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# HOUSE & GARDEN

AN ILLUSTRATED MONTHLY MAGAZINE  
DEVOTED TO THE HOME, ITS PLANNING,  
BUILDING, FURNISHING AND DECORATING,  
AND TO THE PLANTING AND  
CARE OF THE GARDEN AND GROUNDS



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# INDEX

(By author and subject. The references are to pages in Volume XXII.)

- About the Grounds, p. 310.  
Antiques, How to Buy Good, p. 137.  
Apple Growing, p. 210.  
Architects,  
  Bates, W. A., p. 293.  
  Duhring, Okie & Ziegler, p.228.  
  Embury, II., Aymar, p. 380.  
  Griffin, Walter Burley, p. 159.  
  Heacock & Hokanson, p. 40.  
  Kahn, Albert, p. 102.  
  Keen, Charles Barton, p. 306.  
  Morris & Erskin, p. 381.  
  Sellars, Horace Wells, p. 17.  
  Thorn, L. M., p. 158.  
  Wales, George C., p. 11.  
Arranging for the Trees, p. 311.  
Asters, Our Native, p. 150.  
Attic Room, An, p. 202.  
Authors,  
  Atkinson, A. S., pp. 134, 264.  
  Bastin, S. Leonard, p. 28.  
  Beckwith, Florence, p. 150.  
  Birdsall, Katherine Newhold, pp. 146, 378.  
  Burley, James L., p. 363.  
  Butterfield, W. H., p. 203.  
  Calvene, E. O., pp. 22, 216.  
  Caparn, H. A., p. 370.  
  Carde, B. K., p. 282.  
  Claudy, C. H., p. 286.  
  Cleaves, Harold, p. 360.  
  Coe, Sarah Leyburn, pp. 98, 367.  
  Conover, M. Roberts, pp. 80, 181, 271, 300.  
  Crockett, Ingram, p. 144.  
  Cummings, T. Celestine, p. 184.  
  Dalrymple, Leona, p. 351.  
  Dean, Arthur W., p. 293.  
  Dooguc, Luke J., pp. 329, 330, 339.  
  Drennan, Georgia Torrey, p. 84.  
  Eaton, Walter Prichard, p. 222.  
  Eberlein, Harold Donaldson, pp. 20, 78, 153, 200, 298.  
  Edson, D. R., p. 355.  
  Egan, W. C., p. 226.  
  Farrington, E. I., pp. 5, 192.  
  Farrington, Chas. K., p. 374.  
  Fitz-Gibbon, Costen, pp. 33, 259.  
  Gilbert, W. R., p. 186.  
  Godwin, Eleanor, p. 202.  
  Green, Stephen N., p. 210.  
  Greenleaf, Margaret, p. 259.  
  Herrington, Arthur, p. 95.  
  Hooper, Chas. Edward, pp. 30, 92.  
  Hunter, Mary Louisa, p. 36.  
  Lay, Chas. Downing, p. 131.  
  Levison, J. J., p. 303.  
  Livermore, Millicent, p. 200.  
  Lord, Katharine, p. 256.  
  Lyon, D. Everett, p. 25.  
  McClure, Abbot, p. 213.  
  Meade, Hettie Rhoda, p. 287.  
  Meller, C. L., p. 296.  
  Miller, Claude H., p. 156.  
  Moore, N. Hudson, p. 137.  
  Nelms, Mary, p. 140.  
  Northend, Mary H., p. 11.  
  Palmer, Estelle, p. 86.  
  Perrett, Antoinette R., p. 87.  
  Priestman, Mabel Tuke, p. 17.  
  Rockwell, pp. 14, 100, 290, 375.  
  Rocheville, Frederic de, p. 301.  
  Shepherd, Isabel, p. 258.  
  Shrimpton, Louise, pp. 81, 142, 202, 205.  
  Sinclair, Gladys Hyatt, p. 285.  
  Smith, Louise K., p. 338.  
  Stack, Garrett M., p. 331.  
  Stone, F. S., p. 335.  
  Tabor, Grace, p. 208.  
