Soils and Crops

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PUTTING THE PULLETS IN WINTER QUARTERS.

If you have not already done so, get the poultry house in shape for the pullets. Fix doors and windows, be sure that roof does not leak, cover cracks so that there will be no drafts. The amount of open front that you have depends upon location and climate. Two sides and the back of the house must be absolutely tight so as to prevent drafts.

Thoroughly clean the house. Nest boxes should be taken outside and sprayed with disinfectant; also poultry house itself, roosts and dropping board, top and under.

Clean litter, hay, straw, chaff, corn husks, leaves or sawdust, must be provided in which the grain can be scattered. Litter absorbs much of the droppings.

You will now begin to see the results of crowding at night by the young stock. If you allow all sizes of chicks to run together, the smaller ones huddle under the larger birds at night to keep warm and in the morning they become chilled, and then you have an epidemic of colds which may develop into roup.

You can check colds by every night immersing the bird's head in hydrogen peroxide. Do this for about ten days. Should any of the birds reach the roupy stage kill and burn or bury them. The greatest prevention for this condition is to keep the growing birds from crowding and the different sizes separate. See that too many birds are not allowed in each house even if of the same age and size as the results are the same: colds and roup.

By October first and sooner, if the birds are large enough, they should be put in their laying quarters so that they will not have to be moved once they start laying. Moving pullets when they start to lay or just after, may check them and sometimes they will not start again for several weeks.

Pullets and older hens should not be kept together. The same amount of feed to produce good egg production in pullets may cause hens to become overfat.

When the pullets first start laying, some of them may lay on the floor in the corners of the poultry house. If they persist, catch them when about to lay and put them on a nest. As a rule this will break them of the habit. It is bad to have eggs on the floor as if they become broken, the habit of egg eating gets started. Egg eating seldom is found in a flock where the birds are not confined.

When changing the pullets from the range to their winter quarters do not keep the house much too warm. The birds catch cold and this prevents good results in egg production. The fowls on range have been in fresh air night and day so that any changes in the temperature of their quarters should be gradual. Dry fresh air even if cold is much better than warm damp air.

Provide the birds with a plentiful supply of grit and oyster shells and see that they have all the green food they will eat up once a day. The same ration they had on range should be continued for a time. The change from range to new conditions upsets the pullets for a week or two and if the ration is changed also, it generally takes them longer to get back to their normal condition.

If pullets do not start laying promptly, a wet mash should be fed at noon. If you can secure fresh bones and have a green bone cutter this feed will be found to be a splendid stimulant in starting egg production. Too much green bone may start a slight bowel trouble but this is seldom serious. Just give less of the green bone. Beef scrap can be given the birds in a hopper. At first the birds may eat more than seems good for them but, their first greed satisfied, will eat only what they should.

For the Farmhouse Painted Furniture

BY ETHEL CARPENTER

There is no doubt at all that paint lends a special beauty and effect to a piece of furniture. And especially is this true of inexpensive furniture that might be quite unassuming in its original state. Added to this, there is no place where simple painted furniture is so at home as in the farmhouse.

So, when this beauty is absolutely within the reach of anyone at all at the insignificant cost of a can of paint, it does seem as though more people should avail themselves of this easy method of thus transforming their otherwise humdrum furniture.

The two kinds of furniture preeminently suited to farmhouse use are such painted pieces and the simpler types of farmhouse antiques. Any farmhouse can be entirely and very charmingly furnished with either type, but a mixture of the two with a predominance of either, results in the ideal farmhouse scheme, and this should be kept in mind as an influence even when buying furniture of other types. And even if no suitable pieces are at hand, in starting over with this new scheme of furnishing in mind, it will be found to be quite the easiest and cheapest method that will assure success.

After a beginning is made, this scheme may be pursued to completion over any number of years, real pleasure being attained with each new piece that is painted and each old piece that is acquired. The home that thus grows from year to year is the most thrilling and satisfactory kind to have, and the most lovely in the end.

THE MAGIC OF PAINT.

