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THE LIVING-ROOM—AN ADIRONDACK LODGE

House and Garden

Vol. XII

DECEMBER, 1907

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AN ADIRONDACK LODGE

On Lake Wilbert, Franklin County, New York

DAVIS, McGRATH & SHEPARD, *Architects*

A COMFORTABLE night's travel on the Adirondack Montreal Express from New York and a seventeen mile drive through the woods, take one to the beautiful mountain lake in the heart of the Adirondacks on which this camp is situated.

The site is an ideal one in every way. The lake affords excellent boating. It is about one and a half miles long and half a mile wide and being very deep and fed by springs, furnishes an unfailing supply of purest water for the camp as well as a home for the brook-trout with which it abounds.

The estate is composed of some 5000 acres of woodland entirely surrounding the lake and extending to the summits of the adjoining ridges, which rise almost perpendicularly from its shores. From the top of one of these, Mount Morris, 3700 feet above the sea, a most wonderful view of the surrounding country can be obtained, including some fifty different bodies of water.

The camp is situated on the west shore on a knoll projecting well into the lake. The main lodge, about thirty feet above the

lake, contains the living-room and sleeping quarters, while the dining-room, kitchen and servants' quarters are placed about 200 feet from it on a rocky point projecting some distance into the lake and about twenty feet above it. The two buildings are connected by a rustic covered passage, with a square pavilion midway and two flights of steps, necessary on account of the difference in grade. Every effort has been made to keep the various buildings in harmony with their environment and great care was taken during building operations not to injure the shrubbery or trees adjoining the buildings. There has been no attempt made at landscape

gardening, but rather an effort to leave the grounds in the natural rough state, and preserve as far as possible all natural grades. The buildings are constructed of spruce logs, ten inches in diameter, from which the bark has been peeled. The spaces between the logs are pointed up with a light colored Portland cement applied to strips of wire lath, and all the logs and rustic work are stained with a rich brown wood preservative, thus giving the picturesque log cabin effect.



THE LODGE FROM THE LAKE
The Rustic Steps lead to the Boat Landing

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House and Garden



ANOTHER VIEW OF THE LIVING-ROOM SHOWING THE FIREPLACE



THE DINING-ROOM

An Adirondack Lodge



THE VERANDA OF THE MAIN HOUSE

The main lodge consists of a living-room 25 feet by 40 feet, eight bedrooms, five bath-rooms and a gun room. Large closets and a native rough stone fireplace are provided in every room. The living-room is one of the principal features of the camp, having a wide rustic staircase at one end and a great rough stone open fireplace and raised alcove with cushioned seats at the other. The ceiling is constructed of solid hewn beams showing the axe marks with chamfered edges, supported on hewn posts with corbeled brackets. The panels formed by the posts and studs, which are also hewn, are filled in with burlap and all exposed wood stained a dark brown. The acetylene gas brackets are made to resemble kerosene lamps with glass chimneys and mica shades.

The dining-room is a large octagonal room twenty-five feet in width, open to roof, which is supported by heavy hewn trusses. The upper part of the room is lighted by a row of small windows around the entire room which also give additional ventilation when required. Directly below these windows and above the wood wainscoting are large panels filled with burlap. Opposite the main entrance to dining-room stands a large, open fireplace, six and one half feet wide and five feet high.

The dining-room veranda overlooking the lake is at the end of the passage from main

lodge and when the weather permits the meals are served here.

The walls and ceilings of the bedrooms are finished in a native spruce, paneled and stained in a variety of soft colors, which brings out to great advantage the beautiful grain and gives a quiet, restful and picturesque effect distinctly appropriate to life in the woods. The windows throughout consist of a single sash, hinged at the sides with the glass cut up in small panes, such as are always to be found in the old log cabins and a considerable part of the quaintness of the camp is due to this feature.

One of the chief attractions about the lodge is the long, wide veranda with its rustic seats and nooks running almost around the entire building, where one can always find a shady and cool spot. The second story balconies are reached by outside rustic staircases as well as by doors from bedrooms. The kitchen and servants' quarters are joined to the dining-room by a butler's pantry and are almost entirely hidden from the lake by the thick foliage which abounds. Adjacent to the kitchen is placed a commodious ice-house consisting of a large ice chamber and two cold air rooms. Adjoining the dining-room and connected with it by a rustic stairway and a passage is a boat house and dock, while on the opposite side of the camp is located at the water's edge a picturesque group of bathing-houses



THE DINING-ROOM VERANDA OVERLOOKING THE LAKE

House and Garden



ONE OF THE BEDROOMS

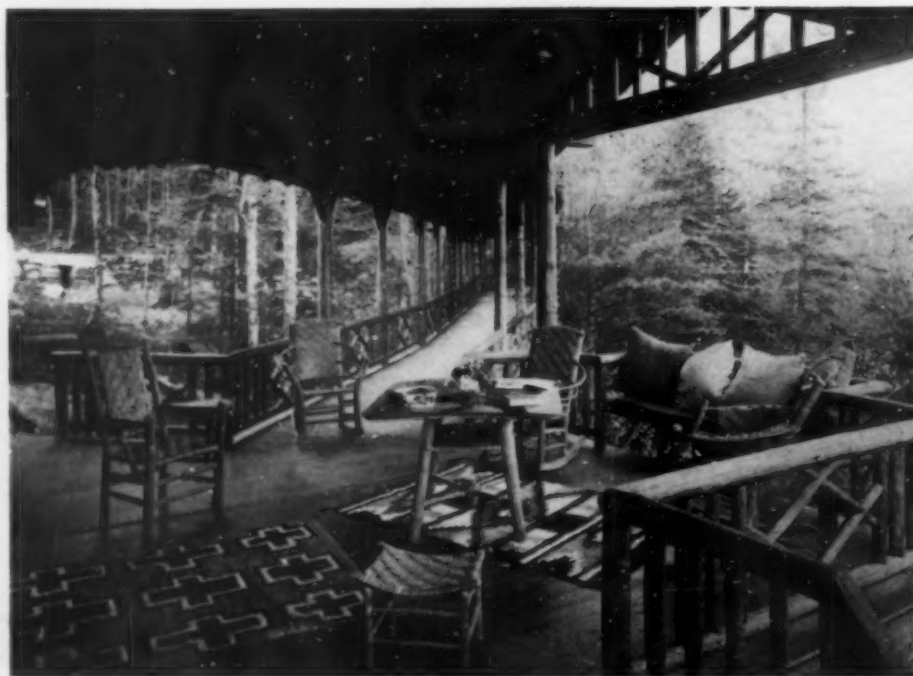
with a shelter, rustic seats and diving float. The stable, a log cabin for the resident guide and his family, a reservoir, a pump-house, a large wood-shed and the sewage disposal tanks and filtration beds, complete the equipment adjoining the lodge, while at a distance of half a mile, just at the head of the trout brook stands the curling rink, for use when other sports fail to amuse.

The strictly modern camp of to-day offers as much attraction in mid-winter as in summer, and this camp was therefore designed to give comfort to its owner in the coldest of winter weather. To this end the walls were sheathed with seven-eighths inch boards inside the logs, which were then covered with heavy building paper before the paneling was put in place, and double sash provided for all windows. Equal care was taken in protecting the plumbing pipes, so that the system can be turned on and used for a mid-winter outing. The buildings are lighted by gas supplied from an acetylene generator which is located in a cement cistern 200 feet from the buildings and placed below ground to prevent freezing. The water supply is pumped up from the lake by a five horse power gasolene engine into a cement reservoir having a

capacity of 115,000 gallons. This is located on the mountainside one hundred feet above the lodge. The buildings are equipped with fire lines, with hose and reel on each floor. The sewage is admirably taken care of by means of two water-tight cisterns, the first of which retains the solid matter, while the liquid overflows into the second and then filters through a large sand bed, from which it is carried some eighty feet into the lake.

The logs for the various buildings were cut from the surrounding forests, each one selected with great care as to size, and more particularly as to location, not more than one tree being taken from any one spot, so that its loss would not be noticed from the lake. The stone for the foundations, chimneys, etc. was

all quarried from the mountainside in out-of-the-way places. Building in such remote places is often attended with difficulties. For instance, in order to get the finished materials such as sash, doors, flooring, plumbing supplies, etc. to the site conveniently it was necessary to carry them over the snow and ice the winter before the operations were begun, and during the season of construction the contractor was required to erect a temporary camp consisting of a kitchen, dining-room and sleeping quarters to accommodate the forty or more mechanics employed.



THE RUSTIC PASSAGE CONNECTING MAIN LODGE AND DINING-ROOM

An Adirondack Lodge



THE LODGE WHEN THE SNOW LIES DEEP



THE LODGE AS SEEN FROM THE REAR APPROACH

The Care of Winter Vegetables

How to Extend the Value of the Garden

By J. V. ROACH

VEGETABLES, if properly cared for, can be as toothsome in the long, cold winter months as during their season of growth. The first thing needful is a good, well ventilated, frost-proof cellar. Potatoes keep best in small bins or barrels in a dark, dry corner of the cellar. The potatoes should be watched and looked over at the first sign of sprouting. When potatoes sprout during the winter, either they are a very early variety or the cellar is too warm.

Along one end of the cellar make a partition eighteen inches from the wall and the height of your celery when it is standing. Dig the celery, letting the dirt cling to the roots, and pack tightly in the space between the boards and the wall so that the tops of the plants make a solid mass of green just visible above the low partition. Sprinkle lightly with cold water about once a month and you will have crisp, well blanched celery throughout the winter.

Beets, carrots, turnips, in fact all roots, are best kept in rather shallow boxes with a covering of dry sand. The same sand can be used for several years if you bring it up during the summer and expose it to the air and the sunshine. A mixture of two parts

sand and one part earth will keep horseradish roots as fresh as though right from the garden. The parsnip is a vegetable which is better for freezing and should be left in the ground. A few cabbages buried in a trench in the garden are good for late spring consumption as they cannot be dug up until the frost is out of the ground. For the cabbages intended for winter use, remove the outside leaves, leaving the stem on, and tie paper sacks or newspapers over the head. Hang up by the stems to the rafters in the cellar and the cabbage will not only keep well, but there will not be the usual unpleasant odor. Squash and pumpkins keep best in a dry, cool, frost-proof store-room. Both of these vegetables should be gathered with a piece of the stem remaining on them. Old-fashioned, yellow pumpkins, with a bit of stem left on, will keep nicely until mid-winter in a dry, cool place. Onions should be left out of the cellar as long as possible. A slight frost will not hurt them and a hard freeze will not damage them beyond repair if they are not allowed to thaw out until cooked.

A root of parsley can be kept in a box of earth in front of the cellar window, fresh and green for garnishing, if watered throughout the winter.

Nature Studies in Winter

By HENRY ATTERBURY SMITH

AT this time of the year, many feel, verdure being dormant, that one is deprived of the continuance of the pleasure that he enjoyed during the summer, and that he must wait for a further development of his interests until the trees bud out and come again into leaf. This is not entirely the case by any means for to the real lover of shrubs and trees winter provides an opportunity of studying characteristics, which cannot so well be studied at any other time.

For instance, consider the many berry-bearing shrubs and trees that take on an entirely new appearance after the leaves have fallen, also the many colored barks that would not have an opportunity of setting forth their distinctive beauty without the snow as a background, and again think of the beautiful tracery of the huge limbs blending into smaller branches and still into twigs, all clothed in summer with a mass of foliage with which

our acquaintance is usually more intimate, which are only visible in the winter.

"To the real lover of trees they are equally beautiful and interesting at all seasons of the year; and no one knows trees well who cannot distinguish the different species as easily in winter as in spring or summer. Almost every tree has some special and peculiar beauty, that is seen to the best advantage in winter." Such is the statement and experience of Mr. Sargent and of many that have happened to consider the matter. It is, however, more difficult for the casual observer to classify a tree as easily without its leaf or blossom as it is with. We would call our readers' attention to an excellent book by Miss Huntington, entitled "Studies of Trees in Winter," and to those who happen to frequent either Prospect or Central Parks, New York City, to the books by Louis Harman Peet. These books make one's studies quite as direct in winter as at any other time of the year.

Quaint Houses of the South

"HAYES"

The Historic Country Seat of Governor Samuel Johnston

By RICHARD DILLARD, A.M., M.D.

THE road to "Hayes" from Edenton leads over a bridge, then across a small point of marshland, flanked upon the right by a dense grove of cypress trees, with now and then a glimpse of the sheen of Edenton Bay through long drawn vistas. Upon the left of the drive, just before you climb the hill to the plateau upon which the estate lies, is a bog filled with innumerable aquatic plants.

"Hayes," the beautiful seat of Governor Samuel Johnston, was built in 1801, and was named for the home of that versatile and knightly knight, Sir Walter Raleigh, a fact in itself which should lend additional interest to its history. The homes of the early settlers were characteristic of them; here the cavalier type prevailed, and he brought over with him his grand ideas of English life. Sir Christopher Wren, the famous architect of St. Paul's, London, had for a long time set the fashion in architecture: the projecting second story, the gabled roof, and its most necessary embellishment, the lantern or cupola, which was lighted up

on the King's birthdays, and other festive occasions. This aerie in summer became the social heart of the mansion, just as the great fireplaces and inglenooks were the center for winter evening's amusements.

When guests were present, tea would sometimes be served there, and the lord of the manor would spend hours up there looking out upon the broad expanse of Albemarle Sound, watching for some overdue vessel, which was to bring him tidings and newspapers from England, or fruits and luxuries from the far off Indies.

After the Revolution, when our forefathers had accumulated wealth and slaves, a modification of their architecture became necessary to keep balance with their munificence, and they built with a spaciousness commensurate with their broad hospitality, and the pattern became classic, and for

the most part Corinthian.

"Hayes," perhaps, is one of the purest types of that style, which now exists in this country. It generally consisted of a large central mansion, with its huge



GOVERNOR SAMUEL JOHNSTON
From a portrait in the "Hayes" Library



"HAYES," FROM THE NORTH GATE

House and Garden



THE LIBRARY—THE WOODWORK IS OF BLACK WALNUT CUT ON THE FARM

portico and columns, the wings connected to it by a colonnade, or Grecian peristyle; the observatory taking the place of the lantern. The gardens were for the most part formal, and of the Italian pattern, laid out in hearts, and horseshoes, and stars, and edged with box. The long avenues were bordered by cedars, or stately elms, and tulip trees. Then there was the summer-house covered with Lady Banksia roses, and off on the sunny sward stood the ever-warning sun-dial. The gateway to the carriage drive was wide and inviting, and the posts were usually surmounted by couchant lions, urns, or the American eagle.

"Hayes" reflects so distinctly the personality of its builder that this sketch would be incomplete without some reference to him. Governor Johnston was a Federalist in politics, and his associates were the greatest men of his time. He was a member of the Continental Congress 1780-1782, was elected governor in 1787, and was the first United States Senator from North Carolina.

On the Commission created by Congress to settle the boundary line between New York and Massachusetts he served with John Jay, Elbridge Gerry and others and the result was so satisfactory that in the election of 1796 he received two votes from the State of Massachusetts for the Vice-Presidency.

“Hayes” is seated in the midst of a lovely grove and lawn upon a broad plateau, with its gentle trend towards Edenton Bay, an estuary of Albemarle Sound. The shore line, broken here and there by clusters of feathery cypress trees, forms enchanting vistas of ever changing water scenery, and the dignified old mansion nestled among its stately trees lends a picturesque serenity to the landscape. The striking feature and magnificence of the grove to the north front is due to the fact that it is a part of the original forest, adapted and conventionalized by landscape art; these grounds, as well as those at Westover in Virginia, might point a lesson for the modern landscape gardener and civic beauty artist. The grounds are laid out with artistic skill and beauty, and pictorial cleverness, the walks lead to surprises of arbors, bowers of roses, and beautiful groupings of shrubbery. And when the summer moon hangs in the sky like a cutting of silver the waves kiss back at her a thousand broken reflections, and the sheen thrown upon the landscape transforms trees and bowers into fairy islands, delis and grottoes more weird and beautiful than the caves of Ellora. Virginia creepers, yellow jasmine and trumpet flowers have woven and interwoven themselves into the varied pattern and fabric of the surrounding landscape like abrashes in the texture of some rich Persian rug. An old windmill, like those which provided the ridiculous adventure of Don Quixote upon the plains of La Mancha, at one time stood sentinel upon the heath to the south of the house, and lent a motive to the landscape. In the spacious dining-room hang the portraits of Clay and Webster (both by Bogle), Marshall, Peter Brown, Judge Nash, Badger, Governor Morehead, Governor Graham and Gaston the poet statesman. The

"Hayes"

portrait of Clay was painted especially for Mr. Jas. C. Johnston, a son of the Governor, and was the last one ever made of that famous statesman. In a personal letter to Mr. Johnston, Mr. Clay stated that he would not have had his portrait painted at that time of life for any other person. Mr. Johnston spent his summers at the Greenbrier White Sulphur Springs and it was there he met the great commoner, and formed a lifetime admiration for him,

and in after years, when Mr. Clay became financially embarrassed, he voluntarily and without his knowledge paid off his entire indebtedness, amounting it is said, to over forty thousand dollars.

The library is of unique octagonal design and antique appointment. It contains more than five thousand rare books, manuscripts, and costly old editions principally collected by Governor Johnston. Upon its walls hang the portraits of Thomas Barker (by Sir Joshua Reynolds), John Stanley, Judge Iredell, Judge Ruffin the elder, Gavin Hogg, and around the cornice are busts of Washington, Marshall, Hamilton, John Jay, Zachary Taylor, Henry Clay, DeWitt Clinton, Webster, Walter Scott, Chancellor Kent, and James L. Pettigrew of Charleston, the erstwhile law partner of General Pettigrew.

The catalogue of books, though done with a quill pen, has the appearance of the most exquisite steel engraving; Mr. Edmund M. Barton of the American Antiquarian Society of Worcester, Massachusetts, says: "The catalogue is a wonderfully quaint thing in itself; the collection of books is very fine; worthy of careful investigation and preservation, and would make an excellent foundation for the public libraries, which must, and are gradually coming up through the South."

The large, old-fashioned graveyard at "Hayes" is



THE DINING-ROOM SHOWING THE SILVER SERVICE OF GOVERNOR JOHNSTON

situated in the midst of a beautiful cotton field, commanding a fine prospect of Albemarle Sound, and Edenton Bay. It is said that Mr. James C. Johnston, the last person buried there, requested that after his funeral the gates should be locked and the key thrown in the bay. Here, too, lie the bodies of Governor Samuel Johnston, the Iredells, father and son, the one a Justice of the United States Supreme Court of this State, and the illustrious Mrs. Penelope Barker, President of the "Historic Tea Party of Edenton, 1774." In this same graveyard reposed also the distinguished patriot and signer of the Declaration of Independence, Judge James Wilson, who died on a visit to Edenton, and whose remains were removed to Philadelphia in the fall of 1906 with great pomp and ceremony under the auspices of the Pennsylvania Historical Society, and the St. Andrew's Society at the same time placed an appropriate cenotaph over the original grave.

At "Hayes" crape myrtles and crape jasmines dissolve their sweet odors in the deep crucibles of gorgeous magnolia blossoms, and the attar of a thousand roses is distilled by the sweet alchemy of the morning dew; there the days pass as softly as the shadows across the lawn, and there at even a sweet peace pervades the whole heart, and with it breathes a deep and stirring pathos.

