will detract from your wall surface. Do not use a frieze. This, too, will give the room a show-window appearance and spoil your picture surface.

YOU want your home to be a part of yourself. Before planning the finish for your new home—or in refinishing your present home, send for a color card of Glidden's Endurance Wood Stains.



Glidden's Endurance Wood Stains are the most fade-proof and durable made

Glidden's Endurance Wood Stains

in sixteen standard colors. Combinations will give every possible color variation for use on wood. They sink well into the wood. Scratches will not show, unless very deep—and even so, are easily re-covered with a touch of the same stain.

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Glidden's M. P. Durable Floor Varnish.
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J. S. WADDLE, of Romney, W. Va., writes:

"They are the greatest thing to advance plants that I have ever used."

250 3-inch paper pots prepaid by parcel post anywhere east of the Mississippi for \$1.00. By express, \$1.25 the 1000.

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Send today for this handsome 8x11, 124-page cloth bound book on garden-making. Contains fifty practical garden plans and complete descriptions for every size lot—25 feet up to country estates. Practical for your climate. Book contains 103 beautiful half-tone illustrations showing the cream of Southern California gardens. Among plans shown are Alpine, Colonial, Dutch, English, Formal, French, Irish, Japanese, Flat, Japanese Hill, Japanese Irie, Japanese Tea, Natural, Old-fashioned Old English, Rose, Rock and Water Gard and most effective treatments of landscapes, garden furniture, etc. No experienced landscape gardeners needed. Do the work yourself. Small expense. Send P. O. or Express Money Order today. This book is invaluable if you own a home.

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NEW PÆONY DAHLIA "John Wanamaker"

Newest, Handsomest, Best
Cut Blooms sold at \$3.00 per doz.

New Color, New Form, New Habit of Growth. To be introduced in 1915. Send for information how you can get a "John Wanamaker" in May, 1914.

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PEACOCK DAHLIA FARMS

Berlin, New Jersey

A Living Room Scheme

MRS. A. B. T.

You will find that if you paper your walls downstairs all alike the result will be most satisfactory and pleasing. This may be in yellow, green, gray, soft tan or gray-blue and you will find that with your white enamelled woodwork this will be restful and not confusing, especially when the rooms open so throughout, forming a general vista. Your curtain, I would suggest, be made of fine cream scrim, quite plain in their making and allowed to hang straight, thus giving a bright glow to the window and, at the same time, warming the roof lights and shadows. Brass is always a delightful medium in furnishing, as it brightens up dark corners and its reflecting power is always a source of beauty.

A Bakers' Dozen of Old English Plates

THE collection of plates here shown has a variety of sizes ranging from ten to twelve inches in diameter. For colors it has those of the rainbow, shading from the azure blues to the deep shade of the willow blue, pink and mulberry tints, and touches of red, green and brown.

Beginning on the top row of the corner cupboard, from left to right, is a light blue and white plate with floral design and lacy-looking medallions introduced into the border. Printed in blue on the back of the plate in a festoon under a shield are the letters "W & B" with a small figure 2 at the lower right-hand side of the shield. Next is the "Ellesmere" one depicting a mother bird alighting on her tree-top nest, composed of flowers. A fine border is a feature of this beautiful bluish-gray plate, which bears on its reverse side an excellent representation of the British coat-of-arms in the same gray-blue color. This plate is from one of the Shropshire potteries, for in this county, which is south and west of Staffordshire, were many potters who had their works at Caughley, Coalport and many other nearby places. Ellesmere printed on the back of the plate is the name of the lake in the north part of Shropshire and the town which takes its name from the lake on whose western shore it is prettily situated. This lake is one of a cluster of picturesque meres or small lakes near the borders of Denbighshire, Wales, of which the largest is the entrancing Ellesmere.

The third of the plates on the first row is a dark, rich mulberry-colored one, of soup plate size, measuring eleven inches in diameter. It has as a mark on the back the blue-gray figure of an eagle, with "Clementson," "Iron Stone," "Cores." This is a Staffordshire one, as is the first plate on the second row from left to right. This is a blue and white bit, and on the reverse side is seen printed "Kaolin" with oak leaves in a scroll and a plume. The next plate on the second shelf is a "Daven-

(Continued on page 240)

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A Rose Message

To the Readers of House and Garden:

If you could only imagine the beautiful sight presented by all the wonderful varieties of our splendid rose bushes when they are bursting into leaf and then into bloom—it's really beyond the descriptive power of words. We cannot make cold black type glow with the glorious colors of the rainbow or throw off the delicious fragrance that fills one's nostrils as you stand enraptured and view our thousands and thousands of

"The Best Roses for America"

However, you may have plenty of these beautiful, fragrant roses right in your own garden. We bring you the glories of the best varieties selected from the principal rose gardens and rose nurseries of Europe. From Germany, France, Holland, England and Ireland, we have personally selected 14 of the choicest varieties introduced to the world during the past twelve months. Among these are the prize winners at the greatest European Flower Shows.

