

A Green Mountain Camp
Garden Embellishments
The Window Gardens of Paris

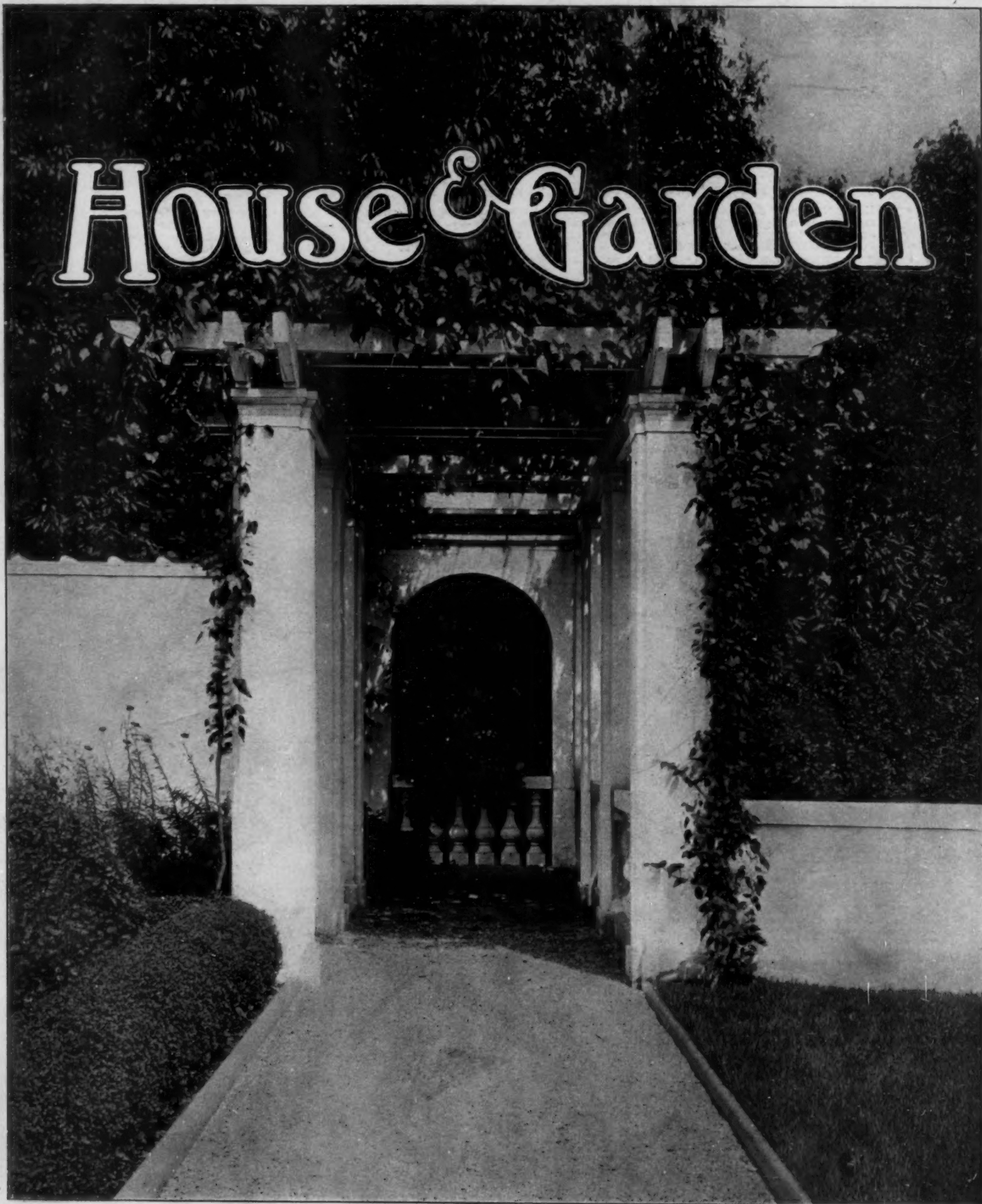
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Something about Window Boxes
A Bayside Bungalow



Vol. XVI

JULY, 1909

House & Garden



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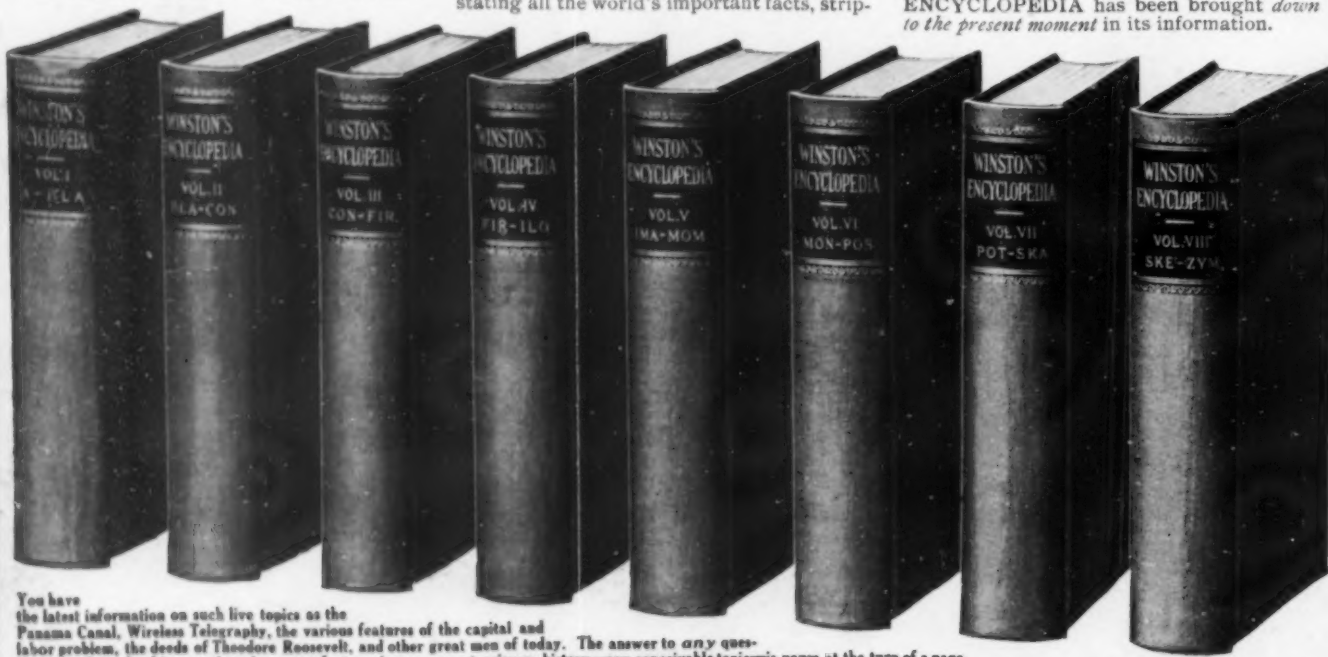
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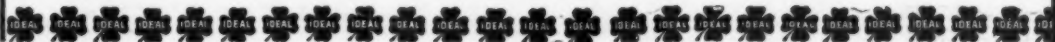


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is not more than three years. By proper preservative treatment it can be prolonged by many times this figure. Telephone and telegraph poles, which in ten or twelve years, or even less, decay so badly at the ground line that they have to be removed, can, by a simple treatment of their butts, be made to last twenty or twenty-five years. Sap shingles, which are almost valueless in their natural state, can easily be treated and made to outlast even painted shingles of the most decay-resistant woods. Thousands of dollars are lost every year by the so-called "bluing" of freshly sawed sapwood lumber. This can be prevented by proper treatment, and at a cost so small as to put it within the reach of the smallest operator.

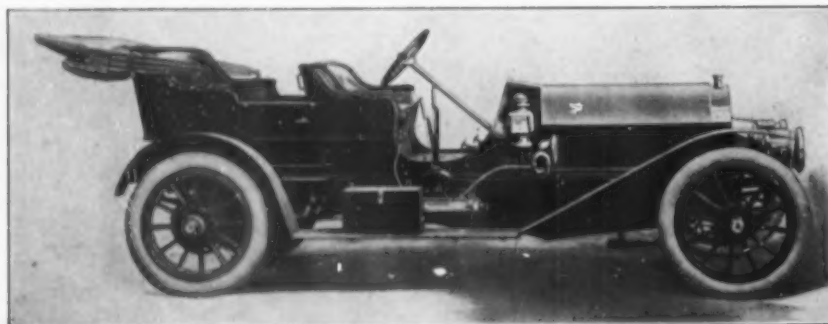
In the South the cheap and abundant loblolly pine, one of the easiest of all woods to treat, can by proper preparation be made to take the place of the high-grade longleaf pine for many purposes. Black and tupelo gums and other little-used woods have a new and increasing importance because of the possibility of preserving them from decay at small cost. In the Northeastern and Lake States are tamarack, hemlock, beech, birch, and maple, and the red and black oaks, all of which by proper treatment may help to replace the fast-diminishing white oak and cedar. In the States of the Mississippi Valley the pressing fence-post problem may be greatly relieved by treating such species as cottonwood, willow, and hackberry.

Circular 139 of the Forest Service, "A Primer on Wood Preservation," tells in simple terms what decay is and how it can be retarded, describes briefly certain preservatives and processes, gives examples of the saving in dollars and cents, and tells what wood preservation can do in the future. The circular can be had free upon application to the forester, Forest Service, Washington, D. C.

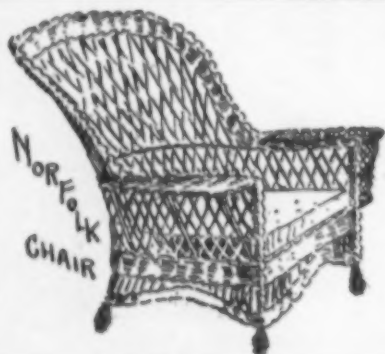
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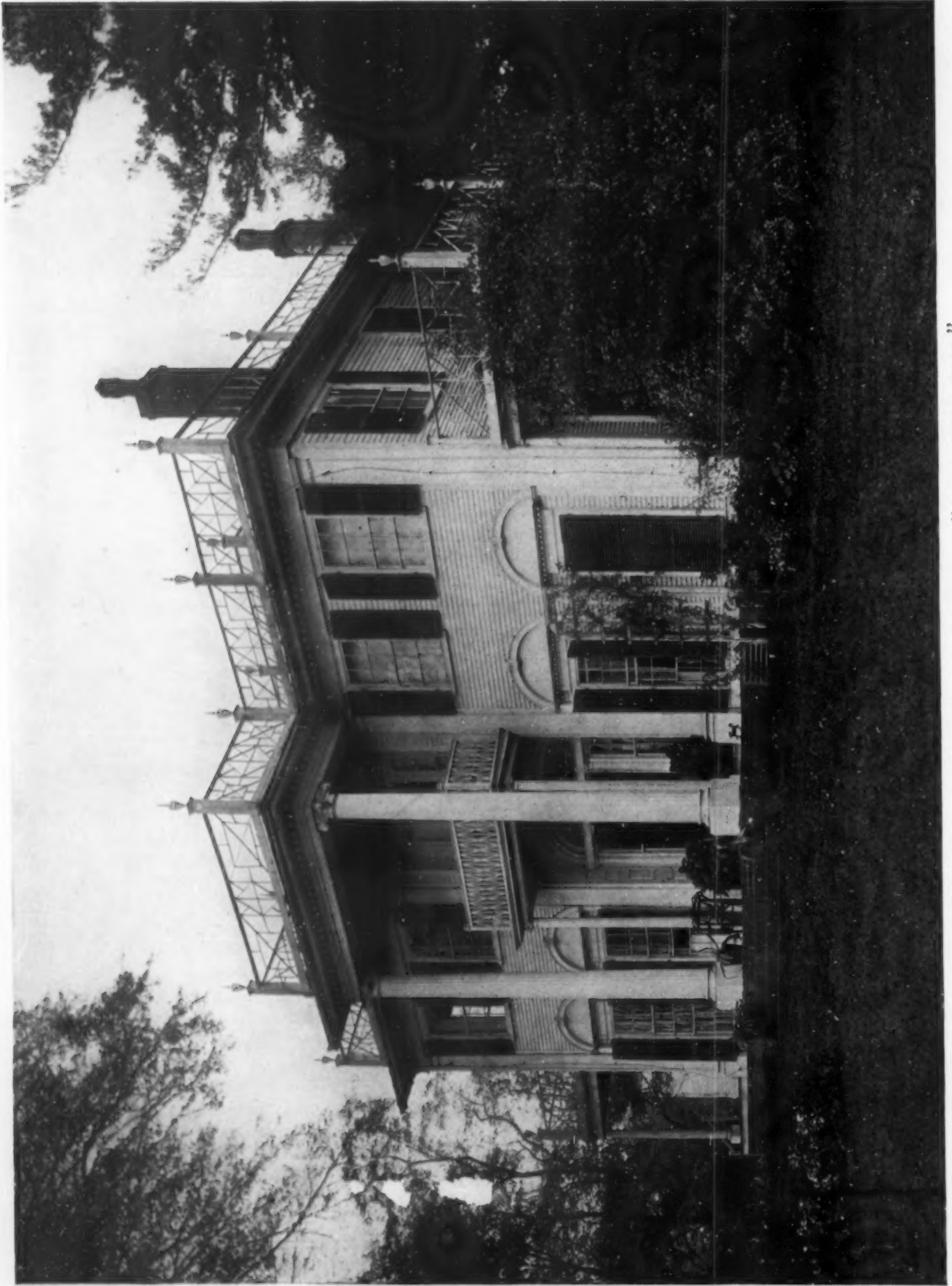
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THE EAST FRONT OF THE MIDDLETON HOUSE—"HEY BONNIE HALL"

House and Garden

VOL. XVI

JULY, 1909

No. 1

"Hey Bonnie Hall"

AN HISTORICAL COLONIAL MANSION

By ANN OLDFIELD

FEW buildings in Bristol, Rhode Island, are more admired, even in these days of brick and stone houses, than fine old "Hey Bonnie Hall," the country seat of the late Mrs. Nathaniel Russell Middleton, now occupied by her daughters. Built in 1808 from the plans of the famous architect, Russell Warren, who designed the White House at Washington, this mansion on Papoosesquaw Neck has ever since been notable, not only for its beautiful colonial architecture, but also for the antique furniture, rare china, and objects of art which it contains.

The land on which "Hey Bonnie Hall" stands is part of an original estate of one hundred and sixty acres extending from Bristol Harbor to Narragansett Bay. This estate was in the possession of the DeWolf family and Hon. William DeWolf, the grandfather of the late Mrs. Middleton, was the first to build on this neck of land. The peninsula still bears its queer Indian name, Papoosesquaw, which was given it, according to one tradition, for the reason that the point was once a place of safety, in which Indian squaws took refuge with their papooses in times of warfare. Another and more probable legend gives the point the name Papsquae, an Indian word meaning peninsula.

Here it was that just one hundred years ago the foundations of "Hey Bonnie Hall" were laid. The structure was designed by Russell Warren after

the Maryland manor type and its long projecting wings, connected with the main portion of the house by loggias, give the mansion a decidedly Southern appearance. The resemblance is still further carried out in the arrangement of the interior, for as in the case of so many of the old manor-houses of the South, the kitchen and servants' quarters are situated in one of the wings and are separated from the house itself by the well-room, as it is called on account of its un-failing spring of clear, cold water available by means of an old-time windlass. The other wing, which is connected with the house proper by a covered passage way, contains an ample carriage house and harness rooms. The stables themselves were entirely separated from the dwelling and were located a short distance down "Farm Lane," as it was known.

The approach to the house is from the west through broad colonial gateways at either end of a semi-circular driveway, which leads past lawns, flowerbeds, and banks shaded by sweeping evergreens and stately horse-chestnut trees. The house itself

is screened from the main road and it is not until one is half way down the avenue that a glimpse of the structure may be caught. The whole length is about one hundred and forty feet, just solid enough to be impressive, just broken enough to have the appearance of spacious comfort. Two magnificent fluted pillars as high as the house itself



A SIDE VIEW OF MIDDLETON HOUSE

House and Garden



DRAWING-ROOM SHOWING PAINTING BY FRANCESCO MAZZUOLI

Passing under the lofty portico one enters directly into the spacious hall, twenty feet in width, which extends through the entire house. The walls are tinted a soft, rich green that harmonizes perfectly with the white woodwork and the deep, mellow coloring of the priceless old mahogany which constitutes the furnishings of the hall. A most attractive and unusual feature of the room is a beautiful groined arch, forming a portion of the ceiling and supported at the corners by four slender white pillars. This was designed by Mrs. DeWolf, the daughter-in-law of

form the eastern portico while two smaller columns support a balcony protected by the porch roof and upon which opens a broad glass door in the second story. On either side of the house are verandas facing north and south respectively and overlooking beds of old-fashioned flowers and smooth expanses of lawn shaded by grand old trees. In front the green of gently sloping turf and high, arching boughs make a fitting frame for the blue water of the harbor and the picturesque colonial town of Bristol which lie beyond.



LIVING-ROOM SHOWING FANLIGHT OVER THE DOOR

"Hey Bonnie Hall"

"Hey Bonnie Hall's" original owner. At the farther end of the hall rises the staircase, some five feet wide, with treads of solid mahogany and simple but substantial balusters of the same wood on either side. Two narrow windows and quaint leaded fanlights over the broad doors at either end of the hallway serve to make the room light and cheerful, and there are also four large glass panels set in each door.

The furnishings of the hall, and of the entire house, for that matter, are such as one seldom finds. On every side, against the charming



HALLWAY IN MIDDLETON HOUSE



THE GROINED CEILING IS WELL DEFINED HERE

background of dull green and white are treasures of colonial days; finely carved bits of Hepplewhite, Sheraton, and Chippendale, some of which were brought to America by Henry Middleton, when the country consisted of only New England, Carolina and Virginia, as shown on an old atlas now in the house.

One splendid cabinet contains a collection of rarest old family china, precious pieces of Lowestoft, Chelsea, and Sevres, while just beyond this is the massive sideboard laden with exquisite silverware, a few of the oldest

House and Garden

bits dating as far back as the thirteenth century. A number of fine paintings adorn the walls, among others an original Stuart and a large portrait of Thomas Middleton done by Benjamin West.

At the right of the hall are situated the large drawing-rooms, connected by means of broad folding doors just over which there is a beautiful fanlight. The woodwork, including the dados which are found in both rooms, is white like that in the entrance hall. The walls above the wainscot are delicately tinted and afford a fine background for the many beautiful paintings with which they are adorned. Rare furniture, plate and china are everywhere in evidence and are doubly precious to the owners for the reason that there is scarcely a piece that has not its own particular story or historic associations.

In the "long" or east drawing-room, which is situated in the front of the house, commanding a view of the harbor and distant town, is an especially valuable piece of furniture. This is a small French piano of the earliest type succeeding the old-time harpsichord and spinnet. The panels of the case are ornamented with scrolls and designs of different musical instruments wrought in ormolu, and its small size and graceful lines make the piano most attractive simply as a bit of old furniture. But it also has the reputation of having been in its prime an exceptionally fine musical instrument, and it is said that after Mr. Henry DeWolf imported it for his daughter, the late Mrs. Middleton, then only a little girl of six years, great musicians came long distances to enjoy the privilege of playing on it.

Directly above the piano hangs a famous altar piece or panel of the Holy Family, now thought to be the work of the Italian master, Francesco Mazzuoli, who was also known as Parmiziano, because Parma was his native city. This beautiful painting of the Madonna was once well known as one of the world's art treasures, but for a century has been lost to public view.

These are not the only treasures that the east drawing-room contains, however, for the walls are lined with beautiful canvases, many of them by famous artists; rare pieces of Sheraton and Chippendale furniture of exquisite workmanship are here in profusion; and of delicate old china and glass there is an abundance. Particularly interesting to lovers of historic things are some quaint china bowls, once the property of John Hancock, and a superb pair of Sheffield plate candlesticks of graceful design which came from the home of John Adams. The chair in which this President died, is

also in "Hey Bonnie Hall," for Mrs. Middleton's grandfather, J. Marston of Quincy, was a great friend of Mr. Adams and spent much of the time with him during the last years of his life.