House and Garden



THE NORTH FRONT AND DRIVEWAY—"HAYES"



THE SOUTH FRONT SHOWING THE MAGNOLIAS—"HAYES"

A Problem in House Building

BUILDING ON A HILLSIDE

By ALICE M. KELLOGG

FOR a country home the ideal situation is on an elevation of ground. Here, the sanitary advantages are obvious, with greater opportunities for a picturesque architecture than is possible with a level piece of land. Yet with the numerous difficulties attending the utilization of a hill site, which are not inconsiderable, the home builder is often deterred from selecting a situation of this type.

In a design recently completed by Messrs. Freeman & Hasselman for an all-the-year-round residence for Mr. Edward E. Haviland at Tarrytown, N. Y., the exigencies of a sloping plot have been overcome in a way to bring both positive benefit to the inside arrangements and distinct value to the exterior effects.

The width of the lot was one hundred and fifty feet and the depth three hundred. In this space the rise was ninety feet.

The extra expense of building on so marked a slope as this cannot be exactly estimated, but it would

probably amount to the cost of making the cellar under the library and the extra length of eight to ten feet for the three stone piers under the piazza. As these items have produced an extra sitting-room and porch they need not be charged up unprofitably.

The cost of hauling material was something over the average as the distance was three hundred feet from the level; but this again was partially balanced by finding that the rock that was blasted away for the foundation was available for the stone work of the lower stories, and by utilizing the earth thrown from the cellar for the grading.

Uncolored cedar shingles were used on the sides and roof of the building. The house was thoroughly braced, covered with tongue and groove siding, best building paper and shingles. Extra protection was given from rain and snow, which frequently drives in under the shingles during very high winds, by first covering the roof with tongue and groove boards, then papering and finally shingling.



THE EXTERIOR FROM THE FRONT

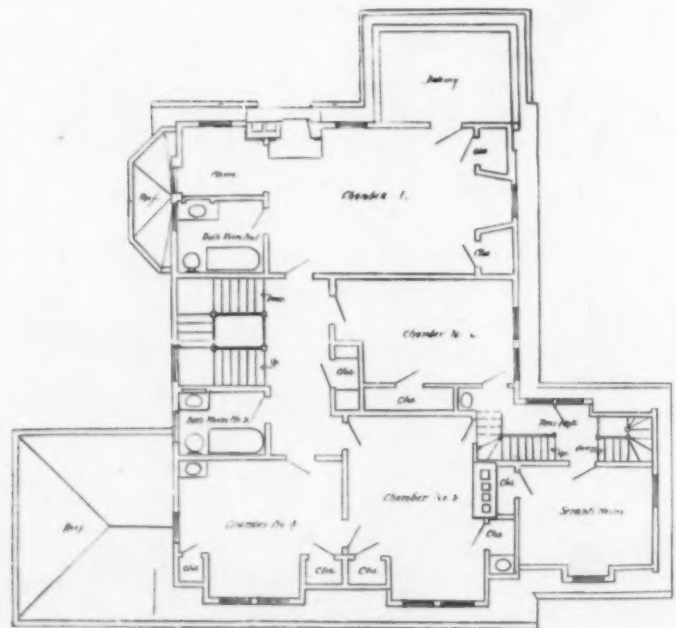
House and Garden



A SIDE VIEW, SHOWING AMOUNT OF SPACE GAINED BY THE CONTOUR OF SITE



First Floor Plan



Second Floor Plan

A Problem in House Building



THE LIBRARY



THE HALL LOOKING INTO THE LIBRARY

House and Garden

The level ground near the main road was chosen for the front entrance, and the driveway was continued to the basement entrance at one side. Here, an outside door leads to a hall from which cellar and laundry are reached, and, by stairway, the kitchen above on the main floor. This does away with an outside stairway to the kitchen.

A servant's bath-room opens from the laundry, and the coal and storage closets are arranged in the front cellar. The trim in all of the service portion is of yellow pine shellacked. The other trim throughout the house is cypress which is painted white with the exception of the stair rail and inside doors on the first floor which are birch stained mahogany.

Both front and rear stairs run from the basement to the third floor. The front door (shown in the illustration) is divided horizontally in the so-called "Dutch" style with a Colonial knocker on the upper half, and the side lights are marked out with curved strips of wood painted white. A tiny inside closet is fitted into the paneling under one of the side lights to aid the postman in delivering letters quickly. Inside the hall, at the right and left of the front door, are closets for holding out-door wraps and shoes.

The hall is a place of hospitable expanses, dignified in its architectural treatment, and friendly enough in its scheme of furnishing to make it an enjoyable sitting place. Looking through the hall into the library the attention is held by the open fireplace which ends the vista from the front doorway.



FIREPLACE AND MANTEL IN DINING-ROOM



DETAIL OF FRONT DOOR

The dining-room at the right of the hallway is divided, when necessary, by sliding doors, a form of division that is employed in all the other doorways on the first floor.

The mahogany furniture in the dining-room is harmoniously backgrounded with walls of deep yellow. The fireplace is faced with bricks and the mantel is so noticeably good in design that the owner of the house is often asked if it has not been especially made for its position. It is gratifying to know, when so many inartistic fireplaces are found on the market, that such a design as this can be obtained at a moderate cost.

A small room that connects the dining-room with the living-room may be used for receiving callers, as a den or an office. Under the library is another sitting-room that is on a level with the ground at the rear. With its brick fireplace, and wide window ledges it has possibilities for various kinds of quaint fittings according to the use to which it is assigned. A porch that belongs to this room is divided from the laundry porch by a solid shingle wall, with a door of the same material and thickness.

The second floor plan shows the distribution of rooms but not the specific achievement of the architects in bringing into all but one chamber some view of the river and mountains at the rear of the house. The room marked No. 1 is arranged for the owner and has an alcove or dressing-room, separate bath and a balcony. Each of the other chambers has a set wash basin and one or more closets. Besides a maid's room on this floor there are other rooms finished off on the floor above for servants and visitors.

The Small House Which is Good

A House at \$5,000

WILLIAM DRAPER BRINCKLÉ, *Architect*

NOT "a \$5,000 house;" but a house that was contracted for and built, at a total expense of \$4,970.19. The time was the spring of 1907; the place was Wilmington, Delaware.

The contract price was \$4,733.52; the architect's commission was \$236.67. That represented the house, all complete; but some additional money was spent, as follows:—Gas and electric fixtures, \$104.43; the lot cost, \$1,246.00; while sodding, hedges and walks cost \$52.55.

The cellar walls are stone; all other walls are second grade brick, plastered; with belt and base courses of red brick. Exterior woodwork has been eliminated as far as possible. The front porch has a brick floor, and brick pillars. The roof and gable cornices are covered with red stained shingles.

The cemented cellar holds the hot-air heater, the coal bins and the preserve closet.

The dining-room, living-room, pantry and kitchen take up the first floor; with front and back stairways. Three bedrooms and a bath-room occupy the second; two more bedrooms, storage closet, and linen room are on the third. Every bedroom but the very smallest has at least one closet. A coat-closet separates the living-room and pantry.

The front stairway, the dining-room and the living-room, are all finished in darkest oak, carried out in straight, plain, restful lines against a background of warm yellow sand-finish plaster. The fireplaces are laid with dark, rough New Jersey brick. The rest of the house has a plain hard white plaster, set off with woodwork of a rich ivory tone.

Sunlight and air are everywhere; windows are carried, almost, to excess; the front doors are all glass, and glass panes are even set in the door to the balcony. Why not? We all admit in these days, that sunshine and fresh air are more essential to our life and comfort than any other two things.

The hardware is of the very best: glass knobs, old brass metal work, well made locks and hinges. This is almost an axiom:—never try to save on your hardware bill.

The house is wired for electricity and piped for gas; all plumbing was included in the contract.

Outside of the large cities a very considerable saving could be made by omitting gas-piping, wiring, etc.; the house might be frame construction, plastered on metal lath; and so forth. And then, too, labor is very much less in the country districts. But what it might, could, would or should cost is mere speculation; we know what it did cost.

A House of Reinforced Concrete

CHRISTOPHER MEYER, *Architect*

THERE has just been completed for Mr. Charles E. Churchill near Montclair, New Jersey, a very interesting residence, pleasing in design and up-to-date in its construction.

The house will rivet the attention of the passer-by because of its long roof lines, its dormers of liberal size yet good proportions, and the charming "English Cottage" air which it unmistakably suggests. The projecting eaves and the long sweep given to the roof is conducive to that feeling of sheltering protection so essential in a suburban home.

The house is built of reinforced concrete—a rich mixture of cement, sharp sand and crushed stone; no gravel or cinders. The outside walls, all inside partitions, all floors and ceilings, all stairways and all beams are concrete. It is absolutely fireproof. You can build a fire in any room without disturbing any other room. The walls are twelve inches thick, with a four inch air space between the outer and inner walls.

The house is larger than it looks because a cottage effect has purposely been given to it. The plans show the dimensions.

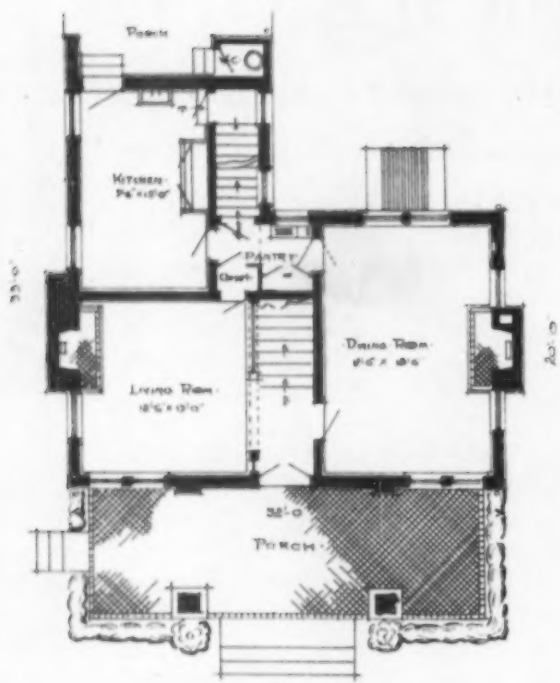
The concrete floors are covered with birch. The living-room is beamed and trimmed in quarter-sawed oak, antique finish. The rest of the woodwork in the house is poplar, in the dining-room stained silver gray, but on the second floor rubbed cream white. The den under the stairs is approached by descending four steps, and has a concrete floor and concrete walls, giving a very attractive effect. The kitchen is especially convenient. The range is in an alcove which is both well lighted and well ventilated. The refrigerator is built in and is iced from the outside. A radiator has been installed in the kitchen as well as in the other rooms so that it is necessary in cooking to use only a gas range. Besides the two bath-rooms on the second floor there is a toilet in the basement, and running water on the third floor, where there are two large rooms and plenty of storage room.

The house is piped for gas in the kitchen and electricity elsewhere. The porch is lighted, and garage and chicken coop are wired for electric lights.

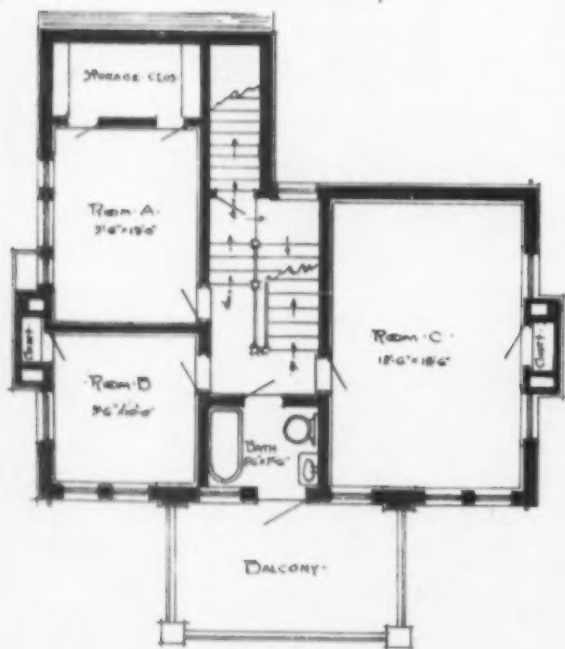
The barn or garage is 16 x 20 feet, has a room for the man, box stall for horse and single stall, with plenty of room for both carriage and automobile.

The site is a particularly good one—the large elm trees about it form a beautiful background, while the "lay of the land" makes the garden possibilities most delightful to think of.

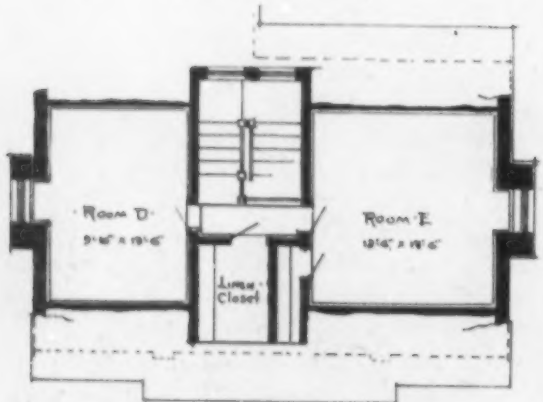
House and Garden



First Floor Plan



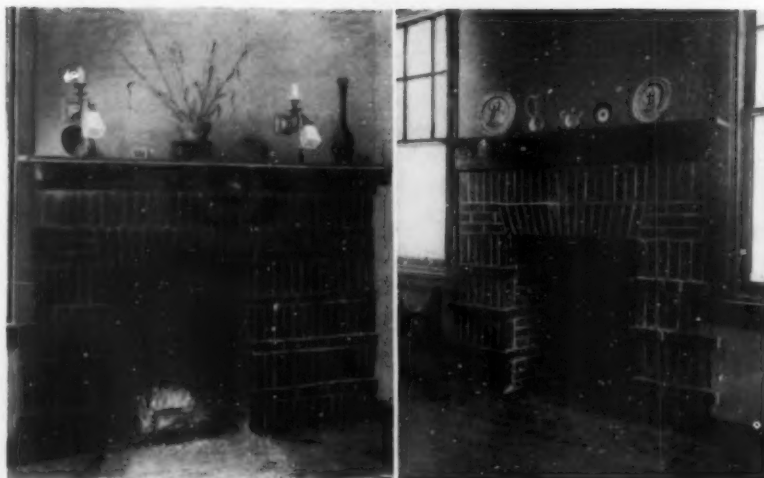
Second Floor Plan



Third Floor Plan



The House



Mantels in Living-Room and Dining-Room



The Stairway

A PLASTERED BRICK HOUSE AT WILMINGTON, DEL.

Photographs by S. C. Singleton.

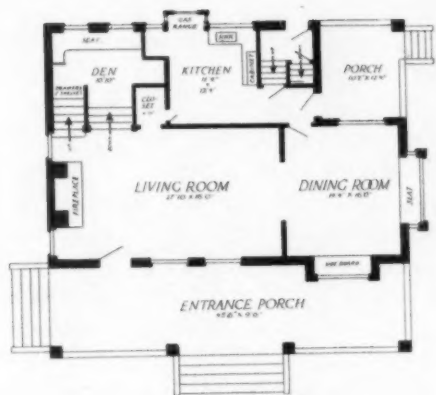
The Small House Which is Good



A Front View of the House



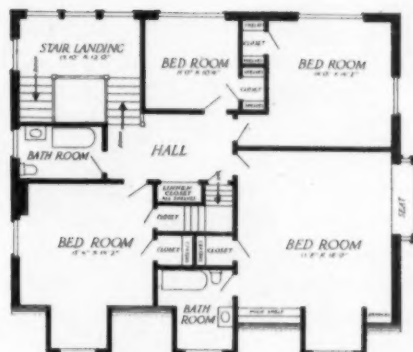
An End View of the House



First Floor Plan



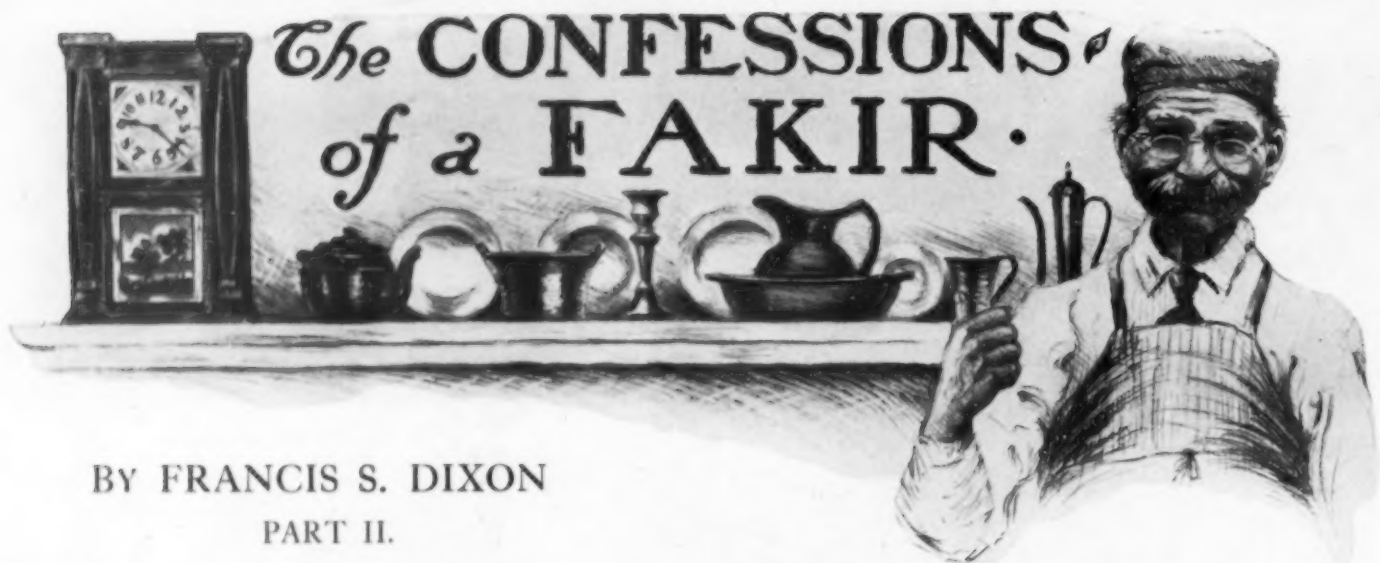
Where it is Located



Second Floor Plan



RESIDENCE FOR MR. CHARLES E. CHURCHILL, NEAR MONTCLAIR, NEW JERSEY



BY FRANCIS S. DIXON

PART II.

NOTWITHSTANDING the fact that the painting of old masters by moderns is a notorious and lucrative trade abroad, old paintings play an important part in the fakir's business. Everyone knows of the Gainsborough portrait which was accepted by supposedly competent judges, and which, when it was removed from the frame, disclosed a young man in modern evening dress. It was no doubt a shock to the learned gentleman, who accepted it, but those who did not see it wondered how such a palpable counterfeit could have escaped the discerning eye of anyone with ordinary intelligence. Little do the inexperienced realize the difficulties encountered by those who attempt to discriminate between old things and new. Few dealers attempt to foist upon the market fakes of the work of well-known painters, but numerous portraits of the beautiful ladies with powdered hair who are supposed to have sat at mahogany desks are sold every year, to be hung on the walls of rooms filled with antique furniture still in its infancy. These portraits bring as much as two or three hundred dollars and are usually painted by art students or dimmed artistic lights who are glad enough to accept twenty-five dollars for their efforts.