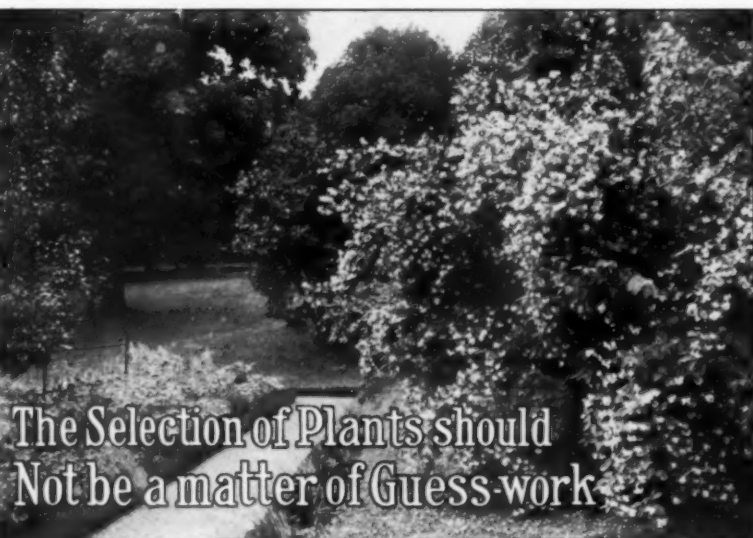
For example, there is the rose Mme. Edouard Herriott, which won the £1000 prize offered by The London Daily Mail at the great International Show of the Royal Horticultural Society. It is a strong, vigorous grower with bronze foliage and coral red buds shaded yellow at the base. The flowers are semi-double and their color is like sunshine on copper-red metal.

Another new variety you will like is the "Coronation." It is a wonderful Hybrid Perpetual and was awarded the Gold Medal by the National Rose Society of England. The Irish Elegance, a splendid single; the Mrs. Andrew Carnegie, a beautiful pink-white rose; and the Willowmere, a rich shrimp-pink, shaded yellow in the center with long carmine-coral buds—are three more splendid varieties. We are making a special price to anyone who orders a set of these wonderful new roses this season.

We could go on almost indefinitely naming one beautiful variety after another—but space here is limited. If you will send for our **Free, Big Rose Guide** for the selection and culture of roses, you will find listed and fully described 360 of the very best varieties of roses for America. Without question, this is the largest and most complete assortment of good varieties ever listed. Every Conard & Jones rose bush is not only a carefully chosen variety, but is perfectly healthy and vigorous and grown on its own roots, with excellent development of both top and roots. We **guarantee each bush to grow and bloom**. No other firm has dared to do that! We prepay express charges on all orders for \$5 or more.

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Write to-day for the book you need and tell us of your planting plans.

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No other flower offers so much of beauty and delight for so little trouble and care as does the modern Gladiolus. No other garden flower even approaches it in variety, tints and markings. I have grown over 25000 distinct varieties. Monotony is impossible. Every blossom is a revelation and a joy. I have devoted the best years of my life to developing it through sheer love of it. It is a flower to command admiration and to win love. Give it a place in your garden and it will forever hold a place in your heart. I have never known it to fail. I am called a Gladiolus expert, but I say to you that **you can grow from my bulbs just as handsome flowers as I can**

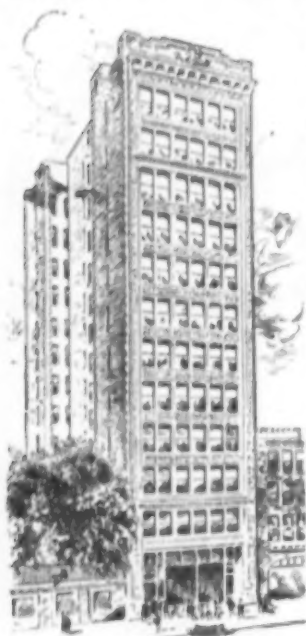
produce. Average garden soil and less than average care is all they ask.