  Thoms, Craig S., p. 265.  
  Throop, Lucy Abbot, p. 257.  
  Tricker, William, p. 75.  
  Vandervort, Archie E., p. 126.  
  Walker, Lydia LeBaron, p. 279.  
Automatic Furnace Tender, An, p. 286.  
Back Yard Garden, A Successful, p. 338.  
Barn That Served as a Summer Home, A, p. 36.  
Batteries for Electric Bells, p. 161.  
Bedroom, A Nasturtium, p. 257.  
Bees, The Community of the, p. 25.  
Best Shade Trees for the Home Grounds, The, p. 303.  
Blaney, Dwight, House of, p. 11.  
Birds, Why not Help the, p. 335.  
Birds, The, Do You Help in Winter, p. 360.  
Borzoi, The, or Russian Wolf Hound, p.124.  
Brush, Good Uses for, p. 44.  
Budding and Grafting, The Knack of, p. 28.  
Bugs, Destroying June, p. 43.  
Building and Building Material, Comparative Costs of, p. 202.  
Building, An Adventure in, p. 363.  
Bulb Garden, Planning the, p. 216.  
Bulbs, The Time to Plant, p. 233.  
Bulbs, To Plant for Christmas Bloom, p. 301.  
Cactus, p. 84.  
Cane Fruits, p. 326.  
Candle Lighting and Candlesticks, p. 146.  
Christmas Bloom, Bulbs to Plant for, p. 301.  
Christmas Prodigal, The, p. 351.  
Christmas Gifts, p. 357.  
Christmas Greens, p. 282.  
Chrysanthemum, King, p. 285.  
City Man, The Naturalizing of a, pp. 38, 90, 148, 220.  
Cleaning Zinc Easily, p. 43.  
Clocks, Quaint, From Germany, p. 382.  
Coldframe, Making a Garden with Hotbed and, p. 156.  
Collector's Corner, The, pp. 273, 342.  
Color Scheme, A Good, p. 42.  
Color Scheme, The One, p. 256.  
Conservation, p. 46.  
Contest, A, Garden and What It Developed, p. 370.  
Costs, Comparative, of Building and Building Material, p. 203.  
Cuttings and Vegetables, Saving, p. 233.  
Dachshund, The, p. 4.  
Decoration, The Place of Pictures in Home, p. 287.  
Den, The Passing of The, p. 108.  
Devices, Distinctive, for House Exteriors, p. 153.  
Diseases, Plant, p. 11.  
Dish, a Delicious, p. 163.  
Do Not Neglect These Things, p. 311.  
Dog, Training the, pp. 123, 192.  
Dogs, pp. 4, 123, 124, 192, 272.  
Door Knockers, p. 30.  
Door Knockers, Bedroom, p. 42.  
Dovecotes, p. 20.  
Drawing-room, An Informal, p. 199.  
Drought Resisting Plants, p. 84.  
Duck, The Indian Runner, p. 192.  
Dutch, House Planning, What They Can Tell Us About, p. 87.  
Dutch Houses, p. 136.  
Editorial, pp. 46, 108, 164, 234, 312.  
Electric Bells, Batteries for, p. 161.  
Evergreens, p. 95.  
Fall Activities in the Garden, p. 208.  
Fall Planting, p. 232.  
Feeding the Small Flock, p. 5.  
  Warm Weather, of Poultry, p. 125.  
Fences, p. 92.  
Fertilizer, Preserving and Using Hen Manure, p. 126.  
Fertilizer, p. 328.  
Fighting the Brown-Tail Moth, p. 331.  
Five House Plants That Are Worth Growing, p. 296.  
Floor, The Proper, for the Small House, p. 142.  
Flowers, Care of, for Winter, p. 107.  
Flowerless Garden, The, p. 95.  
Frames and Greenhouse, Preparing for Winter in, p. 107.  
Frames and Mats, Picture, p. 183.  
Fruits, Cane, p. 326.  
Furnace Tender, An Automatic, p. 286.  
Furniture, Antique, p. 137.  