When very few antiques, if any, are available, the farmhouse may be furnished entirely with modern painted furniture, chosen for its quaint old shapes, and painted at home, with perhaps an antique piece restored to its original finish, lending variety and charm.

Though simple and quaint modern furniture may be bought in nearly any new shop, there are very few farmhouses that haven't a number of quaint pieces in their possession which are not antiques, but rather simple things of humble origin, needing only to be painted to show their undeniable beauty—drop-leaf tables originally designed for kitchen use, but lovely enough in shape to be welcomed in living and dining rooms; porch Windsors; candle stands; plain bookshelves without doors, or even those that are the product of the home carpenter; plain straight chests of drawers; corner cupboards with small-paned doors; wooden spool-turned beds and quaint cottage dressers.

All these pieces, plus some even more nondescript in character, may be glorified by the magic of paint, and farm interiors may thus be turned into homes of beauty that may be compared favorably with the most charming homes of to-day.

Even in the farmhouse furnished with old things, where a number of simple antique pieces of Colonial furniture are already possessed—cherry, maple, or mahogany chests and slat back chairs, corner cupboards, setters, old kitchen chairs, drop-leaf tables of mahogany or pine, shelved dressers, crickets, four-post beds, all of which are usually too fine and valuable to paint, but which have been kept in or restored to their original state—even in this sort of home, the rooms will surely need the addition of a few simple painted things to add variety and richness of color. Such simple antiques are the natural heritage of the farmhouse and comparatively few farm homemakers were influenced by that unfortunate semisophistication of a few years ago to the extent that they have got rid of all of them in favor of what was once mistakenly fancied to be grander and more suitable city furniture.

How the pendulum swings! For city folk are combing the hedgerow lanes for farmhouses that are willing still to part with quaint treasures! But to no home is there such honor in possessing just these simple pieces as to the farmhouse itself.

Though it is a pity as a rule to paint a deserving antique, among the simpler pieces there are some that will lend themselves to this purpose—the commoner of the kitchen chairs, the cruder tables made of wood, a little cricket or a clumsy chest, may be made very handsome if painted black or a dull and decorative color.

Failing any old pieces that may be painted without desecrating them, however, there are very inexpensive quaint new types made in the old spirit which may be mixed in with such antique pieces as still show their original finish. These may be bought most economically and sometimes even in the unfinished state, and are extremely desirable when painted effectively for giving life and variety to rooms. Plain chests of drawers; drop-leaf tables—Colonial gateleg or the simpler straight-legged type; Welsh dressers; spindled beds; Windsor and slat-back chairs; bench tables—many indeed are the suitable pieces that may be bought with a view to painting.

Just how should furniture be painted?

First, let us consider it from the standpoint of practical work, then from that of the decorative effect. When painting any piece of furniture, it should be determined first whether the interest lies in obtaining a professional-looking result, or whether the painting must be accomplished hurriedly for a quick effect of color.

A really professional result in painting furniture may be gained in this way: If the piece is new and unstained, first dust it and then apply a coat of shellac; this seals the knots and acts as a filler upon which the first coat of paint will go more easily.

THE STARTING POINT.

This should be done only when the furniture is to be painted or enameled, not when it is to be stained. If the furniture is old and the already painted surface is in bad condition or shows a clumsy accumulation of many previous coats of paint, a paint and varnish remover should be applied thoroughly with a brush, allowed to penetrate and then scraped off with a knife that has not too sharp an edge.

After all the old stain or paint has been removed, the piece should be washed with soap and water and dried. When absolutely dry it should be shellacked.

After the shellac is entirely dry, it should be lightly sandpapered. For all the sandpapering that is done between coats the finest sort of sandpaper should be used. After dusting, the furniture is then ready for the first coat of paint. If two coats of paint are to be used before applying the final one or two coats, these first coats should have the chief foundation of white lead with turpentine and dryer, and without oil. They may be about the color that has been decided on for the final coat, but this is not necessary; if there is some other paint of somewhat the same tone value, that can be used up. One advantage in painting the piece the color you think you would like it to be in the end is that you can see how it is going to look before it is finished.