Opening off from the east parlor, is the west drawing-room or living-room. This contains much that is of interest not only to the antiquarian, but to the ordinary observer as well. Rare old pieces of Lowestoft are on the little tea table and there are old and valuable books such as are seldom found save in a home like



A FINE EXAMPLE OF A CHIPPENDALE BEDSTEAD

this. On the walls hang paintings and fine engravings and one's attention is especially attracted to a full length portrait of the late mistress of the house, Mrs. Nathaniel R. Middleton, done when she was but a little girl six years of age. Directly under this painting is a broad, marble-faced, open fireplace fully equipped with a splendid set of hearth furnishings and ready for a cheery wood fire whenever a chill evening demands it.

Among the most interesting pieces of furniture in the room are two small tables. One, a fine example of Italian workmanship, was originally in the possession of John Hancock, to whom several other relics now in the house also belonged. The other table boasts of a remarkably handsome top of polished marble, once a part of the Rock of Gibraltar. As a confirmation of this statement the story is told of a Frenchman who saw the table while visiting at "Hey

"Hey Bonnie Hall"

Bonnie Hall" and recognizing the stone bent over it exclaiming, "My Rock of Gibraltar!"

Returning to the entrance hall and ascending the stairs by easy treads one finds himself in an upper hallway exactly corresponding to the one below in dimensions. Colonial tables and rich furniture make appropriate fittings for such a hall, and rare, old books are found here and there, some of which contain the original book-plate used by Henry Middleton of colonial fame. Here also hangs a steel engraving of Henry Middleton, evidently a copy of a most excellent painting by one of the famous artists of the close of the eighteenth century. The frame has carved at one side the conventional palm branches, at the other oak leaves and acorns, while at the top both are intermingled. In the lower rail is carved the name. At one end of the room is displayed a fine bit of architectural work in a fanlight window overlooking the garden of old-fashioned flowers, the velvety lawn, and the sea.

Chambers open on either side of this large hall and these in turn are furnished in the style of colonial days. In one room there is a particularly fine Chippendale fourposter, while another contains one ornamented in bow and arrow design. A fireplace of wonderful Italian marble, such as is found in the old palaces of Italy, is a feature of one of the east rooms facing the harbor. As for the family which old "Hey Bonnie Hall" has sheltered during its century of existence, little need be said, for the name of Middleton has been prominent in both English and



PORTRAIT OF HENRY MIDDLETON

American history. Of the American branch of the family perhaps the most famous members were Henry Middleton, one of the presidents of the Continental Congress and an important agitator of the Revolution and his son, Arthur, who was a signer of the Declaration of Independence. The family was also well known in the South, for the earliest settlers came to Carolina and there numerous plantations were purchased by the Middletons.

The DeWolfs, too, have been prominent in the history of the country and particularly of Bristol, where many fine homes were built by various generations of the DeWolfs. Surely the names of two so illustrious families would lend charm and distinction to a far less beautiful and imposing old mansion than "Hey Bonnie Hall."



THE ENTRANCE TO MIDDLETON HOUSE

The Window Gardens of Paris

By JACQUES BOYER

THAT genuine love of flowers, which is innate among all Frenchmen, rises to the height of a veritable passion in Paris.

Into whatever quarter of the city one may go, or whatever may be the season of the year, the great establishments of the wholesale florists will be found thickly interspersed with the more modest counters of the retailers, each vying with the others in an attempt to win, by ingenuity and good taste, a smile from the goddess Flora.

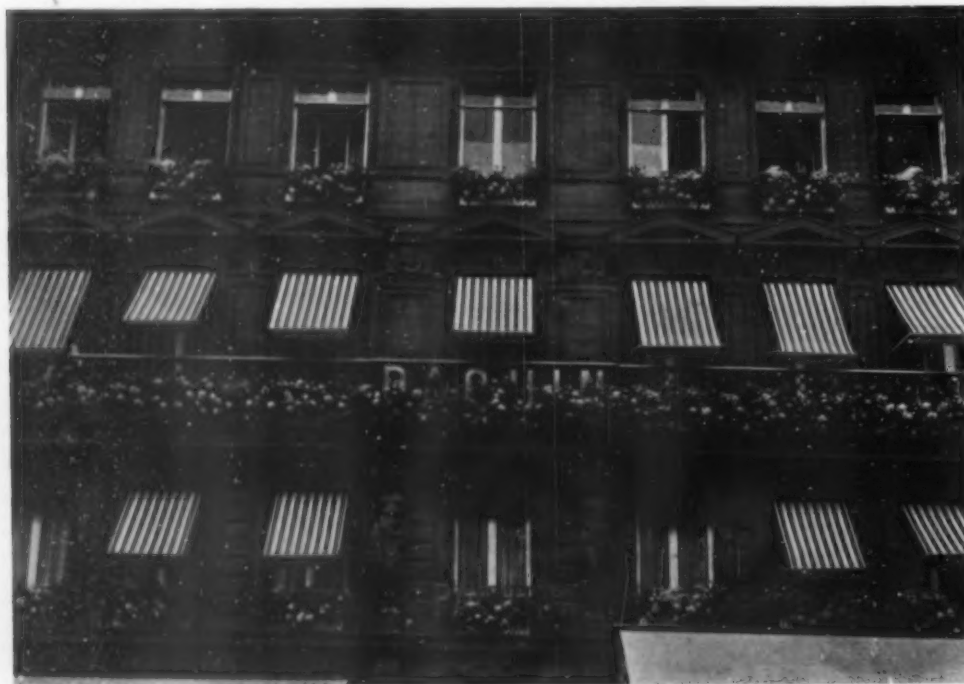
Aristocrat or workingman, the true Parisian is invariably accompanied from his cradle to his grave by some sort of floral expression appropriate to each occasion. This is especially true of all holiday making, for no fête is complete without its accompaniment of flowers, which are sure to be displayed with a lavishness whose extent is determined only by the depth of the fête maker's purse. If, in the aristocratic society [of the Champs Elysées rare orchids adorn the bridal bouquet of

the daughter of the millionaire, in Montmartre the wedding corsage of the *ouvrière* never lacks the more modest but none the less lovely violet.

Nor is it in the country alone that the flight of the seasons is marked by their appropriate flowers. In



THE ATTRACTIVE WINDOW GARDENS OF AN ENGLISH FURNITURE DEALER ON THE BOULEVARD HAUSSMANN



FLORAL BALCONY—PAQUIN'S, RUE DE LA PAIX

Paris, their progress is as unmistakably and as regularly distinguished.

With its foliage deepened by contrast against the milky pearls of its clustered berries, the mistletoe (famous in France since the days of the Gauls), is associated in the minds of the Parisian with the wintry snows. But with the first breath of spring appear bouquets of lily-of-the-valley, narcissus, hyacinth and lilac; while the heats of summer are typified in the markets by a profusion of buttercups, roses, syringas and peonies. And finally the chrysanthemum, so closely linked in the Gallic mind with things funereal, blends its melancholic aspect

The Window Gardens of Paris

with that of autumn. In short, Paris, without its perpetual round of flowers, is inconceivable.

One of the most interesting manifestations of this Parisian love of flowers has been the marked success of the recent competitions in decorating balconies and windows with floral embellishments.

These were first instituted in 1903 by the *Société du Nouveau*, Paris, and have been since renewed yearly with ever increasing enthusiasm.

The conditions of the competition, for which M. Georges Bans is chiefly responsible, expressly declare that it has been instituted to encourage the permanent decoration of the street façades of houses by means of natural flowers used under the skilled direction of the architect and florist. To attract the widest attention to this laudable enterprise, Jules Cheret, the foremost of Parisian poster makers, was engaged to design a masterpiece appropriate to the occasion. He was very successful in a charming composition whose humorous qualities compelled the attention of the passer-by, however *distract* or indifferent he might be.

The great wholesale florists of the city were quick to perceive that their interests were identical with those of the promoters of the scheme and immediately lent it their hearty support. Two prominent and



WINDOW BOX DISPLAY—BOUÉ SISTERS, RUE DE LA PAIX

enthusiastic amateurs also enlisted in the cause—M. Frederic Charpin and Mme. Borel de la Prévotière—both well known in Paris for their efforts to improve the art of window gardening. In the first year more than two hundred individual competitors took part and this number has been materially increased with each succeeding year.

By the terms of the competition, the contestants are divided into three distinct categories.

The first includes the great shop-keepers of the boulevards, the modistes, and the famous *couturiers* of the Rue de la Paix, all of whom were invited to see what could be done by this means to attract the public to their establishments.

In the second class are grouped the small householders of Paris, whose limited means compel them to make up by ingenuity and good taste for the slenderness of their purse when embellishing with flowers the terraces, windows and balconies of their modest establishments.

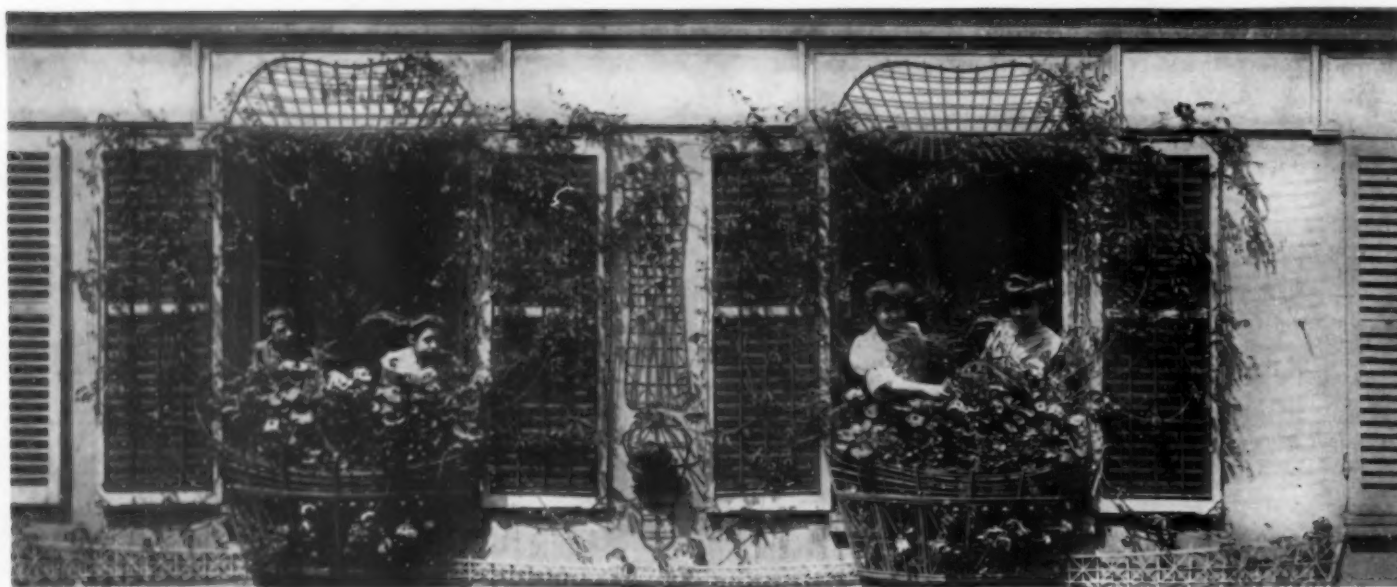
The third class is composed of those rich citizens who are able to avail themselves to any desired extent of professional assistance in adorning their city houses, their villas in the Bois de Boulogne or at Passy, or their sumptuous apartments in the Place Vendôme, or the Avenue de l'Opéra.

Let us examine some of the results of this famous competition, which takes place during the months of June and July of each year.

Here, for instance, are the flower boxes displayed very effectively



AN ARISTOCRATIC BALCONY IN THE PLACE VENDÔME



CHARMING BASKETS OF FLOWERS FURNISHING THE WINDOWS OF A TENEMENT IN THE RUE FEYDEAU

between the windows of his showroom by a well-known furniture dealer on the Boulevard Haussmann.

In the establishment of the famous Paquin, in the Rue de la Paix, a continuous garland of flowers has been cleverly devised by the ingenious florist.

In the case of the display of the Boué Sisters, marguerites, carnations, pinks and roses mask the sills of the windows, while the architraves above are charmingly framed in by the graceful sprays of the ampelopsis.

The balconies of the aristocratic apartment in the Place Vendôme are much more soberly decorated, doubtless in harmony with the severer lines of the architectural composition.

But it was reserved for the competitors in the second class—the householders of restricted means—to furnish the greatest surprise and pleasure to the jury of award, for it was here that the most successful efforts were made and, as the jury unanimously declared, the most original.

One cannot help wondering how many Parisian



BALCONIES OF A HOUSE IN THE RUE DU TEMPLE

workingmen know, as did these prize winners, that for a few sous it is possible to so gaily decorate a modest home with a little ivy, a few sweet peas, and some Virginia creeper.

The combined effect of the three balconies in an old house in the Rue du Temple bears eloquent witness that such knowledge does exist in Paris.

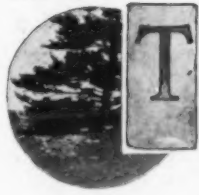
This hanging garden, whose gay colors in the velvety corollas form such a beautiful contrast with the graceful foliage of the vines, brought to these humble artisans the highest commendation of the jury. And in photographing them for HOUSE AND GARDEN I have thought that the authors of this so successful effort well deserve to be immortalized

in the pages of this well-known magazine. So they may be seen at their windows surrounded by their handiwork, and the genuine pleasure which they feel about the whole affair is very clearly depicted on their beaming countenances. The example from

(Continued on page 5, Advertising Section)

A Green Mountain Camp

By LOUISE SHRIMPTON



THE mountain camp shown in our illustrations is a \$400.00 investment of two young professional men, who built it themselves, the work filling their leisure time during one summer. They occupy the camp for a month each year, renting it to friends for the rest of the season at \$56.00 a month, thus obtaining returns on their investment in both enjoyment and cash.

The cost of building this camp is estimated at \$100.00 as it would take two workmen a month to complete it, and a man competent to put up a rough building can be hired in the neighborhood at \$50.00 a month. The estimate of \$500.00 for material and labor, while accurate for the Green Mountain region, and for some other sections of the country, might not apply to a similar structure erected in any locality, on account of the varying prices of labor and material. Brick for the chimney was brought from a town a few miles away, but all other material was procured near the site. The

construction is of the simplest. The walls are of unmatched lumber and no attempt was made towards weatherproof construction, as the building is intended merely for summer occupancy.

The camp has a high-pitched roof. A porch extends around two sides and its roof has also considerable pitch. No paint or stain has been applied to the exterior, which has been left to turn gray with age. It is a quaint, simple little structure, that harmonizes with its woodland surroundings, and it is delightful to come across it in the deep woods.

The porch is an important part of the camp. The front portion of it is used as an outdoor living-room and is furnished with rocking chairs and a hammock. On the side porch are the dining-room and kitchen. The dining-room space is furnished with a big table and chairs. The kitchen is partly boarded in, and is lined with shelves to a height of about seven feet. The cook stove is in the sheltered part of the kitchen. The fact that the cooking for the camp is done outdoors adds greatly to the happiness of the campers. Five or six young people

occupy the camp at a time. They do their own cooking, and as they wish to spend all the time possible outdoors, the advantages of a kitchen on the porch are obvious.

The interior of the camp is divided by seven foot partitions and consists of a living-room and two bedrooms. The living-room occupies the greater part of the interior and measures eighteen feet by twenty-two feet. At one end is the big fireplace, with its opening large enough to hold good-sized logs. A pair of old-fashioned iron andirons are used. The material employed for the fireplace is field stone of the region, which resembles marble, and is of a grayish color.



THE BRIDGE
ON THE WAY TO THE SPRING

THE PATH
THROUGH THE WOODS

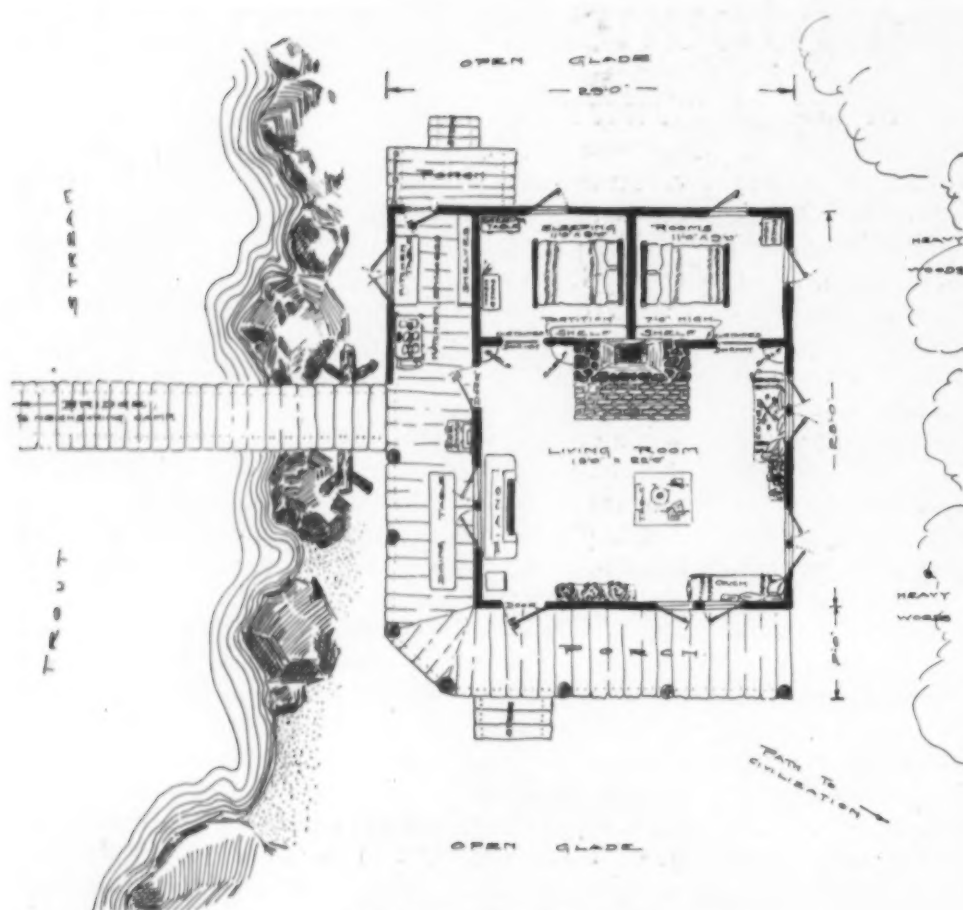


A GREEN MOUNTAIN CAMP



ATTRACTIVE VIEWS OF THE CAMP

House and Garden



THE PLAN OF THE CAMP

The marble is pointed with white cement. The stone extends to a height of about six feet before reaching the brick chimney. This is of ordinary building brick. It tapers for about five feet before rising straight to the roof. The construction leaves space on top of the stone around the brick chimney, for a shelf which usually holds one or two jars of wild flowers. The side walls carry out the delicate gray and white scheme of the fireplace, as they are covered with birch bark. The open studding leaves panels which are filled with the bark, tacked on in big sheets. This treatment serves to make the camp warmer as well as giving it a beautiful wall covering. The work was done gradually, as the campers made excursions into the woods in search of birch trees. Partitions on either side of the fireplace contain curtained doorways leading into the two bedrooms. The draperies used are of Russia crash, the grayish white of the linen carrying along the tones of the walls without a break. Since there is no ceiling, the rafters and roof construction form a picturesque part of the interior arrangement of each room. The floor is of pine, left the natural color of the wood. The windows are square casements, opening outwards, and contain small panes of glass. Between the windows and raised a foot and a half from the floor are long boxes made of rough boards, and covered with birch bark. These are filled with little hemlock trees, brought in

every summer from the woods. The dark green of the hemlock contrasts strikingly with the birch bark of the walls, forming a decoration of a unique and sylvan order. With the exception of jars of wild flowers, there are no other decorations in the camp. There are no pictures to conceal the markings of the birch bark, which in themselves form pleasing patterns; instead the windows frame in bits of the woods which are enjoyed as changing landscape compositions. The camp is lighted by one big kerosene lamp, which consists of a burner and brass font placed in a gray stone jar. Smaller old-fashioned kerosene hand-lamps are used, and there is a supply of candles in tin candlesticks. There are always plenty of lanterns and electric flash-lamps for outdoor use. The furniture consists of a few wicker chairs, a couple of arm



THE RAPIDS

A Green Mountain Camp



THE PORCH DINING-ROOM

chairs made by the campers of birch saplings, a large old-fashioned drop-leaf table, two cots used as couches and well supplied with pillows, and a piano. There are also two or three small tables built at the camp, which are used as card or refreshment tables. The sleeping quarters are practically out-of-doors. The two bedrooms, separated only by a partition, are ventilated not only by means of windows but through an opening in the roof. The main roof timbers below the junction of the porch roof with the main roof are left unsheathed, leaving a six foot space between the top of the wall studding and the porch roof, so that the bedrooms are almost as much exposed to the outer air as is the porch. The walls of the bedrooms are covered with tea-matting from tea-boxes, a papering which cost nothing except a little work on the part of the campers. The furniture is simple and there is not much of it. Sleeping places for the men of the party are provided in the living-room and the bedrooms are reserved for the women.