Furniture, The Use of Nondescript, p. 213.  
Furnishing the Home with Christmas Gifts, p. 357.  
Furnishings, 367.  
Garden, A Kentucky, of Individuality, p. 144.  
  A Little Suburban, p. 86.  
  A Successful Back Yard, p. 338.  
  Definite Directions for Fall Activities in the, p. 208.  
  Don'ts, Some, p. 265.  
  Flower, About the, p. 107.  
  In the, p. 163.  
  Indoors, The, p. 326.  
  Making a, With Hotbed and Coldframe, p. 156.  
  Montclair, p. 370.  
  Perennial, Starting Plants for, p. 181.  
  Planning the, p. 216.  
  Steps, p. 33.  
  Suggestions and Queries, pp. 44, 106, 162, 232, 310, 384.  
  The, Besides the Highway, p. 222.  
  Desirability of a Water, p. 75.  
  Flowerless, p. 95.  
  Gift of a, p. 46.  
  Picturesque, p. 131.  
  Roadside, p. 234.  
  Wild, p. 22.  
  Water, p. 75.  
Gladiolus Hints, p. 70.  
Government's Personal Service, The, p. 312.  
Grafting, The Knack of Budding and, p. 28.  
Greenhouse, A Small Orchid, p. 140.  
  Preparing for Winter in Frames and, p. 107.  
Grounds About the, p. 310.  
  Flower Garden, About the, p. 107.  
Guest Room, The, p. 164.  
Hangings, p. 205.  
Hardware, p. 30.  
Heating Plant, Improving the Efficiency of, p. 374.  
Hedge Plants, The Planting and Care of, p. 300.  
Hedges, Unusual, p. 251.  
Highway, The Garden Beside the, p. 222.

## INDEX (Continued)

- Hollyhocks, p. 185.
- Holland Homes, Attractive Schemes from, p. 136.
- Homes That Architects Have Built for Themselves, p. 17.
- Hothed and Coldframe, Making a Garden With, p. 156.
- A Practical, p. 163.
- House, A Remodeled, of Good Taste, p. 11.
- Exteriors, Distinctive Devices for, p. 153.
- Planning, What the Dutch Can Tell Us About, p. 87.
- Plants That Are Worth Growing, Five, p. 296.
- That was Built for Comfort, The, p. 293.
- The Handicraft, p. 81.
- House Furnishings, Handicraft, 367.
- House Plants, Some New Suggestions, p. 355.
- Plants, p. 384.
- Houses, Old Philadelphia, p. 298.
- Reclaiming Old, pp. 30, 92.
- House We Remodeled With Paint, The, p. 282.
- Ice Box, The, Overflow, p. 161.
- House, The Practical, p. 134.
- Improvements, Garden, p. 45.
- Inscriptions, Overdoor, and Devices, p. 78.
- Inside the House, pp. 42, 104, 160, 230, 308, 382.
- Interiors, Well Planned, That Show Character, p. 199.
- Ironing Board, A Space-Saving, p. 308.
- Irrigation, p. 220.
- Modern, p. 45.
- Japanese Prints, p. 289.
- Kentucky Garden, A, of Individuality, p. 144.
- King Chrysanthemum, p. 285.
- Kitchen, The Complete, p. 259.
- Landscape Gardening, p. 131.
- Lamp Screen, A Hanging, p. 104.
- Lamps, pp. 357, 382.
- Leaves, Utilizing the Autumn, p. 328.
- Lettuce, p. 100.
- Thanksgiving, p. 163.
- Library, The Paneled, p. 200.
- Living-room, A Decorator's Own, p. 258.
- A Studio, p. 255.
- Suggestions for the, p. 105.
- Manure, Hen, Preserving and Using, p. 126.
- Mats, Picture Frames and, p. 183.
- Mirrors, The Place of, in the House, p. 378.
- Moth, Fighting the Brown-Tail, p. 331.
- Mushrooms for Winter Use, p. 163.
- Wild, p. 162.
- Winter, on Shelves, p. 260.
- Naturalizing, The, of a City Man, pp. 38, 90, 148, 220.