LET ME TELL YOU ALL ABOUT THEM JUST WRITE FOR MY NEW CATALOGUE

A copy will be sent you **free** for the asking. I have called it "The Glory of the Garden." When you have read it and seen the exquisite illustrations in natural colors you will understand why. It will tell you all about the choicest named varieties of this superb flower, just **how** to grow them and why they are unequalled in the garden and for cutting. My bulbs—the **best in all the world**—are ready to ship. Without some of them your garden will be incomplete. Write for my little book today—a copy will be sent you by return mail.

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visit the "Garden & Grounds" floor of *The Craftsman Homebuilders' Exposition* (Permanent) in the *Craftsman Building*—just off Fifth Ave., on 38th and 39th Streets, in the heart of the most famous shopping section of America. Here you will see a complete Lord & Burnham greenhouse, hot beds and cold frames—Hodgson portable houses, play house and poultry house—charming English garden benches and rose arbors—a complete Hartmann-Sanders pergola—Dodson bird houses—miniature models of country houses and grounds—an exhibit of Harmon properties for ideal suburban homes—Fairbanks-Morse Water-supply systems—and all the garden needfuls, from seeds and lawn-mowers to fences and bay trees.

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showing a model kitchen and model laundry in operation, Western Electric household helps, Battle Creek electric light baths, Pyrene fire extinguishers, Richardson boilers, Leonard refrigerators, Meilink wall safes, the unique Rector gas heating system, Humphrey automatic heaters—and (on the 5th floor) the "Eye-Comfort Lighting Shop," with its beautiful showroom and model rooms showing the new indirect lighting.

And finally, make yourself at home in the Clubrooms and Rest Rooms for men and women (entirely free to visitors) on the 11th floor, and lunch or dine in the Craftsman Restaurant on the top floor—one of the show-places of New York.

"The Homelovers' Headquarters, In the Shopping Centre of America."



The Craftsman Homebuilders Exposition

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Easter Bells

None sweeter than these. You can have them just as beautiful, as a lovely gift for your friends. The pips bloom in our "Prepared Mossfiber" 20 to 24 days from planting. Invalids and Shut-ins watch the growing and blooming with delight.

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We send full directions how to grow successfully. Send order in time.

Our 1914 Spring Garden Book of 120 pages tells you all about Flower and Vegetable Seeds—Bulbs, Vines, Iris, Peonies, etc. All the finest novelties. If you love your garden, send for it. It is free.

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The Gardener's Best Fertilizer

A Mixture of

Nitrate of Soda
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Peruvian Guano
Rose Growers Bone Meal
Gypsum

Send for Pamphlet

Barwell's Agricultural Works

WAUKEGAN, ILL.

In writing to advertisers please mention HOUSE & GARDEN.

(Continued from page 238)

port" (Longport, Staffordshire), that word "Davenport" being impressed with an anchor on the back of the piece, the name "Amoy" being printed there in blue in an oblong enclosure of the same color. The last charming bit of old English ware, the third plate on the second row, is also a blue and white combination, the blue being of a lighter shade than the one just described. It has for its design a stone-towered church in the distance, a farmhouse in the sylvan scene, and two tillers of the soil chatting at the opened barnyard gate, while the sheep and fowl in the foreground complete the *genre* picture. This treasure was a gift from a descendant of



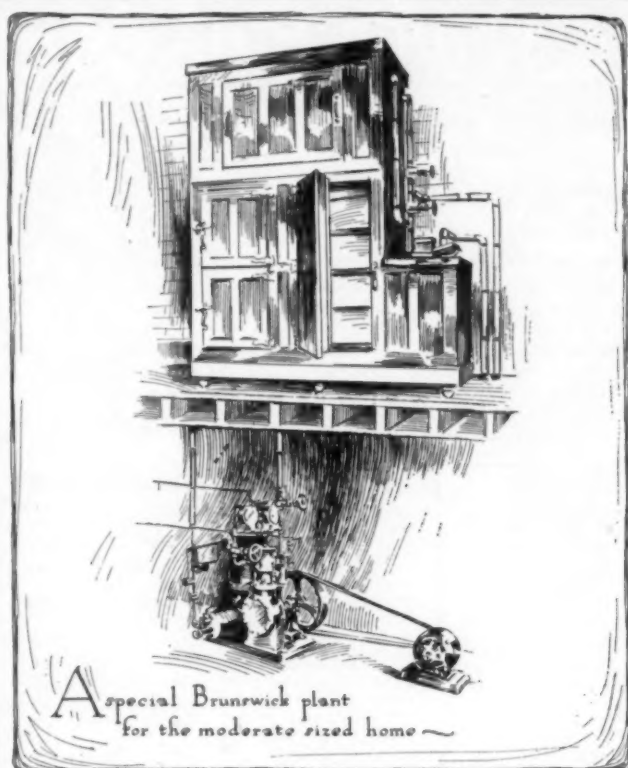
A baker's dozen of Old English plates

an old New Hampshire family. It is a piece from their large set of family dishes and one of a double dozen of plates, as the old-time number was twenty-four of each size. How well suited such provisions of numbers would be to the destructive tendencies of the present incumbents of our kitchens!