The pictures are usually put through an antiquing process before being placed in the showroom. The process of making old masters or rather antiqued paintings are many and varied. Old canvases were,

of course, woven by hand and when wooden panels were used they were of mahogany or some other hard wood. Copper plates were also used to a great extent for smaller pictures and a painting on copper is considered quite a prize. For portraits or large pictures canvas is essential and but little difficulty is experienced in obtaining the required weave. Baking paintings is an old trick. The canvases are placed in an oven under which a slow fire has been built and the oil soon dries out without cracking the paint to excess. A little doctored varnish completes the job. A coating of clay allowed to dry on the surface of a picture and then carefully removed will give a decidedly dead look to the paint but the baking process requires less attention and is naturally more in vogue than the other more laborious one.

In varnishing, care must be taken to have the varnish thin enough to flow evenly over the canvas. With it must be mixed any color or combination of colors that will give the required tone. Mummy and raw sienna are the colors usually used as they give a warm mellow glow which is difficult to obtain in any other way. Mummy is particularly desirable if the painting is at all light in tone for the sediment works into the interstices in the brush strokes and gives unmistakable aspect of age, readily understood when one recalls the fact that the pigment is popularly supposed to be made from



A FAKE PORTRAIT OF GEORGE WASHINGTON

The Confessions of a Fakir

pulverized, defunct Egyptians. Sometimes a cloth rubbed across a dusty floor and then across the "tacky" or nearly dry surface will produce the desired effect. As a rule, however, paintings that are sold with Colonial furniture are thoroughly "restored" and a fresh coat of varnish naturally covers a multitude of sins and makes antiquing easy. Rubbing down the surface with a rough cloth or even with powdered pumice sometimes adds materially to its appearance of age. Rottenstone dusted upon the back, where stains have been splashed, helps also, for many look in search of tell-tale freshness. Paintings are often signed with unheard of, or nearly obliterated names, but too often dates are clear and distinct.

Prints are popular and bring very good prices. They are sometimes reproductions of really old prints but are more often made from drawings done by a clever imitator of the draughtsmen of old. The process of antiquing them is perhaps the simplest of all for they are dipped in strong coffee or chicory and the deed is done. Ragged edges help sometimes but as

prints are usually matted and framed by the dealer, ragged edges only increase the labor. Prints that are tinted by hand must of course be colored after the antiquing is done.

The demand for clocks has become so great that much attention must be given to this very diverting branch of the fakir's art. Dutch clocks and the style known as "banjo" are the most popular, but grandfather's clocks and those by Chippendale and Terry always find favor and incidentally bring excellent prices.

One day a Chippen-

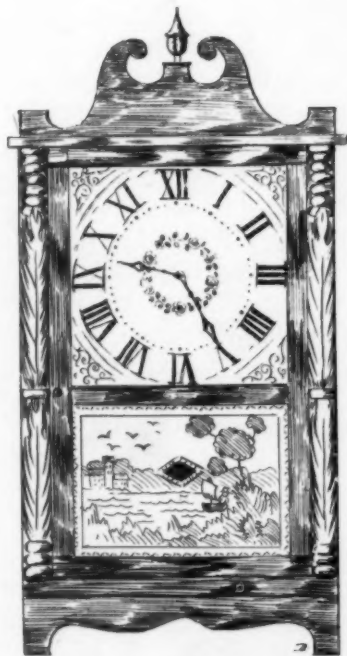


A LANDSCAPE AFTER AN OLD MASTER

dale clock was sent in for repairs and Fritz called my attention to it, saying that it was the first old one he had seen. Upon opening it to remove the works he found his own marks inside. He had antiqued it a year before and although he knew the business from beginning to end he could not tell his own work, and yet I know men and women who have had no experience whatever who are looked up to by their friends as expert judges of antiques. The more one studies the methods of antiquing in use to-day the less conceit he has in regard to his judgment, until in time he doubts the existence of anything old under the sun unless, perhaps, it is something that has descended from generation to generation.

The cases of many clocks are really old but the pictured glasses almost never. People prefer fakes, for the faked pictures can be made far more attractive. The drawing is usually made in black outline on the reverse side of the glass and allowed to dry. Then the color is laid on, care being taken to preserve old tints. Before this is quite dry a little rottenstone is

dusted on and it is absolutely impossible to detect anything wrong. The painting of clock glasses requires more or less artistic ability but Dutch clock dials look as if they had been done by infants. Distorted perspective is the rule and boats that sail at impossible angles on waves as regular as those drawn in our early childhood carry mammoth men and women to castles that are apparently tumbling several ways at once.



A TERRY CLOCK

A style commanding good prices



THE POPULAR GIRANDOLE

Convex Mirror and Screaming Eagle

Clock dials are antiqued by running an even coating of varnish and mummy over them. The varnish is then rubbed down with a blending brush to obliterate all gradations of tone.

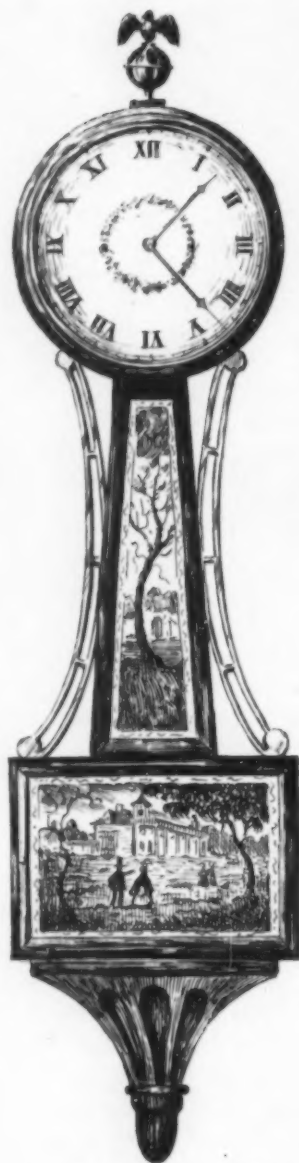
Carved Colonial mirrors gilded and surmounted by screaming eagles are made so close to Broadway that it is laughable. Sentimental old dames delight in them and I have seen them bow and prink before them picturing in their minds the scenes that were once reflected in their depths. One day when I was showing one to a prospective customer I became so absorbed in the contemplation of a rather poor job that I called to Fritz to thoroughly antique it before it left the shop. The aged lady fortunately did not notice my remark so intent was she upon examining her prize.

Sheffield plate and other silverware together with antique jewelry is also made in the heart of the city but the dealer must exercise great care in the selection of designs and marks. A large quantity of so called Sheffield plate is far from the genuine in shape and design, as anyone who studies the matter will readily see. Placing silverware in a box into which sulphur has been sprinkled will give the desired result and a thorough rubbing with a cloth soon removes superfluous age.

There is probably more prematurely old brass and copper than anything else on the market to-day and why it is, as a rule, so poorly antiqued is a mystery, for ammonia and sulphuric acid will do the trick to perfection. The ease with which people can be fooled seems to lead the dealer into careless ways but for the sake of those whose work is conscientious I trust that all who read this article will in future devote more attention to the bottoms of candlesticks and the backs of sconces, for brass candlesticks are very easily antiqued and sell readily.

China is antiqued by first rubbing it with pumice, to remove superfluous edges, and then submerging it for some hours in a solution of muriatic acid, chicory and water. Upon its removal from the acid bath it is rubbed until it is more or less clean.

Wedgwood jasper ware with its



WILLARD BANJO CLOCK
The glasses represent Mount Vernon and the original cherry tree.



Brass Candlesticks—Easily Antiqued

classic cameo figures is antiqued in this way and there is always a market for it. Hydrofluoric acid is used on marble and glass but it is very dangerous and difficult to handle.

Cast iron andirons are simply allowed to rust for a while and are then rubbed with lamp black and lard, which gives them an aspect of age which seems to satisfy the most exacting purchasers.

A friend of mine, whose house is a museum of everything sought for by collectors, from rare and priceless paintings to a collection of stuffed humming birds, recently purchased a massive pair of andirons seemingly well authenticated as veritable antiques. They were of wrought iron and in design suggested their proper placement as being in a Feudal Castle. They were delivered with a fine coating of rust, which seemed to my friend to add at least a century to their age. His wife suggested that the man who was delivering them that they should have been given a coat of oil before sending them up. The man replied, "Sure ma'am, they've been standing out back of the shop ever since they were made six months ago to get that rust on 'em." The laugh has been on my friend ever since, and his family seem to enjoy his vexation. Pewter is of course extensively faked and although most of the pewter of Colonial days was sacrificed by loyal housewives to be made into bullets, they seem to have saved enough to furnish deadly missiles for several large armies. Various acids are used in antiquing it as rounded edges and a dull look are all that is required. Pewter kicked about and dented is usually

sufficiently to pass any but the closest inspection. The purchaser of antiques should always bear in mind the fact that the men who successfully make modern antiques are thorough judges of what is correct in style, and that markings of famous cabinet makers, silversmiths and potters are not used without a comparatively complete knowledge of the subject. The fact that china or silverware is marked is far from proof that it is old, for men clever enough to imitate the work of master hands are not to be caught omitting the mere detail of correct marking.

A Woman's Successful Enterprise

Poultry Raising for the Fancier and the Market

By CATHERINE ROBERTSON HAMLIN

IF there is one occupation that is more eminently fitted than another for women it is poultry raising. At least that is the opinion of Mrs. O. H. Burbridge, one of the most exclusive women of Los Angeles' smart set, who, two years ago started what is now the largest and most successful specialty poultry farm in the United States. In order to demonstrate the fact that even the most fragile of her sex can successfully compete with strong men in the chicken industry, Mrs. Burbridge turned her magnificent grounds—five acres of gardens, lawns and shrubbery—in West Adams Street, the choicest residence portion of the city, into a model chicken ranch, and devoted the greatest part of her time to a study of the feathered gentry. During the last fifteen months—it took her ninety days to get a start—she has cleared five thousand dollars and she declares that any woman of average intelligence, with a determination to succeed and possessed of the industry necessary in any venture, can win out with poultry. She furthermore says that raising fowls is a healthy and interesting study and that the woman who has once tried it will be exceedingly loath to give it up.

Mrs. Burbridge has certainly done wonders. Not content with the mere raising of chickens she a year ago started a paper, "The Pacific Fancier," which, although not confined strictly to the feathered gentry, is now a leading poultry journal of the feathered tribe. The various departments, devoted to different animals, are each presided over by an editor who is authority on the particular subject upon which he writes. Mr. Burbridge, a wealthy stock broker, is business manager and has made "The Pacific Fancier" a paying venture from the first issue. Mrs. Burbridge is editor of the poultry department and is also secretary of the Los Angeles Poultry Association, and contributes a weekly article to one of the leading daily papers. Besides this, she is interested in an incubator and brooder factory, which is at present operating on a small scale but which, to meet the demand, is to be greatly enlarged.

In addition to her five thousand fowls, buff, white, black and jubilee Orpingtons, some of which cost one thousand dollars each, and which their owner considers worth every penny of the price, Hoot Mon, Scottish Chief and King Cole, being the favorites, there are large lofts of pigeons—over three thousand of them—of all varieties, homers of various tints; runts, hen pigeons, so called from their resemblance to the domestic biddy, Mondains, Montebans,

Red Carneaux, etc., the names of which Mrs. Burbridge rattles off as glibly as though she were speaking of her ordinary acquaintances. Squabs bring fancy prices in Los Angeles, where the demand always exceeds the supply.

In chickens, exclusive attention is given to Orpingtons, of the five shades. Indeed, the handsome place on the boulevard is known as "Orpington Ranch."

After determining to go into "trade"—and that was only when her physician had advised her that unless she spent her time out-of-doors she could not live long—she tried several breeds of birds, always with the result that she "did not like chickens anyway." Then Mr. Burbridge saw an Orpington pen and bought a setting of eggs for his wife. She was not at all pleased with this extravagance, for the setting of eggs cost sixty dollars.

When the downy things came peeping out of the shells, however, it was another story. They captured her fancy completely, and she declared, emphatically: "Orpingtons are the chickens for me."

At once she cabled Cook of Paisley, England, for five trios of Orpingtons and when they arrived she entered them in a poultry show and carried off all cups and ribbons from local competitors. In addition to birds from different parts of England and Scotland she obtained blooded chickens from Joe Partington, who is an improver of the original Orpington stock. With an air of great pride, Mrs. Burbridge told the writer that the fowls she raises take precedence of those from abroad and it will be something entirely new to the modish woman if the time ever comes when she exhibits her stock and fails to capture all prizes offered in those classes in which she competes.

Besides supplying eggs to American fanciers for settings, her establishment ships Orpington fowls and eggs over nearly all the world, including Australia, Burmah, India; the Hawaiian Islands, Japan, China, the Philippines, Corea, Russia and Norway.

Last autumn the Burbridges were entertaining Colonel G. G. Green, proprietor of the large tourist hotel in Pasadena, at dinner in their West Adams Street home. He remarked on the delicious quality of the chicken served as one of the courses.

"Mrs. Burbridge insists that we eat fowl when the market is not brisk" laughed the master of the house.

Although the chatelaine replied in kind to the railery, the shrewd business man caught the suggestion

House and Garden

and following his hostess to the drawing-room drew from her something of what she had done.

"You fattened the bird that we ate to-night" he asked, in amazement; "I thought that fashionable women found more congenial ways of killing time here in Los Angeles. The bird would be a drawing card for the hotel" he sighed, "and I wish that you would supply my manager with poultry for the winter."

It was part jest, although a very earnest desire for the chickens was manifested in his tone, and the opening day of the hostelry being still two months distant, the young woman promised to "think it over." She accordingly consulted her husband and the very next day a cablegram was sent to Sussex, England, asking if a professional "fattener" could be shipped to the Los Angeles poultry ranch.

The reply was: "Yes, man, best in the business, will leave for America by first steamer."

At once, Colonel Green was notified and preparations went on apace at Orpington ranch. Pens were built and arrangements were made to fatten five thousand birds every three weeks. Chickens were bought, or, rather, contracted for, from all over the country and when the man arrived from England he was delighted to find that with genuine American enterprise everything was well under way.



ORPINGTON RANCH, WEST ADAMS STREET, LOS ANGELES, CALIFORNIA

During the entire winter over a ton a week of dressed chickens was delivered weekly, the payments averaging \$1,000 every seven days, and Mrs. Burbridge felt that she was well repaid for her efforts. It took ten men, working constantly, to prepare birds for delivery, this year the number is increased to nearly double while the fattening plant is enlarged and a cold storage room, with a capacity of one hundred tons is installed, so that there may be no decrease of industry when the tourist season is over.

Last year a contract was made with the cold storage company of Los Angeles for two thousand dollars worth of space annually, and this is still in force.

One of the handsomest of her fowls, a black fellow, King Cole, is said by Miss Elizabeth, the ten-year-old daughter of the house, to "talk and understand every word that is said to him."

Recently, when Mrs. Burbridge was about to take the chickens to San Francisco to be shown at the great Poultry Exhibition, she washed the black cock. "He resented it," said the little girl, "and he showed his anger by sulking. He did not speak to mother although she and I were the only acquaintances he had there. He talked to me a good deal, though, and he certainly



THE LIVING-ROOM

A Woman's Successful Enterprise

did look handsome with his shining coat.

There is a serious practical side to the poultry business. There are days when a woman must work from sunrise until the dusk falls over the hills; there are hours of experimenting with different foods and equally long hours devoted to doctoring sick chickens. The place must be kept as clean as a new pin; this all makes for success, and no trifle is too small to count in the balance either way. With all these details rigidly observed, however, there is no reason why a woman should not reap a competence from her labor among the fluffy, feathered things; and they are not ungrateful for care and affection.

With the purpose of learning the story of her work, I went out to the splendid residence on West Adams Street, where Mrs. Burbridge makes her home, determined to see for myself if she is making the money with which she is accredited. The house stands well back from the broad boulevard, and is set in a grove of pepper and magnolia trees. The interior is as charming as only a modernized old-fashioned house can be. I had been seated but a few moments when Mrs. Burbridge dashed up to the portico in a big red automobile.

I looked at her in speechless wonder. This radiant figure in pale rose-colored broadcloth, a deep cream lace waist showing under the jaunty eton jacket, a "poultry woman!" After greeting me she suggested tea.

"It seems impossible to associate you with the chicken yards" I remarked, at length.

Mrs. Burbridge raising her slender brows, quizzically



CHICKEN RUNS AT ORPINGTON RANCH



MRS. BURBRIDGE FEEDING FOWLS

House and Garden



A BASKET OF EGGS
Gathered on New Year's Morning



PRIZE PIGEONS



PIGEON LOFTS AT ORPINGTON RANCH

retorted: "You are of the same opinion as are my Southern relations, who think that because I am a descendant of General Lee I am disgracing my ancestry by going into trade. They are perfectly disgusted with me. You must visit me in the early morning. Then you will find me in a short kilted linen frock and stout shoes, attending to the details that mean success in the business. Do not think that because I sometimes wear a stylish gown or attend a function once in a while, that I am not a business woman. I am working hard at my trade and what is more I am making it pay. I mean to get all the women possible into the raising of chickens. Of course, there is much to be attended to daily, and sometimes I do not take time for my regular meals. I always superintend the sales of eggs for setting, and I mate all fowls myself.

"An amateur who first notices chickens at a show would not imagine how much toil there is in preparing the birds. They must be fed for several weeks on various foods to get them in the best condition. Raw meat is given to brighten up their feathers, make their eyes clear, plump them up and put snap into them. Their legs must be bleached and combs treated, after all of this they must be given a regular bath of soap and water, which they hate as a bad boy does his daily 'dip.' By attending to all these little matters myself I have the management of the place at my finger tips and am ready to take charge of any department the minute a man leaves. I really enjoy the business, but the principal reason that I have carried it on to a successful issue is because I wished to prove that a woman is fitted to take entire charge of a poultry farm, unaided.

"See my arms; although they are not very muscular," stripping an elbow lace sleeve back to show the soft flesh, "I can handle a big bird. It is surprising how many women come to me for advice. The only amusing part of it is that they insist upon seeing my mother or my sister and will not believe that I am at the head of this establishment. They think that they cannot start a setting hen without my advice. It means a good living for some of the women who are not strong enough to do hard work but who are industrious enough to keep at it. That is a characteristic of the sex—they stick to a thing. I learned all about the chicken trade myself, but of course people are constituted differently, and" with a half sigh, half laugh, "my time is at the disposal of every woman who wants it; I wish only that each one was as well established as myself.

"Why, one woman whom I started with a setting of eggs when she had only a piano box as a shelter for the motherly hen, now makes fifty dollars a month clear from her hens, and she began a year ago, so you see what may be done with intelligent and industrious care."

It is very natural that Mrs. Burbridge should think California the ideal place for poultry and she has proved her faith by purchasing another ranch out in the suburbs, to be used as an "overflow" from the home place on West Adams Street. She believes, however, that the domestic hen will repay the care that is given her by a golden harvest, no matter in what portion of the United States her home may be.

GOLDEN DAFFODILS

By S. LEONARD BASTIN

THERE can be small doubt that a profitable hobby has a fascination which is all its own. Whilst it is deplorable to prosecute a spare time occupation solely for the sake of gain, yet the hope of reaping substantial reward for any pastime is bound to add a special zest to the indulgence of one's fancy. There is perhaps nothing which can so well be turned to good account as gardening, particularly if attention be given to the special forms of the art. The fashions in flowers are quite as well defined as are the modes in gowns, and the horticulturist in considering where he shall turn his attention, should certainly bear in mind the trend of popular taste. At the present time it is safe to say that there is no flower which is more to the front than the narcissus—for some reason which it is not very easy to guess at, an immense wave of enthusiasm for daffodils is passing round the whole world.