The campers have added greatly to their comfort and to the woodland appearance of the camp by putting



UP IN THE HILLS

together themselves whatever they need in the way of furniture or small buildings, regarding their work in the light of an amusement. One of their products is the little bridge that crosses a gully on the way to the spring. It is made of birch saplings, bent, for the sake of the strength involved in this form of construction, into curves such as are seen in Japanese bridges. Boards are nailed across two bent saplings to form the floor of the bridge. The hand rails are of saplings following the same curve and are supported by hemlock posts, the whole thing being a clever bit of design. The spring is two or three rods from the camp. An excavation was made around it and lined with stones. A hut about seven feet high, with a gable roof and door but no window, covers the excavation. A shelf extends around the sides of the hut and the provisions are kept there.

The ice-cold water of the spring keeps the place at a low temperature. The chairs made by the amateur craftsmen, while they are of primitive construction, are planned with a view to comfort. The seats are put in with a backward slant, and are covered with small, pad-like cushions. A tenon and dowel construction is used,



THE CAMP SITTING-ROOM

House and Garden



THE ROAD SKIRTING THE VALLEY ON THE WAY TO THE CAMP

which though roughly executed, is workmanlike. In the small tables the same mode of construction is used. Birch saplings with the bark left on are used for material. There is rural free delivery at this mountain camp and the post-box is built of pine slabs. Rainy days are spent by the campers at their craft of rustic wood-working.

The camp is deep in the woods, on one of the foothills of the Green Mountains, surrounded by higher hills. As one of the campers says, the location is wild enough to be interesting and tame enough to be comfortable. Close beside the camp is a mountain stream, spanned by a bridge which is an extension of the porch and on which the campers sun themselves on cold mornings. A hollow worn in the rock bed of the stream near the camp, forms a natural swimming pool about forty feet long, twenty feet wide and five or six feet deep. Its marble sides are colored a greenish yellow by the stream. The water is ice-cold, even in the warmest weather. The brook is a trout-stream, well stocked with fish. About eight miles away from the camp it flows into a broad river, the goal of frequent camp excursions. One of our illustrations shows the rapids and a glimpse of mountains beyond. Another shows a calmer phase of the same stream, with the clear-cut, distinctive contour of a Green Mountain range in the middle distance. One photograph taken nearer the camp is of the meandering course of a road through the woods. A short distance away is a knoll commanding a mountain view that includes not only the Green Mountains but the Adirondacks. On a clear day the view extends ninety miles to the west and sixty miles to the south and shimmering stretches of silver in the

remote distance are said to be glimpses of Lake Champlain. In the vicinity of the camp deer are often seen. At night small wild animals, probably woodchucks and squirrels, are heard scampering around the porch and across the bridge. A stuffed wild cat adorning the camp, the terror of any dog that happens in, was shot by one of the campers, and bears have been shot in the neighborhood. At the same time, the nearest village is only four miles away, down a steep mountain path, and a small New England city is only twelve miles distant. The camp cooking is done by any member of the party who feels moved to cook, a system which results at times in culinary masterpieces and at other times in extremely simple

fare. A boy brings milk and eggs every day from the nearest farm, and chickens and vegetables can be procured at the same place. To obtain a big string of fish all that is necessary is to get up early and go fishing, and fish are one of the chief items on the camp bill-of-fare. Delicious edible puff balls are found in the woods, and wild blackberries and raspberries grow for the picking.

The dining-room on the porch is a great delight to the campers. The table is covered with a white enamel cloth, to save work. The campers joyfully throw potato skins and corn cobs over their shoulders into the raging brook, for the same work-saving reason. The dishes are scrubbed in the fine sand close to the brook and left in the sun to dry.

Besides fishing and hunting, for which latter, however, the campers are usually too early, there are long tramps in the woods with a camera or



THE ROAD THROUGH THE WOODS

A Green Mountain Camp

without. One of the party is a young artist of promise, who sketches outdoors or in the farmhouses. In the evening the whole party gathers about a roaring fire in the big fireplace. It is too cold to sit outdoors in the evenings and a fire is needed for warmth as well as for cheerfulness. Sometimes a camp fire is built outdoors. Poles

six or eight feet long are cut, sharpened at one end, and ears of corn are thrust on the pointed ends and roasted in the fire. There is plenty of music and dancing and card-playing. Even in the winter an occasional sleigh-ride takes the party from the village to the camp on moonlit nights, and there are dances and a picnic lunch in the living-room, with an uncommonly big fire in the fireplace.

While the location of the camp is unusual and a great deal of its charm is to be found in this fact, the outdoor quality it possesses, shown in the utilization of the porch for cooking and eating purposes as well as for a living-room, and in leaving unfinished the roof of the bedroom under the porch for the sake of obtaining sleeping quarters full of fresh air, makes it a noteworthy though simple product. The utilization of material to be found near the site is another rare quality of the camp. It is too frequently the case that material at hand is neglected in favor of some that is difficult to procure and consequently more expensive, because the owner and builder are imitating some plan conceived under entirely different conditions. The fireplace in this camp, built of stone of the region, and the birch bark wall-covering, which harmonizes so perfectly with the gray and white fireplace, are cases in point. In this camp they are



A CALM STRETCH OF THE STREAM IN THE VALLEY
Green Mountains in the Distance

camp used only in summer it is a perfectly feasible method of building. For a party of young people desiring to spend their vacations in a camp of their own this mountain lodge may offer some suggestions.

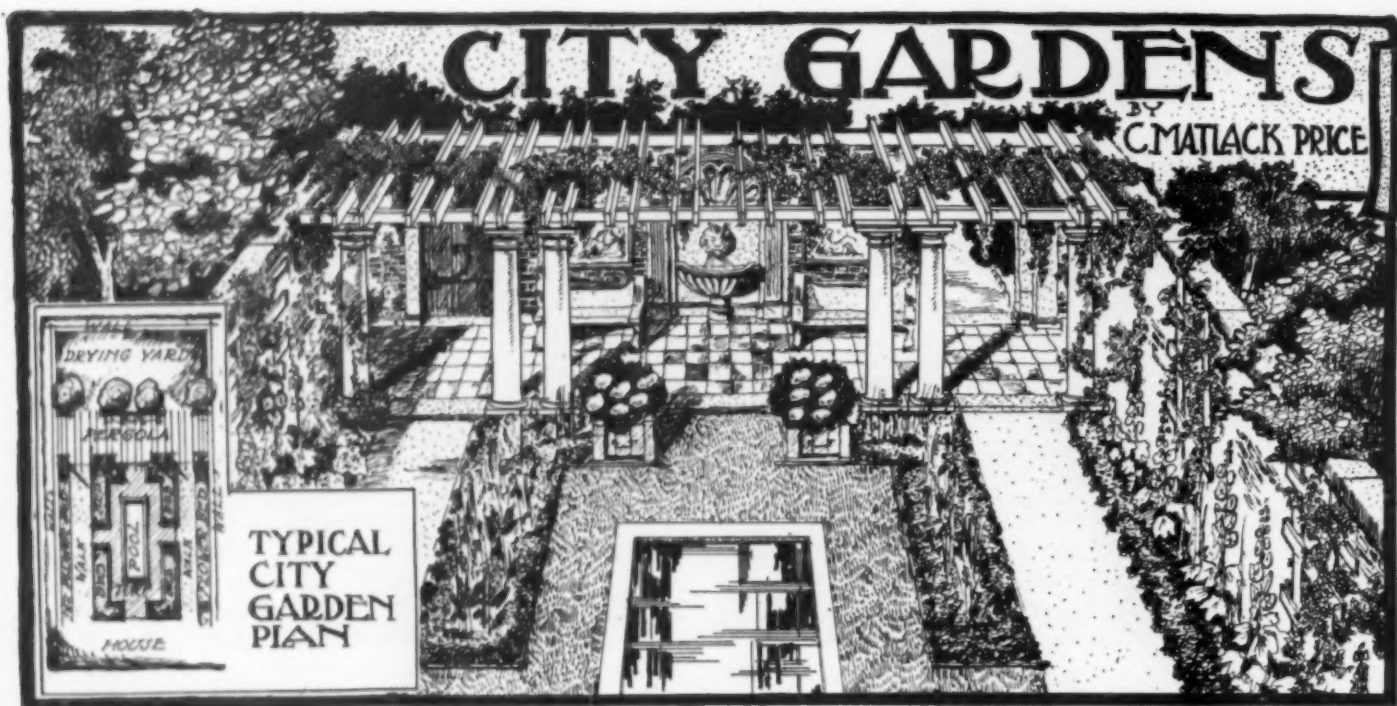
If a member of the party can personally supervise the construction, the expense will be materially lessened. In any case a camp, built by a group of five or six friends, involves small expense to each person, considering the opportunity that it affords for an indefinite number of vacation outings. The small cost of it all, when several members of the party unite and assume the responsibility of the actual building operations themselves; the physical good derived from it by all of those who engage in the camp construction and conduct, to say nothing of the mental rest and revivifying influence of living thus close to nature, all indicate a most rational method of recreation from which the greatest benefits may be confidently expected to result.

It is even possible to combine camp and business life, if the camp is built within a reasonable distance of town or village, as in the case of a New England

business woman who has perched her bungalow on a high hill within the limits of her village, and who spends there several months each year. A rough camp may thus be a temporary substitute for the country home desired by many business people residing in the large cities.



LOOKING DOWN THE VALLEY



IT has probably never been considered that the great cities of the country enclose, within their very walls, a vast tract of unclaimed, undeveloped and unthought-of land, which taken in the aggregate, should equal in extent the great Desert of Sahara, and which yields to the inhabitants as little benefit as that great desert may be said to yield to mankind.

This tract, enclosed as it is between the backs of our city houses, is never seen by the general public, and in view of the squalor and neglect which seem to be its portion in the scheme of affairs, perhaps this is just as well. Although the idea may seem, perhaps, highly Utopian and among the clouds, it is my purpose in this paper to discuss the many possibilities which present themselves, and the many solutions of the back yard problem.

The accompanying diagram shows the area under consideration, as it exists in most of our cities, with the exception, perhaps, of Boston, an area consisting of a dreary and often squalid waste of flagstones, parched and unkempt grass, empty boxes, ash cans and lumber of all sorts. The fact that this vista is commanded generally by the dining-room windows and by all the back rooms in the house seems to have had no bearing upon its treatment in any way, and what has always existed bids fair to continue in existence for all time, each man waiting for his neighbor to set him an example, and all awaiting the millennium.

In the second diagram is shown a perfectly logical and sane development in the reclaiming and beautifying of the city desert, and in making the back rooms of a house even more attractive, owing to their quiet, than those in front.

Let us first consider the most common form of city house, which under early Victorian standards was not only the best but the only, and from the nature of which several treatments suggest themselves. As the kitchen in the basement rear generally precludes all possibility of walking in the garden from the house without going through the kitchen, consider the garden as a picture to look out upon from the windows. Fifteen dollars' worth of nine by nine inch red tiles for walks, a few graceful silvery young poplars, at about a dollar apiece, some prim formal bay trees, at ten dollars a pair, in green tubs, and a mass of some quick-growing vine of the nature of the kudzu, a few dollars in soil and a judicious expenditure on carpentry for a pergola, and one has transformed an ash heap into a thing of beauty—a real city garden. If it were possible, a vine-covered lattice, placed at a distance of four feet from the house, would screen the kitchen windows, and a small stair down from the dining-room could give access from the house to the garden. The drying yard for clothes, always a vexing problem, can be quite hidden behind vine-covered lattice and hedges of tall, but dense, poplars. The poplars, from reputable nurseries, are quoted in growths from eight to ten feet, at five dollars for ten.

A very interesting development of the basement disadvantage presents itself in the following scheme: Supposing that the dining-room is directly over the kitchen, and that one were obliged to live in town through the summer. Build out from the back of the house, and to the full width of the lot, an extension of about twenty feet or more, of concrete, which shall be covered, at a level with the dining-room, with light structural steel to take a heavy flooring of

City Gardens



THE CITY DESERT—CONDITIONS

cinder concrete, and square red tiles. This floor now presents an ideal surface for treatment in connection with the dining-room.

Let us imagine a sultry evening in town, with very little air stirring, and let us walk through the tall French windows at the back of the dining-room into the extension garden. Through dinner the musical plashing of a small fountain might have been heard from somewhere outside, and coffee and cigars are served outdoors. One walks out into a large garden-like enclosure with the privacy of the vacated dining-room, and the freedom of out-of-doors. Underfoot are cool red or green tiles, covered here and there with rugs. In the center a small fountain plays in a basin of aquatic plants, presided over by a statue of Pan or Narcissus, and all around are tall privet hedges, clipped box-trees and palms. Perhaps a garden pergola runs across one end, with stone settles, and everywhere are wicker chairs and tables.

In the winter, this might all be transformed into a glass sun parlor, with sectional panels of glass, and bolted T irons of light steel, which have been stowed below in the extension. In the meantime, beneath all this, has been added a spacious laundry and drying-room, and if there were not light enough, a heavy plate of glass let in here and there among the tiles would admit an ample amount. These ideas, with developments and alterations to suit conditions, apply to all forms of the city house, and

where, as is often enough the case, a flat roofed extension lower than the main house exists, its roof may be strengthened, tiles laid and the extension garden built with access through an upstairs room or hall. Still further up, the great area of the roof presents itself, with infinite possibility for city gardening.

A city doctor, aware that his profession would keep him in town for the greatest part of the summer, decided to mitigate his stay by building a roof garden, and asked for a design. It appeared that he had just put in his house a small automatic elevator, which gave upon the roof as well as upon the various floors. Upon investigation, the roof fulfilled conditions of strength, and other existing conditions presented only a parapet with decorative iron grilles overlooking the street, a few chimneys, unused in the summer, the bold and unpromising elevator shaft, and a considerable pitch in level from front to back. Further, it was proposed to use only that part of the roof between the elevator shaft and the front of the house, and to screen off the rest.

The first step was to make, in the over-flooring, a terrace, which should give two levels, in place of a general slant, and which should afford possibilities for further development. The upper terrace should be treated as the "garden," the lower level, reached upon stepping from the elevator, should be the approach or "parterre." With this in view as a general scheme, privacy was first to be obtained before the



THE CITY GARDEN—POSSIBILITIES

A Singular Prejudice

base, which would entirely cover the pergolas in one year's time. The bare and unfinished elevator shaft presented a problem no sooner realized than solved.

The exterior being rough stucco, a capping of red Spanish tiles transformed it into a picturesque tower, and by means of painting the entrance and machinery doors green, placing trellis at the corners and a long flower box on the iron landing of the upper door it becomes rather a feature than a detriment, and

the design for that portion of the roof was complete. Perhaps it seems not unlike the dreams of a universal language or permanent peace among nations, or other Utopian ideas, this vision of gardening the cities, but the means of achievement are so simple, the results so gladdening and the possibilities so ever-present, that one is disposed to look hopefully at our sky-lines and see in the mind's eye, green fringes of planting and graceful pergolas where only ragged chimney-pots stand up in raw silhouette to-day.

A Singular Prejudice

By SEYMOUR COATES

WHY is it that many persons engaging in building operations regard the fees paid to the architect as money invested which will fail to produce an adequate return? From whatever point of view this subject is considered such position seems to be without foundation. Of course every calling has within its ranks some unprincipled members. But one black sheep should not condemn the whole flock. It is safe to say that in the architectural profession will be found a larger percentage of members, who are true and wholly loyal to the interests of their clients, than in any other one.

There are many ramifying channels through which the architect's influence travels, which make for the conservation of his client's money and secure for him honest value in the completed structure. The years of theoretical study and practical experience enables the architect to plan his building so that all available space is utilized to the best possible advantage of the purposes to which it is to be put, and to so design its construction that no unnecessary expenditure for material is made, preserving at the same time a proper factor of safety.

In the matter of selection of materials the architect's advice is invaluable. His knowledge of them, based upon frequent trials and tests, enables him to separate the "sheep from the goats." This often results in a direct saving of money, as well as greater satisfaction in the end, as it is not always that the costliest articles are the best for a specific purpose.

In the supervision of the work the architect is literally the watch dog for his client. His certificates stating that the materials specified have been used, and in the quantity and manner intended, are documents of decided value to the owner, and are only issued after such thorough inspection and supervision of the work as it progresses, as fully warrant the statements.

Another place wherein the architect minimizes possible annoyances and consequent loss for his client

is through his acquaintance with contractors, and his knowledge of their habits, ability and responsibility. No amount of indemnity bonds will make a thorough mechanic out of an indifferent one, nor will they convert an unprincipled one into a man of honor.

It was reported at the time of the erection of one of the lower Broadway skyscrapers in New York City, quite a prominent one too, that the parties supplying the "sinews of war" for its construction had the plans "experted" before ratifying contracts for various portions of the work. It was found that in the matter of steel alone, the construction company, whose engineers and architect had prepared the working drawings, had an excess weight of nearly fifteen per cent of structural steel beyond the amount actually required, even allowing an excessive safety factor. Now, whether this percentage of metal would have found its way into the structure, or its money equivalent find its way into an itching palm, remains a question, in which one may find food for thought.

By architect, above, is meant the practitioner, whose choice of profession has been made because of the possession, primarily, of those marked qualities which are almost invariably found united in the make-up of successful members of this profession. Given, artistic feeling and technical training, he must possess in addition thereto the "social instinct," must be a "good mixer" and have the patience of Job.

The architect who has a true love for his work and who is imbued with a desire to make every production, whether large or small, a lasting monument to his ability, and integrity, will put the interests of his client at all times, beyond every other consideration, realizing as he must, that no recommendation is so strong as that given by a satisfied client who has "been shown."

It is a very safe assertion to make that he is indeed an incapable or dishonest architect who cannot save to his client several times the amount of the regular commissions, which he receives for his services.