A pink plate of much beauty of color begins the third line, the only one of that hue in the Baker's Dozen. It has a design of urns and trees, a bit of water on which sails a boat, and a group of people in the foreground.

The beautiful "Coalport" plate, which is the one next brought to our notice, combines the reds, greens and browns of "the Indian Tree" pattern. It bears impressed on its reverse side the Roman numerals

(Continued on page 244)



B RUNSWICK

Furnishes ideal refrigeration in the modern residence. Requires but a few moments attention daily and maintains a lower and more even temperature than does melting ice.

Motor and Compressor require little space and may be located where most convenient.

Send for full information without obligation to

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Fourth Edition, 1913-14

Whether you wish to add new treasures to an old-time garden, sacred with the memory of past associations, or whether it is a new garden you are planning, the accomplishment of which shall be a realization of your own fancy, you will find in this book

A New Inspiration and a Sale Guide

The many acres of Peonies, Irises, Phloxes and other hardy plants in endless varieties at Wyomissing, began as a little garden that grew and grew because of complete abandonment to a passionate love for growing things, an ever-widening circle of friends whose appreciation and support has made possible and necessary this beautiful book of hardy plants. Different from any other catalog perhaps, because at Wyomissing I grew complete collections of the plants that especially appeal to me, regardless of the money value, and other garden enthusiasts have found here at Wyomissing the things they have sought for elsewhere in vain.

If you do not have this book you should send for it. It is mailed free on request.

Bertrand H. Farr
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THE amateur will find just the information needed to make his garden a success—over one hundred clear, concise, dependable cultural instructions for growing almost every flower and vegetable worth bothering with.

The list of worthy novelties and old favorites is complete and dependable. Especially important are the sections devoted to Roses and Dahlias. The collection of Hardy Perennials is the largest in America. Selected strains of standard vegetables and flowers.

DREER'S SUPERB ASTERS—The finest strain, either for garden decoration or cutting. Packets contain enough seed to produce more than one hundred plants. Made up of eight beautiful colors. Ten cents per packet. DREER'S GARDEN BOOK with each order.

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How France is Governed

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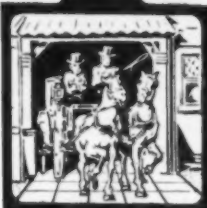
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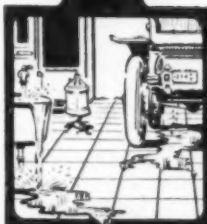
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(Continued from page 240)

VI. Mr. John Rose having removed the Caughley works to Coalport, Shropshire in 1814, and the Jackfield works thirty-four years previously, combined also the Swansea and Nantgarrow, Wales, factories at Coalport or Colebrook-Dale in 1820 and made there both porcelain and white wares. This piece is of very fine paste and when held to the light the fine coloring can be seen through the egg-shell like composition. The border is pleasing with its touches of a bronze-gilt combination.

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The lowest shelf has on the left another fine Davenport piece of "flow blue," with bridge, trees and a handsome border. On the back of this piece of Staffordshire one is pleased to discover printed in blue an anchor surrounded by the words "Davenport" "Stone China," the figure 1 being impressed. The second plate at the angle in the back of the last shelf is one of Mulberry coloring again, and the letters "P. W. & Co.," with "Corean" are printed on its reverse side in a design of a spread eagle with ribbon festoon effect. Next is another in blue and white combination, with a fine, lacy-like looking border, about the same size as the "Davenport" piece on this same row, which measures about ten inches in diameter. The final plate in the Baker's Dozen, which is in the foreground, one need hardly be told is one of the Willow pattern. What collection would be complete without it! On the back of this piece is found impressed the name of "Ashworth." The design has been copied into so many grades of ware that one has become familiar with its pictorial pattern. In some homes we are brought into intimate contact with it at meal time, and it is a good idea, especially where there are young folks in the family, to choose copies of good designs in dishes such as the Indian Tree, Willow and Onion for daily use, instead of impossible designs which have no especial meaning or artistic or educational value. The Willow pattern was introduced in 1820 by Thomas Turner in Caughley, Shropshire, having been designed by a decorator in his employ by the name of Minton.