The first coat of paint should be put on just as carefully and well as the last coat. Little paint should be taken on the brush at a time; the paint should be brushed in with even strokes, working it in so hard that the brush makes a slapping sound. The brush strokes should be in one direction.

Allow the first coat to dry thoroughly. Sandpaper lightly and dust. Then apply your second coat of paint.

The third coat may be of paint or of eggshell enamel, and must be identically like the coat that is to go on last. You will have to use your judgment as to whether you will need to put on all four of these coats. Sometimes two coats of paint and one of enamel are enough; sometimes one coat of paint and two of enamel are preferred. If the last coats are of paint instead of enamel they should be protected with a waterproof varnish, applied the very last thing of all.

If you have used an eggshell enamel for your last coats, after the enamel is thoroughly dry it should be rubbed with powdered pumice and water if its color is light. If its color is dark, it should be rubbed with powdered pumice and oil.

The foregoing directions for fine painting, if followed carefully, result in a product so perfect that no decoration is needed for its further beautifying.

The amateur who is able to produce a perfect painted piece is not always able to do a perfect bit of decoration. A line of contrasting color, either put on with a striping brush or else drawn in first with pencil and ruler and carefully painted in with a camel's-hair brush; a line of contrasting color run on a bevel or turning here and there; the spindles in a chair back, the edge of a table, the under side of a flap lid, the inside of a desk, the interiors of dresser drawers and shelves all done in some vivid hue that is in contrast to the decorative dull color of the piece itself—this is as far as the sensible amateur will go in decorating furniture.

Paint your furniture, but keep it plain.

There are certain colors that are particularly suitable for the painting of furniture. Dull olive green is very decorative in certain rooms, and if in doubt about this color, look at an olive and get a painter to mix this color for you. Apple green should be used in smaller quantities, or else for a percentage of kill.

bedroom furniture. Mix a green to match a greening apple. Add the slightest bit of pink or gray and it will be sage or leaf green.

BEAUTIFUL AND SAFE BLUES.

I have made a perfectly beautiful peacock blue by mixing together porch-chair green enamel and azure-blue automobile enamel. This peacock blue was dull and rich and a wonderful color for furniture. Midnight blue is another favorite. This can be obtained by adding black to dark blue, and if this mixture is too purplish, a bit of green will make it right. Peacock and midnight blues are the safest blues to use for furniture, unless one has had much experience.

Chinese red is too decorative to disregard. Needless to say this should be used in very small quantities. An extremely small piece of furniture might be done this color, or an interior of a chest or desk, the outside of which was painted putty color or black. Chinese red should be very much of a henna, and if I were mixing it myself I should take a normal bright red and add brown and yellow until dull and rich enough.

Black is one of the most decorative furniture hues that we have. It should have a bright surface such as is given by regular enamel that is not rubbed down very much.

Putty color is another color that is very desirable. This may be light, and the actual color of putty, or it may run deeper until it is more the color of coffee ice cream, or even of powdered cocoa.

Many of these colors come ready to use in cans of eggshell enamel, but if putty color must be mixed, I should take deep ivory and add brown in small quantities until the right depth was obtained. If too pinkish, add a little green. When wishing to change just barely the tone of a color by adding a little of the opposite or complementary color, be sure to add only a brushful at a time, as it is easier to add more than to take it out after it goes in.

Gray is another color that is used for painting furniture, but it should be sandy, partaking somewhat of the color of putty. Furniture painted this color is hard to mix into the usual room scheme, and gray should be kept more for the painting of bedroom furniture.

Orange may be used in very small pieces of furniture, but probably even one who is fond of this color would not dare have more than two tiny pieces in one house.

Avoid cheap colors—pinks, Alice blues, porch-chair greens, steel grays and fire-bucket reds. Paint a piece or so at a time and note the effect.

The European Red Mite.

Apple growers in many parts of the country have long been familiar with the common red mite which attacks the foliage and causes it to turn brown. The European red mite has now appeared.

