

THE MAGAZINE GUARDIAN For Parents, Pupils, Teachers, Farmers, Dairymen, Horsemen

TO THE FARMER

Farmers and others interested are invited to contribute to The Farm, The Dairy, The Turf, and Good Roads departments of the Guardian either by question, correspondence or otherwise. Answers will be given by experts to all questions of general interest and space will be given to any articles that will in any way help to advance Prince Edward Island interests.

Contributors are asked to have their articles at this office early each week, as only a short emergency item can be handled as late as one p.m. Wednesday. All received after that hour cannot appear until the following week.

THE SCHOOL AND THE HOME

Contributions for this department should be addressed to P.O. Box No. 116, Charlottetown.

COLOR HARMONY IN THE HOME

Under the above title Miss H. Phillips, of Charlottetown, delivered the following valuable paper at the largely attended meeting of ladies which was held in Prince of Wales College on Tuesday in a special domestic science programme carried out in connection with the recent Central Seed Fair. To give you a paper on color harmony is rather a difficult matter. To go into detail with a class like this, where probably not many of you have given much thought or study along the line of general color harmony, might make for you a very interesting fifteen minutes, but we will try to simplify it down until it touches the home, and there we know we will have a common meeting ground, for each one of us would like our abiding place to be a well appointed, artistic home, whose beauty and refinement, blend with simplicity and convenience. But first, a few general remarks. In blending or placing together different colors, in your ceilings, your walls, your floor coverings, your furniture, even in your personal dress, it is better to begin with colors which are "toned" that is slightly greyed, and not attempt brilliant colors until we have trained our eye to distinguish those that are harmonious. Color appreciation is a thing to be cultivated like any other fine taste, and those who are not actually color blind can cultivate it, to good result, if they are really eager to do so. As students there seeking knowledge of color, let us begin first to Nature herself, but here the beginner is liable to some confusion unless she realizes that Nature must be interrupted rather than copied. Suggestions she gives us lavishly, but we must not be too liberal in following them. For instance, a flower, a leaf, a stem of a plant, will often give us valuable hints as to colors which harmonize, but in the leaf, for example, we must allow more grey than we at first suppose, as leaves reflect the sky or any light color around them, so that their greens are never harsh or "edgy" in color, as your color might be if you took the exact shade of the leaf, and did not allow for this greying or toning by reflections. Another important thing for us to remember in our color harmonies, is the principle of subordination. We must not have all of one color in one spot, but must break it into areas of different sizes, as you will appreciate if you have the opportunity of studying a good Oriental Rug. Perhaps you will think that this is Nature's way of arranging color, but, if you will consider that for a few moments, you will realize that this is exactly what she does, although it is less apparent than in a rug pattern. A flower, for instance has several petals which arrangement breaks the color somewhat, and usually we see one or more buds near it showing smaller touches of the same color, then the leaves are in different shaped masses of one green, while the colors give us smaller shades of another, usually a yellow green. And if you follow up this line of study you will be surprised at the beautiful color schemes you can glean from it.

Now to put these few thoughts into practice in our homes. Every woman of today realizes the effect of surroundings, not only on herself, but on every member of the family. A home that is bright and cheery, will have one or more members of it bright and cheery too; while in a dull drab, cheerless home, we look for dull, drab, cheerless occupants. We are all influenced, consciously or unconsciously by our environment, so we will today set about trying to find out how to distill an atmosphere of sweetness and beauty. The correctness of taste has more to do with this than the abundance of money. Expensive carpets and furniture, do not always make a charming home. Where there is great wealth and where there is spent generously, the eye is sometimes shocked by profuse display, and utter disregard of artistic taste. The quiet refinement of a simple home, such as by woman of moderate means, and a possession of ordinary strength and average health, can make for herself and her family is far better than costly furniture, rich tapestry, and luxurious carpets, that show a want of propriety in design, color, or arrangement. Here are a few essentials points to be observed in the furniture and decoration of a room. They are these—A regard for beauty in form, a harmonious combination

of colors, and the appropriate fitness of each article for its particular purpose for which it is designed. The paper on the wall is designed to act as a background of whatever the room may contain, and the carpet as a foreground or groundwork. Now the background of a picture is the part that is least noticed, but it is often the part which causes the artist the most trouble, and requires the most delicate and skilful handling. An artist once remarked that the greatest compliment he ever received on backgrounds was when a critic on being asked concerning a ground, he had painted said, "I didn't notice what it was like, though course it had one." What can be more trying than to sit in a room, with tired brain, and aching eyes, and stare at a wall paper, whose pattern keeps standing out, and begging to be counted over and over again.