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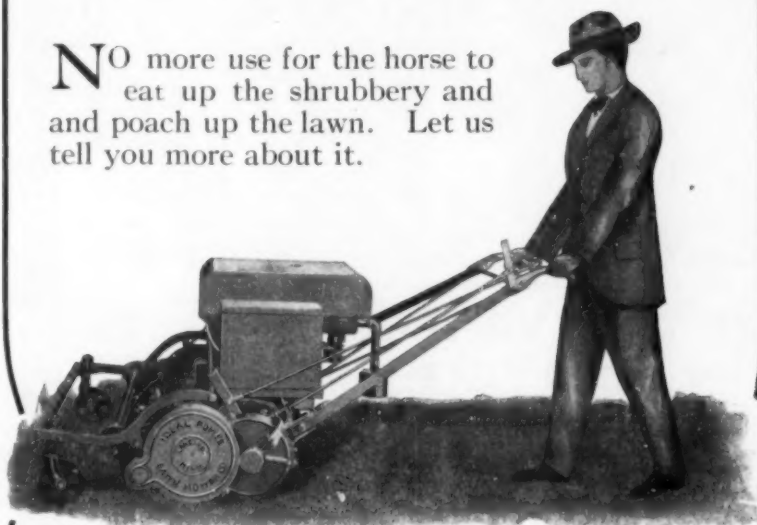
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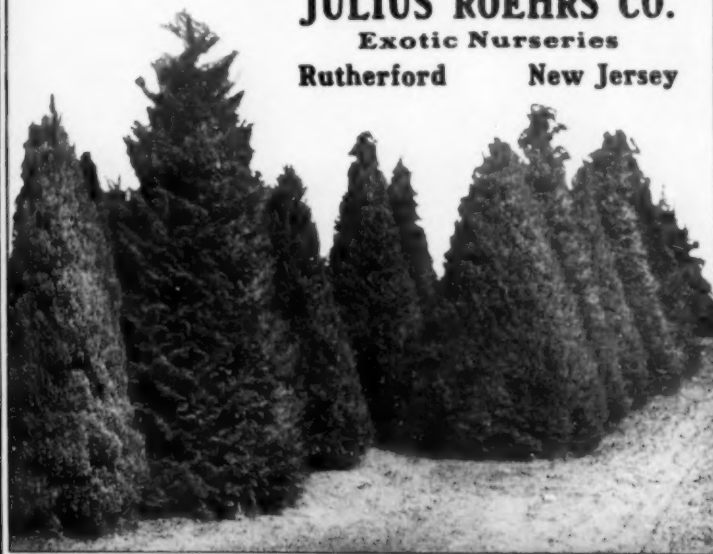
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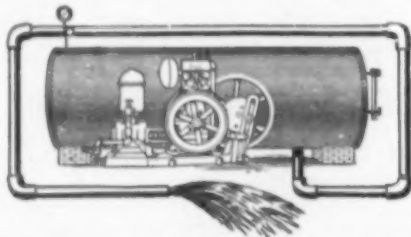