Poisonous Woodland Herbs

By ANNIE OAKES HUNTINGTON

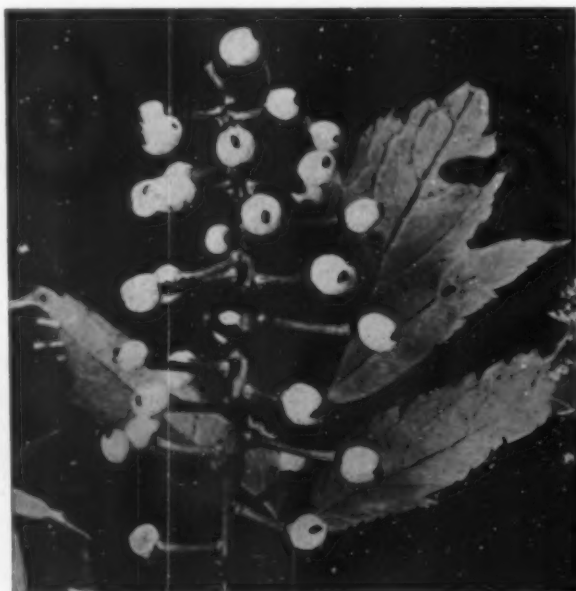
IN the rich, cold forests of the North a most charming little, bulbous herb is found, under the shade of the trees where the ground is damp, and the moss is thick and green. This is the wood sorrel, *Oxalis Acetosella*, a plant which grows so close to the earth that the stems frequently run under the ground, and its foliage forms a light carpet. It has small flowers which are delicate and pretty, with five white petals veined with rose-pink, and the leaves are an attractive shade of pale green, covered with scattered brownish hairs, and divided into three clover-like leaflets. They have a strange habit of sleeping at night which has attracted much comment and interest. During the day the leaflets are spread out flat to the light, but as evening comes on each leaflet gradually droops downwards, and closes in, until the undersides almost touch the foot-stalk. The leaves remain in this position through the night, and when the sun rises in the morning, they slowly open, and spread out flat again. Darwin made many experiments in what he called the "nyctitropism of leaves," and gave as the most probable reason for the phenomena the fact that by this protection the upper surfaces are kept from being chilled at night by radiation. Linnæus, the famous Swedish botanist, the "Father of Botany," as he has been called, was the first to devote an essay to this curious sleep of plants, and ever since then a great deal has been written on the subject.

The wood sorrel is found from Nova Scotia to the mountains of North Carolina in the Eastern States, and also in Europe, Asia, and North Africa. The Italians call the plant Alleluia, probably in reference to the tri-foliate leaves, which stand as a mystic symbol of the Trinity, and it is in connection with its flower-portraits in the sacred pictures of the Italian masters, that Ruskin says: "Fra Angelico's use of the *Oxalis Acetosella* is as faithful in representation as touching in feeling. The triple leaf of this plant, and white flower, stained purple, probably gave it strange typical interest among the Christian painters. Angelico, in using its leaves mixed with

daisies in the foreground of his Crucifixion, was perhaps thinking of its peculiar power of quenching thirst."

The wood sorrel has an agreeable sour taste due to the poisonous binoxalate of potash which the plant contains. Oxalic acid, a pungent, bitter, poisonous, acidulous salt, is prepared from the plant, and is sold in the shops as salt of sorrel, used for removing iron rust and ink stains from linen.

As the season advances and the woods take on the peculiar hushed stillness of midsummer, the tall, white racemes of the black cohosh, *Cimicifuga racemosa*, make their appearance. The plant is a tall, erect perennial herb, from three to six feet high, with large leaves divided into smooth thick leaflets,—the leaflets themselves often again divided into little leaves,—and with soft, feathery spikes of white flowers growing erect from the lateral branches. The fruit is an egg-shaped capsule containing numerous flat seeds. The root is bitter and poisonous, and at one time was used as a household remedy for rheumatism and other diseases. If it is taken in large doses it produces vertigo, nausea, and a lessening of the action



THE BERRIES OF THE WHITE BANEBERRY

of the pulse. Closely allied to the black cohosh the white baneberry, *Actaea alba*, is another herb found in the woods, with poisonous underground parts. It has feathery white flowers something like those of the black cohosh; but unlike the tall, wand-like, elongated racemes of that species, those of the baneberry are short and small. The leaves are twice or thrice-compound, and the erect clusters of fruit invariably draw attention by their oval, porcelain-white berries, marked with a round, dark spot. The berries have been likened to the eyes which children gouge from the heads of their china dolls, and the analogy is perfect. Both the white baneberry, and the red baneberry, *Actaea rubra*, a species with larger flower clusters, and red berries,—have roots which contain poison, and which act on the human system when taken internally as a violent purgative.

The Culver's root, *Leptandra Virginica*, resembles

(Continued on page 5, Advertising Section.)

Garden Embellishments

By LILLIAN HARROD

JUST as a house, however perfect it may be in style and construction, must have furniture to make it homelike and comfortable, so a garden, beautiful in its wealth of flowers and shrubs though it may be, requires certain accessories to give it that pleasant, inviting air which is so essential for its success. The early garden makers among the Greeks and Romans realized the truth of this fact and consequently made their belief manifest through the wonderful fountains, vases, and statuary with which they embellished their grounds. Many beautiful gardens of more modern origin bear traces of the same artistic spirit displayed by the ancients, but of late years there has apparently been a decline in this respect. Too little attention has been paid to the proper furnishing of the garden and as a result it has lost much of its fascination and charm.

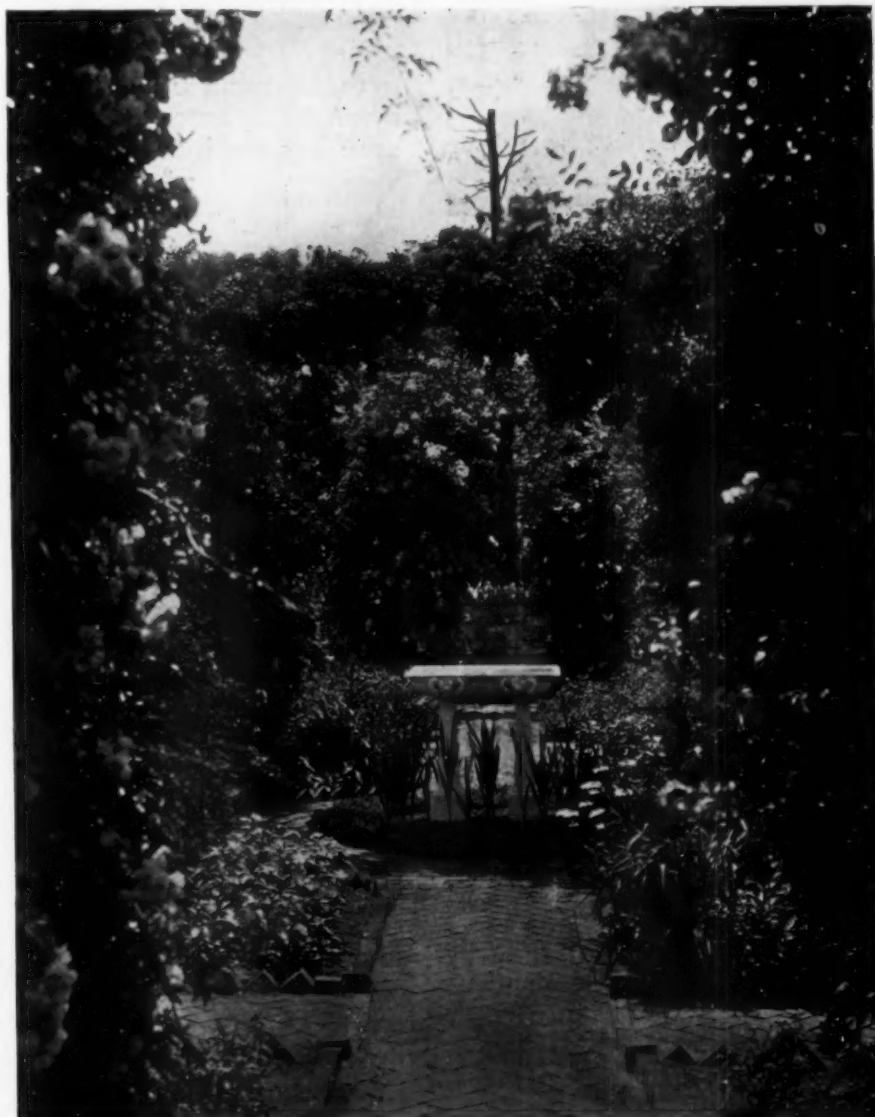
This has been especially true of our American gardens, for it is only within a comparatively few years that we have commenced to appreciate the great possibilities for enjoyment and comfort which they offer. It may be that the prevailing fashion of copying old English and Italian gardens, as well as the delightful old-fashioned ones of colonial days, has brought about this change. At all events, people are certainly arranging their gardens after a more sensible plan than formerly; not that

they are less beautiful, but rather more attractive, since their furnishings render them most charming outdoor living-rooms for summer use.

Among the more useful types of accessories now in favor are garden seats, which are to be found in a countless variety of styles. Even the tiniest plot is not too small to contain a simple bench attractively placed in some shady corner, while the stately, formal garden, which graces the rich man's vast estate, cannot be called complete without its dignified seats of stone or concrete. For the informal home garden there are suitable seats in many attractive designs. Where a rustic effect is desired, cedar and locust with the bark left on may be used with excellent results. Cypress also makes satisfactory furniture for garden use and, if well painted and cared for each

season, it will do service for a number of summers.

For those who prefer a more durable material but cannot afford expensive stone seats for their gardens, concrete makes an excellent substitute. Simple benches of good design may be purchased at reasonable prices and their soft natural coloring contrasts well with the varied hues of flowers and shrubs. Elaborately ornamented seats of marble are occasionally seen, but rarely outside of the most strictly formal garden. Even there they must be in perfect accord with the other decorative



A BIRD BATH WITH CHARMING ENVIRONMENT

House and Garden



CARVED POSTS, LINTEL AND WELL CURB

details, for otherwise they are in bad taste. A frequent companion piece of the garden seat is a table of some sort. This convenient bit of furniture usually corresponds in style to the seat near which it is placed, although contrasting designs and materials appeal to some people as being more desirable. Stone or concrete is far more satisfactory than wood for this purpose, since a table top of the latter material soon becomes warped unless carefully protected from the weather.

The effectiveness of the most attractive furniture may be entirely spoiled by the wrong placing, however. The essential point in selecting its location is that the spot chosen shall be the one best adapted for that purpose. There should be a sort of inevitable fitness between these accessories and their surroundings; otherwise the beauty and comfort of the garden are in no way enhanced and the very object for which the work was planned is defeated. The ideal location for a seat and table is a cool, shady spot, where one can find welcome shelter from the sun on a hot, sultry day and spend a comfortable hour with a book, or chat with a friend over a refreshing glass of one's favorite summer beverage.

The influence of far away Japan may be seen in the pretty little tea houses which are springing up in so many gardens at the present day. These picturesque

affairs, invitingly situated at the end of some flower bordered path, or seen through a vine-clad pergola, are delightfully suggestive of small informal gatherings. So also are the little summer-houses which one so frequently comes upon, nestling in some quiet corner, half hidden by masses of bloom and graceful foliage, or perched, perhaps, after the fashion of an old English gazebo, upon some elevation commanding an extensive view of the garden and surrounding country.

In style of architecture these garden-houses vary infinitely from quaint rustic shelters, thatched with straw or fragrant pine needles, to miniature temples of classic design. In furnishing and equipment they also differ widely, for while some contain only a few simple benches, many of the more pretentious ones are so conveniently arranged and fitted up that it is an easy matter to serve a dainty chafing-dish supper, or entertain one's friends at an afternoon tea even on a rainy day. Indeed, one occasionally finds a garden-house so well constructed that it may be used with comfort on sunny days all through the winter months.

Not a few gardens owe their attractiveness in part to the beautiful arbors and pergolas which embellish them. The arbor is by no means a new-fangled accessory, nor is the pergola, for that matter, but the



AN ORNAMENTAL TOOL HOUSE

Garden Embellishments

introduction of the latter into this country is of more recent date. This arrangement of pillars, cross-beams and rafters, which we have borrowed from the vineyards of sunny Italy, often constitutes one of the loveliest features of the garden, when, draped with delicate wistaria or hardy climbing roses, it arches a well-kept path. Placed against a high wall or the side of a house, such a structure is also effective. It should be remembered that a pergola, like every other garden ornament, must have a reasonably good excuse for existing, else it becomes superfluous and serves to mar rather than augment the beauty of the scene.

Among the more purely ornamental accessories fountains claim an important position. To lovers of water gardens they make a distinct appeal, since their basins make an admirable setting for aquatic plants of all sorts. Goldfish, too, will thrive in their shallow pools and amply repay one for the trouble of obtaining them by keeping the fountain free from that tantalizing summer pest, the mosquito. Fountains and basins can be purchased in a number of different materials, but concrete, the happy medium between inartistic iron and expensive stone, is perhaps the most satisfactory. Rough stone laid in cement is sometimes used where a rustic effect is desired and makes an attractive appearance. The method of treating the edge of the pool depends upon the



A BEAUTIFUL PERGOLA AND A SICILIAN VASE



STONE VASE, PEDESTAL AND BIRD BATH

owner's personal taste, of course, but except in the most formal gardens the stone curb may usually be omitted and a simple edging of sod or a border of dainty bog plants take its place with good effect.

Should there chance to be an old well in the garden, it can be transformed into "a thing of beauty," and incidentally be made "a joy forever," by the addition of an artistic and appropriate well-head. The grotesque stone lanterns, which were shipped to this country from Japan in large numbers during the late war with Russia, likewise make unique embellishments and, when lighted at night by means of a lamp or by electricity, they lend a fascinating air of mystery to an otherwise unlighted garden. Vases, both of concrete and stone, are always welcome additions, but they should be simple in design and must be carefully distributed.

Sun-dials and gazing-globes possess a charm that is peculiarly their own and, if properly placed, they add much to a garden's effectiveness. In company with such old-fashioned ornaments one might quite naturally expect to find a picturesque bee skep or a cosy little bird-house, and it often happens that one is not disappointed. So, although the day of the crockery dog and the iron deer is past, the use of garden embellishments has in no way decreased and we believe that its end is still many years distant.



Furnishing a Portable House for \$150

Proving by Actual Figures How an Inexpensive House May be Made Artistic and Comfortable for This Sum

By JAMES JOHNSON

TO the economist, whether he be so from necessity or choice, the portable house as a summer residence makes strong and worthy appeal. The precedent of simple living is established by the mere fact of such occupancy and, therefore, only the most inexpensive furnishings are suitable, and this extends even to the clothes one wears and the entertainment one may offer one's friends.

It will then be readily realized for true economy and the real Simple Life, one can do no better than live in a portable house. The log house of the mountain camp and the wide eaved bungalow of the seashore, have been so elaborated and changed from their original simplicity that little save the name remains to remind one of their humble origin.

Not so with the little house which is put together in sections, and may be entirely in place in the evening of the day which saw its beginning. A very small house of this kind may be bought and set in place for \$150, and these dwellings are so planned that like our old friend, the sectional bookcase, they may be "added to" indefinitely. For \$500, however, one may have a house which two or even three people may occupy with comfort during the summer months.

Such a house may be set in place by ordinary workmen, as skilled labor is not required, and in this there is a decided saving. The house may be placed on the ground, on blocks, or posts, or stones when only to be used during the summer months. Where all the year round residence is anticipated permanent foundations should be supplied.

It is possible to secure these houses fitted out with folding beds. This is a very good plan where economy of space is necessary and lessens the cost of furnishing. The unplastered walls may be lined with cheese-cloth stretched tautly and nailed to the

uprights; to this the paper is applied. The rooms in a house of this kind may be arranged to the convenience of the occupants, using sectional partitions. The ceiling may be of wood, tongued and grooved, and should be left in the natural color, finished with a dull varnish.

An arrangement of the floor space which has been found convenient provides a living-room ten feet four inches by nineteen feet. This room is fitted with a folding bed at one end, and serves as dining-room and general living-room. The table is placed in the end near the door leading to the small kitchen. At the right of the entrance—which is directly into this large room—is the door into the bedroom, and opening from this back of the kitchen the bath-room is placed.

The walls of the general living-room may be covered in a rough surface paper in a shade of dull gray. The wood trim should be stained dark brown; the ceiling and floor left in the natural color, the former of white pine, the latter of Southern pine showing a much stronger yellow tone than the ceiling and treated with a tough transparent floor varnish.

The woodwork of kitchen and bath should be left in the natural and finished with a varnish impervious to heat and moisture.

Where the whole southern end of the room is set with windows, the curtains should mark each division with one hung at either end of the row. Across the top a slightly full valance about eight inches in depth should be used, the curtains extending only to the sill. A crêpy cotton print, showing green and gray storks,—picked out with bits of black and yellow, flying across a white ground is a strong and decorative design and would make an effective choice for the curtains of this room. This fabric is inexpensive and can be readily washed without losing its color.

Furnishing a Portable House for \$150

The same material should be used for chair cushions and to border a table cover of green linen.

A corner cupboard should be built in the dining-room end and utilized to hold a set of cottage dishes, gaily decorated with red and yellow tulips and green leaves. Such a set of sixty-two pieces may be purchased for \$6.00.

The drapery materials, cushions and table covers for this room would cost \$7.00. In the center of the long room a kitchen table might be placed; in size sixty inches by thirty inches, this would cost \$3.38. The base and legs are of hard wood and can be finished to suit the furniture of the room. This table wearing the green linen cover would introduce a pleasing bit of color. On it a low glass lamp should find a place with a spreading shade of wicker, lined with dull green silk. The lamp and shade complete would cost \$4.60. Also this table could be utilized for books and magazines, and a large bowl of grey pottery holding dogwood blossoms, or other woodland flowers, would prove decorative.

Grass fiber rugs in sizes eight feet by ten feet and four feet six inches by seven feet six inches would supply the necessary floor covering. These rugs show a clear clean green with bits of yellow-tan introducing the design. The quality of the fiber is excellent and they are durable. The price of the larger rug is \$5.75 and the runner is \$2.50.

A round dining table with drop leaves of oak, in size forty inches by thirty-six inches, could be purchased for \$8.25. This should show a dark oak stain, the same stain being used on all furniture. Three straight chairs and two rockers with cane backs and seats would be serviceable for use in this room, the straight chairs, \$3.40 each, the rockers, \$3.75. An easy chair of willow, with half back and seat cushions covered with the same fabric as that used for the draperies, should be added.

A long settle built under the south window and made comfortable by a mattress pad upholstered in plain green denim would look well. This should be well supplied with pillows covered with the fabric showing the stork design.

A small folding table of oak, costing \$3.00, would prove useful as a card table or in case of extra guests. The magazine stand, costing \$4.50, may also be utilized to hold a pottery jar filled with wild flowers or branches of blossoming trees.

The charm of the finished room would be great for no single incongruity would appear. All is simple and practical as well as inexpensive, but of color and form one might feel the best had been chosen for its decoration and furnishing. The paper required for this room would cost \$4.00.

A blue paper with branches of cherry blossoms and small brown birds flitting through the design would make a charming background for the simple

fittings of the bedroom adjoining. The dimensions of this room are ten feet by ten feet four inches. The built-in folding bed is especially advantageous in saving the much needed space. A dresser with a mirror costing \$12.75, a chest of drawers at \$4.50, a clothes tree at \$3.75, a small table and two chairs, which could all be purchased within \$10.00, would complete the furniture.

Two rugs, in size three feet by six feet, might supply the floor covering. These woven in two tones of blue and white like the old-fashioned rag carpet would fit well into the picture, and cost but \$3.50 each. White cheese-cloth curtains with a delicate stencil design in shades of blue about the edge would drape the windows attractively.

The bath-room is sufficiently long to allow space for a small clothes closet. A bath rug and cheese-cloth curtains, with a mirror set above the stationary washstand, are the really necessary furnishings for this room, and could all be bought for \$3.50.

For the kitchen the expenditure may be increased or lessened as the needs of the family require. A kitchen table for \$3.00, two kitchen chairs at \$1.50 each, a built-in corner cupboard, and a wire screened press at \$4.00 would make a good beginning. The oil stove which would probably supply the most convenient mode of cooking, the day's work of the carpenter and the lumber required for the two corner cupboards, the floss and excelsior from which the cushions, seats, and pads may be made, together with the purchase of the necessary cooking utensils, would be fully covered by the remaining \$21.82.