- New Table-Chair, A, p. 308.
- Office Lounge, The, pp. 127, 193, 275.
- Old-Fashioned, The, Hooked Rug, p. 104.
- Washstand, Converting the, p. 231.
- Old Philadelphia Houses, p. 298.
- One-Color Scheme, The, p. 256.
- Orchard, Rejuvenating the Old, p. 210.
- Orchid Greenhouse, A Small, p. 140.
- Oriental Rugs of Present Day Manufacture, p. 279.
- Overdoor Inscriptions and Devices, p. 78.
- Paint, To Wash Varnished, p. 308.
- The House We Remodeled With, p. 282.
- Papers, Attractive Bedroom, p. 160.
- Perennial, A Good, p. 182.
- Garden, Starting Plants for, p. 181.
- Perennials That Can Weather the Winter, p. 226.
- Three Good, p. 233.
- Philadelphia House, Old, p. 298.
- Picture Frames and Mats, p. 183.
- Pictures in Home Decoration, The Place of, p. 287.
- Plant Ills, The Diagnosis and Treatment of, p. 14.
- Planting and Care of Hedge Plants, The, p. 300.
- Of Shrubs, Fall, p. 232.
- A Tree, p. 330.
- Plants, Buying Potted, p. 44.
- Drought Resisting, p. 84.
- Five House, That Are Worth Growing, p. 296.
- For the Perennial Garden, Starting, p. 181.
- The Sun Parlor, p. 186.
- Hedge, The Planting and Care of, p. 300.
- Pot Plants, Care of, p. 309.
- Salad, The Year 'Round, p. 100.
- Poinsettias, Saving the, p. 309.
- Potatoes in Winter, p. 384.
- Pot Plants Die, Why, p. 309.
- Poultry, pp. 126, 271.
- Poultry Ills, Some Common, p. 271.
- Feeding the Small Flock, p. 5.
- Warm Weather Feeding of, p. 125.
- Preserving the Shingle Roof, p. 339.
- Provisions Cool Without Ice, Keeping, p. 98.
- Pruning Fruit Trees, p. 212.
- Pruning, p. 384.
- Radiator Covers, Attractive, p. 43.
- Reclaiming Old Houses, pp. 30, 92.
- Rejuvenating the Old Orchard, p. 210.
- Remodeling, p. 363.
- Residence of.
- Blaney, Mrs. Dwight, p. 11.
- Baker, Mrs. Franklin, Jr., p. 228.
- Carter, F. B., p. 159.
- Coffin, H. E., p. 102.
- Graham, Mrs. N. McKee, p. 306.
- Hokanson, Mr. O. M., p. 40.
- Sawyer, Mr. Henry F., p. 380.
- Thorn, Mrs. L. M., p. 158.
- Wurzburg, Mr. Francis S., p. 293.
- Roadside Garden, The, p. 234.
- Roof, Preserving the Shingle, p. 339.
- Room, The Guest, p. 164.
- Rug, The Crocheted Rag, p. 231.
- The Old-Fashioned Hooked, p. 104.
- Rugs, Oriental, of Present Day Manufacture, p. 279.
- Russian Wolf Hound, p. 124.
- Salad Plants the Year 'Round, p. 100.
- Saving the Poinsettias, p. 309.
- Seeds to Sow Now, p. 106.
- Shade Trees for the Home Grounds, The Best, p. 303.
- Shingle Roof, Preserving the, p. 339.
- Shower Room, A Good, for Bathers, p. 104.
- Shrubs, Fall Planting of, p. 232.
- The Uses and Attractions of, p. 290.
- Garden of, p. 95.
- Sitting-room, A Stenciled, p. 201.
- Space-Saving Ironing Board, A, p. 308.
- Spraying, p. 14.
- Spring House, The, p. 98.
- "Stenton," Old Philadelphia Houses, p. 298.
- Steps, Garden, p. 33.
- Storage, p. 134.
- Strawberries, A Mulch for, p. 106.
- Getting the Best, p. 44.
- Six Weeks of, p. 80.