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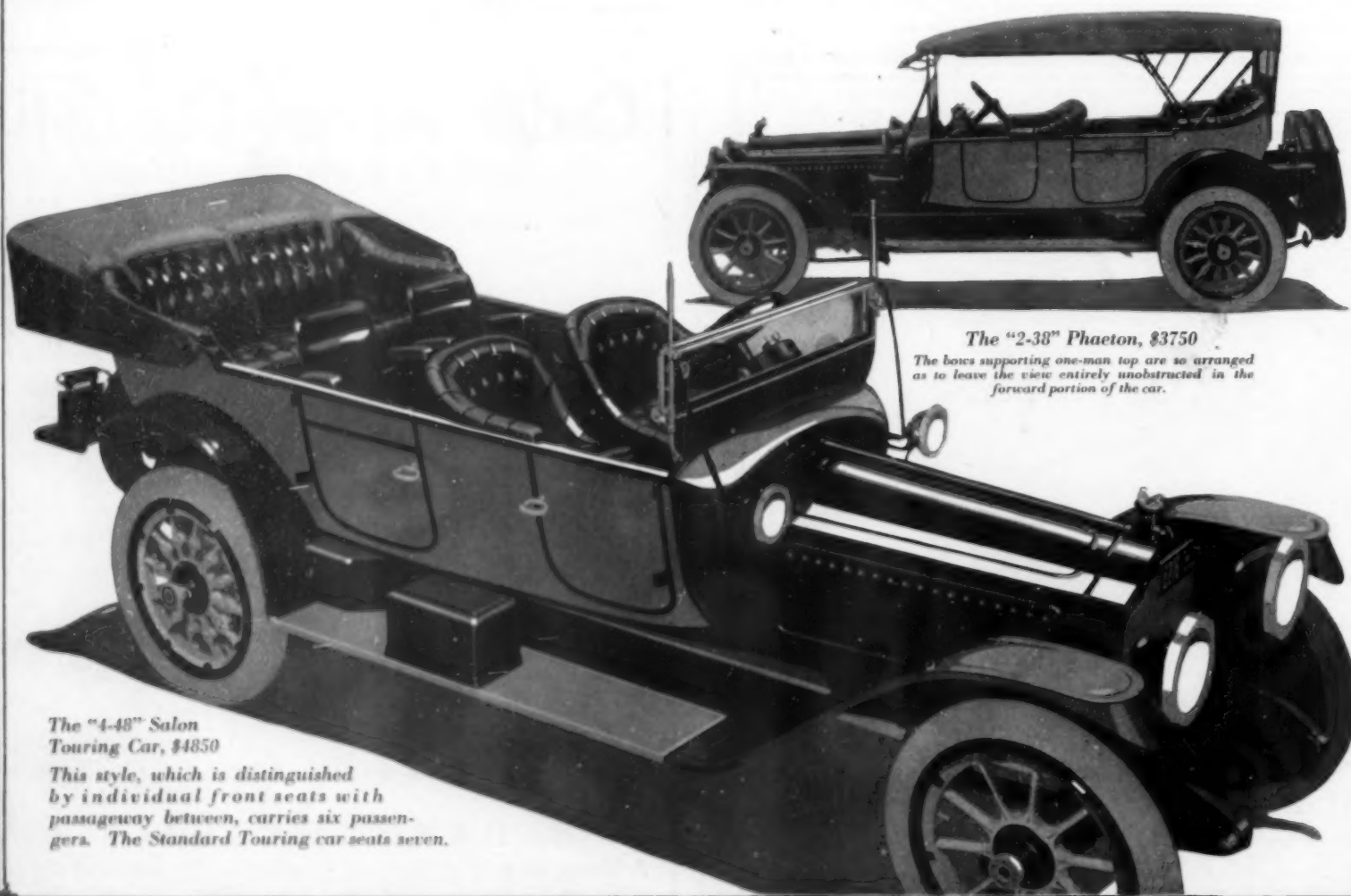
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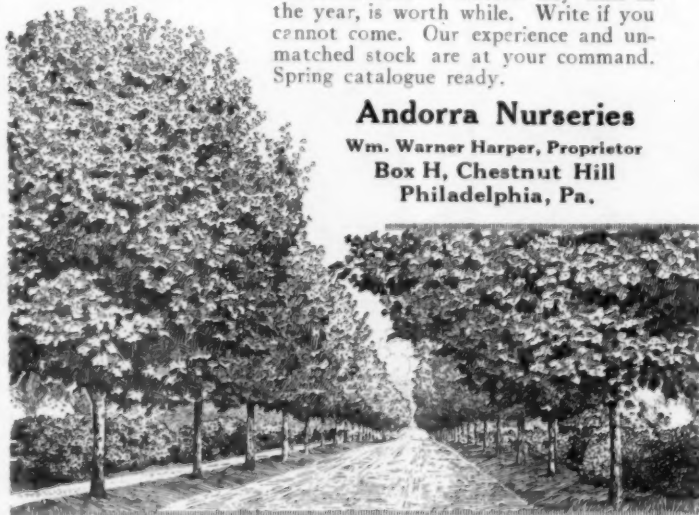
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THE HOUSE FURNISHER'S BULLETIN