This new pest was first reported in Canada in 1915, and has since been observed in the Eastern States and California. It is probable that it is quite widely distributed, but has been confused with older forms.

Red mites live over the winter in the egg stage on the twigs of apple trees. They are sometimes so abundant that masses of the eggs may be easily seen by the unaided eye. The writer has had no difficulty in killing the mites in the egg stage by spraying with lime-sulphur diluted at the rate of one to five. Experiments with weaker solutions have not proved very effective, but many of the miscible oil sprays are reported to give a good percentage of kill.

MEETING THE CANADIAN BUFFALO

This is a snap taken at the Empire Exhibition at Wembley the other day. A Canadian Pacific Telegraph messenger is introducing his little friend to the big buffalo that stands outside the company's pavilion at Wembley.

Home Education

"The Child's First School is the Family"—Froebel.

Interesting Your Children in Books—By Helen Gre[illegible]

The other day Aunt Emma Lou and I made a call at Hildegarde's. We found her sitting cross-legged on the floor with her nine-year-old son, Jim.

Beside them lay an open book, a pile of dried moss, stones, some small branches, crayons, a few Indian arrowheads, and some sheets of heavy manilla paper.

"What in the world—?" we exclaimed in one breath.

"We are making scenes from White's 'Boy's Life of Daniel Boone'," Hildegarde explained, after Jim had left.

We looked amazed, I suppose, for Hildegarde continued, "As a child I learned to detest books and reading of all kinds. I came from a home where the reading of a book was a solemn rite, performed with a solemn countenance. Mother and Father never seemed to have time to discuss any of the books we read; they simply handed them to us from dusty library shelves with a 'Here's a book that will teach you many things you should know, so run along and absorb its contents'. I would run along, all right, but often I hid the book under a rock.

"When Jim was a little chap I made up my mind he should love his reading. His father and I often read the book he reads, so we can discuss it with him afterward. Sometimes we dramatize the scenes in a book together. If we have other books that will help him to understand more thoroughly the one he is reading, we leave them lying on the library table, where they will be sure to catch his eye."

"Well, my dear, you are wise," Aunt Emmy Lou approved, "and you also seem to have made a study of keeping Jimmy interested in the right kind of books."

"Indeed we have," Jimmy's mother smiled back. "His teacher tells us he is the best posted boy in the school."

Aunt Emmy Lou and I went away thinking what a wise little mother Hildegarde was and wondering why we didn't all try so good a plan.

Why don't we, I wonder? Aren't books, after all, the real foundation of education? Don't we all know wonderfully brilliant people who are not college or even high school graduates? Ask any of them to what they attribute their success, and they will answer, "My education came from books."

Books! There are thousands of them available to all of us. Teach your children to love them.

Taking In the Fair vs. Being Taken In by the Fair.

As the Fair and Exhibition season is here, it would be well for all who contemplate attending same seriously to ask themselves this question: "Do I get as much out of my visit as I should?"

Fairs and Exhibitions provide a means of social intercourse and entertainment for the people of the surrounding community but fundamentally they are educational, particularly to the rural community. Their main object is the improvement of agricultural conditions by comparisons of inferior and superior live stock, crops, etc., and the donating of premiums to the latter class.

The pleasure of the social and lure of the entertainment features should not be allowed to supersede the interest that should be taken in the educational features. Every agriculturist is, or should be, interested in making the most of his business, and he can find numerous aids in a day well spent at the Fair.

Speaking more particularly from the live stock man's point of view, he should make a point of seeing as much of the live stock a spossible as it is being judged, so that he can see the good and the bad types and correct his own breeding operations accordingly.

Undoubtedly the spectator will not always agree with the judge as the best of them make mistakes (as do the best of farmers), but to the dyed-in-the-wool stock man there is no greater pleasure than to stand at the ringside and pit his opinion as to the meritorious animals in a class against that of the judge. It is well to remember, however, that the judge has the advantage in that he is able to handle the animals and view them from all angles and may see or feel something that is not evident to the man at the ringside.