Now, to all intents and purposes the narcissi are amongst the simplest plants to be grown. There is scarcely any soil in which they will not thrive, although the bulbs would be least successful on a cold clay. To get the best results, however, the grower will find that it is well to dig his beds deeply, and if the mold be of a light sandy nature some addition in the way of manure may be added. Of course, with a few exceptions, all the commonly grown varieties of narcissi are amongst the hardiest of plants, well able to take care of themselves and requiring little or no shelter under ordinary conditions of climate.

The acquisition of narcissus bulbs is not at all a difficult or an expensive matter nowadays, but it is not wise to lay out a great deal of money on expensive varieties at the start. The aim of the gardener should be rather to grow good varieties for himself, a

matter requiring a considerable amount of patience, but one which sooner or later is amply rewarded. Excepting occasional sports which all plants are liable to produce, the only way in which new varieties from daffodils may be produced is from seed. Every distinct and characteristic feature which marks a sport is of much value to the grower. Their development may result in a very popular new variety which may not only make the name of the "originator" famous, but may also increase his bank account by several figures, both of which would, without doubt, be gladly welcomed. In order to illustrate the manner in which the artificial, cross fertilization of narcissus blooms may be carried on it may be of interest to give a definite instance. The flowers of two varieties possess qualities which it is desired to combine. With a camel's-hair brush the florist removes the pollen from the stamens of one bloom and places it upon the pistil of another, by this means hoping to affect the seed which will be forthcoming as the result of the impregnation. The fertilized flower is most carefully shielded from injury, and the head is enclosed in a muslin bag to prevent the loss of any seed. As soon as it is ripe the seed is gathered and

this is sown in a sheltered plot of ground. It will not be long before the seedlings appear and when these are of a large enough size to handle readily, they should be placed into a fresh bed. Here they must be grown on without a check, every year the bulbs being lifted in the late spring and planted again in the autumn. Eventually they attain to flowering size and then the gardener will be able to see whether his work has been crowned with any sort of success. Of course there are plenty of disappointments, but the chances are that from a number of batches of seedlings raised from different flowers



DAFFODILS
Seed L. Ortho and Compensator



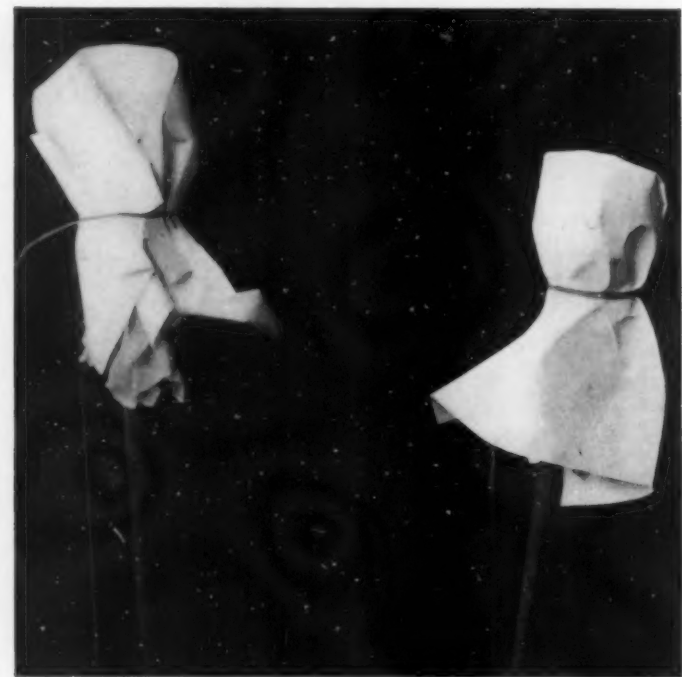
A handful of narcissus seedlings. If all goes well these bulbs, when mature, will be worth £25 or more each



Great care is needed in the planting of valuable daffodil bulbs



How a five guinea bulb was divided into three, each worth five guineas



The daffodil specialist must tie the seed heads up in little hoods of muslin or the precious seed may be lost

some interesting varieties are almost certain to appear. If the grower has been lucky enough to get some distinct forms amongst the plants he has raised, his first step will be to increase his stock, and this is somewhat slow work as the only way in which it

can be accomplished is by root division. Every season a fully matured narcissus bulb will send off one, or possibly two baby bulbs and it is these which are removed when the root is quite dry during the summer. These young bulbs come on into flower

Golden Daffodils

pretty quickly, and are soon large enough to be of value. And as will be shown later good sorts of narcissi are selling for big prices at the present time.

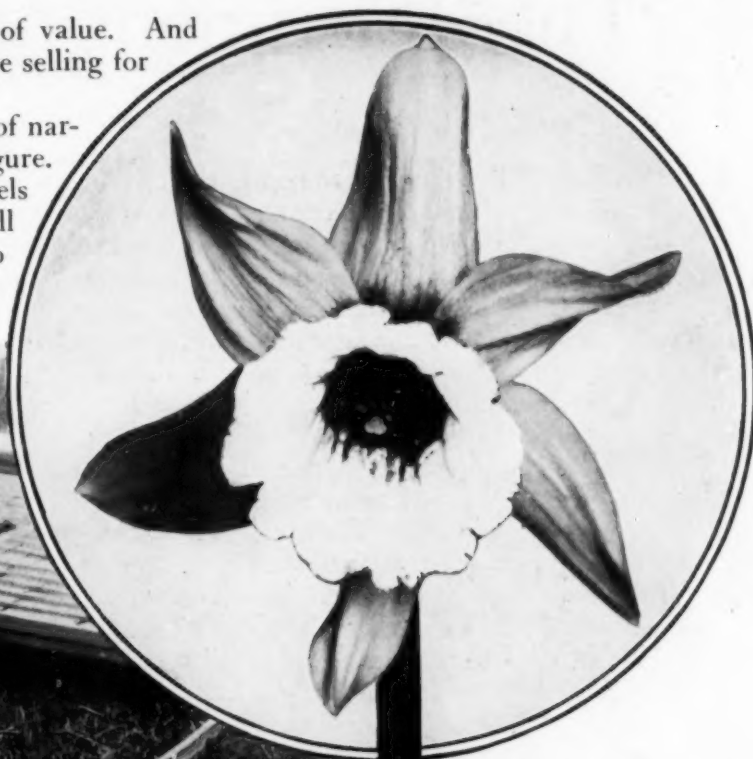
It is very often possible to pick up good lots of narcissus bulbs at auction sales for a ridiculously low figure. These are sometimes lumped together in parcels of fifty or one hundred, and a few dollars will make one the possessor of a very decent stock to commence work with. There is quite a chance



A GROWER'S STOCK OF SEEDLING BULBS

that one might light upon a really good variety, a kind which may be standing at a high price upon the catalogues, and if so, there will be a chance of making a handsome profit right away. Either the bulb may be taken straight away to a reliable dealer and an offer solicited or better still a private collector questioned on the matter. Or on the other hand, the bulb may be held back and the stock increased by means of the offshoots as has been described above. This last is a fairly safe method as rare narcissi do not depreciate quickly in value. A case in point will illustrate this. An amateur grower purchased a fine variety of narcissus for twenty-five dollars. He grew the bulb and by means of offshoots in three years time he had four other specimens. The variety was still worth the same amount, the bulbs were sold and of course a respectable margin was realized on the transaction.

It has been said that rare narcissus bulbs fetch big prices and a glance at any catalogue would more



The famous White Trumpet Daffodil, Peter Barr

than confirm this statement. Although the present boom in the lovely flowers has not eclipsed the tulip mania which swept over Holland three centuries ago yet some of the highest prices obtained seem more than substantial when we realize that they stand for a single bulb. All the desires of the

specialists at the moment lean towards a pure white daffodil, and although there is not such a thing in existence at the moment, the nearest approach, Peter Barr, has been sold for no less a sum than two hundred and sixty dollars. Another variety of the same class sells at one hundred and five dollars, its name is Henri Vilmorin. Specimens at seventy-five, fifty and twenty-five dollars each can be counted by the score in any priced list of rarities, and moreover if the date of introduction be observed it will be noticed that none of these are really very new proving, as has been hinted, that the values keep up well.

Finally it is certain that there are no more lovely plants to cultivate than the narcissi. The flowers are unsurpassed for grace and beauty and must always rank first amongst the spring blooms. Quite apart from any other motive there are few more fascinating pastimes than daffodil growing, simply for the love of the thing.

The Treatment of Porch Floors

By CHARLES JAMES FOX, PH. D.

AMERICANS live much in the open air. Even in those sections of the country where the winter is most severe, there are a few months in the summer during which the climate invites an open air existence. Much of our out-door life, which was formerly merely a matter of choice, is now encouraged as a method of retaining good health or of building up constitutions that have been undermined by the nerve-shattering intensity of our modern existence. This condition has made the porch, or veranda, or piazza, as it is known in different parts of the country, an important feature in American domestic architecture. This is true more especially of our suburban homes, but even in the modern city residence, the porch is becoming more and more popular. It is no longer a mere "stoop," serving as a sort of entrance to the front door, but is now regarded as a living-room, situated at different parts of the house, so as to furnish both sunshine and shade, and often supplied with wire screens and awnings for summer, and with glass protection against the

cool air for fall and winter. In country and suburban homes the front porch frequently takes the place of the reception-hall and the dining-room; while the porches of the upper stories are often used as summer sleeping apartments for those who advocate the open air life.

The porch is a much used and also a much abused part of the house. It is subjected to all the rigors of our changing climate, from the baking sun and rain of summer to the snow and ice of winter. Its wooden floor is consequently the first part of the house to show evidences of wear and tear. Long before the rest of a new house begins to betray the slightest indications of age, the wooden porch floor looks worn and defaced. The finer the wood and the closer the boards are jointed together the quicker the floor gives evidence of the deteriorating effects of the elements. Even the old-fashioned rough board walk can withstand the effects of the weather better than the hard-wood porch floors of our finest suburban residences. The construction of the porch floor, however, has at



AN ATTRACTIVE PORCH FLOOR OF TILE

The Treatment of Porch Floors

last been influenced by that gradual substitution of inorganic building material for wood, which has become such a marked characteristic of American architecture of the present day. The general devastation of our forests, with the resulting high price of timber, and the popular appreciation of the dangers of fire and of the extravagance of perishable building materials, are some of the causes that are discouraging the use of wood in building construction, and have given such an impetus to the brick, stone, marble and especially the concrete industry. Wood,

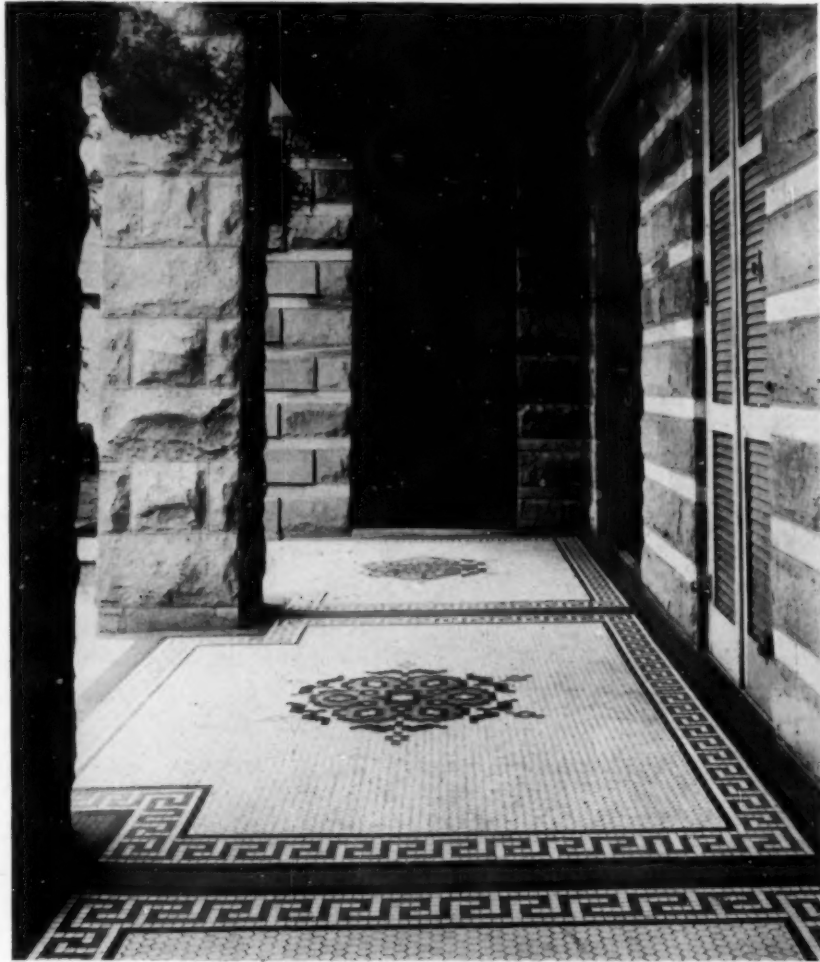
the traditional building material of the New World, is now being reserved chiefly for the interior trimmings of buildings. It is, however, not only in building operations that the use of wood is being superseded by inorganic and more lasting materials. The old time board walk has given way to the brick or cement sidewalk, and is now almost as much of a curiosity in this country as in Europe. The old rail fence, so common in the country districts, is being replaced by wire. Even the telegraph poles, fence posts and lamp posts are being made of iron or concrete.

The railroad companies of the country are spending large amounts of money in their experiments with inorganic railroad ties, because the constant replacing of the wooden tie consumes each year entire forests.

As a floor covering the baked clay tile is replacing wood in many parts of buildings, both private and public, that are subjected to rough usage, due either to constant traffic as in the halls or corridors of public buildings, or to constant splashing of water or other liquids containing organic matter that is likely to be absorbed by wood and cause it to decay, as in bathrooms and kitchens. There is no place in the house

where tiling is more appropriate from the standpoint both of its permanence and of its general attractiveness than on the floor of the porch. The clay tile is baked so hard that even the steel nails of the shoe, which are the most destructive agents of wooden floors, cannot scratch it. The vitrified or the ordinary unglazed floor tile does not absorb moisture and consequently a tiled porch is not injured by rain. If properly set, that is if laid by an experienced tile setter, a tiled floor is virtually everlasting. Knocks and blows incident to moving furniture and baggage

to and from the house, and to the moving about of chairs and tables, make no impression upon the hard clay tile. Liquids or organic matter of any kind spilled from the table upon which afternoon or evening refreshments are served often make unsightly stains upon a wooden porch floor but cannot injure one that is made of tile. Burning cigar ashes or lighted matches cannot scorch tile, although they often mar a wooden floor. Instead of being the first place to need repairs, as is the case with a wooden floor, the tiled porch will be the last part of the house to show



TILED ENTRANCE TO RESIDENCE

signs of wear and tear. In addition to its extreme durability, the tiled porch is likewise quite attractive in appearance. Through the use of different colored clays and by the addition of metallic oxides to the white clay, the tiles may be baked in an almost endless variety of color and shade. As a plastic material the damp clay dust, out of which the tiles are made, can be pressed into moulds of almost any shape, although the usual dies are made up of about twenty-five different geometric patterns. This great latitude in the color and shape of the individual tile enables the tile setter to work out almost any color design that the architect or decorator may conceive of. Ceramic

House and Garden

mosaic work, which is made up of tiles of diminutive size, owing to its range of color, is capable of far more varied treatment than marble mosaic which is confined to the few colors in which natural marble is found. The decorative pattern of the tiled or ceramic mosaic porch is limited only by the taste of the architect or home builder. It has furthermore the advantage of being used to counteract the frequent faulty appearance of the porch, due to the fact that it must often be made rather narrow, in order not to obstruct the light of the rooms behind on the ground floor.

This narrowness of the porch is emphasized and aggravated by the long narrow cracks between the boards of a wooden floor, but can be readily corrected by a suitably designed border or by a panel treatment in tile or ceramic mosaic. In addition to its decorative effect, the tiled or ceramic mosaic porch has a substantial and rich appearance that is quite in keeping with the permanence of construction which characterizes the present day country or suburban residence, in contradistinction to the temporary "summer cottage" character of the country home of a few years ago. A tiled porch is very easy to keep clean by simply flushing it off with a hose. The non-absorbent character of the clay tile forces all dirt spilled upon it to remain on the

surface, whence it is easily removed. In country districts, where the roads and sidewalks are often unpaved, the ceramic porch has another advantage over the wooden. Muddy footprints show on a clean wooden floor, while they are hardly perceptible upon the colored design of the ceramic mosaic porch.

In concrete construction which is now so in vogue for country residences, the tiled porch is most appropriate. Its decorative character relieves the cold gray monochrome appearance of the cement, and like the tiled roof, adds a touch of color to the concrete building, which disarms the usual criticism of the dull appearance of cement. The plain concrete porch soon wears rough, and the small recesses thus formed become filled with dirt which it is almost impossible to remove. It is likewise too suggestive of the sidewalk or cellar to make an appropriate covering for the porch, which is one of the most conspicuous parts of the building: in fact it is the first place which meets the scrutinizing glance of the visitor in waiting for the door bell to be answered.

Consequently the neat and attractive appearance of the porch does much to create that favorable impression upon the stranger which should be the ambition of every housekeeper or home-owner.



A PORCH FLOOR OF CERAMIC MOSAIC

SUGGESTIONS FOR THE MONTH

FOR THE HOUSE AND GARDEN



THE HOUSE

This is the month of good cheer, of merry home-comings and generous hospitality. The month when all the spent brightness of the outside world seems to be garnered indoors, and the house-gods reign supreme. The test of a house comes at this time. Is it a good place in which to spend Christmas? With all its errors in workmanship and design, is it genial, warm, livable, and adaptable at this time? Private dwellings are erected as the abode of man, and yet frequently one would not dream it. Eleven months of the year they are fairly serviceable, but when the twelfth comes they are found wanting, because they are ill planned and artificial. To be sure much depends upon the furnishing and still more upon the inmates; but fancy a comparison between a square room with moderately low ceiling, broad windows and spacious open fireplace, and one which is long and narrow, high ceiled, formally lighted and heated by radiators.

And yet much can be done with unpromising material. Christmas "greens" will cover a multitude of shortcomings and help much to alter the appearance of things. But they should be used with care and discretion—not too lavishly or without a sense of proportion. A laurel rope festooned to form a panel or border, can be made exceedingly decorative, and the running pine lends itself to effective treatment. The Japanese use branches most skilfully as factors in composition for interior decoration and we may learn of them. Consider weight, background, and rhythm of line in placing boughs, wreaths or trailing branches. And color too must be taken into consideration. What is more inspiring than the Christmas red? Nothing, provided it does not shame its environment or openly quarrel with its neighbors.

It is at this time that special thought is given to the children's room and the guest's chamber. Once upon a time they were almost equally cheerless; and still occasionally they may be. It is by no means needful to give the children the best, to give them lavish accommodations, but it is very desirable that they should have a room which they can call their own—one big, warm and sunny, with if possible a good sized closet. This is the "bears' den,"

the "goblin's cave," the "steamer's cabin," the altogether indispensable place of imagination, as well as storehouse for toys. Let the furnishings be simple but substantial—a table which will not topple, chairs which can be converted without injury into prancing steeds or an automobile, a built-in book case with open shelves, and let there be pictures on the walls; a few—the works of the world's masters, well reproduced, those which tell a story and yet leave something to the imagination. It is better to have too little than too much.

The guest-room also must need be ordered. Here again the first consideration is comfort. Let it be well ordered but adaptable—a room upon which the guest may impress his or her own personality.