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.

SOME attractive new pillow covers intended especially for summer homes, but quite suitable for all-the-year-round use, are made of a fabric similar to the familiar hand-woven coverlets or bedspreads, and show the same colorings and designs. They are, in fact, small pieces of the material woven in special sizes, so that there is no waste in making up the pillows, and their wearing qualities are quite equal to those of the larger pieces. Blues and browns seem to predominate, and in addition to the made-up pillows there are single pieces to be had. These have fringed ends, and may be used as table covers, or they are just the right size for pillow covers as well.

CHARMING sets for bedrooms in summer cottages are made entirely of willow, and the newest designs show a sort of basket weave in a fancy pattern that is decidedly prettier than anything yet shown in the way of summer furniture. The bureaus and chiffoniers in these sets have glass knobs on the drawers and sheets of glass for the tops, which are usually covered with cretonne in the gayest of patterns and colors.

WASHABLE pillows, however, are square for the most part and perfectly plain as to surface. Some of the most effective shown this season are of crash or linen in the natural shade, with conventional designs done in fast colors rather suggestive of good stencil work. The general scheme of coloring in these pillows is particularly good, and shows the effect of the cubist craze without being too extreme, and there are excellent combinations of reds, blues, greens and the darker shades that will stand the wear and tear of outdoor use.

SUMMER curtains are, if anything, prettier than ever this year, and the worthy scrim is appearing in all sorts of new forms. One of the daintiest is a rather fine-weave ecru scrim with a single solid stripe about six inches wide at the outer edge. On this stripe is a pretty floral design that forms a charming border for the curtain. A narrow, hemstitched fold serves as a border for some fine scrim on which a large pattern is printed, while a coarse scrim printed in delicate colors has a peculiarly lace-like appearance.

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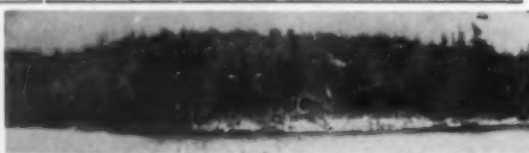
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Conducted by JULIA LESTER DILLON

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Azaleas and Camellias

WHETHER planted for the beauty of the individual specimen, for groups in the shrubbery border, for hedges or for plantations, there is nothing which gives more satisfaction, more beauty, more fragrance than the azaleas of all kinds. The earliest to bloom shows its color in January, and from then until May one after another of the species may be seen. The native, *Azalea Indica*, and the Chinese, *Azalea amoena*, are both desirable, hardy, evergreen shrubs; the latter being hardy in the Southern and Pacific States, and the former as far north as New York.

The azaleas are very particular as to soil. They prefer a rich, moist, well-drained earth containing leaf mold or wood's earth, as near like the swampy woodlands that form their native habitat as it is possible to get. For this reason, also, they ask for protection from the afternoon sun in summer and the cold, piercing winds of winter, and do best when planted against a background of trees or shrubbery, a garden or boundary wall, or where they are sheltered by the house. Many city homes face the north, and it is very hard to find plantings that will give satisfactory results under such conditions of shade and dampness as usually prevail here. In this situation, given the soil they need, the *Azalea Indica* are ideal.

The beautiful colorings in these plants give one wide choice, and it is possible to have not only a succession of bloom in group plantings, but also to have a gorgeous color harmony that ranges in the warm side of the color scale from the deep tones of the glowing crimson, *Le Flambeau*, the rich rose of *Comtesse de Beaufort*, the pink, delicate and exquisite *Mme. Van der Cruyssen*, up to the purest white of the *Deutsche Perle*.

In the violet tones are *Bernard Andre*, which is dark violet-purple, very large and very double, and *Theo. Reimers*, a double lilac, which is most dainty and beautiful. A plantation of these two varieties lightened with the *Deutsche Perle* gives a poem of exquisite color harmony. Against a background of spring-blossoming shrubs in yellow tones or the deep greens of the evergreen plantings the effect is wonderfully fine and rather more unusual than the combinations generally

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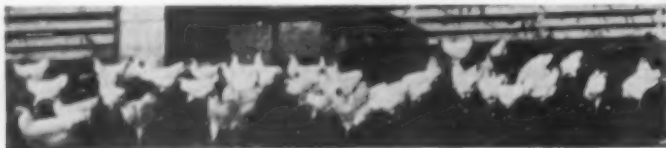
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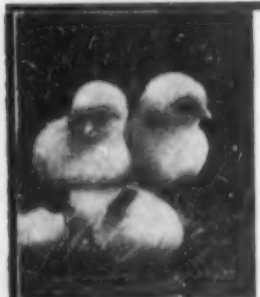
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seen of masses of pinks and reds with white. These, however, are justly the pride of our Southern gardens. Many of these shrubs, in their evergreen loveliness, have been growing for more than a century, and some of them have attained a height of from twenty to thirty feet. Hundreds of visitors go each year to see the magnificent specimens in Magnolia Gardens at Charleston, which are known far and wide for their great beauty. The gardens in New Orleans and Mobile, Augusta and Savannah, and other Southern cities, are filled with these fragrant and handsome plants. They must be seen to be appreciated.