The management of Fairs and Exhibitions should endeavor to plan the live stock judging program so that too many classes would not be going on at the same time. This, of course, is difficult at a one or two-day Fair, but comparatively easy in the case of a four-day or full week Exhibition. Having the judging rings located fairly close together would help considerably for then two classes of stock could be followed at the same time fairly intelligently.

The programme of the judging of live stock should be published in the press previous to the dates of judging and on notice boards around the grounds while the fair is going on so that the visitor may go to the ring of stock in which he is most interested. For instance, at the Central Canada Exhibition at Ottawa this year, notices were posted around the grounds giving the time of judging of various classes and sections of live stock.

A day intelligently spent in taking in the above mentioned educational features of the Fairs or Exhibitions which you attend will be something to look back on without regrets, as there is everything to gain and nothing to lose. On the other hand, the side shows and other questionable entertainment features invariably take in, financially and otherwise, more than they leave with the community, and their attendance at Fairs and Exhibitions should be discouraged by the deadly method of withholding patronage.

The woman who was thoughtful enough to count the number of times that duties required her to be at the stove, cupboard, sink, basement, dining-room table, etc., had valuable data at hand when her husband and a carpenter sat down to plan the new kitchen.

A self-feeder which will supply the growing pullets with both grain and mash is quite as necessary to the economical development of next season's layers as any other piece of poultry equipment outside of a good house.

THE CHILDREN'S HOUR

JACKIE RABBIT GETS CAUGHT IN THE FENCE.

When Johnnie Muskrat knocked at the man's door in Stoneyville to inquire the way back to Woodland and the man himself came to the door, how he, Jackie Rabbit, and Willie Woodchuck ran! Dodging behind bushes and bunches of grass, they were soon out of sight.

They never even looked back to see if the man was coming. When they had left the village, with its stone houses, far behind, they paused in the shadow of a big hazel bush for breath.

"Oh me, oh my, I thought he had me that time," puffed Willie Woodchuck.

"And so did I," said Johnnie Muskrat. "Is he coming yet?"

"I don't see him. Do you suppose we will ever get home?" asked Jackie Rabbit. "We must hurry back to the woods and perhaps some one can tell us the way there."

"Yes, I guess the only safe place for us is the woods," said Johnnie Muskrat, "and that doesn't seem very safe. Anyway, I'm not going to knock at a stranger's door again to learn the way."

"Hush! What was that?" whispered Willie Woodchuck.

With ears alert they all listened. There was a swish, swish in the leaves behind them. With a frightened look at each other they hurried off as fast as they could go. It wasn't very fast though, for they were tired and very much out of breath after their long run. They never turned to see what the swish was, or they would not have been frightened. They felt sure it was the man but it was only Mrs. Blue Bird hunting in the leaves for a big black bugs for her little Blue Birds.

Across the fields they went running until they came to a barbed wire fence. Johnnie and Willie Woodchuck climbed through successfully without catching their very much tattered clothing. But when Jackie Rabbit tried to get through it wasn't so easy. He was larger than the rest and caught his trousers on a big barb right where he always sat down. There he dangled back and forth.

"Help! help! help!" he called. He thought sure the swish in the leaves had been the man and that he was right behind him.

Just as Johnnie Muskrat was almost back to help him, his trousers gave way. "Rip! rip!" and down went Jackie on all fours. In a jiffy he was up and the three little Woodland boys trotted as fast as they could toward the woods.

Playing Safe.

Askins—"You're drinkin' quite a bit for a gentleman's gentleman I should think you'd be afraid of the poisonous stuff."

Opkins—"I'm quite cautious. I never touch it until after my gentleman has opened a bottle and taken a drink of it himself."

The farmer who would keep his poultry flock free from white diarrhoea will blood-test the bullets and other hens saved for laying next year. This is best done when the flock is culled in the fall.

If you are lucky in marriage you can afford to be unlucky in everything else.—Lord Leverhulme.