With all the gentle radiance of the Christmas season however, mundane things will still demand attention and woe betide the householder who utterly disregards them. The dripping faucets must have new washers before the thermometer gets too low or there will be frozen drains and broken pipes. The kitchen range must be cleaned out and its several parts renewed; the adjustments of the furnace and radiators carefully inspected.

It is not a bad plan too, at this season, to have a drier put in the laundry—a big oven-like structure with sliding racks, heated by the laundry stove—for it is at this time that Old Sol goes off duty and Jack Frost plays havoc with the clothes.

Nor is it ill advised to give some thought to the coat closet—to equip it with hangers and racks which will save it from dire confusion and help to preserve its contents. Delightful indeed is it if this closet has a window admitting both air and sunshine; but a coat closet is desirable even without a window.

THE GARDEN

The most successful gardener knows that to get the full benefit of his time, labor and space in planting and cultivating flowers, he must have the best of stock to start with. In order to get the best, deal only with the most reputable florists and seed growers—there is too much risk in dealing with others.

In making up your lists of what you expect to grow next year, it will simplify matters if you will consider separately what you desire for the house and con-

(Continued on page 10, Advertising Section.)

THE EDITOR'S TALKS AND CORRESPONDENCE



The editor wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice given.

CONCERNING THE STANDING WOODWORK AND FLOORS OF THE HOUSE

ONE of the chief difficulties encountered in planning a home to-day is the scarcity of lumber. The impossibility—to the man of moderate means—of following in the footsteps of his grandfathers who used much of solid mahogany and oak, even in an inexpensive house, is made plain when he receives the estimates from his contractors. Many woods hitherto considered only serviceable for the less important quarters of the house are now brought well to the front and under the wonderful stains and finishes on the market to-day are made to serve not only satisfactorily but decoratively in place of the more expensive hard woods. Such woods as spruce, hemlock or poplar are all susceptible of exactly good effects under such treatment. In the past two or three years Southern pine has almost reached a place among the more aristocratic woods, and has increased largely in price. This wood is very satisfactory both for floors (when rift sawed) or for standing woodwork. Birch also is a very beautiful wood under stain. This, however, is a trifle more expensive if selected and most architects insist upon having selected birch when it is specified. It is, however, possible through expert advice to equalize the color and bring the various shades and tones shown in the unselected wood into harmony. This is not at all an expensive treatment and is one of which the Eastern architect is beginning largely to avail himself.

Where paint or an enamel finish is specified the matter of the wood selected is easily adjusted as most of the cheaper woods will take this treatment well. However, the price is sometimes brought up by the cost of application, though there are enamels which do not require any rubbing between coats. Many very beautiful shades of color are produced now by certain of the large paint manufacturers ready prepared to apply. Particularly in rooms in which one wishes to enhance the apparent size this gives an

excellent effect if the color chosen is in complete harmony with the side wall treatment.

In deciding upon the treatment of the woodwork I would very sincerely advise the house builder to select some well established stain, varnish or finish. While many decorators and painters will advise the amateur builder that they can obtain for them results which in point of appearance and durability will be equally beautiful and much less expensive than a similar effect obtained through the use of goods made by some well-known firm, it is well to take warning and avoid any makeshift. The stains now made by a number of the leading paint and varnish manufacturers are compiled after careful formulas which have been well tested and are known to hold their color and in no wise injure the wood while bringing out the full beauty of the grain, and these, like the natural wood, are enhanced by time, the color becoming richer and the finish more beautiful with years.

Since the German exhibit at the St. Louis Exposition in 1904 the American manufacturers have taken a new start in the direction of obtaining beautiful results in this line. The impetus gained from the wonderful work shown there by the German artisans has continued until the work put out by many American firms equals, if not surpasses, that of the Germans. In fact many of the leading manufacturers have imported their labor direct from Germany and Austria and this will, in a measure, account for the great improvement in these lines.

Many stains prepared by the amateur seem simple and the immediate results as far as appearance go are satisfactory. But, as we have said, it is well to be warned against dealing in these as the effect is not permanent; and the complete change of tone in a few months' time will put this important factor in the decorative scheme—the standing woodwork of the house—entirely out of harmony with its surroundings which may have been selected to suit it.

The Editor's Talks and Correspondence

CORRESPONDENCE

HANGING PICTURES IN A WAINSCOTED ROOM

I notice that you are glad to give advice to inquirers on matters pertaining to house furnishing and accordingly beg to submit a question. The proposition is this: I am building a cottage in semi-bungalow style,—three rooms of fairly good size, parlor, library and dining-room, which open into each other. The interiors are to be a dull stained paneling running up to a height of six feet (the height of the rooms being twelve feet). Above that the walls are to be covered with cloth and paper. I have several large pictures, engravings, portraits, etc., and I am in doubt as to the proper way to hang them. Above the paneling they would be too high; entirely on the paneling they would be too low. Is the alternative proper, and should they be hung partly on the papered wall and partly on the paneling?

A. G. M. R.

Answer: In regard to hanging your pictures in the room with the wainscot the only possible treatment is to allow them to hang from the plain wall surface above and extending down over the wainscot. To do this satisfactorily and have the pictures hang at the proper angle, it will be necessary to use long picture nails especially made to obviate such difficulties. They will hold the pictures well out from the wall. You will find in many pictures, particularly of beautiful English homes, that this arrangement is used very frequently in wainscoted rooms.

TREATMENT FOR A COLONIAL LIBRARY

Having been a subscriber to the HOUSE AND GARDEN for some time I wish to avail myself of the courtesies extended through The Editor's Talks and Correspondence. The library of our old Colonial house has woodwork and bookcases finished in white; the walls papered in medium and light green stripe; furniture mostly mahogany and I wish to replace matting with hard wood. Will you kindly advise me of the kind of wood to use and treatment of same and regarding finish, etc. I would esteem it a great favor if you would afford me an immediate reply as I wish to commence this with other improvements at once.

F. W. W.

Answer: In response to your letter to the Correspondence Department of HOUSE AND GARDEN in regard to the treatment of your Colonial library, I would advise you to write to the firm whose address I am sending you for information. These people, I am sure, will give you satisfactory information and results, should you decide to order from them. Your library as described seems most attractive.

FINISH FOR MISSION FURNITURE

Will you please describe the process and materials used to produce the finish on mission furniture. I refer to the dark or black finish on the oak. Is that same finish also used for the standing woodwork of rooms.

S. J.

Answer: In reply to your question as to the proper treatment to produce the correct finish for mission furniture, I would suggest two methods: You may stain the natural wood of your furniture and follow the stain with a coat of surfacer, this to be followed by a finish which is dull in effect; or you may use the rubbed wax finish over the stain. I am sending you the names of certain firms who will, I am sure, give you satisfactory information and samples.

A MODIFIED COLONIAL HOUSE

I find so many good suggestions to correspondents in HOUSE AND GARDEN that I take the liberty of asking you to help me in woodwork and color scheme for our new home in the course of construction. I enclose sketch of first floor plan. The house is to be Colonial, with four columns extending to gable in roof, to be painted white, with stained green roof and foundation. Beam ceiling in hall and dining-room. Casement windows in the south of dining-room and leaded glass doors between dining-room and hall. A mantel in each room, the hall mantel to be brick.

Our library furniture and piano are in light oak; our dining-room furniture in golden oak. We also have two large chairs and couch in Spanish leather. These we expect to use in the hall.

Kindly tell me what colors to use in these rooms, also woodwork finishing, floors, hardware, etc. We will have both gas and electric lights. What fixtures would you suggest for dining-room. Are the plain effects in wall coverings used more than the burlap with upper third of figured paper? I will appreciate very much your suggestions.

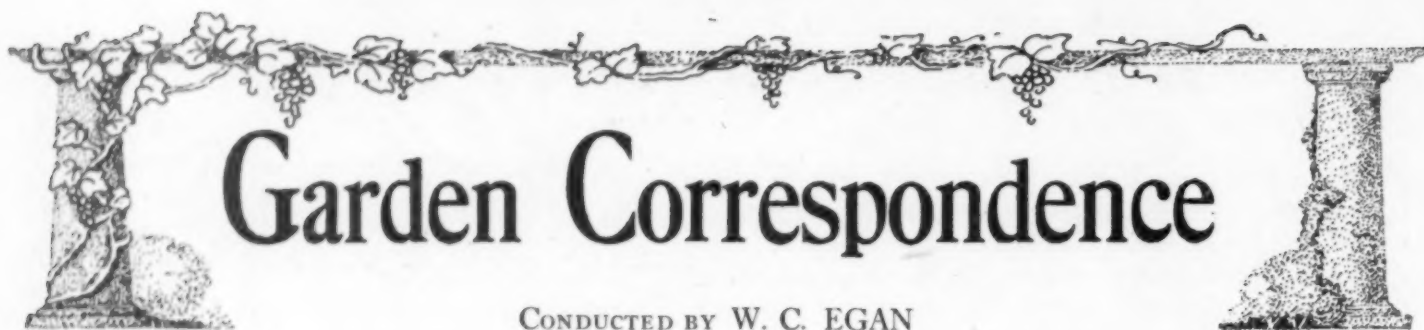
W. R. B.

Answer: We are glad to know that you find the correspondence in HOUSE AND GARDEN helpful and are very pleased to make you the following suggestions.

The arrangement of the house, as shown on your floor plan, is most attractive and your plan to make the exterior white with green roof and foundation is quite correct.

You fail to mention the character of wood used for the standing woodwork of the various rooms described. I am suggesting, however, on the supposition that it is oak. For your hall of northwestern exposure I would suggest that you use a light oak stain, something not far removed from the natural. Cover the wall in your hall with a yellow tan paper in a fabric effect. The ceiling should be tinted

(Continued on page 21, Advertising Section.)



Garden Correspondence

CONDUCTED BY W. C. EGAN

PLANTING SPRING FLOWERING BULBS

Last spring I made several large beds and planted out shrubs. Acting upon the advice given by HOUSE AND GARDEN I planted them at a considerable distance apart, and, as a consequence, there is considerable bare soil between them. I want to plant some spring flowering bulbs and would like to know if they would do well in between the shrubs. W. J. S.

One of the most charming situations for spring flowering bulbs is in open spaces in the woods, or in the meadow or on open woodland banks, in fact in any situation where a colony of wild flowers would seem natural and at home; but few people have such situations, and their plantings are confined to the lawn and edges of shrubberies, or near the border of perennials, whose spreading habits necessitates being planted far apart. Planting spring blooming bulbs on the lawn is objectionable for two reasons. In the first place the grass requires cutting before the foliage of the plants are ripened off. If the foliage is mowed off, it so weakens the development of the newly forming bulb as to soon exterminate the plants. In many sections of the country the dandelions bloom about the same time the crocus do, and this plant in bloom in a lawn—if yellow in color—is often taken for a dandelion when seen at a distance. Both produce about the same effect at a distance, and the dandelion is the cheaper plant to procure and maintain. Being hard to eradicate they are found in moist lawns, but in shrubby beds or perennial borders they are easy to exterminate and therefore one does not look for them there; nor are they expected in the meadows or the woods as the seed is seldom carried there, consequently they may be planted in any of these situations. The open spaces between your shrubs may be occupied with effect for quite a number of years, and even when your shrubs become large and their tops meet, you can grow the bulbs, because the time they require the sunlight is in early spring before the leaves of the shrubs are out.

Plant any of the bulbs recommended by the leading seedsmen, but buy in quantity and plant in masses of one kind. Avoid a look of lumpiness by not planting in squares or solid circles, and plant in pear-shaped masses curving the neck of the pear, and let the broader part of another variety fit into

the under curve of the neck of the first "pear" and so on, sometimes running the neck quite long. If you have a group of Forsythias use the blue scilla or *Chionodoxa Lucille*, or better still, the *Mertensia Virginica*, at the base of them. Many springs the shrub and plants underneath will bloom at the same time and the blue flowers seen through the yellow-flowered branches of the Forsythia make a charming picture. Half rotted leaves make an ideal winter covering for bulbs. It protects the soil from the sun's rays, and thus prevents the heaving of the soil. They will come up through it in the spring and in time the leaves decay completely and become part of the soil. Covering with manure requires much labor in the spring in removing it. The straw in it is often unchanged in color, and broken pieces of it in among the rather scant foliage looks untidy. Let the foliage die a natural death and keep the beds free of weeds.

SIFTED COAL ASHES FOR BULBS

I shall be pleased to have your opinion as to the value of sifted coal ashes—soft coal—to use about bulbs and lilies when setting them out. Sand is rather hard to get here, and I notice that H. A. Dreer advises the use of coal ashes in setting tulips—fall catalogue of 1907.

For best results do you simply put the base of the bulbs on say half an inch of ashes or do you completely cover them with the sifted ashes, i.e., enclose them?
F. W. B.

Sifted coal ashes, either anthracite or bituminous, is all right around the bulbs. The idea is to prevent the moisture from remaining in between the scales and rotting them. The Japanese gardeners plant their bulbs on their sides so that the water will run off.

Place, say three inches of ashes in the bottom of the hole and then press your bulb into it. Fill up with ashes until the bulb is about covered.

There is but little manurial value in coal ashes, still many plants will grow in it, especially when used for walks, where some soil is mixed with it by the washing of the rains. Coal in its natural state contains considerable sulphur, derived from iron pyrites. In combustion only about half the sulphur is eliminated, the remainder going into the ash. This should be beneficial to the bulbs.



EDITED BY JOHN GILMER SPEED

The purpose of this department is to give advice to those who have country or suburban places as to the purchase, keep and treatment of Horses, Cows, Dogs, Poultry, etc. Careful attention will be given each inquiry, the letter and answer being published in due time for the benefit of other readers. Where an early reply is desired if a self-addressed, stamped envelope is enclosed the answer will be sent. No charge is made for advice given.

The Stable and Its Management

THE one undoubted affection that a horse has is for its home. Looking for rewards of feed or of sweets when the horse has been in the habit of receiving one or the other or both from the same person inclines us often to the belief that the horse is rather sentimental and responsive. Such is very seldom the case, though there are unique instances where one horse displays greater affection and fidelity than the generality of horses do. I am quite aware that in saying this I will seem quite heretical to most of those who have used one or two horses and made pets of them. The truth of the business is that among animals, especially among domesticated animals, the horse is quite unintelligent; and I believe that just as much of what might be called sense might be developed in a cow, which ordinarily only desires to be fed and milked, as out of the proudest horse that ever wore a blue ribbon in a show ring.

But the love that the horse has for his home may be

tested in very many ways and will be found un- failing. When we take a horse to another surrounding and in a different locality there is a common saying that he has to become "acclimated," even though altitude, temperature, food, and treatment be all about the same. For the horse nearly always droops or becomes sluggish, is restless or becomes restive. Now what is really the matter with that horse is that he is ill—ill of nostalgia. He is as homesick as a young girl at a new boarding-school, and he will not get well until he becomes accustomed to his new surroundings.

Then again, take a horse away from home on a long journey over a road he has never traveled before,

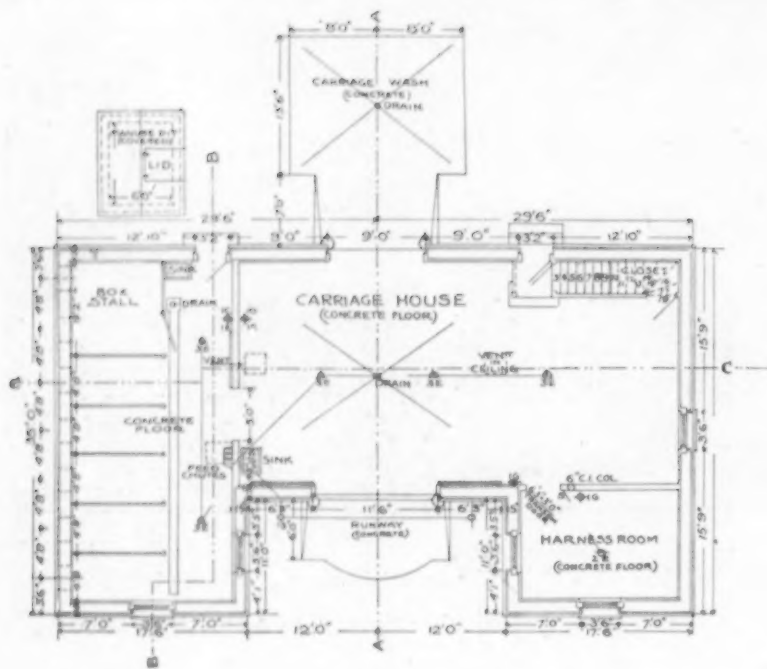
and as soon as his head is turned homeward, his "homing instinct" is aroused and he brightens up and quickens his action.

I might mention other incidents indicating this love of a horse for his home. It behooves us, therefore, who have made him



STABLE OF S. SACHS, ESQ., ELBERON, NEW JERSEY
J. H. Freedlander, Architect

House and Garden



First Floor Plan, Stable of S. Sachs, Esq., Elberon, N. J.

captive and put him to many various uses, at least to house him well; for as a matter of fact badly constructed, badly kept, and badly managed stables are the contributing cause of most of the illnesses from which horses suffer.

As nine stables out of ten in America are bad in these three regards, I am confident in the belief that horses are very hardy animals instead of the delicate creatures so many think them. That so many of them should be able to do hard and continuous work, considering the conditions that surround them when at home, is really remarkable. Even on the breeding farms where it is the business of the proprietors to rear fine animals for sale, the stables more frequently than not are barns not even fit for the lodgment of mules.

This is the case in Kentucky, even in the blue-grass region. In many of the stables there I have seen tons of manure that were most valuable for fertilization, left in the stable for no other reason that I could fathom than that it seemed no one's business to take it away. "Why don't you spread it on the pastures or use it on the ploughed fields?" I asked one gentleman. "Oh, the ground does not need it," he replied. I did not like to go any further for fear of seeming intrusive. Then again I did not believe that a man who thought tilled ground, even in the lime-

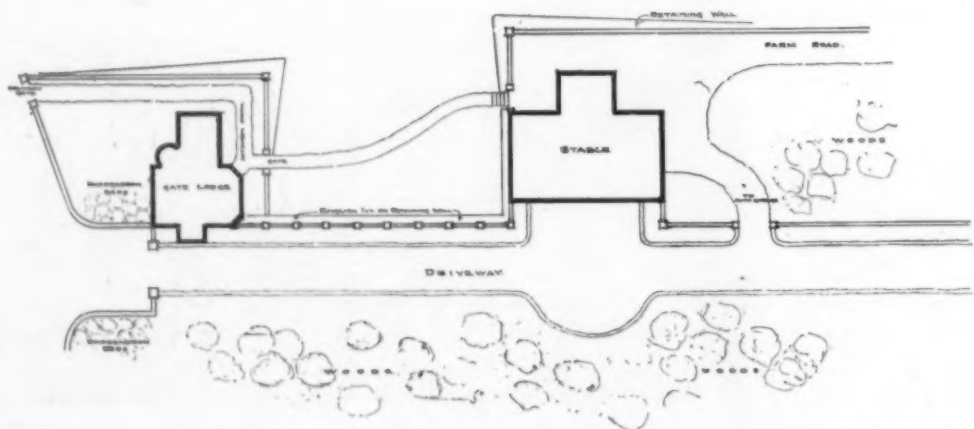
stone enriched land of the blue-grass section, would not be better for stable manure would bother particularly about keeping the stable clean.