Dead white walls are also, always objectionable, because between pictures and furniture, bare blank spaces persist in, standing out in painful contrast. If a room has very poor window light, a pale tint may be allowed, but the whole plan for the color of the room should also be light. The carpet should always be darker than the wall, and the ceiling lighter. On the other hand, dark walls and carpets will absorb the light. Therefore, medium colors are always preferable to either extreme. When we speak of the color of a room, we do not mean that it is to be of one uniform color, but a predominant color, may exist with an endless variety of patterns and a mingling of appropriate colors. There can be no more beautiful covering for the walls of the average room, than some of the exquisite tints that can be made from the ordinary calomining mixtures. The ceiling can also be calomined with the same tint three or four shades lighter. If the ceilings are very high, the light color might be run down on the walls eighteen inches or so, and a strip of picture moulding, run around to hide the joining, or a narrow shelf might be put up, with a few choice ornaments standing on it. Or a stencil border may finish the walls and the same border, be carried out on the curtains, table cover, and rugs. We will speak later on the stencil and its possibilities.

Sometimes the most glaring mistakes are made in the choice of floor-coverings. The point of observation of a carpet is from above, and when selecting one this should be remembered. An effect which would look well in a picture, would look out of place in a carpet, upon which one is to stand and look downward. Anyone who can weave, can make very beautiful rugs and carpets, for living room, and bedrooms. The intense interest that is taken in all the handicrafts, has brought about a wonderful revival of useful and well made products of our ancestors. Not the least interesting of these is the art of weaving. Any woman of ordinary intelligence can become an expert weaver, and also learn, to make her work express her own individuality, the chief difference between the rugs of our great grandmothers, and those made today is, that the former were often made from worn-out clothing, which was torn into strips, sewn and wound into balls, and a motley hain of materials and colors, were woven, "bit or miss" into rag carpeting. These fitted in with their simple surroundings, but the needs of today are more stringent and rugs must be made from materials which when dyed possess the same qualities as new materials. The warp, too, must be carefully selected. For a white warp, with a border in stripes, bedroom done in white and pale blue, several shades of darker blue gives a rug woven from blue denim, on a very effect, and the greens, old rose, tans, and in fact, all shades may be used in the same way. Small rugs, with plain centres, and the ends finished with darker or lighter colors are always in good taste, providing the ground color harmonizes with the rest of the room. Very often a patterned cretonne woven in or a border gives a pleasing variety of color. This same simplicity of design would apply to the hooked rug, a valuable ornament. The Indians have shown much artistic skill, in their askery, blankets and pottery, and the simple lines derived from these admit of new arrangements and combinations that are quite unusual.

In working out even the simplest pattern, much depends upon the ingenuity one uses, in coloring, contrast and ornament, all of which afford a free play of the imagination. Just here, let me especially caution you against imitating manufactured rugs, no matter how good they are. The whole value of any handicraft is in an individual expression along new lines, so much has been said of late on the subject of conventional and naturalistic patterns, that in speaking of walls and floor coverings it might be well to try and make these "wo terms plain. Perhaps if the words "painting" and "decorating" were substituted it would be easier to grasp the idea. We paint a picture on a canvas, we decorate a room. We do not paint a picture on a wall, nor do we decorate a canvas. We may decorate a canvas, by surrounding it with a frame to enhance the beauty of the picture, and that is just what good decoration aims to do. Your rug or mat with its naturalistic pattern is in the same class, it needs a frame.

Suppose we consider your walls as surface to be decorated. You would not choose to have naturalistic flowers printed on your walls, here and there at random, without the least regard for any sense of law or order. One coming into the room would be startled and made more or less uncomfortable. Take this same scattered flower, lace it formally at regular intervals paced in some pleasing way, and lo,

you have a decoration. Your sense of order is no longer offended, and you are aware conscious of some bought back of it. The decoration has now some interest. Can you see the difference? Study your wall once more, and you will find that the naturalistic flower though placed in a uniform way is so pronounced in color and line that it stands out with too much prominence, hanging in the room is overpowered by the wall decoration.

By experimenting you will find that the colors will be much improved when toned down, and the design made more pleasing if simplified. You now begin to feel that things look well against such a background. As we found out before a wall is meant for a background, and you destroy the beauty and balance if you make it anything else. You have progressed several steps, but all is not yet quite satisfactory. Reduce your wall decoration to still simpler lines, and to perhaps two tones of one color which will repeat the predominating color of your hangings and etc. At once you have harmony, things "go together" now, and the effect is restful. These same principles apply to anything that is to be decorated. If you feel drawn to do naturalistic work, confine it to work that is material, and use a low love of color, and atmosphere to lead you into painting pictures on your walls or floors.