A tabulated list of the furnishings follows:

LIVING-ROOM		
Dishes	\$ 6 00	
Draperies and table covers.....	7 00	
Kitchen table.....	3 38	
Lamp and shade	4 60	
Rug	5 75	
"	2 50	
Dining table.....	8 25	
Three straight chairs @ \$3.40	10 20	
Two rockers @ \$3.75	7 50	
Willow chair with cushions.....	5 00	
Folding table.....	3 00	
Magazine stand	4 50	
Paper	4 00	
		\$71 68
BEDROOM		
Dresser	\$12 75	
Chest of drawers.....	4 50	
Clothes tree.....	3 75	
Table and two chairs.....	10 00	
Two rugs @ \$3.50	7 00	
Paper	5 00	
		43 00
BATH-ROOM		
Rug, curtains, and mirror.....		3 50
KITCHEN		
Table	\$3 00	
Two chairs @ \$1.50	3 00	
Wire screened press.....	4 00	
		10 00
Incidentals		21 82
Total.....		\$150 00

(Continued on page 6, Advertising Section.)

Something About Window Boxes

How to Make and How to Care for Them

By L. J. DOOGUE

A FEW words about window boxes are very apt just at this time. In the spring every one feels the necessity of getting out into the garden and digging. The man with the garden goes there but the man in the up-to-date flat must content himself by doing his gardening in his windows. Unfortunately the matter of window floral decoration is not seriously considered. A person in one house puts out a few boxes and fills them with any old thing regardless of the suitability of the plants. In the next house, desiring to surpass the horticultural aspirations of their neighbor, they put out boxes and all goes merrily. Then these people go away for the summer and the boxes are allowed to take care of themselves. The result is easily imagined. About the middle of the summer the boxes look little better than a bunch of weeds at their best. In Europe they do this work better than we and the sight of the houses in the early spring is one to be long remembered. There is no reason why the work cannot be done as successfully here as there. It can be—with a little thought.

If you want flowers in your windows you must remember that plants need soil in plenty to make their growth and that a small box with a lot of plants cannot look well but for a short time unless new

earth and nourishment is supplied. That boxes should be lined with zinc and an outlet with a cork will save the possibility of splashing the windows below when watering. Boxes for the veranda should be large to hold plenty of loam. Make the loam



The attractive portion of this box is the Iceland Poppies
Remove them after flowering



A poor combination. Looks well at first but the crowded planting will in time spoil it.
Do not crowd your boxes

rich; loam with manure, old sods, leaf mold and bone meal and give frequent waterings.

If you want window boxes take it up with your neighbor and then make it a street affair and get everybody interested. In this way you reach a harmonious understanding and the result will be pleasing in a scheme of window decoration worked out for the immediate neighborhood, rather than for individuals. By working up a community of interests the houses can be made attractive during the whole spring, summer and fall. In filling the boxes keep to the idea of a few kinds of plants in each box. A box of

Something About Window Boxes



ATTRACTIVE BOXES OF FUCHSIAS, ACALYPHAS, BEGONIAS, AND ANTHERICUM. BOXES MUST BE LARGE

many kinds may look well at first but after a few weeks your artistic scheme of decoration is hopelessly lost.

Almost as important as good loam is water. Window boxes need lots of water, and then a little more and this to be repeated daily in warm, dry weather. Towards the middle of the season the nourishment in the soil will be sadly depleted. Dig out some of the loam and put in fresh. Make it rich and add a dash of bone meal. If conditions are such that you can do so, water occasionally with manure water. If your plants are crowding, take out some. And don't forget to water.

If a number of householders join in the window decoration movement it would make the price of boxes comparatively cheap. Have a carpenter do the work; make the boxes fit the windows and make

them large enough. Any sort of old box is not good enough for this work and besides a well-made box will last while a poor one will be apt to pull apart and let your decoration down on to the heads of unappreciative pedestrians.

After the season is over take down your boxes and store them. But if they are fastened permanently, at least remove the loam. Many leave their boxes out, often insufficiently secured, with the soil in them. This is not only bad for the boxes but makes possible a suit for damages when the extra weight from snow and ice causes a box to fall. Just look around during next winter and you will be surprised at the number you will find. It is surprising how many leave their boxes out. What to put in the boxes? Most anything, only don't overcrowd them. And don't forget to soak them, often.



A box filled like this, with geraniums and streamers, will be attractive during the entire season



Use hardy plants for an early start. Remove these when through flowering and substitute others

Berry-Bearing Shrubs

By MARIE VON TSCHUDI PRICE

PART I

COMPARED with the cultivation and knowledge of shrubs in Great Britain and on the continent of Europe, not omitting Australia and Japan so rich in shrubs, America is far behind and has much to learn of their usefulness and beauty. Our native shrubs are not so numerous and in many cases not so beautiful as those of the Eastern Hemisphere, but many of the foreign varieties have been introduced and grown with successful results and demonstrate that there is no more pleasing group of growing things than shrubs. They tempt the amateur as well as the professional gardener to seek a more extended acquaintance with them. They are easy to cultivate, useful, highly ornamental and have an infinite variety of charm, a charm that commences when their colored branches begin to bourgeon and which continues month by month while their flowers bloom, their dark green leaves change to vivid reds and yellows and the last one falls revealing their glowing fruits.

Miniature trees, some growing to the height of twenty feet or more are seen among the hollies. Their greatest beauty is to be found among the smaller and even dwarf varieties, both of the evergreen and deciduous species and especially attractive are those shrubs that bear fruit ranging in colors from light yellow, orange, white, black, blue and many shades of red from pink to deep crimson and retain them until the buds of another spring are putting forth on the leaf denuded branches. There are also many beautiful shrubs that do not bear berries but it is proposed here to mention only those valued for their richly colored fruit in winter, attractive when the landscape is bleak and gray or white with whirling snowflakes.

Among the ornamental and hardy evergreen shrubs of interest are the Skimmias, so called from a Japanese word signifying "hurtful fruit," but as the birds eat them, the warning in their name must be intended for man. They are easily cultivated in peat or rich loam and are increased by cuttings planted under glass. The best varieties are *S. foremani*, *S. fortunei* and *S. Japonica* and the brilliant red berries of the first named species will remain bright on the branches for two years if the birds do not trouble them. This is a gentle hint to all bird lovers to cultivate such shrubs having winter berries that the little brothers of St. Francis may eat and be merry. Of the natural order *aquifoliaceæ* the Skimmias are of the same order as the hollies and belonging to the rue family (*rutaceæ*) they can claim kindred

to the genus citrus to which the orange and lemon, the prickly ash and hop trees belong. Producing an abundance of white flowers, delightfully fragrant, they are beautiful in appearance and leave a pleasant memory, unlike the common, garden variety of the rue family "emblem of bitterness and sorrowful remembrance," natives of Japan and the Himalayas as only a few of the half dozen species are in ornamental cultivation. They do not thrive in the open further north than Washington City. South of the District of Columbia they may be used to advantage for borders and are valuable shrubs to be planted in cities as they are not affected by smoke. Cultivated in greenhouses some varieties bear two harvests of fruit in a season and on this account, they make beautiful pot plants growing well in a sandy compost of peat loam. The *Skimmia Japonica* has the flowers blooming beside the ripened berries, suggesting the orange and lemon trees distinguished also for this charming characteristic.

Among ornamental evergreen and deciduous trees and shrubs, conspicuous during the winter for black, red and sometimes yellow fruit, the hollies should be widely cultivated, their height in their native habitat placing them among the trees and their shape and size under different conditions among the shrubs. They are to be found in the North and South temperate zones, in the tropics and radiate in all directions from South America, their seeming center of distribution. Holly, whose patronymic is *Ilicineæ*, belongs to the genus *ilex* and is a member of the great *aquifoliaceæ* family group having needle or thorn-pointed leaves. The wizardry of nature having transformed the long lobes of the oak-leaves into spiny terminations or changed them into narrow and pointed leaves, the holm-oak of Southern Europe (*Quercus ilex*) and the live or evergreen oaks of America, with their spiny-tipped leaves, are among their well-known kindred and the hollies seem to be a remote connecting link between the genus *ilex* and the genus *quercus* to which the great oak trees belong.

The hollies grow to the best advantage in soil rich and well drained and the evergreen varieties in situations partially shaded from the sun. The evergreens should be transplanted in the early autumn when the young wood has ripened or in the early spring before the new wood commences to grow. They may be increased by budding or grafting on other varieties and cuttings of the ripened wood will root in a sheltered place or under glass. They may be trained or clipped into any desired shape, used

Rugs for the Country House

for hedges or in groups and they even submit with patient fortitude to that cruelty to shrubs called topiary work and disguised under the name of a celebrated Roman landscape gardener who practised it. Their slow growth, however, deprives the hollies of a more extended popularity, but it should not, for they richly reward the care and time required to develop their beauty and usefulness. By this slow growth their wood becomes so close grained as to be a rare imitation of old ivory in texture and color. Also light in weight and tough in quality, the wood of many of the arboreal species is susceptible to a high polish. This makes it valuable to art and craft workers and these should unite with the arborealist as well as the gardener to further a more extended cultivation of the hollies.

America has fourteen native species, but the one European species (*Ilex aquifolium*) of which there

are more than one hundred and fifty distinct varieties, is far the most beautiful. The holly, especially the English species, has delicate white blossoms that appear in June and ripening into brilliant scarlet berries that mingle with its lustrous evergreen foliage it becomes a conspicuous figure in a winter landscape.

Some of the foreign species are hardy as far north as New York and Boston and there should be no prejudice against giving many of these worthy foreigners full naturalization papers after a while and making them a valuable addition to America's great republic of trees and shrubs.

Ilex opaca, native American or white holly, is an evergreen found in moist woodlands from Maine to the Gulf States, west to Missouri and southwest to Texas; it adapts itself well to the dry, sunny and even

(Continued on page 6, Advertising Section.)

Rugs for the Country House

By H. CONNOP

THOSE interested in the decoration and furnishing of the country house will like to know of a new type of rug recently put on the market. In fact, there are several different styles of rugs hand woven in the workshop of a certain guild of workers, which fill the requirements for durable, artistic, and simple effects in floor coverings, and are well within the reach of the most modest pocket-book.

The original idea of this fabric was taken from New England and some of the rugs are patterned after the colonial rag carpet, though some show Arts and Crafts decoration. These are made on hand looms and finished either in wool or cotton, or partly of both, and present a great variety of shade and weight.

Many of these are particularly appropriate for colonial rooms, and also for interiors of the German artisan as well as the modest English type of cottage. Like other artistic household furnishings these rugs are the result of woman's thought. The weave is somewhat different and decidedly superior to that of our ancestors, and while adopting what is the best in their work in color and design, those made to-day leave little to be desired.

One other important characteristic of this weave is that the colors are sun proof. From the workshop one may obtain cards showing the numerous colors and various shades of each in which these rugs may be had. They can be made in almost any size desired, and are carried in regular sizes from two feet three inches by four feet six inches to twelve feet by eighteen feet. This stock comprises carefully selected shades of plain brown to tan, green, blue, and dull

old rose to mulberry. Any shade of color which is necessary to harmonize with the decoration and furnishing of the house can be secured on special order in about ten days time. The rugs weigh four pounds to the square yard.

The charm, variety, and harmony of coloring cannot be achieved in any other rugs at so low a price. From the several styles made in this workshop suitable selections can be found for every room of the house and for the porch as well, and one of the serious difficulties the amateur encounters in house furnishing may be entirely obviated by using these hand woven rugs throughout, allowing the floor covering to strike the dominant color note for all rooms.

The rugs best suited to the porch are made from camels' hair in the natural color and are reversible. These rugs can also be made up in any color combination required if it is desired to use them in the interior of the house. They will be found especially serviceable for hall use.

A den in which the paneled wainscot and beams of the ceiling are of yellow pine stained a dark and soft green, and given a dull finish, could have the rough plaster walls above the wainscot painted in a shade of yellow tan,—this to be finished at the ceiling line with a paper frieze showing green trees against a yellow sky line. At the casement windows hangings of self-colored flax, stenciled across the lower edge in a row of quaint little green trees, would be effective. The furniture in a room of this kind should be on simple straight lines after the so-called mission or craftsman type, and with this the camels' hair rug would look exceedingly well.

A Bayside Bungalow

A \$500 House on a \$10,000 Field

By DANIEL H. OVERTON

THE bay beside which our bungalow is built is Southold Harbor, a beautiful branch of Little Peconic Bay, at the eastern end of Long Island. The site is a four acre field, on the shore front of Southold village, the oldest settlement on Long Island. The field is on a terraced bluff about twenty-five feet above the water, and is surrounded by four rows of cottonwood, elm, and maple trees, set out by the owner nearly thirty years ago. The owner happens to be my wife's father, and that is why we have the use of this large and beautiful field. The only other building on the four acres is another bungalow, an old workshop, which was moved over from an abandoned lumber yard, and converted into our first attempt at a bayside bungalow. We enjoyed this first building so much as a partnership affair that it led to the building of another so that each of the two sister-families in the partnership might have a summer camp upon the field.

These two cabins now nestle side by side beneath the cottonwood trees. We call the older one "The Bluff House," and the new one "The Cottonwood," which I now describe.

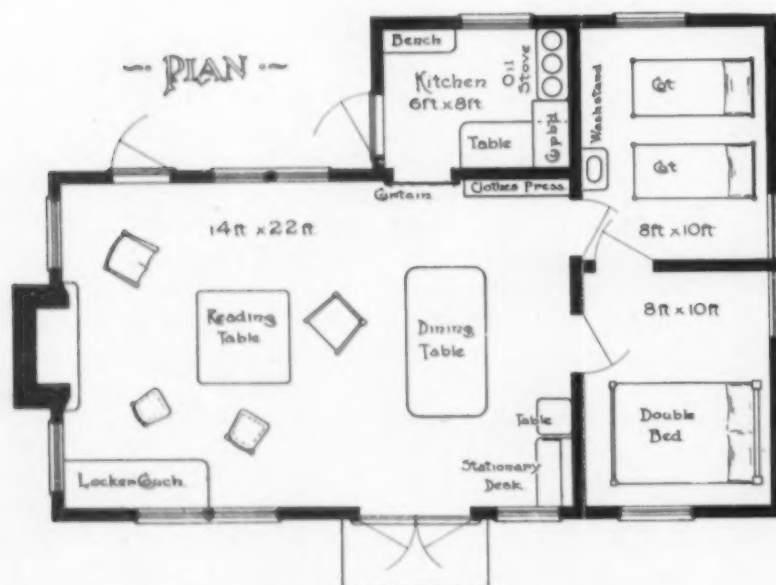
The "Cottonwood" is a one-story frame building set on a foundation of locust posts. It is fourteen feet wide, and thirty feet long, with an extension on the rear six by sixteen feet. The sides are eight feet high from the floor to the rafter plate except in the back of the extension which is only six feet. The

roof is of cedar shingles, and has a rise of five feet above the level of the rafter plates. The sides are covered by the best white pine, six inches wide, and the floor is of six inch spruce. There are thirteen windows, thirty-three by thirty-four inches, in the building. These are thirty-four inches above the floor, giving a splendid view seaward or shoreward as one sits or stands inside. There are large double doors at the front, and two single doors at the back.

The furnishings are simple and plain, and cost \$92.85. The whole cost of the building was as follows:

Lumber, including the locust posts for the foundation,	\$107 70
Carpenter work,	43 50
Hardware,	3 27
Sash,	12 15
Screen doors,	5 56
Table in kitchen, and desk in living-room, stationary,	8 00
Chimney, brick, mortar, and mason work,	36 30
Paint and painting, putty and oil,	14 00
One driven well, and pitcher pump,	10 00
Labor of man, and cartage of lumber,	15 83
Total,	\$346 31

The interior is divided into four rooms, one large living-room fourteen by twenty-two feet, two bedrooms eight by ten feet, and the kitchen in the extension six by eight feet. In the west end of the living-room is an open fireplace forty-one inches wide, thirty-one inches high, and sixteen inches



PLAN OF THE BUNGALOW



"WATCH THE WHITE-CRESTED WAVES"

A Bayside Bungalow

deep, with the chimney on the outside of the building. The accompanying plan will give a better idea of the divisions. The interior is left in the rough, unceiled. The partitions are of planed pine. A village carpenter built the house in one week. I screened the windows, and hung the screen doors, and built some closets, and did many other little things, after the vacation began, to put the house in order.

The site is valued at about \$10,000. So we have a \$500 house on a \$10,000 field. We live outside of the house much of the time, on the water, and in the water, or out in the field about the house. The whole front of the field is our porch, and the long row of cottonwood trees are the stately pillars of our porch. The bay is our front dooryard, while acres of fertile fields are our back dooryard. Living in the crowded city for ten months of the year we appreciate and enjoy this room outside, but we love and enjoy the little house inside, too. It is so cool and comfortable on a hot day to sit with all the windows and doors open to the fresh breezes from the bay, or to the fragrance laden breezes from the fields. And then again it is so restful on a cool day, or during a storm, to start a fire in the fireplace, and sit in this cozy nest and look into the fire, or to look out and see the storm upon the sea, and watch the white crested waves come in. Even at



"THE WHOLE OF THE FIELD IS OUR PORCH"



THE LIVING-ROOM WITH THE OPEN FIREPLACE

Thanksgiving time when we visit the old home of my wife which is only about one-third of a mile away from the shore, and on the main street of the village, we cannot resist the temptation to get a view of the cabin with the leaves off the trees, and to spend a part of the afternoon about a roaring fire in the fireplace of our bayside bungalow. This bungalow could be reproduced complete by anyone for

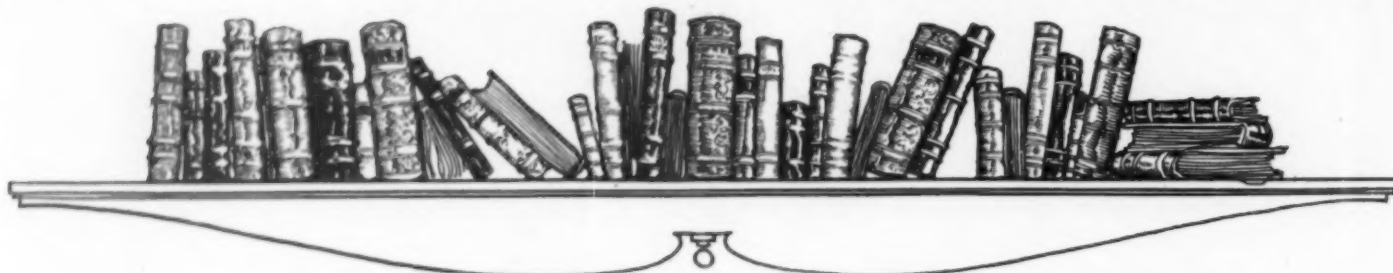
\$500. It cost us a little less than that amount because we found many useful but unused things in the garret of the old home, such as pieces of carpet which we used for rugs, and chairs which we resealed, and an old-fashioned folding table with drop leaves, which we used for a reading table. These things bought new would bring the whole cost up to just about \$500. It is a good illustration of what can be done with as small a sum as \$500.

The joy and benefit of such a life by the seashore is very great. It is a joy that abides with us the whole year round, and becomes a part of our every-day life and thought. It is a spot that centers and claims our thought not only in the summer when we are there, but in the winter also when we are away and at work in the great city. The physical benefit is an all year round asset also. We store up strength here which becomes a reserve force for the work of the whole year.



"OUR BACK DOORYARD"

EDITOR'S TALKS AND CORRESPONDENCE



The Editor, Margaret Greenleaf, 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.

AS we have frequently stated in these columns it is our particular desire to take for our topic each month the question seemingly of the greatest interest to the greatest number of our readers.

The general inquiries which have come to us recently are from prospective builders. Some of these are planning to build at a date more or less indefinite, and are wisely now gathering information along the line of floor plans, exterior form and color treatment of the house, interior woodwork, hardware, tiles and general building specifications. While the choice of finish for the woodwork in the type of house they may have in mind is, indeed, important and should be given earnest consideration, nothing can be really satisfactorily settled until the character of the wood to be used in the interior trim is determined. Whether this will be cypress, birch, chestnut, or pine must influence the general color scheme, and the style of furniture which will be used in the rooms.