Stables should be light, not dark. There is a notion as old as the hills that a stable should be a dark and somber place. There are those who still hold stoutly to this view. Why a stable should be dark and the living-room of a human being light, I cannot conceive. Light and air are the great purifying agents. Germs of various kinds multiply mightily in the dark, while many are killed in the light. The only reason that is given for a dark stable is that constant light in a horse's eyes is likely to injure his organ of sight. I grant that cheerfully. Still there is no reason why there should not be light without the light shining directly into the eyes of the horses. It is as easy as possible to place the windows above the heads of the horses, and even to shield them with shutters that open outward,

shutters such as are so generally used on seaside cottages.

Ventilation is most important. This should also be provided for, however, so that in securing it there will not also be draughts either on the body or the legs of a horse. To accomplish this is not difficult even in the stable of the dry-goods-box pattern.

The one supreme affection of a horse, as has been said before, is for its home and it is as little as an owner can do to make that home comfortable. Cleanliness is an imperative necessity. Without it the other things go for nothing. There is no reason why a stable should not be as clean as any other part of a gentleman's establishment. And yet this is so seldom the case that a man who has visited a stable often brings with him to the house odors that are unmistakable and entirely objectionable to the sensitive olfactory of the more delicate members of his



General Plan, Estate at Cornwall-on-Hudson, N. Y.

The Stable and Its Management.

household. This cleanliness can only be secured by unremitting good housekeeping. The stable should not only be cleaned very thoroughly once a week, but it should be kept clean the other six days in the week. Any owner, whether he be a good horseman or not, can see to this. He may not know the nice points in harnessing a horse or even the points of a horse, but his eyes and his nose can tell him whether his stable is clean. The droppings should be removed as soon as they are discovered, and they should not be piled up in the stable or against one of the walls of the stable on the outside, but removed to a distance, if in the country, and treated for fertilizers; in a city stable they should be removed daily. This latter can be done without any expense to the owner, as there are manure collectors only too glad to cart it away.

Drainage is also most important, but it should always be surface drainage. Pipes beneath the floor are always getting clogged up, and hence becoming foul. Besides plumbing everywhere is expensive and bothersome. There should be as little as possible of it in the stable. Of course running water is most desirable if not necessary. But it should be restricted to two hydrants, one for carriage washing and one for drinking water. The surface drainage can be got rid of by having the floor of the stable a little bit elevated above the surrounding ground.



GARDENER'S COTTAGE AND STABLE, CORNWALL-ON-HUDSON, N. Y.

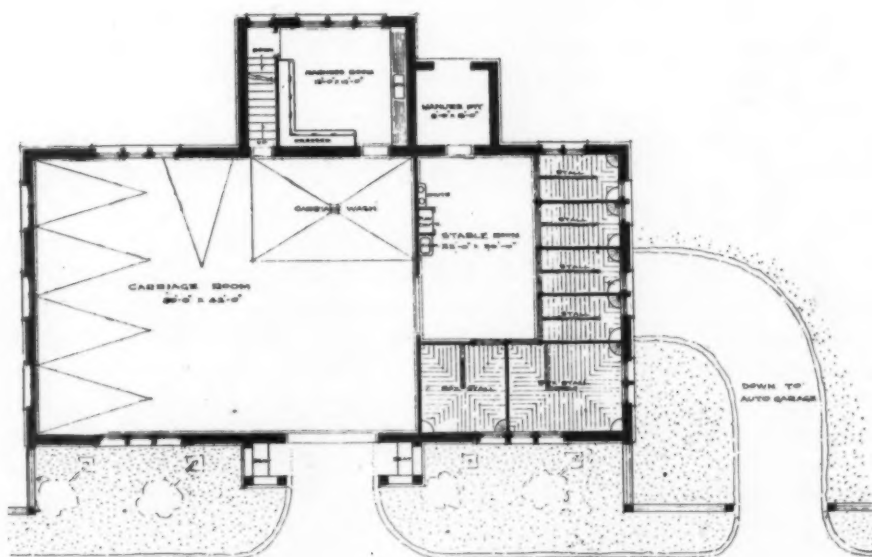
Taylor & Levi, Architects

Where the stable can be located so that there is declining ground on one side other than the exit, there is natural drainage, which is a great advantage. The stalls also should have a very slight incline so that they will keep dry naturally. This stall inclination, however, should be very slight, as it is desirable that a horse should have all his feet pretty nearly on the same level.

Box stalls or not? This is a disputed matter. Some owners have only box stalls in their stables; some none at all. In my opinion both ideas are wrong. Cutting up a stable into a series of boxes does not facilitate drainage, light, ventilation, or cleanliness. Then again it is doubtful whether a horse in a loose box stall does not often acquire habits of inde-

pendence that are sometimes uncomfortable and dangerous. In a stall a horse is tied, he is also more easily observed, and therefore always under control. Box stalls, however, are excellent for a horse that comes in very tired or for one that is sick. So I should advise that in every stable there should be one or two box stalls. The stalls should be nine feet long and five feet wide. A wide stall makes it easier for a horse to get cast. The ceiling of a stable should not be less than twelve feet.

The illustrations accompanying this article show the elevation and the ground-plans of the stable built by J. H. Freedlander, the well-known New York architect, for Mr.



Plan of Stable, Estate at Cornwall-on-Hudson, N. Y.



STABLE ENTRANCE, CORNWALL-ON-HUDSON, N. Y.
Taylor & Levi, Architects

Sachs, at Elberon, New Jersey, and the stable layout and the perspective of a stable built by Messrs. Taylor & Levi, architects of New York, on the summit of one of the highest mountains flanking the Hudson above West Point. Largely for the reason that hauling to such an eminence was very difficult, concrete construction was adopted for this Hudson River stable. One of the most important points in the planning of this particular stable, and the grouping of the various buildings, was the method used to tie them together by roads and terraces. The gate-lodge and gardener's cottage, as the photograph shows, have been tied to the stable building itself, by a concrete retaining-wall made necessary in the building of the road—this wall suggesting in its character the architecture of the several buildings. In the penetrations of the gate-posts, old lanterns are hung which cast their light up and down the road without the confusing cross-light.

This stable, besides being provided with the usual coachman's quarters, consisting of living-room, kitchen, two bath-rooms and three bedrooms above, has a garage underneath the stable room, with workshop and accommodations for three cars and other machinery. The stable and garage cost \$7,000, and the group of buildings, with walls and other accessories, cost about \$24,000.

Every stable should be kept cool in summer and warm in winter. But artificial heat should never be used, as it is in some of the sumptuous stables of the over-rich in the large cities. A horse does his work in the open and there is no sense in pampering him. In very cold weather the stable should be kept as warm as is possible without stoves or steam-pipes, and the horse made comfortable with good blankets and plenty of straw for his bedding. In the summer when the thermometers are trying to climb to a hundred in the shade, then the shutters should be

regulated so as to keep out the direct rays on the sunny side, and other windows and doors be left open.

Harness-room and coach-room depend almost entirely on the size of the establishment that is kept. Both, however, should be light, then both can be seen without difficulty by the owner when he makes inspections. These inspections, by the way, should not be made at stated times, but at any time. An owner who expects his horses to be kept in good condition and turned out in proper harness in proper traps must take an interest in his stable and be on good terms with his servants. There is no suggestion of familiarity in this but only the good feeling and good understanding that must exist between that master and man when the one gives and the other gets good service.

A well groomed horse is so fine a thing that we have latterly applied the terms to fine men and beautiful women. The grooming of a horse is an art, which is not practiced on more than one or two percent of the horses at work in the United States. The others are *cleaned* in a happy-go-lucky fashion that makes them neither clean nor beautiful. This is not as it should be. A horse that is compelled to give service to a man is entitled to good attention. An ungroomed or improperly groomed horse has an offensive odor. This does not conduce to the pleasure of the person using the horse nor to the well-being of the horse himself. In grooming a horse the brush and cloth alone are needed. A currycomb—once universally used—should never be put on a horse. It serves a good purpose, however, in cleaning the brush. And that is its only service. Where an owner knows or suspects that a currycomb is used directly on the horse it is better to banish it entirely. When a horse has been put away covered with sweat and the sweat allowed to dry, it is very much easier to remove this salty deposit with a currycomb than with a brush. But a horse should never be put away without being thoroughly groomed except when he comes in so tired that the grooming would further fatigue him. This is sometimes the case. When it is so the horse should have quite loosely wrapped bandages put on his legs, he should be well blanketed, given a swallow of water, and turned into a box stall knee deep in straw. Then when this horse is rested enough to be groomed, the mud on his legs will have become caked and will come off by using the hand and a wisp of straw, the polishing being finished with the brush and cloth. The dried sweat should be removed in the same way. When a muddy horse comes into the stable it is a great temptation to play the hose on his legs and so wash the mud off. This should never be done. The only place where water should be applied to a horse are the feet and other hairless portions. These should be washed with a sponge. The washing of a horse's feet before he is put away is most important. "No foot no horse"

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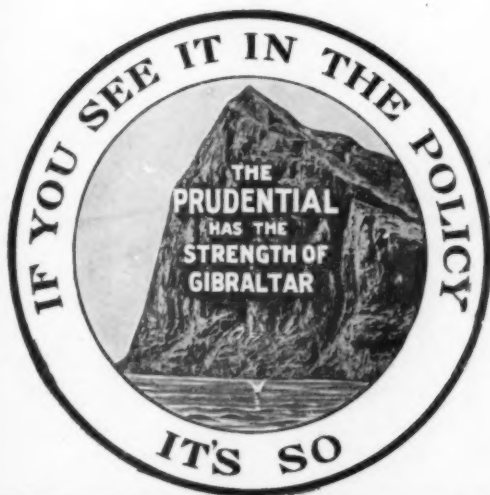
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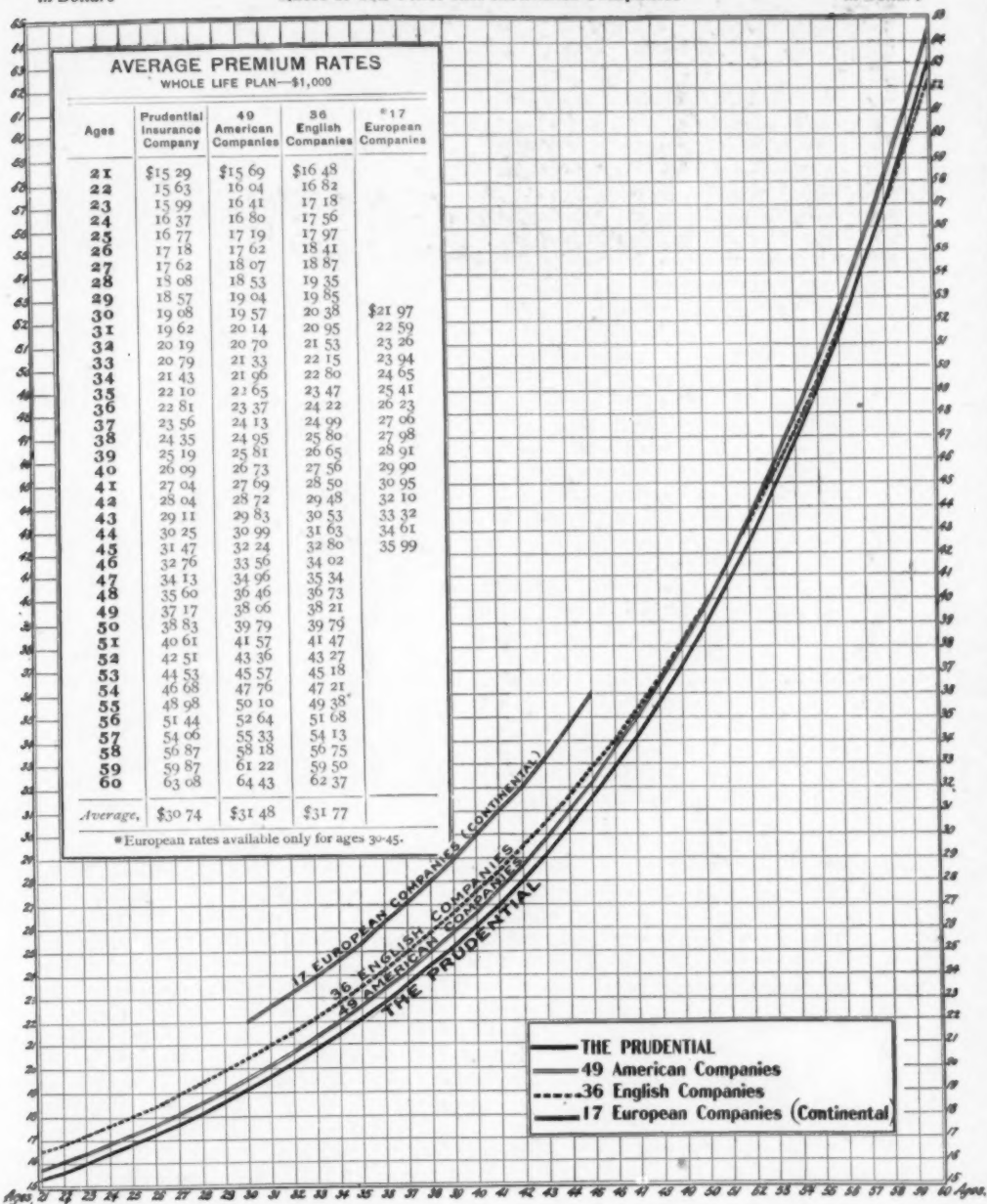
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is the old English rule. And it is as true as gospel. The feet should always be kept clean in the stable, and at night they should be packed with sponge or felt. The feet of a horse are an important part of him, and every owner should see that they are well looked after. And in accomplishing this he will not find it an easy job, for a horse has to have his shoes changed every three or four weeks, and if the feet be not ruined by the farrier or the fads of the groom or coachman, then he is lucky. Every man who has anything to do with horses sooner or later develops notions as to horseshoeing, the blacksmith usually knowing much less than any one else, but confident that he knows it all. He should know it all, as to shoe horses is his business. As a matter of fact, however, his practice, if he be permitted to have his own sweet will, is to lame horses and ruin their feet. There are a few good horseshoers, however, and if an owner find one in his neighborhood he is lucky. I shall not attempt, however, to write a treatise on horseshoeing. There are books in abundance on the subject, and any man who wishes to become an accomplished amateur on the subject can find plenty to study, and also an abundance of instructions. But there are a few principles that dominate all else. The shoes should be neither too large nor too small. A large shoe stretches the hoof too much; a small shoe pinches the hoof and makes corns. Then do not permit the blacksmith to pare the sole or the frog of the foot or rasp or burn the hoof to make it fit the shoe he has selected. The shoe should be made to fit the hoof, and as few nails used as is consistent with security. As the hoof is growing all the time, just as a man's finger-nails grow, the shoes need often to be changed, so that they will not be too small, and so contract the hoof. The ideal horse is the bare-foot horse, but this is not possible when a horse is used on pavements or hard roads. Then the shoe should not be too heavy. Heavy shoes merely make a horse's work very much harder.

The feeding and watering of a horse are most important. The horse can carry only a little food, as his stomach is small compared with his size and need of nourishment. But he can drink a good deal of water. He should have both food and water equal to his needs. He should always be fed three times a

day, and he would not be the worse if he were treated as the Germans treat themselves, with four meals a day. Moreover, a horse's food should be varied a little. Oats and hay, three times a day, for three hundred and sixty five days in the year, may suffice, but it seems to me very like cruelty when it is so easy to vary the food, with barley, beans, pease, corn, turnips, and many other things easy to obtain, and not at all expensive. A little nibble of fresh grass, occasionally, is also a grateful change, but not much of this should be given when a horse is doing steady work. The allowance of oats in the United States army is ten quarts a day. This with plenty of hay, is a good allowance and will keep a horse in good condition, but a hearty eater can make way with twelve quarts a day, and be all the better for it. Hay should not be fed from a rack over the manger, but from the ground. When carrots are fed, they should be sliced; whole, they might choke a horse. When corn is fed, it should be given on the cob. In this way, the horse improves his teeth and helps his gums, while he is obliged to feed slowly.

A horse should be watered before eating, and the last thing at night before the stable is closed. And when the horse comes in tired, he should be given a mouthful of water, even before he is permitted to drink his fill. I have seen stables where there was running water in a trough in each stall. I do not recommend this, nor yet a common drinking-place for all the horses in the stable. A bucket filled from a hydrant, and held up to the horse, is the best way. A horse needs salt. The best way to give it to him is to put a crystal of rock salt in his trough, and let it remain there. He will then take it when he pleases, and not too much at a time.

One man cannot properly look after an unlimited number of horses. If the stableman does no driving, he can look after four, together with the vehicles and harness. If he has to go out with the carriages, he cannot manage more than three. Without a proper, sober, and sensible stableman, a gentleman can never have any satisfaction out of his horses. They are hard to get, but there are such. If a man be an accomplished horseman, he can train his own servants, and be pretty sure of nearly always being well served. If he know nothing



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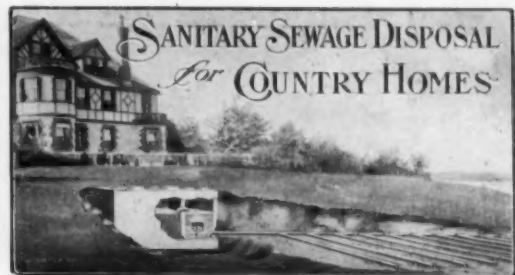
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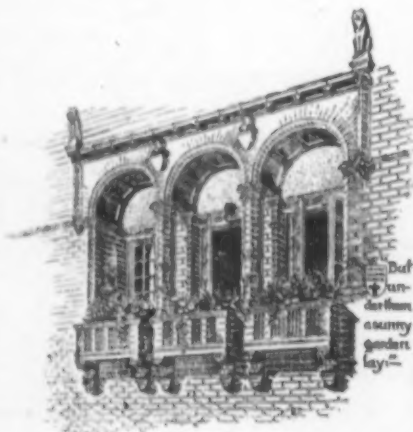
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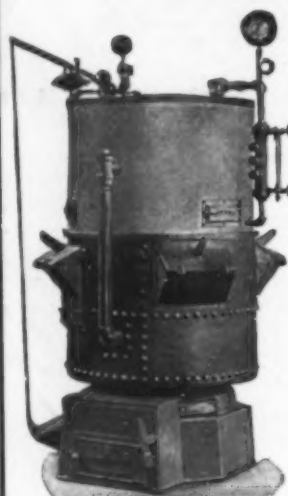
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himself, he will have to use his own intelligence and learn. In case he will not do this, he had better not keep horses. Saddles should be dried in the sun, when it is possible. Stirrups and bits should be cleaned at once, as it is much easier to prevent rust than remove it. The same rule should apply to all harness and to carriages. The best results will never be obtained, unless the groom be given ample time to saddle or harness a horse. Sometimes, of course, in cases of emergency, this has to be done "on the jump;" but generally speaking, the groom should be given time to do his work with calm carefulness.

Any judge of horses and appointments who will wander around among the equipages waiting at a fashionable suburban place, Bryn Mawr, Morristown, or Evanston, for instance, will be horrified to see in what slipshod fashion the expensive horses have been harnessed to their costly carriages, and with what sublimely indifferent ignorance the owners drive off, as though all were well, and they were cutting a mighty dash.

SUGGESTIONS FOR THE MONTH

(Continued from page 233.)

THE GARDEN

servatory, and for the lawn and garden proper. In selections for the garden keep in mind the idea of massing or grouping. Several plants of one or of a few kinds give better effect than too much diversity.

If the suggestions heretofore made in this column were followed, and your bulbs were planted in the fall, there is no reason why you should not have beautiful Easter flowers, with proper attention, without having to patronize the florist.