The colors seen in the imported *A. gandavensis*, the Ghent Azaleas and the *A. mollis*, a native of China and Japan, which the florists offer each year, are very attractive and striking, but, while you enjoy these, invest also in those others which will grow outside and go from grace to grace and from glory to glory.

After the season of bloom is over, these pot-grown plants may also be put into the open ground, and will give fairly satisfactory results. To me, however, they do not appeal as do those which are indigenous.

Who does not remember tramping into the wildwoods as the early spring days came on and the wild violets and dogwood called to the open meadows and the shadowy depths of the swamps? Can one ever forget the golden harvests of the yellow jasmine and the pink whorls of honey sweetness and the flaming torches that we called "swamp honeysuckle," but which we now know for the native azaleas: For the sake of "Auld Lang Syne," those halcyon days of childhood, let us plant them in our gardens and let the new generations revel in the beauty and drink in the fragrance of our old friends of the woodlands.

We will have the *Azalea vaseyi* (*Rhododendron vaseyi*), the Carolina azalea, a plant which is unique, but always beautiful, its blossoms a clear rose of several shades, and appearing before the leaves unfold. Much like this is the *Azalea nudiflora*, Pinkster flower, free-flowering shrubs growing from three to five feet, and also blossoming freely before a leaf bud shows. The *Azalea arborescens*, the most fragrant of all, is much like the Indicas, but is not evergreen. It is white, tinged with pink, with long style and exerted stamens of deep red. It is one of the easiest to grow and is a very desirable plant. The leaves are a deep, rich red in the autumn. Lastly, in this group is the *Azalea viscosa*, or small, white azalea, the smallest of the species, blossoming when very young and giving satisfaction wherever found.

An entirely different color rhythm is found in the flame-colored *Azalea lutea* (*A. calendulacea*), which is gorgeous for many weeks with its profuse clusters of

blossoms that range through all the shades of vivid red, orange and yellow. Under cultivation it grows from six to eight feet tall. Useful for grouping with this variety is the Apollo, Azalea Indica, which is an early semi-double of a clear vermillion. These plantings of orange-yellows and vermilions and scarlets lighten the shrubbery border almost as if they were flaming torches set to show spring the road to summer, so vivid and beautiful are they. Be careful not to put them near shrubs with pink or crimson tones. If they are kept separate and against the green background they are magnificent.

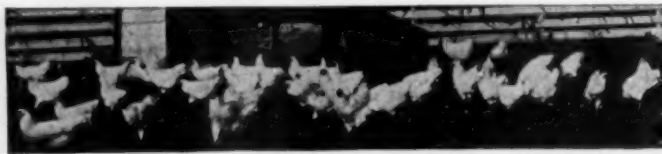
The last five of these shrubs are deciduous and are natives of the Allegheny Mountains, of the Georgia and Carolina swamps, and without exception have responded to cultivation and become worthy of prominent places in any garden.

The nurserymen advise the planting of all the azaleas at any time from October to April or May. If they are put out in the fall they must be protected during the first winter. Planted after the blooming season is over, in either March or April, in a partially shaded situation where they are sheltered from the heated summer suns, they will go through both the summer's heat and the winter's cold and come into full blossom the next spring. Now is the time to plant—plant just as many as you can afford—both of the evergreen and deciduous kinds—mass them, group them, tend them, water them, and next year, and every year thereafter enjoy them.

For the same reason that April is the best time to plant the azaleas, it is also the best time to plant the Camellia Japonicas, which attract so much attention in our Southern gardens and are unquestionably striking plants. The foliage is a rich, dark green and the flowers are handsome and showy. They also thrive best in fertile, porous soils and in partial shade. They must have protection from the winter's cold. They come into bud about Christmas time, and if the weather is propitious the red and pink and varicolored japonicas and the pearly-white camellias will be in full bloom by Valentine's Day. The cold seems not to injure the foliage, but the buds and blossoms are very tender, and are often killed in the midst of the blooming season.

There is one variety, a clear rose-color, not closely double, with many bright yellow stamens, that is not only beautiful, but has a delicate odor that is delightful and makes it, to me, the most attractive of the species. The florists do not name them, however; so one can only describe and hope to get the kind desired.

My Garden Book tells me that it is in April each year that all those annuals which do best planted in the open should be put out, including all the attractive varieties of Asters.



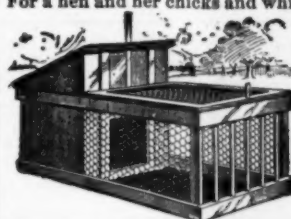
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