The inexperienced one will determine, perhaps, upon a rich mahogany stain as the appropriate finish for the woodwork of the first floor of his house,—influenced in this choice by the fact that for his living-room and dining-room he possesses some fine old mahogany pieces. His contractor will persuade him that chestnut is his best choice of wood for the finish of his house, and until he sees the stain applied he may not realize the crying mistake that has been made. The grain of the chestnut proclaims itself strongly through the mahogany stain as being far from akin to it, and the veriest amateur realizes at once the crudity and unfitness of the combination.

Birch, white wood, yellow pine or hazel might be used appropriately under mahogany stain as the surface any of these woods presents is similar, at least, to the real mahogany.

In using mahogany stain it should be borne in mind that a rubbed or semi-gloss surface is more effective than a dull finish.

To return to the unfortunate choice of mahogany

stain for chestnut to be used with mahogany furniture—the house owner may realize that conditions are not as bad as they appear, another stain can be selected. Chestnut shows most attractively under silver gray stain and this, if used, will make an unusual but effective setting for mahogany furniture. If the wall color, or covering shows similar tones to that in the woodwork the latter becomes in this way a part of the side wall treatment and supplies an attractive background for the furniture. The gray tone shown is suggestive of the weathered effect that exposed wood will assume.

Hazel wood lightly treated with a durable acid stain in light brown will closely resemble Circassian walnut. The grain of the wood under the stain shows beautifully shaded effects running from very light warm tan to rich soft brown. Under a dull varnish this wood so treated is very decorative, while it is one of the least expensive woods. The gum wood of the Southern States is very similar to hazel.

We recall a library in which this wood was used for standing woodwork, and built-in bookcases. The walls were plain in color and painted in oil with a flat finish. The shade selected was soft and neutral, something between gray and tan which is now recognized as oatmeal color. The furniture of dark brown oak, with caned backs and seats to the chairs, and two great wing chairs upholstered in dull soft blue, harmonized delightfully with the door curtains of woven tapestry fabric showing a foliage design in smoke, rich blue, soft olive green and brown. The floor of the room wore a rug of blue and brown velvet. The hardware and fixtures were of smoked brass and excellent design. Raw silk in dull blue was hung at the casement windows and completed a dignified, beautiful and restful room.

It is very necessary in selecting the woodwork for the house to realize that wood under the same general name such as ash, pine, birch, etc., differs largely in the various localities. For instance, there are white, black and brown ash, and these take the stain quite differently one from the other. Red and white birch must also be given individual treatment.

Editor's Talks and Correspondence

These distinctions might prove confusing to the prospective builder, were it not the policy of the best stain makers to supply not only the materials to properly finish the wood, to their customers, but full information regarding the peculiarities of the various woods; also sample panels are sent out upon request which practically show the effect of the materials upon specified woods. Pieces of the actual wood trim to be used in the house are sometimes forwarded to the makers of wood finishes, treated at their factories, and returned to the owner with complete specification of treatment to obtain the effect shown. They thus put in his hands a convincing proof to his painter that such beautiful effects are obtainable.

A dull finish such as above referred to which is durable and acts as a preservative to the wood is very desirable. There have been several such finishes put upon the markets in the last few years. One in particular is most successful as it withstands moisture and the effects of the sun and can, therefore, be safely used about the windows as it does not spot, crack or turn white. This is considered quite a triumph in varnish making as previously the greatest difficulty has been to find a material which would be impervious to these conditions.

CORRESPONDENCE

ENAMELED GREEN FURNITURE

I AM very anxious to furnish a living-room in a country house (which is to be occupied most of the year) in a way which will be appropriate and comfortable. I have had the walls of my living-room painted a flat soft green, rather light in tone, according to suggestions you made me some time ago. I have procured this paint ready mixed and the effect is most satisfactory. The woodwork of the room was also finished at your suggestion with white enamel which was given a slight tint of gray, it is really almost oyster white in tone. The ceiling is also gray and extends to the picture rail. The room is sixteen by twenty feet, well lighted and has two French windows. I am particularly desirous of using furniture which is suggestive of the Italian, the simplest type one sees with the seats and backs of wicker or cane. I am anxious to find such pieces as I have in mind, either ready finished in enamel of the appropriate shade of green or in an unfinished state, so that I may have them treated. This is possibly a vague idea, though I have seen furniture on these lines, but I am unable to find out where it was purchased. What over-draperies would you recommend for the French windows and two casement windows? I have a two tone rug in shades of tan or champagne, it is really lighter than tan. This is a hand-made rug, and if it will not make the room too colorless I should like to use it. It will, perhaps, not be entirely harmonious with the gray ceiling and

oyster white woodwork. Give me your opinion on this point.

Answer: We are pleased to send you the address of a New York shop where you can obtain the green enameled furniture with wicker. The set comprises a small divan of excellent lines, four chairs, rather squat and low and an arm chair. While the lines of these pieces are simple in the extreme there is a slight ornamentation in the form of carving which is picked out in oyster white, and yellow tan enamel. This is very effective and decorative, and looks much better than it sounds in the description. This additional color will serve to bring your rug into touch with the room, particularly if you tint your ceiling in a shade more champagne than oyster white—something between the two. Thin crinkled silk which sells for ninety cents a yard and is thirty inches wide, will make admirable curtains for your windows. We would suggest that you match the green of your walls exactly in this. For the French windows it should be run on rods set on the top and bottom of each division, and held tautly in place. At the casement windows it should run by casings on rods set on the window frame, the lower edge reaching to the sill. A three inch hem should finish this edge—this may be hemstitched if desired.

FURNISHING A COLONIAL BEDROOM

I am furnishing a colonial bedroom for which I have a quaint four poster of mahogany which is really old, a wing chair for which I desire a covering, a high-boy of some hard black wood which I cannot name, but which I should like to know. I want some quaint and appropriate straight chairs to use in this room, also a small work table, and any other piece you may deem essential. Some material in blue and white figured cotton goods for door curtains, couch cover and perhaps for the wing chair. I shall use plain white matting on the floor, and want one or two rugs. What shall I get? Shall I use a white coverlet on the bed, and what kind of curtains shall I use at the windows? I have neglected to say that the walls are covered with an oyster white, two tone striped paper and the woodwork is white.

Answer: A blue and white material, heavy in quality and rather coarse in weave, that closely resembles the hand woven blue and white of our grandmother's days, comes in striking designs of closely interwoven leaves and rushes in white on a rich blue ground, and costs \$1.85 a yard and is sixty inches wide. From this I would recommend you make your door curtains, over-draperies for your windows and cover for the wing chair. Your couch you might upholster in plain blue denim or

(Continued on page 8, Advertising Section.)

IN THE CITIES' MARTS

[Addresses of the retail shops carrying the goods mentioned in this department will be sent upon receipt of request enclosing a self-addressed and stamped envelope. Inquiries should be sent to the Special Service Bureau of HOUSE AND GARDEN, 345 Fifth Avenue, New York City.]

A LEADING shop in New York is showing a variety of attractive and inexpensive summer rugs. The Chinese porch rug made of heavy twisted straw is as suitable for first floor rooms as for the porch. The colors in which these may be purchased are blues, greens, reds and yellows. The designs are very artistic. In size six feet by nine feet the cost is \$6.25.

OWING to their substantial quality a certain fiber rug sold under the trade name of Mourzouk rug is recommended for seashore cottages, camps and yachts. In size six feet by nine feet the cost is \$10.50. The regular grass rug in size six feet by nine feet costs but \$3.75.

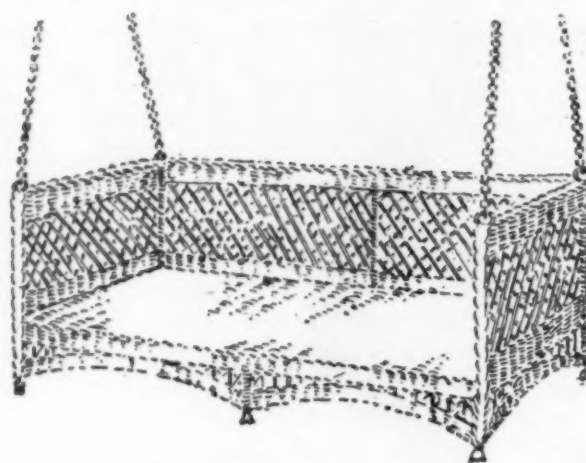
FOR simple living-rooms there is nothing better than the bungalow rug. These are made in solid colors with plain band borders. The most popular colors are brown, blue and green. In size nine feet by twelve feet the cost is \$36.00. These in special sizes and combinations of colors, made to order, cost at the rate of \$3.00 per square yard.

THE rag style rug is particularly desirable for bedrooms in the country cottage. The price asked for the nine feet by twelve feet size is \$18.00.

AN all wool reversible rug made in a variety of patterns showing delicate shades of pink, blue, yellow and green costs \$15.00 in size six feet by nine feet. These are also made to order in any color and size.

WE are accustomed to the glass trays with mahogany rim and tapestry back. Now we find these trays gotten up with a rim of wicker and backed underneath the glass with gay flowered cretonnes. They are just the right thing for the wicker tea table, so popular for porch use during the summer season.

THE combination seat and table which in wood is so familiar is now being made of wicker. The top when raised forms the back of the seat, when closed the cover rests on the arms and makes a very good looking wicker table. Underneath the seat is a small chest which is convenient for storing small articles. The price asked is \$11.50.



PORCH SWING OF WICKER

THERE is probably no single article of furniture for the porch that can supply more real comfort than the swing. These are made in several sizes. The one shown in the illustration is very roomy, and for persons wishing to sleep out of doors it serves as an admirable bed.

PORCH lights come in a variety of styles. A very simple though good design is in the form of a bracket light. It is made of wrought iron and the panels filled with pebbled glass. This is so designed that it can be used with a lamp or wired for electricity. The price is \$5.50. The more elaborate models are made of hammered brass and given a smoked old brass finish.

A CERTAIN shop is offering attractive brasses at reasonable prices. A jardinière in size ten inches by twelve inches with lion head handles at the side is but \$4.00. The tea sets, trays and flower holders are very artistic and useful.

VERY dainty bed spreads made of white cross barred scrim, with cluny insertion set about twelve inches from the edge, and finished about with cluny edging cost \$14.00.

LAMP shades made of split wicker and lined with colored paper are selling at \$2.50 each.

ROUND stands for plants about eighteen inches high and twenty inches in diameter are very attractive for porch use. Underneath the top is a shelf which is convenient for holding magazines and newspapers. Both shelf and top of the stand are covered with a smooth tan and green matting. These cost but \$1.25 each. The same shop offers small stools about ten inches high and six inches square, with the top covered with matting, that can be purchased for forty cents a piece.

(Continued on page 9, Advertising Section.)

THE GARDEN

SUGGESTIONS, QUERIES AND ANSWERS
JOHN W. HALL

A POOR garden is an expensive luxury. By this time it can be definitely determined with what success efforts among some of the flowers and plants will be met. But with many phases of the garden work there is much time yet remaining which can be profitably employed in shaping up rough corners and looking after fall blooming plants.

It costs more to repair damage than to ward off danger. Therefore all shrubs, flowering plants, fruit trees, and vines, should be sprayed whether or not they have been attacked by insects. In the State of California the spraying of trees and vines is compulsory.

Hard soap rubbed into the wounds made on trees by borers or otherwise is said to be an effectual remedy.

Nitrate of soda, superphosphate of lime, and sulphate of potash makes an excellent and clean fertilizer for house plants. Do not mix the ingredients but use as desired. A teaspoonful of each to a half gallon of water will to a considerable extent serve as a protection against insects, at the same time serving as plant food when used around the roots of plants.

If the leaves of the plants are very green, reduce the quantity of nitrate of soda by one-half. If the stems and shoots are slow in growth, slightly increase the quantity of sulphate of potash. When seeds and flowers are forming, the proportion of the superphosphate may be slightly increased to advantage.

The fig is a pretty plant for lawns, while the fruit is luscious. It can be grown in the open air, remaining in the ground all the year as far North as Norfolk, Virginia. It can be grown in rich earth in a tub, removing to a sheltered, sunny location in winter in almost all sections of the country.

Success with roses means attention to the soil. For fine roses the soil must be rich, well drained and heavy. Roses should be planted early in the fall or in the spring after the frost is out of the ground. When grafted, the point of graft should be set two inches below the surface and pruned to within six inches of the soil.

This is the growing season for the chrysanthemum and the plants must be fed. Soluble manure is required in the case of plants cultivated in pots. Phosphoric acid is of the greatest importance to chrysanthemums; necessary to procure good color in the foliage. Without potash the stems will be long and

weak, the leaves broad, thick and flabby, and will fall off without any seeming apparent cause. Without nitrogen plants are feeble and pale in color, the leaves small and thick, flowers but few, small of size, and hollow in the center.

A good compost of two-thirds sandy loam mixed with leaf mold is the ideal compost. Nitrogenous manures should be used only in small proportions. Plants grown with an excess of nitrogen manure are very subject to rust. Potash is best applied in the form of sulphate. Bone phosphate yields the necessary phosphoric acid.

In many gardens at this season of the year a lack of moisture may become apparent when it is not practicable to use the hose. About the best thing to be done in such a case is to stir the soil about the plants. The production and retention of moisture can be greatly aided by constantly tilling the soil. Keep the "crust" of the ground well broken, or rather never allow a "crust" to form. Deep cultivation is not necessary, but frequent stirring of the earth about the roots of plants will help them wonderfully in a dry spell such as will most probably occur at this time of the year.

It may be necessary to thin out the cosmos. If so do not throw away the plants. They can be safely transplanted as late as the first of August. In transplanting select a cloudy day and disturb the roots as little as possible. It will be a good plan to fill vacant places in the borders with clumps of these plants, planting deep and giving at least a square foot of space to each plant.

Bear in mind that cosmos grows very tall, usually from five to seven feet. It blooms continually until a decided frost cuts it down. The early light cold snaps do not usually do it any harm. Ordinarily it survives two or three frosts and blooms into the Indian summer.

The narrow leaves give the foliage a peculiarly graceful, feathery appearance, and the pink or white daisy-like blossoms are held on slender, nodding stems. This character makes cosmos a beautiful cut flower for interior decoration, great branches of it displaying nature's own arrangements of flower and leaf, a result human art cannot hope to attain.

One of the greatest virtues of cosmos is its long life after it has been cut. Trimming the stems under fresh water will make the branches continue to open new buds. A withered bunch can be revived by the same treatment.

A planting of mignonette seed should now be made to furnish flowers during the cool fall months.

PROPER SOIL FOR ROSE BUSHES

Last year I made a rose bed by removing sod from clay soil. I then mixed in a quantity of stable manure and planted my roses. They grew fairly well, but this spring the soil is very heavy and hard to work—

House and Garden

almost like putty. What can I mix in to make it looser and more friable? The bed is a foot or more higher than the surrounding ground so it ought to drain well. I fear I am going to lose some of my roses because of the condition of the soil.

Winchester, Virginia.

C. W. B.

The condition of your rose bed, as described, indicates that it may have been worked while the ground was too wet. However, what may be the best thing to do now is to cover it with a layer of well sifted coal ashes, the covering to be about two inches thick. Let this lay for a day or two and then work it well into the soil. Keep on stirring the soil until it is well pulverized and then work in a liberal coating of well-rotted manure. With this treatment the bed should be in reasonably good condition in a very short time and the plants should take on renewed growth.

THE TREATMENT OF RUBBER PLANTS

Is the rubber plant adapted to house growth? Please tell me how to treat the plant while indoors, if it is suitable for that purpose.

Calverton, Va.

Mrs. H. P. W.

The rubber plant is better adapted to room growth than almost any other plant. To keep it growing healthily see that the soil never gets dry. If it does the roots will receive injury causing the plant to drop its foliage, and cease growing; a check of development always results.

Wash the leaves at least once a week. Being of thick form, they can be handled without injury.

When the pot becomes filled with roots, as it will, shift the plant to a larger pot. Use a soil composed of loam, with a little sand mixed in. See that the pot is well drained.

Do not keep the plant in a strong sunlight, but let it have plenty of light.

If the lower leaves turn yellow and drop, there is no occasion for alarm. It is the habit of the plant to ripen and shed its older leaves from time to time.

APPROPRIATE VINE FOR THE FRONT OF A HOUSE

Will you please suggest some vine with which I can effectively cover the front of a servant house that is conspicuous from my front garden? I would like something attractive as well as effective.

Dayton, Ohio.

H. W. P.

For a combination of effectiveness and beauty no vine surpasses the climbing rose. For the purpose of clearly demonstrating the virtue of the rose for such purposes I have had the photographer make a photograph of what might be termed a city shack. At this time the surroundings show the wonderful growth and bloom of the rose and its possibilities with proper care.



This photograph shows the possibilities of the climbing rose for covering unsightly objects, rendering the surroundings a bower of beauty

THE CULTIVATION OF MUSHROOM SPAWN

Will you kindly inform me as to the process of cultivation of mushroom spawn? Mrs. P. W. P. B.
North Kohala, Hawaii, T. H.

The system of cultivation of the mushroom is more comprehensive than can be embraced in a (personal) reply to your inquiry. The United States Department of Agriculture has published a bulletin (Farmers' Bulletin No. 204) that goes into the subject matter of your request at length and very specifically. The bulletin is no doubt better adapted to your needs than any suggestions from me.

I have requested the Department of Agriculture to mail direct to you the publication referred to. Should you not receive it within reasonable time make a request direct to the Secretary of Agriculture, Washington, D. C. The bulletin is published for free distribution.

PLANT SURROUNDINGS FOR A SUN-DIAL

I have made a sun-dial and want a suggestion as to what to plant around it.

Providence, R. I.

Miss KATIE V. P.

A very effective surrounding can be had from roses. The Debutante, Hiawatha, Sweetheart and Trier are good for training about the sun-dial.

The Debutante has double flowers, uniform in size, and is of a beautiful soft pink color. Sweetheart is of bright blush pink in the open and fades to soft white when full blown. The Hiawatha is

(Continued on page 5, Advertising Section.)

Furnishing the Drawing-Room of a Colonial House

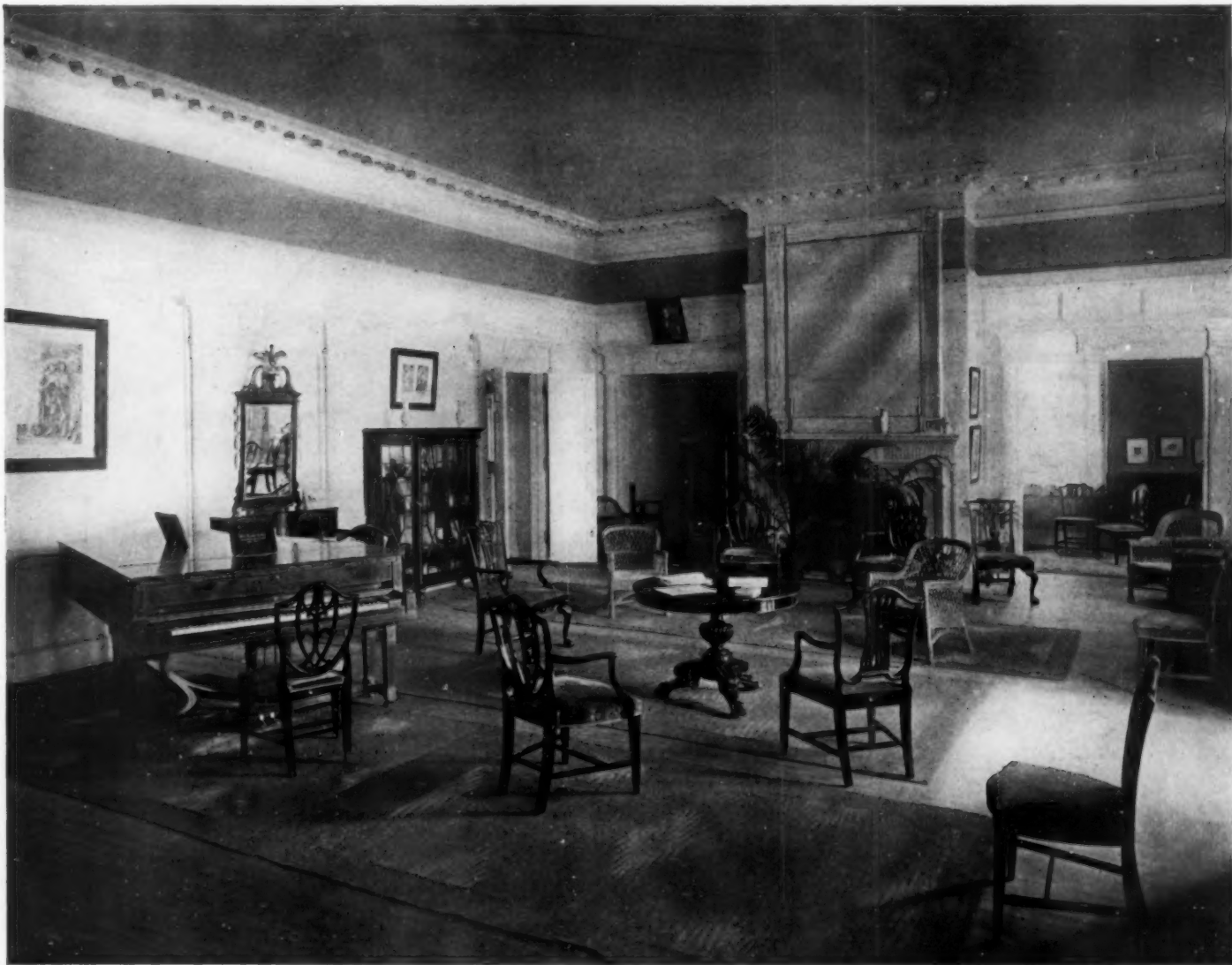
THE recent Jamestown Exposition which was largely made up of colonial architecture, furniture and tradition offered several excellent object lessons, both of the beauty of pure colonial furnishing and of the necessity in furnishing colonial rooms of keeping wholly to such pieces as were entirely characteristic.