If you were not entirely satisfied with the arrangement of the garden space at your command this year, there is no more appropriate time than this to determine on a different scheme for the coming season. Many things must be considered in any decided change. It is necessary to keep in mind the growth and colors of different flowers in order to get the best effects as a whole. It is easier to study out these phases of the work now than to wait until the time for seeding or transplanting.

There is a whole lot of good cheer and happiness in anticipation, and there is no time better than now for the gardener to plan for the coming year. A friend who used to invest in the old Louisiana Lottery, but who never drew anything, never allowed a drawing to take place before he purchased a ticket for the succeeding scheduled drawing, and in explanation of that course said that he always had something to look forward to—that he lived in anticipation of drawing a prize in the next event. Aside from the actual pleasure of growing and having flowers there is nothing quite so satisfactory as planning for the next season. The successful florist does this.

I do not know of more beautiful flowers for winter bloom than carnation pinks. It is easy to have them in abundance by purchasing from a reliable florist strong, field-grown clumps. If these are in good condition when received, they will bloom very soon after being potted and will continue to bloom as long as kept in growing condition. There are many colors, but if necessary to limit the variety perhaps the most satisfactory would be the deep rose pink and the pure white. The individual taste, however, should determine this.

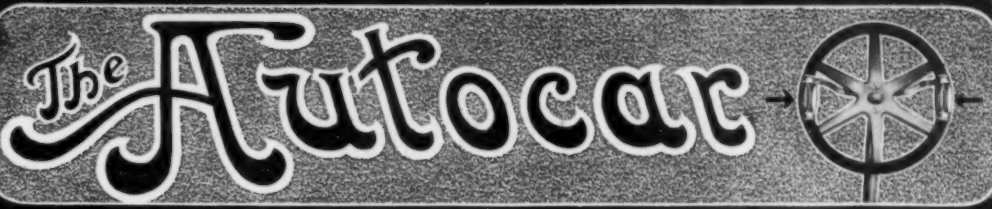
The fuchsia, freesia, and heliotrope are also splendid winter bloomers, and with proper care can be kept in bloom from early fall until spring.

If you want sweetness as early as May, plant in December and cover through the winter with mulch or barn litter.

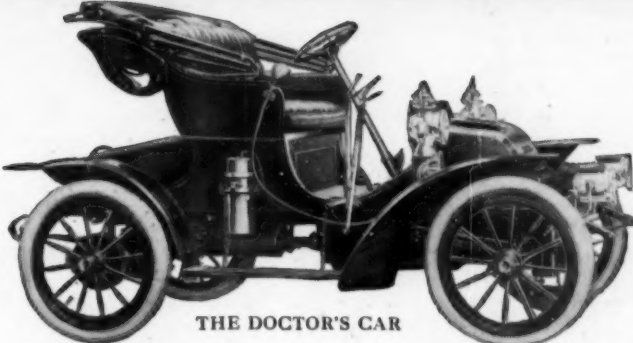
When the ground freezes hard cover the bulb-beds with three or four inches of leaves or litter mulch and remove in the early spring. Too early and heavy covering starts the tops prematurely and the plants are liable to injury in March by alternate freezing and thawing.

Half-hardy roses, in a northern climate, should be protected in the winter months. A good protection is coal ashes. When winter proper sets in—in December or January, according to locality—heap ashes about the plants and cover with straw or short boards to turn the surplus water, and let the covering remain until there is no longer danger of frost. Mildew or fungous diseases often result from improper protection

(Continued on page 21)



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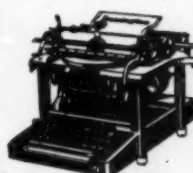
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Where a gloss finish is desired over the stained or natural wood, *Shipoleum* is recommended where paleness is not essential (in which case *Hyperion* or *Palest Crysolite* is advised). For the service department of the house where the wood is often left in the natural color, *Shipoleum* should always be used. Three coats over the natural wood will give the most satisfying results. This varnish is thoroughly tough and durable and is unaffected by heat and moisture, and although it is used in the highest grade of work, it is invaluable for hospitals, laundries, stables, etc. It is easy to apply and dries rapidly.

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and are more disastrous to the plants than the frosts. Coal ashes are heavily impregnated with sulphur, which is a fungicide, and protection by their use is proof against fungus growth.

The success of indoor pot culture depends largely upon getting the roots well established in the pots, at a temperature as low as forty or fifty degrees, before beginning to force growth at a temperature of sixty degrees or more. After this the bloom is easily developed by using plenty of light and moderate watering. The supply of flowers from Christmas to Easter can be regulated by the time of exposing to light.

CORRESPONDENCE

(Continued from page 235.)

a good shade of very light yellow tan to harmonize.

For your library, where you will use the light oak furniture, I would suggest that you stain the woodwork to show the tone of English oak. For this room choose a two-toned green wall covering with a silhouette frieze showing boats of flat green against a yellow sky line. This will bring the library into harmony with the hall. The draperies for the hall should be yellow silk madras matching the wall covering with door curtains and upholstery of tapestry showing dull red, green and tan. The curtains for the library should be ecru net hung next to the glass with over-draperies of green raw silk.

For your dining-room of southeastern exposure, where I note your furniture will be golden oak, I suggest a two-toned golden brown wall covering. The woodwork to be a shade of golden brown to harmonize. This will make a good setting for your furniture.

I will have sent to you sample panels showing these stains from several stain manufacturers. All finish should be dull or waxed, as you prefer, but not a high gloss finish.

For the kitchen, finish your woodwork in the natural with a good tough varnish which will withstand heat and moisture. For the floors throughout a waxed effect would be satisfactory. If you prefer something different there are several floor finishes now manufactured which I can recommend. I will send you the names of firms making these as I cannot mention them in these columns.

The Only Real Stains
If you have only seen the crude and tawdry colors of the thinned-paint imitations of
Cabot's Shingle Stains

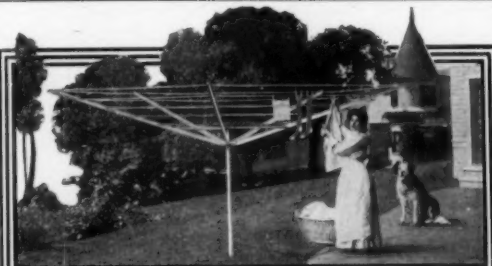
you have no idea of the beautiful coloring effects of the true Stains. They are soft and deep, like velvet, but transparent, bringing out the beauty of the wood grain. Half as expensive as paint, twice as handsome, and the only Stains made of Creosote, "the best wood preservative known."

Samples on wood and Catalogue sent free on request

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Agents at all Central Points



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"Quilt" the warmest sheathing paper



Out of Sight after the Wash

Fold it up; put it away. No disfiguring clothes-posts to mar the lawn. Holds 150 feet of line. The sensible clothes dryers for particular people—at prices within reach of all.

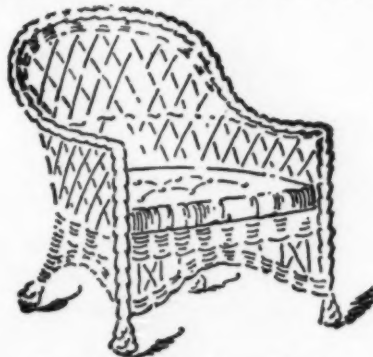
Write for Catalog 72. Do it now.

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Will Ship on Receipt of \$5.00
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The Bar Harbor Chair,

of Weatherproof and Washable Handwrought Natural Willow, & a Soft Cushion in Linen Taffeta.

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Opposite | Sign of the
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The Dollar Candy

A dollar because its worth it; because the extra twenty cents pays for just the ingredients which make it better than any eighty-cent candy manufactured in America.

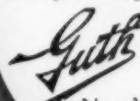
Where the occasion demands and a taste for the most tempting dictates the serving of a Chocolate Bon Bon of unquestioned superiority, the invariable selection is "The Dollar Candy."

A Guarantee

A forfeit of \$1,000 will be paid anyone purchasing in the open market in the regular way the first box of Chocolate Bon Bons as pure and wholesome as these.

A One Pound Box

sent anywhere in the U. S., prepaid upon receipt of \$1.00 in currency or money or express orders.

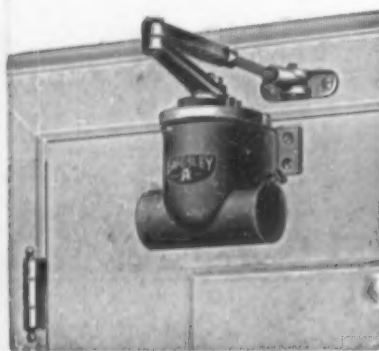


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Improved 1904 Pattern



Can be applied to either a right-hand or left-hand door, or either side of a door without any change whatever. It has a coiled wire spring, the most durable form of spring known, and is the easiest of Door Checks to apply.

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There is nothing more artistic or more admired in architecture than perfect classic columns. They give to a residence the beauty, dignity and appearance of hospitality, so much desired and sought after.

Koll's Patent Lock Joint Columns are absolutely true in their classic proportions. They are so constructed that it is impossible for the staves to separate. Being perfectly seasoned, they are absolutely weatherproof.

You can not secure for your home or garden more beautiful or more durable columns than these.

Write to-day for our illustrated Catalog P, showing them in use in many beautiful buildings and gardens.

Henry Sanders Company

860-1060 Elston Ave., Chicago

Eastern Office: 1123 Broadway, New York

In regard to hardware, select something of Colonial pattern in brush brass. From the addresses I send you you can certainly obtain exactly what you desire. The gas and electric fixtures should also be of brush brass and suggestive of the Colonial style.

If you are using a plate rail with a wainscot effect, or a wainscot in your dining-room, you will perhaps prefer to use the plain grass-cloth in golden brown for the lower wall and a tree pattern for the upper wall treatment. Choose something suggestive of tapestry. The brown boles of the trees and the brownish background will bring this into harmony with the brown lower. If you have this treatment in the dining-room I would advise against any pictures, as you can obtain your decorative effects from steins, good pieces of copper and brass and certain decorative pieces of china used on the plate rail.

I send you samples of the various materials suggested that you may see the effect that these will have used together.

EXTERIOR COLOR AND INTERIOR STAIN FOR A COTTAGE

Enclosed find stamped envelope and picture of one story cottage ready for outside painting. I should be very thankful to you if you would give me advice on the color I ought to choose. I should like it best in brown but I cannot decide about the exact shade.

The inside is going to have oak floors and chestnut standing woodwork. I should be very glad too, if you would give me your advice about the color of stain I ought to use.

V. M. P.

Answer: Your request for suggestions as to the exterior color for the cottage of which you sent me photograph is at hand. I would suggest for the body of the house a golden brown paint something not too light in color, the trim to be of ivory or deep cream. The roof would look well stained a lighter shade of brown or a moss green. I am sending you the names of firms from whom you can obtain samples of these colors. For your porch floor a grayish tan would be your best choice in color.

For the interior of the house, where I note you will use chestnut for the standing woodwork, the stain I would advise shows a soft brown tone. This is most

A Lifetime Without Repairs

Asbestos "Century" Shingles will Outlive the Building without either Paint or Repairs



Illustrating a Concrete Block House of Dr. H. C. Howard, Champaign, Illinois, Prof. F. M. White, Architect, roofed with Asbestos "Century" Shingles, laid French Method.

Exposed to the action of the atmosphere and elements for a short period, the hydration and subsequent crystallization which takes place, converts Asbestos "Century" Shingles into absolutely impermeable roof coverings, which, as such, defy all changes of climates, and thus become greatly superior to other forms of roofings.

Asbestos "Century" Shingles are 5 cents per square foot at Ambler, Pa.

Asbestos "Century" Shingles. Reinforced Asbestos Corrugated Sheathing

FACTORS:

The KEASBEY & MATTISON CO., AMBLER, PA.

attractive and for your living-rooms will harmonize with almost any furniture you wish to use. Should you desire to vary the treatment a moss green stain may be found satisfactory, particularly for your dining-room.

SUGGESTIONS FOR DECORATION

Would like a suggestion for decoration, having heard through friends of your success in that line.

The rooms I speak of are two rooms divided by a hall which has the Colonial columns from hall into both rooms, but use it right straight across as a living-room. The woodwork is chestnut. The colors I want to carry out are a light brown or buff and green. Would like your ideas as to whether a dado for the hall would be advisable and a crown decoration for the two rooms of the same coloring. Also wish to change a long straight staircase in some way, turn it to the side with landing and columns in front. Perhaps you might be able to suggest a change. V. R. D.

Answer: In regard to the treatment of your rooms I would advise since these are practically one room that you use the same wall treatment throughout. Chestnut as a standing woodwork takes a stain beautifully and when treated with a dull or wax finish is very satisfactory. A rich brown is recommended here with a two-toned green stripe paper used for the side wall, this to be capped by a frieze showing poplar trees against the sky line. I would not advise a dado or even a wainscot effect in the hall since these three rooms are used together.

Your suggestion as to the change in your staircase seems good. It is, however, difficult for us to advise you in this without seeing the plan of the house or a draft of the same.

THE MUNICH METHOD OF PREVENTING PREMATURE BURIAL

FROM a letter received from a subscriber the "Hartford Times" quotes as follows:—

"I was particularly struck with the beauty of the cemeteries in Munich, as regards monuments and well-kept walks and drives. The people here have a great fear of being buried alive, and for that reason when a person dies the body is placed in a receiving vault, where it is

Cottage Dressing Table

Suggestion

Our Specialty is Cottage Furniture

(Simple in line and well built)

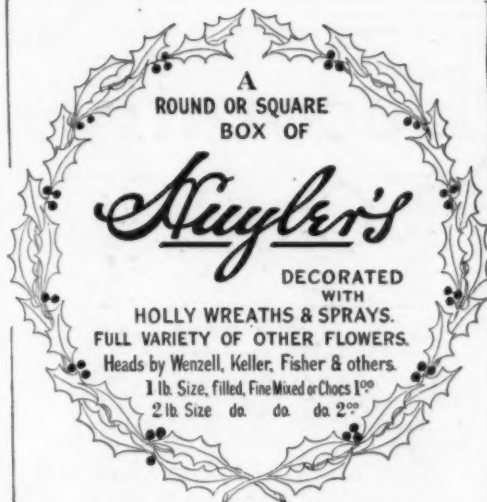
ADAPTED to Shore and Country Houses. Can be furnished unfinished or stained to match interior decorations. A request will bring a package containing 200 distinctive patterns. Visitors are invited to inspect specimen pieces displayed in our warerooms.



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Attractive Color Schemes

An attractive interior requires high-grade wall coverings. These requirements are met by

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WOVEN WALL COVERINGS

FAB-RI-KO-NA is economical but not "cheap." Compared with other high-grade wall coverings its superiority is readily apparent. Strong, durable, and fast color. Trade Mark "FAB-RI-KO-NA" on back of goods.

Portfolio of ten designs in color, by John Taylor and John Ednie, sent postpaid for 10 cents.

We employ specialists who devise color combinations to meet any requirement free of charge.

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POSITIVELY PROTECT BUILDINGS AGAINST LIGHTNING

For this reason, and because they are durable, handsome and inexpensive, Architects and Builders are everywhere advocating their use. Send for catalog.

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HARDWARE

Lancaster Design
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Booklet of designs will
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**Decorative
Cloths**
**THE
HOLLISTON
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Used by the highest class decora-
tors in the country and found
superior to any other wall covering

**NORWOOD, MASS.
U. S. A.**

Absolutely sanitary—will not hold dust—colors are fast, lasting and match perfectly.

New York Office No. 67 Fifth Avenue
SEND FOR SAMPLE BOOKS—FREE

kept for four days, and under the method now used, a sponge is placed in one of the dead person's hands, which is connected by a copper wire with a battery and alarm signal; the hand is fastened tightly around the sponge, and at the least sign of returning animation the alarm is sounded and the sentries, some of whom are always on duty, respond at once. In the last fifty years there have been thirty-four persons resuscitated by means of precautions of this kind."

PHARAOH'S PALACE FOUND

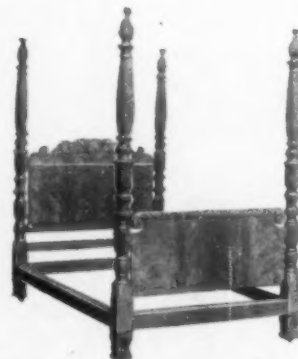
THE Rev. Alfred P. Putnam, D. D., President of the Danvers Historical Society, received a letter some time ago from F. Petrie, Honorary Secretary of the Victoria Institute, England, in which Mr. Petrie says: "It will interest you to hear that one of the Institute members writes home from upper Egypt to announce his discovery of a palace of a Pharaoh of the sixth dynasty, with numerous valuable inscriptions. The wine jars of the Pharaoh were found intact in a long cellar. All were hermetically sealed, but on breaking the seal of one, the wine seemed petrified."

American Empire

STRICTLY speaking, only the furniture made prior to the war of the Revolution can be called "colonial."

"Late Georgian" describes the furniture of the latter portion of the eighteenth century and "American" Empire is the correct term for furniture made in the early part of the nineteenth century. Thus all pieces having carved columns, claw feet, pineapple finials, etc., long called colonial, should be classed as American Empire.

Furniture of this type represented the highest skill of our cabinet-makers. It was a movement founded on the French Empire, but interpreted in an original way.



Model from Berkey & Gay Furniture Co.,
Grand Rapids, Mich.

American Empire is marked by a greater simplicity than is found in the regal historic pieces

which are usually accepted as examples of this style. First, living was simpler, second, elaborate furniture was beyond the purse of the majority of people, and the third, while many of our furniture makers equalled French craftsmen so far as the treatment of wood was concerned, they were incapable of either designing or executing the elaborate mounts in chiseled brass which French furniture makers had excelled in for more than a century.

Occasionally on a more elaborate piece of American Empire may be seen both carving and brass ornaments—for instance a sofa or divan with claw feet, carved cornucopias, and brass rosettes. Sometimes a simple version of the Greek



Model from Berkey & Gay Furniture Co., Grand Rapids, Mich.

honeysuckle is used, but furniture thus ornamented is too uncommon to be classed as typical. But the pineapple, the favorite finial from the time that English furniture makers discarded the urn until the black walnut period set in, was made a beautiful feature of American designing. That and the cornucopia are two very characteristic features of the furniture of this period.

The highest class furniture makers have realized this and make a specialty of reproducing pieces of this period. For every-day use, as we have already pointed out, well made reproductions are more desirable. A careful inspection of the fine reproductions of the American Empire is strongly advised whether the room in question be dining-room, bedroom or living-room.

Note. Striking examples of this style are made by Berkey & Gay Furniture Co., Grand Rapids, Mich., a few illustrations of which are used in this article. Their brochure, "Furniture of Character," contains descriptions not only of this style but also of other periods and classic styles. It will be mailed to you if you send 15 cents in stamps to Dept. N.

CEMENT ON THE FARM

WITH the wonderful development of the Portland cement industry during the past fifteen years, comes the most ideal building material ever produced. This is the beginning of the "Cement Age."

The price of lumber is advancing to almost prohibitive figures; it is, therefore, natural that a substitute material with the advantages of moderate cost, durability, and beauty should be developed and looked upon with favor.

To-day cement can be successfully used on the farm in the place of wood in



A Concrete Cottage at Oconomowoc, Wis., John Menge, Architect.

