

Poetry.

Grandfather's Barn.

O, don't you remember our grandfather's barn,
Where we met with our cousins to play;
How we hunted over the eaves and the scaffold so high,
Or lain 'd at will in the hay?
How we sat in a row on the bundles of straw,
And idled and with stories told,
While the sunshine came through the cracks on the south,
And turned all the dust into gold?

How we played "hide and seek" in each cranny and nook,
Where ever a child could be stowed;
Then we made us a coach of a hoghead of rye,
And on it "to Boston" we rode,
And how we kept store and sold barley and oats,
And corn by the bushel and bin,
We'd straw for our sisters to braid into hats,
And a tax for our mothers to spin?

How we feathered and sang, and played "meeting and song,"
And "fugue," and "solider," and "bear;"
We'd go on the rafters like swallows kept house,
Or sailed through the soft summer air,
How we longed to peer into their curious nests,
But they were too far over head—
Then we wished we were giants or winged like the birds,
And then "we'd do wonders," we said.

How we played no more b'ldies, and cack'le and crowed,
If the wassail was killing the old speckled hen,
Or whatever the matter might be,
How we put our heads on a neck when she saw her mistake,
And called us her own "chickens" dears;
While a tear dimmed her eye as the picture recalled
Like scenes in her own childish years.

O, don't you remember the racket we made
When sitting at last on the hay?
And how we would up with a heel-over leap
From the scaffold down into the bay?
Was it we went into to anger our grandfather said,
If he had noticed been a boy,
He'd said to fight the Russians were sacking the town,
Or an earthquake had come to destroy.

How the years have gone on since in grandfather's barn,
To play with our cousins we met,
Our eyes have grown dim and our hair has grown gray—
The good den, the brown, and the jet,
Yet still in my heart there's an evergreen nook,
Where our voices sweet memories stay;
And no more to me has a charm that it can thrill
Like the voices of children at play!

—Boston Cultivator.

Miscellaneous.

How Chromos are Made.

Chromo-lithography is the art of printing pictures from stone, in colors. The stone used is a species of limestone, found in Bavaria, which is wrought into thick slabs, with finely polished surface. The drawing is made upon the slab with a kind of colored soap, which adheres to the stone, and after the application of certain acids and gums, enters into chemical combination with it. When the drawing is completed, the slab is put on the press and carefully dampened with a sponge. The oil color, or ink, is then applied with a common printer's roller. The parts of the slab which contain no drawing, being wet, resist the ink, while the drawing itself, being oily, repels the water, but retains the color applied.

In a chromo, the first proof is a light ground tint, covering nearly all the surface. It has only a faint, shadowy resemblance to the completed picture. The next proof, from the second stone, contains all the shades of another color. This process is repeated again and again, occasionally as often as thirty times. The number of impressions does not necessarily indicate the number of colors in a painting, as the colors and tints are greatly multiplied by combinations created in the process of printing one over the other. In twenty-five impressions, a hundred distinct shades may sometimes be produced. The last impression is made by an engraved stone, which produces that resemblance to canvas noticeable in all the finer chromos.

The production of a chromo, if it is at all complicated, requires several months, sometimes several years, of careful preparation. At every stage of the process equally great skill and judgment are required. The mere drawing of the different and detached parts on so many stones is of itself a work that requires an amount of labor and a degree of skill which, to a person unfamiliar with the process, appears incredible. Still more difficult, and requiring still greater skill, is the process of coloring. This demands a knowledge which artists have hitherto almost exclusively monopolized, and in addition to it the practical

familiarity of a printer with mechanical details.—"Drying" and "registering" are as important branches of the art as drawing and coloring. On proper registering the entire possibility of producing a picture at every stage of the progress depends.—Registering is that part of a pressman's work which consists in so arranging the paper in the press that it shall receive the impression on exactly the same spot on every sheet. The difference of a hair's breadth would spoil a picture, for it would hopelessly mix the colors.

The paper used is white, heavy "plate paper," of the best quality, which has to pass through a heavy press, sheet by sheet, before its surface is fit to receive an impression.

After the chromo has passed through the press it is embossed and varnished, and then put up for the market. These final processes are for the purpose of breaking the glossy light, and of softening the hard outlines which the picture receives from the stone. These processes impart to the appearance of a painting on canvas.—N. Y. Tribune.

Netting for Windows and Doors.

If we could have cool parlors, dining rooms, kitchens and bed-rooms, during the hot summer weather, we must have mosquito netting or wire gauze in all our windows, and, if possible, at the doors also. Window blinds cannot take the place of netting or gauze, because they exclude so much of the cool evening and night air, and although they are very essential and needful to shut out the hot sunshine and the beating storm, yet they will not answer all our needs.

Mosquito netting can be purchased at a very cheap rate, and the "guidman" can easily make or procure some frames to fit all the windows, which can be either painted white, or stained a dark red to match the sashes of the windows. Then dark blue, pink, green or white mosquito netting can be easily stretched and tacked over them by the skilful fingers of the housewife; and after she has used them for one summer, nothing could persuade her to go without them another season. They will exclude mosquitos, flies, moths, and all other insects, and will not exclude the fresh, cool air. They are very easily taken out and put in; or they can be so arranged that the windows can be closed on damp, cool days.

Any woman can tack a piece of the netting across the lower half of the window on the outside of the sash, if that is the only means she can employ. The wire gauze requires a workman's handling, and it can be made into permanent shades which will withstand all weathers.