Now we have touched upon ceiling, walls and floor covering in a general way. As to furniture—let all your pieces be serviceable and such as will add to the comfort of the occupant. When buying upholstered furniture see that the colors harmonize, and that the material used for covering is strong and serviceable, and not too dainty for hard usage. Windows require much attention, for the tendency is to overdrap. Let the curtains be of the simplest material, for the design of the window is to admit light, and to afford glimpses of the outside world, and an unobstructive view of pleasant fields, and an outlook into the garden, in any good view of nature, is better than all the elaborate curtains, fluffs, man has ever devised. Of course his applies more particularly to country homes, as many of the windows in town houses, have to be draped so as to shut out an unsightly view. But under no other circumstances, exclude the light and sunshine, with heavy dark draperies, which is so little used here, and yet, as such wonderful possibilities for the woman of moderate means. It is astonishing the number of uses to which it can be put.

I have with me a couple of cut-tensils, which will give you an idea of how a stencil looks, and I will illustrate with crayons, but of course in using on fabrics, oil colors are used, thinning with benzine, and the stencil must be carefully placed at regular intervals. The choice of materials is very great, and in the foundation material lies the principle cost. Velour, linen crash, silk, denim and so on down to unbleached factory cotton, all look exceptionally well when stenciled. And for curtains, cheese cloth, cotton bunting, unbleached muslin, scrim, china silk and raw silk, are a few of the numerous materials that can be used with good effect. Walls can also be very pleasantly treated with stencil bordering, curtains, doorhangings, sofa-pillows, table covers and so on. While patterns may be placed on osenburgh anvas for hooking.

In such a manner one may have the best furnishing of a room, carried out in different adaptations of one design, using colors which blend well. If we would but do away with all the unnecessary little knick-knacks that gather dust, and make house-keeping a nerve racking process, and spend our time and thought in decorating and beautifying the necessary furnishing of our homes, how much more interesting and pleasant it would be, and how much sunnier our dispositions would become. These hints may seem trifles, "But life is made or marred by trifles" and our homes have a decided influence upon our mental and moral character. The most unpretending home can be so cunningly arranged and made so restful to the eye, that its occupants will turn to it with unflinching delight, and in later years the memory of it, will come as a blessing and a benediction. Tuesday, March 10th, 1914.

THE FARM

SEEDING CLOVER ON WHEAT

Experience has proven that one of the best nurse crops for red clover is fall wheat and a large number of the successful clover growers, both for hay and for seed, do their seeding down in the spring on their fall wheat. It is generally preferred to wait as late in March as possible, and sow the seed on top of a light snowfall, or possibly on the snow, just as it is melting away by the increased warmth of the sun. In many sections this winter has been practically bare at the season, when it is thought advisable to put in the seed. Those who are trying the practice for the first time need not hesitate to sow the crop, even though the ground is bare. Get it on during that season, which comes almost every spring, when the ground freezes considerably at night, and thaws in the middle of the day. Alternate freezing and thawing, coupled with the light showers of rain, which are frequent during the spring season, will work the seed into the ground in most cases and insure a very good catch. Where the seed is not out early, it might be practicable, especially where the wheat is more or less covered by frost to sow it later on, if the ground is in such condition

that the horses may be safely driven over it without punching it and following the seeding with a stroke of a light harrow. This should work the seed into the soil satisfactorily, and the man successful clover growers believe that harrowing stimulates weak or injured wheat plants, and that they take hold of the soil with renewed vigor, and much of the damage done by the frost is repaired. Harrowing under such circumstances would prove of double value, where grass seeding had not been done in late winter, and where a crop of clover was desired on the ground the coming season.

We have heard also of people sowing the seed on the wheat in this manner and putting the roller over it. Several good catches of clover have come under our observation, which had been sown in this manner. The point should be emphasized, and that is to sow plenty of seed. True, clover seed is high in price, and for this reason, many seek to economize, cut their seeding down too low.

THE OUTLOOK FOR THE POULTRY BUSINESS.