One of the most interesting examples was the Maryland building, which was a copy of the mansion of Charles Carroll of Carrollton, who besides being one of the signers of the Declaration of Independence was one of the great landed proprietors of his day, and his home was typical of much that was best of that period. [The [furniture used in this building [was

reproduced from the best examples of pure colonial furniture.

The piano used in the drawing-room of this house was made in colonial design especially for this room and was loaned by the manufacturers, Wm. Knabe & Co., to the Jamestown Exposition. This was a wise move on the part of those in charge, as from the decorators' standpoint the piano is a most important piece of furniture and should be entirely suited to the type of room in which it is placed.

In colonial furnishing almost more than that of any other period one should be a purist and hold only with effects which are entirely characteristic. That the suitable only is beautiful applies to the fitting of



Copyright by the Jamestown Exposition Company

THE DRAWING-ROOM IN THE OLD CARROLL MANSION

House and Garden



Copyright by the Jamestown Exposition Company.

A VIRGINIA COLONIAL HALL

the house. The decoration of its walls, the selection of its rugs, the choice and assembling of its furniture, the form and finish of hardware and fixtures employed should all be wholly influenced by the architectural characteristics of the house in which they are used and to which they are suited.

The above photograph shows a room in the Virginia building, also at the Jamestown Exposition; the furniture here is authenticated original colonial and was loaned by prominent people throughout the South. Here, however, the results are not so satisfactory as in the reproduced Carroll room, wholly owing to the fact that the piano installed is not of colonial design. The colonial feeling is established and evidenced in the spindle balustrade topped by the mahogany rail, and in the detail of the ivory enameled standing woodwork of the room, which provides an excellent setting for the furniture assembled, notably the high-boy, the tip table, and the tall clock, and one feels it doubly unfortunate that the piano

proves inharmonious. The dignified simplicity of form and line as evinced in correct colonial furniture is unsurpassed in beauty by that of any other period. It is not an easy matter to-day to pick up well authenticated pieces of Chippendale, Hepplewhite, Sheraton or Adam furniture, and, therefore, the very excellent reproductions which are made of the work of these masters are sought after by those who are fortunate enough to live in old colonial homes or those built on similar lines.

In selecting wall coverings for the colonial house (in which the walls are not all paneled) reproductions of some fine old colonial papers should be used; against such backgrounds as these supply, colonial furniture, including the piano of proper lines, will show effectively. When one goes into this matter of correct colonial furnishing it is realized that an important part of the task is the elimination of such pieces as are not wholly correct, as a single incongruity will disturb an otherwise perfect room.

THE GARDEN

(Continued from page 36.)

a brilliant scarlet, comes in clusters or single, while the Trier is a strong growing climber and produces immense trusses of pale rose-colored blooms, changing to white.

A GOOD PLANT FOR A LIVING-ROOM

Will you suggest to me some good living-room plant of medium growth?

Mrs. R. T. Z.

Portland, Maine.

The Impatiens is an excellent plant for the living-room in winter and is equally desirable for the flower bed in summer. It grows eight or ten inches in height and covers all over with flowers.

It blooms all the time, winter and summer. It is a most cheerful ever-blooming plant.

THE WINDOW GARDENS OF PARIS

(Continued from page 10.)

the little bourgeois apartment in the Rue Feydeau, conclusively shows how trellis work may be cleverly used to good purpose, making a charming decoration about the windows. Here, the interlacing climbing vines and the palms in the two miniature parterres bear eloquent witness to the loving care of their attractive owners.

In the Pavilion of the Pré Catalan in the Bois du Boulogne will be found an excellent example of the possibilities of combining a window garden with the ground flowers where the enlarged opportunities of suburban districts permit of such an effective arrangement.

POISONOUS WOODLAND HERBS

(Continued from page 20.)

the black cohosh in frequenting the cool, moist woods of the North Eastern States, where the soil is rich and black. It has a tall, straight stem from two to six feet high, leaves in whorls of four to six, and spike-like racemes of white, or pale blue flowers. Like the roots of the herbs already described, those of the Culver's root act directly on the system as a poison, and are powerful enough to cause great distress if taken internally.

THE LATE PETER F. COLLIER

Founder and head of Collier's Weekly and the great publishing house which bears his name was a firm believer in Life Insurance.

HIS CONFIDENCE IN

The Prudential

WAS SHOWN BY HIS VOLUNTARY AND UNSOLICITED SELECTION OF THIS COMPANY.

The following letter from his son and executor, Mr. Robert J. Collier, shows the wisdom of his choice:

Office of Collier's Weekly,
New York, May 4, 1909.

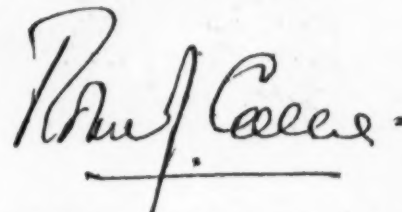
Hon. John F. Dryden, President,
The Prudential Ins. Co. of America,
Newark, N. J.

My Dear Sir:

Permit me to thank you, and through you The Prudential Insurance Company of America, for the very prompt receipt of checks for \$50,000 in full cash settlement of claim on the life of my father, Peter Fenelon Collier, who demonstrated his belief in Life Insurance in The Prudential by carrying policies in your Company for several years.

Proofs were completed and checks delivered the same day and your Company did everything possible to effect a quick payment of claim.

Assuring you of my appreciation, I remain
Yours very truly,




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Total Payments to Policyholders Since Organization, Plus Amount Held at Interest to Their Credit, Over 313 Million Dollars!

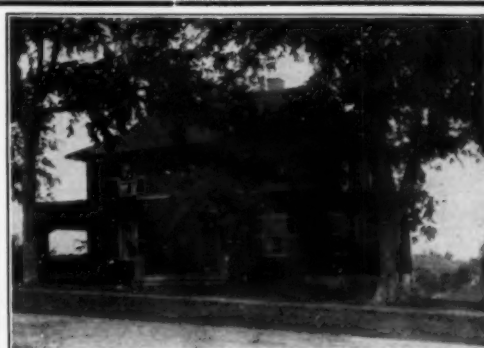
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JOHN F. DRYDEN, President

Home Office, NEWARK, N. J.

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Wm. A. Strout, Architect, New York.

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Special Design Made by

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"Baby's Best Friend"

and Mamma's greatest comfort. Mennen's relieves and prevents Prickly Heat, Chafing and Sunburn.
For your protection the genuine is put up in non-refillable boxes—the "Box that Lox," with Mennen's face on top. Sold everywhere or by mail 25 cents—Sample free.
Try Mennen's Violet (Borated) Talcum Toilet Powder—it has the scent of Fresh-cut Parma Violets. Sample free.
GERHARD MENNEN CO., Newark, N. J.
Mennen's Borated Skin Soap (blue wrapper) No
Specially prepared for the nursery. Samples
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Vacuum MOBILLOIL relieves your automobile of wear and friction, and leaves it free to wrestle with the minutes and the miles. It makes perfect lubrication a scientific certainty, and saves paying for experiments and accidents, disguised as repairs.

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is made in six different grades for various kinds of automobiles. One of these grades is the *one oil*, the label of which guarantees it to be exactly suited to the requirements of your car.

Do not experiment. Write for free booklet, listing every automobile make and showing grade of MOBILLOIL necessary for its perfect lubrication. Also contains track records to date and other facts of vital interest to motorists.

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THREAD & THRUM WORKSHOP, AUBURN, N. Y.

FURNISHING A PORTABLE HOUSE

(Continued from page 25.)

The partitions and inner walls for such a house as the one described may be made from a prepared board which will make the house much warmer in winter and cooler during the summer months when it is applied to the intermediate joists, and supports. This not only provides the additional thickness of the board itself, but leaves an air space the width of the joists. It may be obtained thirty-two inches wide and of any length desired.

This lends itself well to the paneled effect and makes extremely attractive walls—all joinings may be covered with a narrow moulding like the woodwork of the room. Finished, it presents a surface which may be painted or papered as desired.

Where a portable house is to be used for all the year occupancy, the walls and ceilings should be covered with this material, and in any case for partitions in the portable house it is found highly satisfactory.

BERRY-BEARING SHRUBS

(Continued from page 29.)

deserted farm fields of the South, thriving there on a poor soil and comes nearer in appearance to the *Ilex aquifolium* than any other native species. It bears red and sometimes yellow fruit and will grow from twenty to forty feet.

Among the deciduous native hollies is the black alder (*Ilex verticillata*), also called feverbush and Virginia winterberry. It grows in moist woods and along the banks of streams from Nova Scotia to Florida and west to Missouri and Wisconsin. In Ohio during October it is gorgeous in scarlet like a cardinal and it equals if not surpasses in the profusion and brilliancy of its red fruit many of the cultivated foreign species of which *Ilex Sieboldi* from Japan is a dainty miniature rival. In the North the black alder berries often fall by mid-winter but in the South they remain until crowded out by its spring buds as the birds forswear them and they are often mingled with other hollies in Christmas decorations.

The smooth winterberry (*Ilex laevigata*) is another native deciduous holly, bearing red berries and the inkberry (*Ilex glabra*) a native evergreen species,

"Hartford Saxony"

VS.

Oriental Rugs

colored illustrated booklet, address W. SAXONY, 41 Union Square, New York

"What's in a name?" That which is called an Oriental Rug by any other name would not seem half as valuable, yet there are rugs manufactured today, known as "Hartford Saxony"

that outclass even an Oriental itself for intrinsic worth, and the name "Hartford Saxony" suggests Oriental character and exclusiveness in the Rug world today. American enterprise and brains have accomplished the almost impossible. For

from two to three feet high, thrives from Massachusetts to Virginia and has black shining fruit. It grows shapely under cultivation, changing its tall, straggling appearance to a more compact and graceful shape and should be cultivated both for its summer as well as its winter attractiveness. Strange as it appears the inkberry has never found a conspicuous place in American gardens though England has grown it for more than a hundred years. The color of most holly berries is red and the other colors to be found on different varieties are produced by grafting. The Greeks knew the hollies under the name *Prinos* and the word *ilex* has been traced to a Celtic origin while it may also be interesting to remember that Henry VI. in the fifteenth century was the first in England who sent holly with good wishes at Christmas.

A native shrub or small shrubby tree whose wild beauty is an eloquent plea for cultivation is the burning bush. It is also known in various localities as spindle tree, Indian arrowwood and whahoo or wahoo a name given it by the North American Indians. One needs but go to the edges of deep woods and thickets from Ontario and Eastern New York south to Arkansas and Florida and west to Montana to find it. It belongs to the staff-family (*celastraceae*) and has a wild-wood relative known as false bitter-sweet, waxwork and fever twig, a twining woody vine.

Of the genus *euonymus* the species *atropurpureus* is known in America as the burning bush of whahoo. This is a tall, erect shrub, bearing dark-purple, inconspicuous flowers and is remarkable for the colors of its fruit which in October is a cluster of purple capsules each one half inch across. These purple husks, when open, reveal a lighter purple lining from which a scarlet seed emerges, making the fruit look as if it were made of corals set in amethyst. These pendant jewels hang from long purple stems and the yellow leaves contrasting with its vivid reds and purples, its brilliancy of color increasing as all the fruit opens and the winter advances, the shrub becomes a mass of burning splendor. This species and *E. latifolius* are the most showy and they will grow in almost any situation and soil. They are increased by cuttings of the ripened wood planted in the autumn or by seed. There are also some species of creeping habit and most of the cultivated deciduous varieties

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These puppies are beautifully marked sable and white, and black, tan and white. They should develop into prize-winning specimens.

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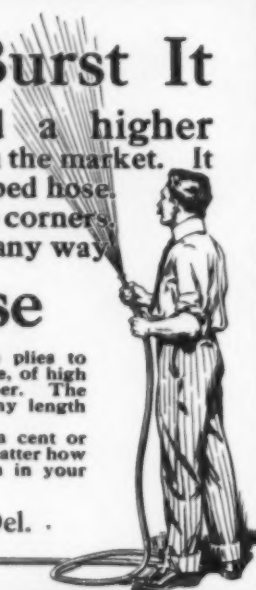
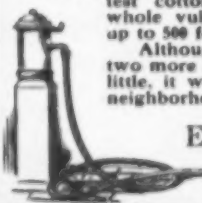
Electric Garden Hose will stand a higher water pressure than any other rubber hose on the market. It is about *eight times as strong* as ordinary wrapped hose. Twist it. Tie it into a knot. Pull it around sharp corners. You simply can't kink Electric Hose or hurt it in any way.

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outwears ordinary hose two to one. It is an utter impossibility for the plies to unwrap. Briefly, it is built thus: A series of jackets, woven in one piece, of high test cotton fabric, alternating with layers of high grade rubber. The whole vulcanized into a solid seamless piece. You can buy any length up to 500 feet.

Although Electric is the finest hose ever made, it costs only a cent or two more than common. If you are in the market for hose, no matter how little, it will pay you to visit the hardware dealer, or seedsman in your neighborhood who sells Electric Hose.

Electric Hose & Rubber Co., Wilmington, Del.



are hardy. An evergreen species, *E. radicans*, on account of its hardiness may be cultivated quite far North where if planted in a good rich soil it will cover walls, rocks and trunks of trees climbing to a height of fifteen feet or more. The running *euonymus* will flourish in sunshine or shade and may be placed to advantage upon a bank where its crimson fruit and green foliage shows to conspicuous advantage.

The *E. elatus*, *E. Hamiltonianus*, *E. Europæus*, *E. atropurpureus* and *E. Japonicus* have splendid fall coloring and are well adapted for shrubberies and hedges. The evergreen species will grow under glass from cuttings taken from the half ripened wood and in the fall and winter in the greenhouse. There are forty genera of the *euonymus* and four hundred species, of which the strawberry bush (*E. Americanus*) is a showy variety. This is an erect shrub growing from two to six feet high and, like all the family, holds its crimson fruit late into the autumn. The burning bushes may be classed with the hollies, snowberries, winterberries and barberies as decorative shrubs.

[To be continued in the August Issue.]

EDITOR'S TALKS AND CORRESPONDENCE

(Continued from page 33.)

arras cloth, of the correct shade. Next the glass of your windows hang curtains of tamboured muslin. This makes quaint and effective curtains, a valance of heavy blue and white material might be used. Rag rugs in blue and white should be used on your floor, and the coverlet and pillow slips for your beds should be white. A small candle stand, holding a brass candlestick and snuffers, would look well placed near the bed. Chairs known as the Pilgrim chairs manufactured in New England and of mahogany may be bought at reasonable prices, and would fit perfectly into your scheme of furnishing. A small work table of mahogany would be appropriate in this room. Black and white engravings in flat mahogany frames and a colonial mirror over your mantelpiece would complete your room harmoniously. Your high-boy must be of maple—the best examples of the real antique high-boys are of this wood—and show a wonderful color, partly the result of time and a stain applied long ago.



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House and Garden

CYPRESS FOR INTERIOR WOODWORK

I have noticed that you frequently give advice on the treatment of the wood trim for the inside of the house. Our house is now being planned and I am very anxious to have good looking woodwork. Our choice of wood is limited by the cost so we must use either pine, cypress, or ash, and I am afraid any of these would look cheap. To use paint or enamel on them we find brings the cost up too much. What would you suggest? My husband favors cypress. Could it be finished to look like mahogany?

Answer: We are glad to help you out of your dilemma, and since cypress is favored would suggest you determine upon this wood for your first floor at least. Mahogany stain is not always a wise choice on this wood, as frequently the grain is very marked and characteristic. There is, however, a stain made which gives a rich brown tone to the wood and in color is entirely harmonious with mahogany furniture. This might be used throughout.

In using cypress an additional coat must be included in the specification, reading, for instance, one coat of the stain and one of cypress sealer, followed by a finishing coat which should give a dull effect. Where the very best results are desired two finishing coats should be applied; thus insuring a more lasting surface.

IN THE CITIES' MARTS

(Continued from page 34.)

ASIDE from being decorative the wicker plant boxes are very serviceable as the wicker is not affected by the dampness to which it is constantly subjected. These boxes filled with nasturtiums, or some other freely blooming plant, are very attractive for the porch, and the proportions make them desirable for in-door use in winter. They are very narrow and fit nicely in an ordinary sized window. These holders are lined with a metal box. The price of the article complete is \$7.50.

HOLDERS for a single plant are made with the frame work of wood and the panels filled with cane. These are made in several sizes and make effective receptacles for fern or palm jars.

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at any desired degree the year around in green houses, poultry houses, barns, garages, cottages, etc. Wilks' improved coal magazine, is the only one that regulates itself and keeps the fire 10 hours—saving need of night firing. Most economical in use of fuel, and as easily cared for as a kitchen range.

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Two will frequently take the place of three ordinary hinges, and their action is noiseless and perfect. Made in Wrought Bronze and Steel.

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If you have only seen the crude and tawdry colors of the thinned-paint imitations of

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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."

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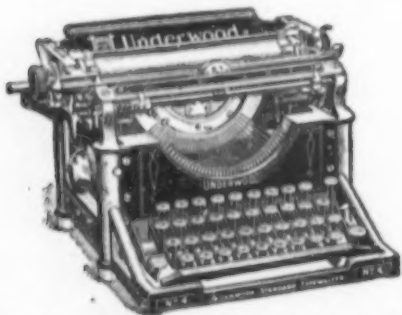
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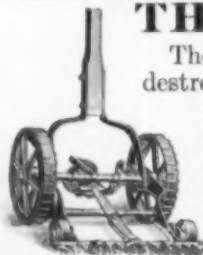


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An unusually interesting circular, describing this new Curved Eave Greenhouse of ours. It is the kind of a house you want to know about, so send for the circular.

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OUTDOOR ROSES

ROSE growing in the open entails unceasing attention and watchful care. It is at this time that insects of varying species attack foliage, buds and new shoots, when disorders peculiar to roses most readily gain a start, if not detected in time and waylaid in their course of depredation. The first few and often widely separated signs of danger, betraying the onset of trouble, are usually of so trifling and unsuspecting an appearance as to yield no immediate conception as to their portentous meaning, and the novice in open air rose culture is very apt to heedlessly pass them by, while the eyes of the more experienced grower, trained by the vigils of a never-ending warfare, soon descry the presence of the enemy under cover.