When we have tried the good effect of these shades we must also have the doors attended to. A slight frame-work of pine can be made, and fastened to the outer door posts by means of strong hinges; and with a hasp to fasten it and a handle to open it by, we can bid defiance to flies and mosquitoes both by day and night. Common tools and a little ingenuity are needed to prepare a door, blind, or shade for the outer kitchen piazza, which will add far beyond its cost to the comfort of the cook and housewife. Mosquito netting can do duty for the shade when the door frame is ready; but coarse wire netting, such as is used for sieves and the like, would be far preferable, because it would last for a long time, while the cotton netting is usually destroyed in two years. In using the cotton netting, however, for the windows, it is well to select the pure white for the parlor, pink for the chambers, and green or blue for the kitchen, pantry, and milk room.—Country Gent.

Practical Use of Velocipedes.

The bicycle, after going entirely out of fashion as a toy, is now being put to some practical use. Messengers, called "veloco men," thus mounted, convey despatches in Paris from the Bourse—or Stock Exchange—to the central telegraph bureau. The distance is about six miles, going and coming, and is accomplished in 25 minutes, at a charge of 50 cents. A company is being formed to place a very large number of velocipedes upon the streets and to supply messengers to go to any part of the city. The Parisian Journals are also using the bicycle to obtain quick reports. During the trial of Marshal Bazaine, the *Moniteur* employed daily a large number of vehicles, running from the palace of Versailles to Paris. The distance, about 13 miles, was made in 45 minutes, and quicker than the ordinary trains on the railroad. Carrier pigeons were also used by the papers, the birds easily traversing the distance above mentioned on clear days at the rate of a mile a minute.—Scientific American.

How to Prevent the Crows from taking up the Corn.

Farmers are much troubled when their corn is coming up by the crows pulling up the tender shoots to get the grains at the bottom. About this time of the year the crows are sitting on their nests, and the young ones are hatched out just when the late planted corn generally comes up. This year, however, nearly all the corn will be late. As soon as the young crows can eat, the old ones commence pulling to feed them, and as they are very industrious birds, and have nothing else to do but to feed their young, they will destroy a great quantity of the grain before it gets to be too large for them to work upon. Some persons claim for the crow that he is "the only bird which catches the worms, and does the farmer much more good than harm."

Those who believe the crow to be a benefactor may prevent him from pulling up the corn by simply scattering some shelled corn in and around the corn field on the top of the ground, about the time the corn is coming up. This is all the crow wants, and if he can get the corn on the top of the ground, he will not scratch up that which is under the young plants.

Another plan which is more effective, to those who have no conscientious scruples about cruelty to crows, is to soak the corn for a few hours, then stir into it some strychnine or other poison which will kill the old crows, and the young ones will starve to death.

A third plan is one that I have heard of but have never tried it is as follows: Take each grain of corn and perforate it with some small instrument, so you may insert a long horse hair, which has to be tied in the middle on the corn, so that the corn will not slip off; each end of the horse hair after it is tied on the grain of corn will extend eight or ten inches. After a sufficient quantity of corn has been thus prepared, scatter the grains about the field where the crows may find them. The crow will swallow the corn without seeing the horse hair, and he will be so tickled with the hair that he will soon laugh himself to death.—Home Journal.

Grassing a Slope.

A steep slope may be grassed over without sodding by first smoothing the surface and then mixing a tough paste or mortar of clay, loam, and horse manure, with sufficient water. The grass seed, which should be a mixture of Kentucky blue grass and white clover, should be thickly but evenly scattered upon the moist surface of this plaster, as it is spread upon the bank. The plaster should be at least one or two inches thick, and a thin layer should be laid over the seed. The surface should be kept moist, and a light dressing of some active fertilizer would help the growth. In a few weeks the growing grass should be cut and should be kept short at all times until a thick sod is formed.—Keystone, in the New York Tribune.

In the first three months of this year the British colonies in South Africa sent the mother country 9,497,407 lbs. of wool, as compared with 8,046,792 lbs. in the corresponding period of 1873, and 7,498,227 lbs. in the corresponding period of 1872.

DISTINGUISHING THE FIRST FROM THE LAST MOON QUARTERS.—Some books will tell you that if the perfectly sharp round outline of the moon is at the left side, it is the first quarter; if at the right, it is the last. Or if you can put your right hand in the hollow or imperfect side of the moon, it is the first; and if your left hand can be put in the hollow or imperfect side, it is the last quarter. But we think it better to have a clear conception of the moon's motion, as then you can never make the mistake of being uncertain which side corresponds with the first or last quarter. When the moon rises and sets with the sun, she is never seen, and we call it new moon. Soon after the new moon (as her apparent motion is slower than that of the sun, she remaining behind) becomes visible in the west after sunset; therefore, when the moon is seen in the evening in the west, it is an increasing moon; and when she stands in the south at about the time of sunset, and west later in the evening, it is the first quarter. About a week later she will be so much more behind as to stand south at midnight; then it is full moon, which rises at about sunset and sets at sunrise, another week later she is still more behind, is not seen in the evening at all, but rises about midnight in the east; then it is the last quarter. Rising about an hour later every day, she will after a few days precede the sun, and is then only seen in the early morning in the east, while at last, being overtaken by the sun, she is again what we call new moon.—Manufacturer and Builder.