When you build a home use **concrete**. It is durable, inexpensive and fire-proof, needs no paint, repairs, or fire insurance, is warmer in winter, cooler in summer than any other style of construction and is adaptable to any style of architecture. We have just published a second edition of

"Concrete Country Residences"

(2d Edition)

which contains photographs and floor plans of over **150 completed concrete houses**, designed by the best architects in the country which should be of immense value to you in planning your house.



A copy of this 160 page book (size 10"x12") will be sent express prepaid upon receipt of **\$1.00**

The Atlas Portland Cement Co.

Information Dept.

30 Broad Street, New York

Satisfactory Usage Is The Test



"Ideal" Porcelain Oval Pattern Bathtub. PLATE 812½ G.

Your bathtub should be a source of satisfaction. "Ideal" Porcelain bathtubs are most satisfactory, being made entirely of solid clay—there is no metal used in their construction. Imitators of "Ideal" porcelain bathtubs cannot dispute the superiority of Pottery Plumbing Fixtures. Let us send you illustrations and refer you to users of "Ideal" porcelain bathtubs in your neighborhood.

"Ideal" Porcelain Trademark



Every Piece Bears This Label

Offices and Showroom
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The Trenton Potteries Company

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Trenton, N. J.

"The World's Largest Manufacturers of Pottery Plumbing Fixtures."

House and Garden



Brainard, Leeds & Russell, Architects, Boston.

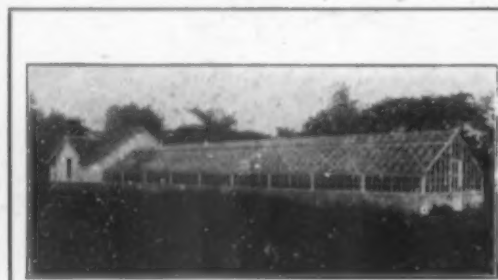
Renowned for their durability Admired for their Artistic effects

DEXTER BROTHERS' ENGLISH SHINGLE STAINS

Cost 50% less than paint and preserve your shingles 50% better. Send for samples and ask for our New Ideas for Stains.

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HITCHINGS & CO. make every kind of a greenhouse and accessory, from cold frames to large ranges and conservatories. Each proposition receives our careful supervision—you are assured of pleasant dealing and the guarantee of Hitchings & Co.'s long greenhouse experience.

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It's easy digging POST HOLES with the BUTCHER DIGGER

We will send you sample one, express paid, and if satisfactory you can remit us \$2 for it.

LARAMY-HOWLETT CO.
Standish Street
CAMBRIDGE
P. O. Box 42 Mass.



It is no argument to say that other locks have the YALE mechanism. A dollar watch has the same principle as the most expensive watch but it does not do for regulating trains.

YALE & TOWNE, New York

AMERICAN SASH PULLEYS



Made of Pressed Metal, having a strength, beauty and finish never before possible, with Plain Axles, Roller Bearings and Ball Bearings

Catalogue for the asking
THE AMERICAN PULLEY COMPANY
29th and Bristol Streets Philadelphia, Pa.

In Building Your Home

are you building for one summer or for a generation.

Are You Erecting a New House

that is going to look shoddy or shabby in a year or two?

Are you familiar with the economy of using floor and wall tile in bath-rooms, kitchens, butlers' pantries, laundries, fireplaces, vestibules and porches?

For free information write to the Information Bureau of the

TILE INDUSTRY

318 Corcoran Bldg. Washington, D. C.

the construction of floors, troughs, gutters, tanks, ditches, dams, walks, posts, building blocks, etc.

Prof. H. M. Bainer, of the Chair of Farm Mechanics, at the Colorado Agricultural College, makes the following valuable suggestions:

CEMENT

Use nothing but the best cement that can be obtained. It should be in a fine, powdery condition and contain no lumps. Cement should be stored in a dry place, as dampness is an element of great danger.

SAND

The sand used should be clean, sharp, and not too fine. It should be free from loam or clay, as these will tend to destroy the adhesive quality and to retard the setting of the cement. Clay mixed with the sand may be removed by washing.

By sharp sand we mean that the edges of the grains must be sharp and not round or worn off, as will often be the case with sand found in the bed of a stream. Coarse sand is better than fine sand. Fine sand, even if clean, makes a poorer mortar or concrete and requires more cement to thoroughly coat the grains. A large proportion of the grains should measure from 1-32 to 1-16 of an inch in diameter. Some fine sand is necessary to help fill the spaces between the larger grains, thus saving cement.

WATER

The water used should be clean and free from acids or alkalis. For making the best concrete, add just enough water so that when all the concrete is in the form and is well tamped, moisture will show on the surface. The tamping is a very important operation and the quality of the work is dependent upon how well this is done. Unless this is thoroughly accomplished, the concrete is likely to be honeycombed and imperfect, especially near the forms.

PROPORTIONS

For the ordinary farm construction, as the making of floors, walls, walks, gutters, etc., the following proportion is to be recommended: one part cement, two and one-half parts clean, loose sand, and five parts of loose gravel or broken stone. For floors this should be tamped into a depth of from five to eight inches. This should be finished with a surface coat of one to one and one-half inches in thickness, composed of one part cement

(Continued on page 30.)

The A. J. Crawford Company

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NEW YORK

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and

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Old English Silver, Sheffield Plate, Porcelains and Crystal.

The Largest Collection of English Furniture in America.

Unusual and Inexpensive Pieces for Christmas Presents.



Imari Vase circa 1700
Carved Gilt Stand by Locke
From the Litchfield Galleries
London

“The Little Shop”

Sanatile

The Modern Wall Tiling

It costs five times as much to use regular glazed tile as to use SANATILE—and you gain nothing. Every good quality of tiling is possessed by SANATILE, as well as many which tiling has not. It has an embossed, beautifully enameled surface in plain white or permanent tints and many artistic patterns. Absolutely waterproof and cannot tear, crack or chip from accident.

SANATILE is a tough, elastic fabric, made in strips, on a heavy fibre backing. It can be applied by any good workman following instructions furnished with the material.



Representatives wanted in the wall paper and tiling trades to whom we can refer orders and inquiries received by us from their locality

Leatherole

The beautiful, richly embossed, washable wall covering, made for use in the highest class of decorative work. Can be furnished in colors to harmonize with any scheme of interior treatment. The new line now on exhibition.

Sanitas

The washable wall covering used in place of wall paper. Will not fade. Many new patterns and colorings.

Illustrated descriptive literature will be furnished on request

THE LEATHEROLE CO.

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PEERLESS RUBBER TILING

Cushion Back

The Most Durable and Economical Floor Covering Made

Beautiful Designs

Effective Colorings

Noiseless, waterproof and non-absorbent

Peerless Rubber Tiling is made in large continuous sheets, and is impregnable to dirt and moisture.

It is sanitary, beautiful and a durable rubber floor covering.

Beware of cheap substitutions and imitations purporting to be sheet rubber tiling.

Send for our catalogue illustrated in colors.

Prices on application

Manufactured exclusively by

The Peerless Rubber Manufacturing Co.

16 Warren Street - - - New York

House & Garden

1908

THE PASSING YEAR

The passing year has brought to HOUSE AND GARDEN a gratifying mead of success and much pleasant commendation from our readers, for which we wish to express our sincere thanks and appreciation. To old friends and new we would say that the magazine for 1908 will be more beautiful, more practical, and more really necessary to the men and women who are directly or indirectly interested in their homes and gardens than ever before.

THE SMALL HOUSE WHICH IS GOOD

Many leading architects in this country and abroad will supply our readers with suggestions so complete that they may be utilized to meet the needs of the interested builder. Houses ranging in price from \$3,000 to the costliest mansions will be reproduced and described.

This idea has been used in a measure in the articles treating of the inexpensive house which have run so successfully under the caption of "The Small House Which is Good." We feel in enlarging the field of the styles of house presented, we will be meeting the needs of all of our readers who contemplate building. These houses will be published, fully illustrated by photographs of exterior and interior of the finished house and showing also floor plans made from the working drawings. They will be found replete with suggestions which will be adaptable to many needs. The best types of houses from all parts of the United States will be presented and in most cases written of in an interesting way by the architect who has designed them. These will embody the Colonial, the typical city house, country house and bungalow, varying as widely in design and style as in cost.

HOUSING THE POOR

An especially timely series on the housing of the poor in the great cities will be offered during the year from the pen of the eminent authority, John William Russell. Mr. Russell knows his theme thoroughly, and while his articles will be in a measure statistical, they are full of information which is not only important, but extremely interesting. These articles will be illustrated by photographs showing some of the best and most modern tenements.

SOUTHERN CALIFORNIA

Southern California and its beauties of house and garden will be written of from time to time by Charles Frederick Holder. Mr. Holder has been long a resident of Southern California and one feels that he speaks of what he knows and loves in these articles. Many suggestive ideas may be gleaned from these to be used in other parts of the country as it is an acknowledged fact that in successful homemaking which includes the surrounding grounds, this part of the world is unsurpassed.

FOREIGN CONTRIBUTIONS

From our foreign contributors we will offer many especially delightful articles. The Duchess of Buckingham and Chandos writes of the celebrated collection of portraits in her home in Scotland. The Hon. Mrs. Forbes and Mrs. Jennings-Bramly will also supply some charmingly picturesque descriptions and illustrations of these wonderful old homes of the Scottish Border. Mr. Jacques Boyer will write about "The Tropical Gardens of Paris" and about the "Forcing of Fruits for the Market in France."

SUBURBAN HOMES

Among other articles no less important to appear during the coming year will be the color treatment for the exterior of the suburban house. An article on "Mantels, Good and Bad," both sides of the question being fully illustrated and discussed. "What the Mirror means in the Decoration of the Home" and how it may be cleverly used to produce vistas and various spacious effects, which cannot otherwise be obtained.

CORRECT FURNISHING

"Correct Furnishing," what to buy, where to buy and how much to pay for it, is an article which will be of inestimable value not only to the woman who lives far from the center of things but to the city woman as well.

PICTURES

"Pictures" from a decorative standpoint and pictures as the leading feature of the room. How to group them and how to frame them. A number of opinions from authorities on these very important questions will be published during the year.

House and Garden

GARDEN FEATURES

The Garden features for the coming year will, we feel, be better than ever before. Landscape effects for the larger estates and how to produce them will be written of by Engineers and Landscape Architects whose work has been proven out successfully. Some old-fashioned gardens—such as our great grandmothers loved so well—will be reproduced in plan and planting lists given. Of Formal gardens, many charming ones will be shown, selected from all parts of this and other countries by experts in the art.

Mr. Eben E. Rexford, W. C. Egan and others will contribute timely papers on the various problems which confront the lover of flowers and tell how to solve them. They will also write of how to obtain the best effects in garden planting and name best varieties of plants to use, the same being the results of their own personal experiences. Some of the really remarkable and interesting things to which Mr. Luther Burbank has been devoting years of experimental work, will be described by Georgia Torrey Drennan, while many of our readers have contributed articles, telling of their mistakes or successes in their garden efforts, all of which will prove excellent guides to others working along similar lines.

SPANISH-AMERICAN PATIOS

“Spanish-American Patios” will be shown and their use and adaptability for more northern latitudes discussed. Their decorative possibilities in connection with the conservatory forms only one of their desirable features.

HISTORICAL BUILDINGS

Several articles with rare illustrations will appear during the year—descriptive of Historical buildings or places—wherein the salient points are susceptible of being introduced in modified form into new structures, or in the development of the gardens.

GRILL ROOMS AND RESTAURANTS OF THE WORLD

The perfection which the art of serving large numbers of people in limited time has reached, has led us to present several short descriptive articles—profusely illustrated—of the housing of the *really great* Grill Rooms and Restaurants of the world. The completeness of detail will prove a revelation to the majority of our readers, and yet many of the conveniences can and should be installed in our larger homes, with very desirable results.

THE STABLE AND KENNEL

The Stable and Kennel Department in this Magazine is intended to cover a tolerably wide range, and to embrace within its consideration all kinds of animals ordinarily kept on a country place.

KINE

We have already treated of horses and dogs, and an early article will be devoted to kine. This particular article will be beautifully illustrated with pictures of specimens and groups from the most notable herds in America.

PIGS

Nor will the pig be neglected. For it must be known that these are very interesting animals, and there is a wide variety of types, going all the way from the short-legged Berkshire to the lean and fleet-footed Razor-back. It used to be that these Razor-backs that roamed the forests of Virginia and Kentucky were considered in their porcine way to be about on a par with the poor-whites of the South. There could be no greater mistake. From them come the best hams and bacon in the world. They are worthy of study and possibly of cultivation, though cultivation may hurt the wildness which gives to them their game flavor.

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The editor's particular predilections are for horses, and on equine matters he will usually supply the copy himself; but on some other topics pertinent to the department he purposes securing the aid and co-operation of the foremost authorities in the country. But on one thing he insists. No cut-and-dried technical treatises will he permit in this department. Practicality, as a first essential, in every case, he insists on. Bringing himself the fruit of many years' experience in these subjects, his aim is to make himself your Counselor-in-Chief, and his Department the “Handy Annex” to your country place.

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and one and one-half to two parts of clean, coarse sand, mixed. Nearly all constructions which come in contact with water should be covered with a mortar at least as rich as the proportion last named. For engine foundation, one part cement, two parts sand and four parts broken stone is best.

In estimating the amount of material necessary for a certain construction, do not make the mistake of thinking that a mixture of one barrel of cement, two and one-half barrels of loose sand and five barrels of gravel or broken stone will make eight and one-half barrels of concrete. The sand will fill the voids between the gravel or broken stone and the cement fills the voids between the grains of sand. The total amount of concrete will be but slightly more than the amount of gravel or broken stone used.

To make one cubic yard of concrete of the following proportions—one part cement, two and one-half parts sand and five parts gravel—requires about one and one-quarter barrels of cement (five sacks), three and one-quarter barrels of sand, and six and one-half barrels of gravel.

MIXING

Be very careful in measuring the proportion. Mix the concrete as near the place it is to be used as possible. Use as soon as mixed. Do not mix too much at once.

Measure the sand first and spread it in an even layer in a mixing box, place the cement on top and turn it with a shovel at least three times. Then add the broken stone or gravel which has previously been wet, and turn the whole at least three times. Begin to add the water on the second turning, not too much at once. A sprinkling pot is better than a hose for adding the water, as it does not wash away the cement.

Concrete work should be avoided in freezing weather, as frost damages it. Where it is absolutely necessary to do work at this time, a small amount of salt added to the water will prevent freezing; this does not damage the concrete where used in small quantities.

An objection is sometimes raised that concrete floors and walls are too smooth and become slippery when wet. This fault is largely due to the fact that the finishing surface was completed with a steel smoothing trowel instead of a wood trowel, or smoothing board, which would

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SMOKE-DUCTS IN ANCIENT HOUSES

THOSE passages of the ancients which speak of smoke rising up from houses have with equal propriety been supposed to allude to chimneys. Seneca says, "Last evening I had some friends with me, and on that account a stronger smoke was raised; not such a smoke, however, as bursts forth from the kitchen of the great and which alarms the watchmen, but such an one as signifies that guests have arrived." The true sense of these words undoubtedly is that the smoke forced its way through the kitchen windows. Had the houses been built with chimney funnels, there could be no cause for alarm; but as the kitchens had no convenience of that nature, an apprehension of fire when extraordinary entertainments were to be provided seems to have been well founded, and on such occasions people were stationed in the neighborhood to be constantly on the watch to extinguish the flames in case a fire should happen. There are to be found in Roman authors many other passages of a similar kind. Aristophanes, in one of his comedies, introduces his old man, Polycleon, shut up in a chamber whence he endeavors to escape by the chimney. This passage may readily be explained, when we consider the illustration of the scholiasts, by a simple hole in the roof, as Reiske had supposed; and, indeed, this appears to be the more probable, as we find mention made of a top or covering with which the hole was closed. It has been said that the instances of chimneys remaining among the ruins of ancient buildings are few and that the rules given by Vitruvius for building them are obscure; but it appears that there exist no remains of ancient chimneys and that Vitruvius gives no rules, either obscure or perspicuous, for building what, in the modern acceptance of the word, deserve the name of a chimney. The ancient mason-work still to be found in Italy



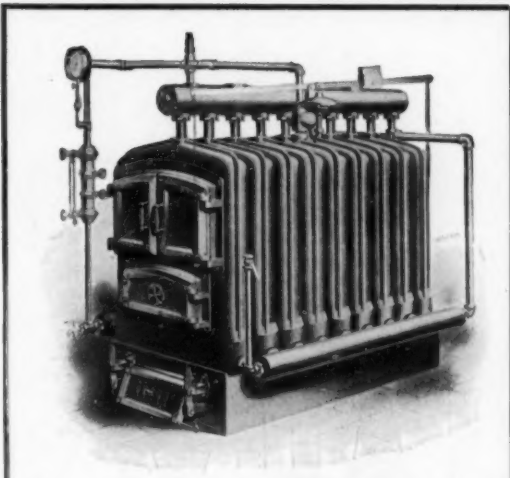
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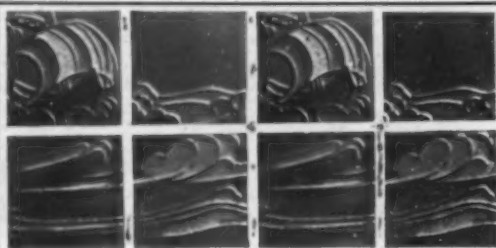
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does not determine the question. Of the walls of towns, temples, amphitheatres, baths, aqueducts and bridges there are some, though very imperfect, remains, in which chimneys cannot be expected; but of common dwelling-houses none are to be seen, except at Herculaneum, and there no traces of chimneys have yet been discovered. The paintings and pieces of sculpture which are preserved afford as little information, for nothing can be perceived in them which bears the smallest resemblance to a modern chimney. If there were no funnels in the houses of the ancients to carry off the smoke the directions given by Columella, to make kitchens so high that the roof should not catch fire, were of the utmost importance. An accident of the kind, which the author seems to have apprehended, had almost happened at Beneventum, when the landlord who entertained Mæcenas and his company was making a strong fire in order to get some birds the sooner roasted. Had there been chimneys in the Roman houses, Vitruvius certainly would not have failed to describe their construction, which is sometimes attended with considerable difficulties, and which is intimately connected with the regulation of the plan of the whole edifice. He does not, however, say a word on the subject; neither does Julius Pollux, who has collected with great care the Greek names of every part of a dwelling-house; and Grapaldus, who in later times made a collection of the Latin terms, has not given a Latin word expressive of a modern chimney.—*The Architect.*

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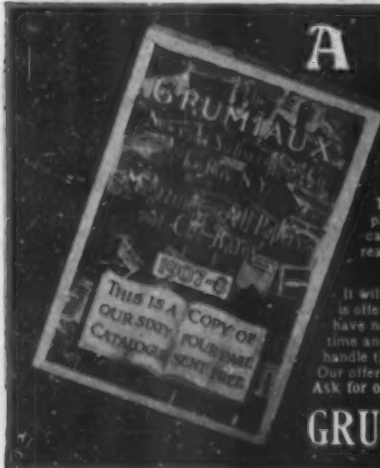
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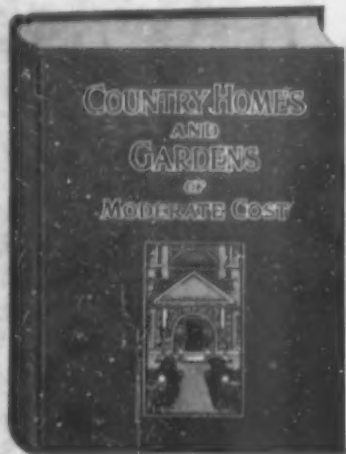
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