The June bug is one of the early callers and a marauder that defies the common tactics of the rose grower. Although due in June it is often away into July before it makes its appearance, staying a considerable time, and doing much damage. The fresh shoots are its favorite diet. In some seasons and in some localities it becomes a common plague, hard to combat. Dustings and sprayings of deadly decoctions are of little avail in its case. Gathering in the bugs by hand during the night with the aid of a lantern and drowning them in a handy vessel of turpentine or kerosene is the best way to rout them and to bring about a noticeable scarcity of June bugs, alive and kicking.

Roses out-of-doors are hardly ever troubled by red spider, if well attended to, but when once infested it will be found that the evil is much harder to fight in the open than under glass. Syringing, forceful and often, in any event a great help to roses in hot and dry weather, is the remedy here as well as indoors. The rose slug must be dealt with promptly, as soon as its presence is noticed. Slug shot, tobacco dust or hellebore, blown on and through the bushes with a powder gun from time to time, when the plants are wet, will keep this pest in check, as also canker worms, greenfly and caterpillars. Fir tree oil is also good, but remedies that spot and injure the foliage should not be used. Bordeaux mixture, the sure going remedy for most fungoid diseases, has this fault. It leaves

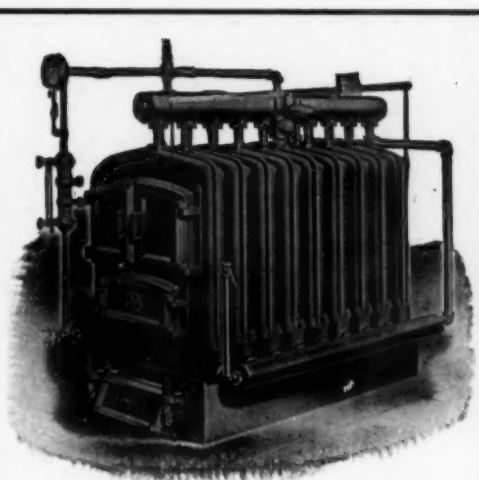
defacing streaks and blotches all over the foliage and should therefore not be employed in fighting rust on roses that are to yield blooms for cutting, or on roses massed for effect. Varieties especially susceptible to rust, black spot or blight, and never-do-wells in certain localities, should not be grown there. There are plenty of others.

Some of our best roses always suffer more or less from mildew at about this time of the year, notably moss roses, some varieties of the hybrid perpetual class and nearly all of the multiflora section, of which Crimson Rambler is the most striking example. In some seasons mildew on roses takes the form of a deep-seated, wide-spreading disease, if not checked in time. In the disfigurement of roses and rose gardens through careless culture or causes beyond our control in field culture, mildew is a factor much to be feared. It must be understood that mildew not merely disfigures, but that, in doing so, it is most active in blocking the free circulation of sap, in hindering proper development, in destroying inherent vigor and health. And mildew not only attacks the foliage, but very often also the wood. In severe cases the malady is by no means eliminated with the shedding of the leaves in autumn; colonies of vital spores being carried over into the following season. In a season especially marked by the prevalence of mildew on outdoor roses, a deal of future trouble to the grower is in constant preparation. Roses intended for forcing and pot culture, usually suffer most. Their wood, after such a summer, should receive a washing with copper soap, after the wood is pruned down and any time before the new growth is started.—*Florists' Exchange.*

PRACTICAL TREE STUDY AT AMHERST

COMMENT was recently made on the course in tree culture given at the Hatch Experiment Station of the Massachusetts Agricultural College, Amherst. Prof. George E. Stone, who is in charge of this work, writes as follows concerning the course:

"At the present time we have seven senior students who are taking work in a course which I term the 'Physiology and Pathology of Shade Trees.' So far as I know this is the only course given in this country or anywhere



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else, and we are turning out quite a few young men who are especially trained to fill intelligently such positions as city foresters, or helpers in parks. Many of our men at the present time have established firms for the care of trees and all of them are meeting with remarkable success, some of them employing as many as 200 men. I started this course ten years ago at the request of students, and have been surprised at the way in which it has developed. I am at present giving considerable attention to it and am improving it every year."—*Park and Cemetery.*

ITEMS FROM AUTOMOBILE TOPICS

If a tar stain is to be removed at all it must be done while the tar is fresh. It is not even safe to wait till reaching home, but after driving over freshly sprayed tar the car should be stopped for cleaning at the next village encountered. Butter is the best solvent for removing tar from the coachwork, while for cleansing the hood or personal clothing a bit of cotton waste dipped in benzol is as good as anything.

If a fan belt is constantly failing, either from the belt flying off or breaking, suspect the alignment of the pulleys.

In the case of a nail puncture in a tire shoe, the hole made should be covered by sticking a bit of prepared canvas to the inside of the casing to prevent grit and water from working in between the inner tube and the cover.

When side brakes are actuated by a wire rope, keep a lookout now and again at the places where the wire rounds a bend, or anywhere where it is liable to chafe. These wires, after a strand or two has gone, soon go altogether, and to suddenly find the side brake useless is most disconcerting, more particularly as a roadside repair is not particularly easy.

Leaky tire valves are a very great source of annoyance to motorists. By jacking up the car and turning the wheel so that the valve is on the extreme top it is an easy matter by the aid of a glass of water to see if the valve is air-tight. Sometimes the leak occurs at the foot of the valve; this is often caused by the

valve tube having too large a hole punched through it, and, consequently, the gripping power of the bridge piece is lost. The only remedy for this is a new valve tab.

If available, pure rain water is the best that can be used in the cooling system, as it is free from the mineral substances which are deposited in the radiator, piping and jackets by hard water.

When misfiring occurs, do not take it for granted that the battery voltage is low and connect up another in series, for the trouble may be from quite another cause, and you are only risking damaging the coil.

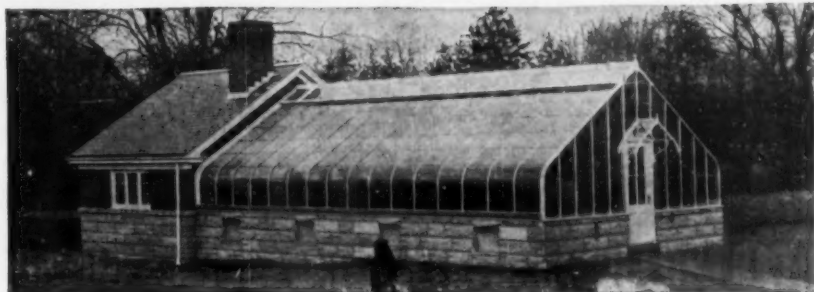
USE FOR THE HORSE-CHESTNUT

ANSWERING the inquiry of a correspondent as to the value of horse-chestnut seeds the *Country Gentleman* has this to say of the tree, among other things:

"The trees make poor firewood, and perhaps the best thing to do with them is to burn them, as they have but one characteristic of a good shade tree—dense foliage. They are an untidy tree, have low heads, prevent air drainage, and have no appearance of grandeur and strength like the English and American elms."

Evidently the *Country Gentleman* has never seen the grand trees of horse-chestnut as they grow about Philadelphia or the lines referring to it would never have been written. It is one of the grandest lawn trees we have, in no way an "untidy" tree. At all times, especially in spring when its great panicles of flowers are expanded, set off as they are by the beautiful green foliage, it is the most imposing tree many lawns possess. Neither the English nor the American elm makes near the same fine display. On the old battleground of Germantown, on the Chew estate, are trees some fifty feet in height which maintain their fine appearance of foliage from early spring until late fall.

What horse-chestnuts require is what these trees referred to have, a situation on a lawn where the soil is kept cool by the grass sod. They are not good street trees because of the great heat met with in such situations.—*The Florists' Exchange*.



In Summer Time Build Your Winter Time Garden—The Greenhouse

It is so easy to forget dreary winter when it is balmy summer! So easy to forget that all last winter you wished you had built a glass enclosed garden, so you could have your flower favorites blooming merrily along just as if it wasn't zero outside.

Then this spring when your flower seeds came up so slowly, and everything was backward, you again wished that greenhouse had been a reality and not a dream, as plants set out from your greenhouse would now be already blooming.

When you stop to think of it, a greenhouse besides a winter garden, makes possible a good deal longer and more enjoyable outdoors garden.

There are no two ways about it, you just must have a greenhouse before ever the snow flies again, so send for our catalog now, as there is none too much time, because frost will be here before you know it.

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House & Garden for August

"WELDACRE"

THE summer residence of Mr. George E. Smith, located at Phillip's Beach, Mass., is one possessing very marked individuality. The modern skill shown in the execution of old-time quaint effects is most delightful and greatly aids in producing that artistic simplicity so much admired and sought after by every lover of the truly beautiful, whether in architectural design and construction, or in connection with the fine arts, possessing even more subtle qualities. The lack of ostentatious ornamentation is refreshing and the simple homelike furnishings as shown in the photographs of the interior and described by Mary H. Northend, indicate that the occupants believe in and know how to be comfortable in the extreme.

THE FIRST AMERICAN LANDSCAPE ARCHITECT

IT is not likely that the name of Andrew Jackson Downing, the first American born landscape architect, will be forgotten, certainly not by those who are following his profession; his work was too significant and his influence too widely extended. Yet in these days, though honor is generally accorded where honor is due, we sometimes need prompting in matters which, though worthy, are not right at hand. Much of his work was on the estates along the Hudson River. His best known work, however, was in connection with the Capitol grounds at Washington, the White House and the Smithsonian Institution for which he made plans in 1851. Richard Schermerhorn, Jr., presents a most interesting paper on Downing and his work and illuminates the text with recent photographs of some examples of his work on residence grounds at Newburg and of Downing's home at that place.

WATER GARDENS UNDER GLASS

WITHOUT hesitation it may be said that one of the most remarkable introductions of modern times in the horticultural world has been the advent of the water garden. * * * "To-day the world is being ransacked for treasures to supply the needs of the water gardeners of America and Europe and the amount of splendid material which is procurable should encourage all those who have it in their power to engage in this delightful horticultural pastime."

Thus writes Mr. S. Leonard Bastin as introduction to his article under the caption given above. How to construct them and what to plant in them makes the article of particular value to those contemplating work along these lines.

HISTORIC HOUSES OF LITCHFIELD

JEANIE GOULD LINCOLN contributes an interesting historical article under the above title in two parts, the first part will appear in the August issue. Photographs of these old mansions are given. She tells when and by whom they were built and runs down the years marking the changes of ownership and occupancy as they occur. Historical incidents wherein the premises or people owning or living in them figured, are recited which make these old houses and these dignified people live again.

BERRY-BEARING SHRUBS

MARIE VON TSCHUDI PRICE'S second and concluding paper on Berry-Bearing Shrubs will appear in the August issue. A judicious selection of shrubs must be made if one wishes to avoid an exhibition of bad taste later on. A garish effect of color is often the outcome of inharmonious and promiscuous planting due in many cases to little if any consideration of the general color scheme, which is as important in the garden as it is in the house.

THE FAMOUS BUSCH GARDENS

PASADENA, California, has within the last few years had developed in her very midst gardens of such pretensions as to throw into the shade the many very beautiful ones, which had already made her famous. Adolphus Busch saw in his mind's eye the possibilities and proceeded to demonstrate what could be done.

The evolution of barren hillsides and rocky canyons into velvety lawns and terraces with miniature lakes and sparkling fountains has been completed. The magic has been wrought by well directed effort, backed by money. Mr. A. A. Pearson supplies the text and photographs.

"THE KEYNOTE OF GOOD TASTE IS SIMPLICITY"

SO says Ada Brown Talbot in a short treatise on decorative matters. She lays stress on the artistic principles of the Japanese. To-day they display a vase of rare color or form, to-morrow a painting, next day perhaps a bronze, and so on; but rarely all at once. The eye is not distracted. The mind is concentrated on the dominating note of color or form and is satisfied.

POISONOUS POKEWEED AND CELANDINE

MISS ANNIE OAKES HUNTINGTON in her fifth paper treats of some familiar weeds which grow along the country roadsides, the Pokeweed and Celandine. The former is the object of much admiration in the fall with its clusters of berries of black and purple, hanging in long pendulous racemes in marked contrast to the uninteresting appearance of the plant in spring and early summer. The Celandine is a weak hairy plant with deeply divided leaves, a lively green above and a bluish green beneath. The flowers are clear yellow, delicate petals, borne on long hairy footstalks. From both these plants various poisonous principles extensively used in medicine are obtained.

THE REVIVAL OF THE FITTEST

GOOD reproductions are certainly preferable to "genuine antique wrecks." While it is natural to desire to possess an original it is not always possible. Many who pay original prices find that they have been swindled and possess not even tolerable copies of what they thought they were getting. Therefore it behooves the amateur collector to exercise great care in the selection of old furniture especially, and antiques generally. Minna Thomas Antrim, while admitting the charm of old mahogany, points out the beauty of other woods in the antique which to-day are more difficult to reproduce. Hence in them there is less chance for disappointment. The article is illustrated with photographs of furniture from the collection of I. L. Schwartz of Port Hope, Ontario.

TURKISH PRISONS AND PRISONERS

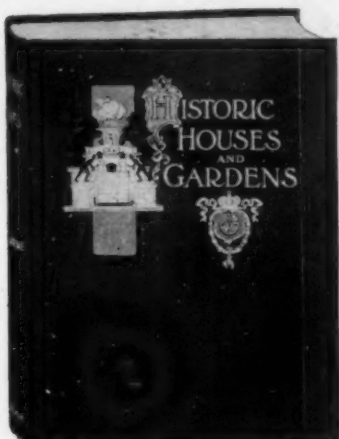
THE recent events in the far East have centered the attention of the world upon Turkey, which holds the center of the stage in the great drama of Constitutional Liberty, which is being enacted there. It is difficult to believe the graphic accounts of some of her prisons and prisoners and the indifference of the officials under the old régime in the administration of Justice (?) as related by Felix J. Koch. The cruelties seem to belong to an age supposedly long since passed.

DWARFING SMALL TREES INTO SHRUBS

MR. E. P. POWELL gives a short but instructive paper under the above caption. Some of our most effective shrubs are the result of the dwarfing process.

ARTS AND CRAFTS HOMEMAKING

THE most satisfying results of the handiwork of a couple of homemakers with tendencies leaning toward Arts and Crafts methods is charmingly told of by Mira Burr Edson and photographs clearly supplementing the text are reproduced. Where effects so artistic and so genuinely practical can be achieved, the end most fully justifies the effort expended. The atmosphere thus created will be a lasting delight.



HISTORIC HOUSES AND THEIR GARDENS

Edited by CHARLES FRANCIS OSBORNE

Assistant Professor of the History of Architecture, University of Pennsylvania

Introduction by FRANK MILES DAY

Past President of the American Institute of Architects

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THE ACHILLEION ON THE ISLAND OF CORFU
BLENHEIM PALACE, OXFORDSHIRE, ENGLAND
THE GARDENS AT ARANJUEZ, SPAIN
GARDENS OF THE VILLA LANTE, NEAR VITERBO, ITALY
GARDENS OF CASTLE MIRAMAR, NEAR TRIESTE, AUSTRIA
THE IRIS GARDEN AT HORIKIRI, NEAR TOKYO, JAPAN
GARDENS OF THE TAJ MAHAL, AGRA, INDIA
THE CHATEAU DE BRISSAC, FRANCE
STOWE HOUSE, BUCKINGHAMSHIRE, ENGLAND
ROYAL GARDENS OF LA GRANJA, SAN ILDEFONSO, SPAIN
THE HOME OF THE VERNEYS, BUCKINGHAMSHIRE, ENGLAND
THE FLOATING GARDENS OF MEXICO
WARWICK CASTLE, WARWICKSHIRE, ENGLAND
PERSIAN GARDENS
BROUGHTON CASTLE, OXFORDSHIRE, ENGLAND

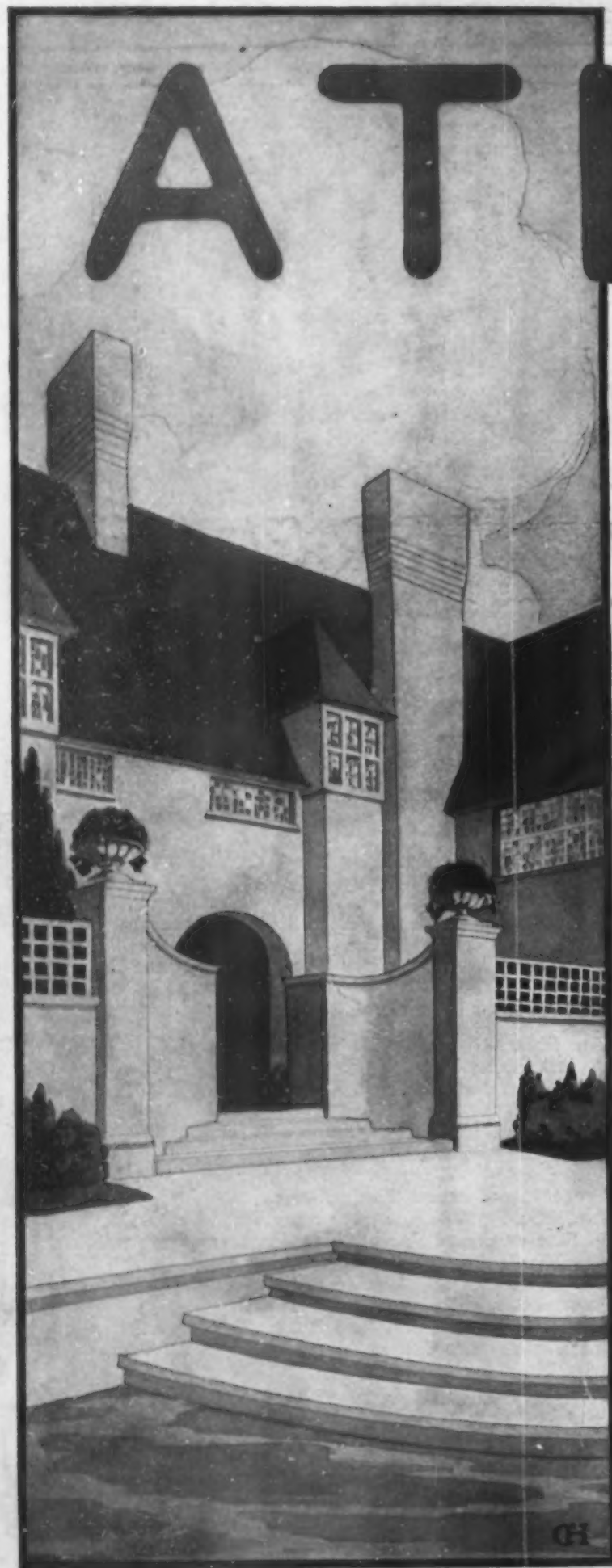
THE VILLA DANTI, NEAR FLORENCE, ITALY
COLONIAL HOMES OF NATCHEZ, MISSISSIPPI
MOOR PARK, HERTFORDSHIRE, ENGLAND
ANCIENT ROMAN COUNTRY HOUSES
THE BORDA GARDEN IN CUERNAVACA, MEXICO
INDIAN GARDENS, INDIA
BEAULIEU ABBEY, HAMPSHIRE, ENGLAND
THE ABBEY OF BATTLE, SUSSEX, ENGLAND
THE VILLA PALMIERI, NEAR FLORENCE, ITALY
AN ENGLISH CASTLE AND ITS VILLAGE, NORTHUMBERLAND, ENG.
THE VILLA D'ESTE, AT TIVOLI, ITALY
THE GARDENS OF THE ALCAZAR AT SEVILLE, SPAIN
LUNSTER CASTLE, SOMERSETSHIRE, ENGLAND
LEVENS HALL—AN OLD WORLD GARDEN, WESTMORELAND, ENG.
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