The price of the larger meats, such as beef, mutton and pork, runs so high that the outlook for the poultry business seems brighter than ever before. A dozen of eggs, taking the average of the year, sells at very nearly the same price as a pound of steak, and often lower than a pound of ham or bacon, but this price is much higher than it was a few years ago, and eggs pay the farmer as well as the consumer, and when cooked they make such a tasty and so many palates a much tastier dish than any which can be prepared from the other forms of meat. Not only are eggs so palatable but they are very nutritious, and a dozen of eggs will go a great deal farther on the table than a pound of meat. The live and dressed poultry end of the business is also very attractive. Gains may be had in fattening chickens cheaper than in fattening some of the larger live stock of the farm, and with prices of other meats so high there is bound to be an increased consumption of poultry on the tables of this country, and with this increased demand it would seem that prices are likely to go higher. It pays the consumers in many cases to eat chicken as it is just about as cheap as the long run as meat, and they get it at anywhere near the same price there are thousands upon thousands who will increase very materially their consumption of this delicious product of the farm. It would seem good advice to those having a flock of hens, ducks, geese or turkeys, to plan to raise a larger number of high-class, marketable stocks this year than ever before. The market is sure, and the price is likely to be a profitable one.

CORN FOR THE TABLE.

When laying out the spring garden, it would be advisable to reserve a small place for some good table corn. It is customary throughout the country to select the table corn from the field, and this is often satisfactory, especially where Stowell's Ever-Green or Country Gentleman are used for canning purposes. These varieties are good for table consumption, but there are other varieties which are a luxury, compared with them. One especially might be mentioned, namely, Golden Bantam. In the farm garden or small town garden, the particular corn has no superior. The ears are not large, but the quality and flavor are par excellence. The season for table corn might be prolonged by extending the seeding of the patch over at least two weeks by planting a sufficient quantity every four or five days to furnish the table liberally during the period it would be maturing. Even field corn is sometimes used, and if one is fastidious in his tastes it might fill the purpose, but where the consumer is a connoisseur of good table corn there is nothing to take the place of Golden Bantam in the garden.

GARBAGE SPREADS HOG CHOLERA

Outbreaks of hog cholera have occurred recently in Middlesex Co., Ont. The disease was found on three different farms and upon investigation by the officers it was discovered that in each and every case the hog owners had been feeding city garbage to the pigs. This means of spreading the disease has been blamed for much of the prevalence of the scourge in the United States. Up to a short-time ago, the Government reimbursed owners of hogs which were ordered destroyed if these hogs were fed on the ordinary farm feed or upon garbage which had been thoroughly cooked. A new order has been recently issued, that no payment will be made in future for hogs fed on city garbage, whether it be cooked

Attention to Horses' Teeth

There are many horses of all ages that are not thriving well, although consuming a reasonable amount of food, and their owners are at a loss to account for it, and often spend money in condition powders, stock food, etc., without result. The animals do not show symptoms of illness, but simply do not thrive, and have not the spirit of energy they should have. The cause in the majority of cases, will be found in the mouth, either there is faulty dentition or there are irregularities of the teeth. The subjects do not require medical treatment all that is needed is intelligent attention to the teeth. We say "intelligent attention" as in many cases unskilled or ignorant interference does much more harm than good. It requires a man who thoroughly understands the anatomy of the mouth, and has the necessary instruments and skill to correct whatever is wrong.

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sold early have gained much in the way of avoiding shrinkage and loss, and have lost little in subsequent advance of markets. WHEAT Markets are somewhat easier under improved reports of the conditions of the American winter wheat crop. The old country, and the foreign situation, however, and operators in Russian and continental wheat are delivering slowly, in expectation of an advance on the market, Ontario wheat is quoted easier than a week ago, prices now ranging from 87-88c at outside points. Manitoba wheat commands \$1 for No. 1, and 98c for No. 2, at bay points. COARSE GRAINS Ontario oats are becoming rather a scarce article. Quotations at outside points are 35c for No. 2 white, and 38c to 39c on track at Toronto. Winnipeg quotes 34c for No. 2 C. W., and Montreal lots of No. 2 C. W. at 43c to 44c, with feed oats at 42c per bu. Barley is quoted at Toronto at 62c (Continued on page twelve)

Do not Spend your Money on Incomplete Fertilizers That is, do not buy a fertilizer, low in POTASH, because you will not get maximum yields from your farm. Agricultural Authorities prove that all crops remove from the soil more POTASH than Phosphoric Acid; therefore, the folly of using a fertilizer containing less POTASH than Phosphoric Acid. We will tell you the right kind of fertilizer to use—one that will make more money for you. Having POTASH, Acid Phosphate and Nitrate of Soda in stock, can quote you attractive prices on these three fertilizer materials, and will show you How to Mix Your Goods at Home and Save Money Make up your mind to have bigger crops this year by using the right kind of fertilizer. With a high grade POTASH fertilizer you can get crops that will pay you many times over for the cost of fertilizers. Drop in and let us tell you HOW TO MAKE MONEY FROM YOUR FARM. POOLE & THOMPSON Montague, P. E. Island.

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