- Successful Back Yard Garden, A, p. 338.
- Summer House, A Barn That Served as a, p. 36.
- Suburban Garden, A Little, p. 86.
- Sun Parlor, Plants for, p. 186.
- Table-Chair, A New, p. 308.
- Training the Dog, pp. 123, 192, 272.
- Tree, Planting a, p. 330.
- Trees, Arranging for the, p. 311.
- For the Home Grounds, The Best Shade, p. 303.
- Trivets, p. 309.
- Unusual Hedges, p. 251.
- Use of Nondescript Furniture, The, p. 212.
- Uses and Attractions of Shrubs, The, p. 290.
- Utility Styles, p. 312.
- Utilizing the Autumn Leaves, p. 329.
- Varnished Paint, To Wash, p. 308.
- Vases, Wall, for Flowers, p. 161.
- Vegetable Garden, In the, p. 106.
- Vegetables, Saving Cuttings and, p. 233.
- Wall Ornaments, p. 153.
- Wall Papers, pp. 43, 105, 161, 230.
- Wall Treatment for Living or Dining Room, p. 230.
- Wash Varnished Paint, To, p. 308.
- Washstand, Converting the Old-Fashioned, p. 231.
- Water Garden, The Desirability of a, p. 75.
- Weeds, Next Year's Fight With, p. 106.
- Why Not Help the Birds? p. 335.
- Pot Plants Die, p. 309.
- Window Box Bloom, Twelve Months of, p. 375.
- Window Treatment, Modern Methods of, p. 205.
- Winter Care of Flowers, p. 107.



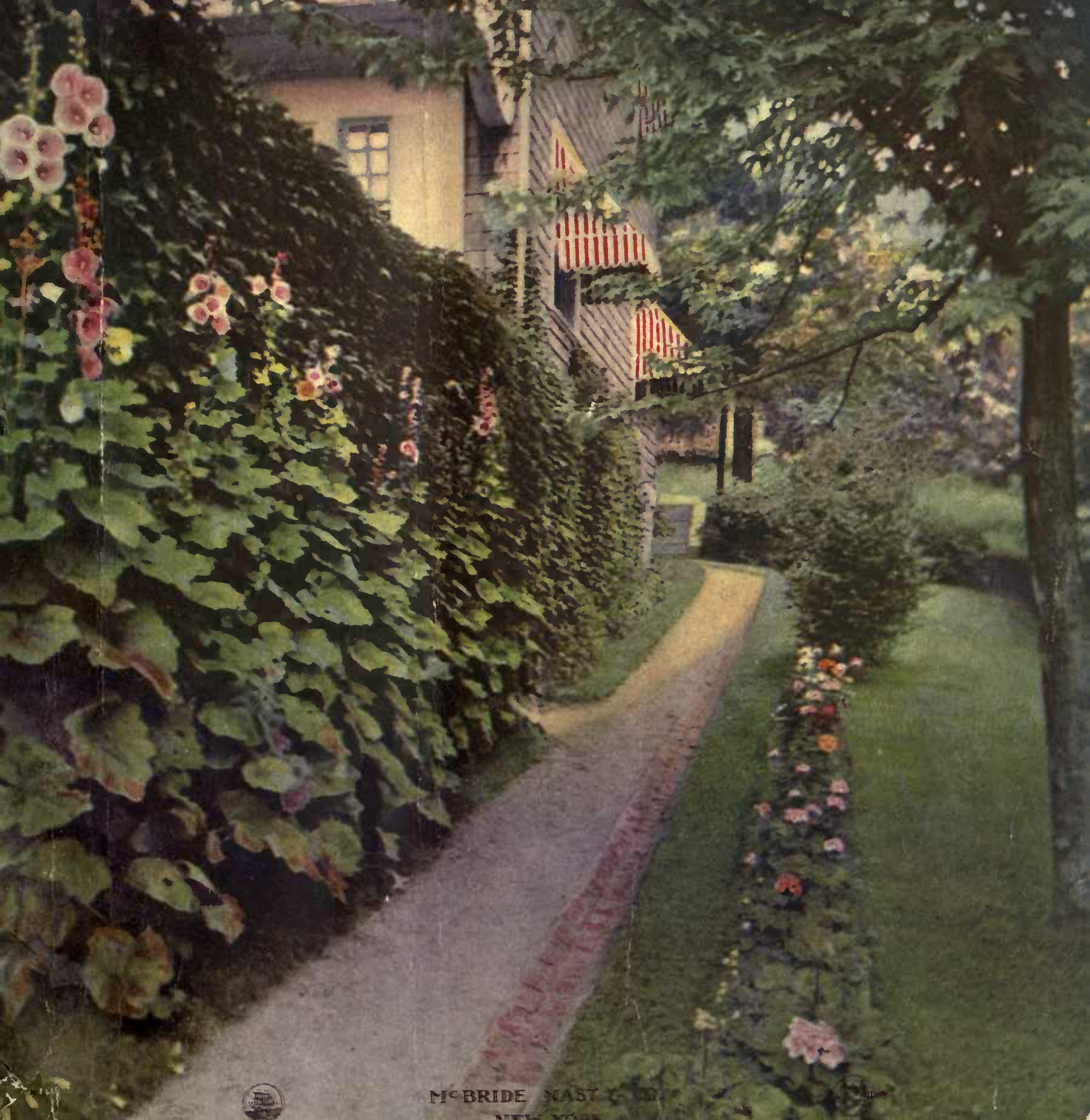


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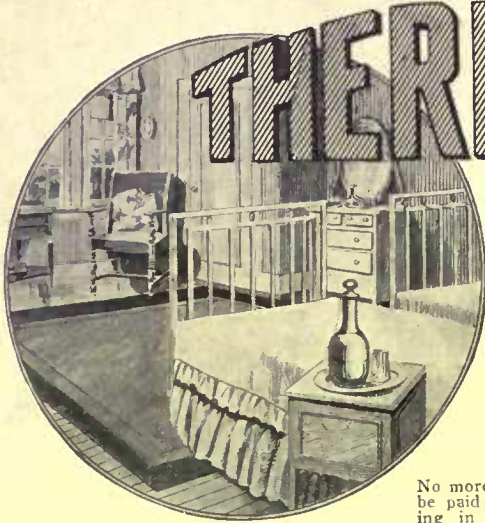
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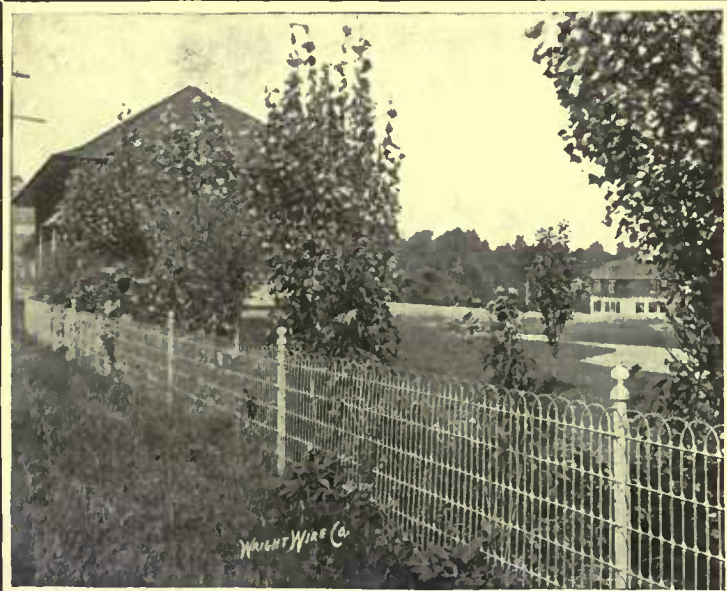
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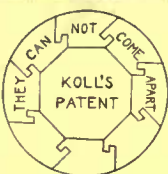
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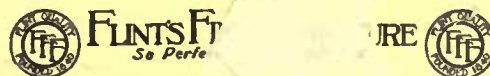
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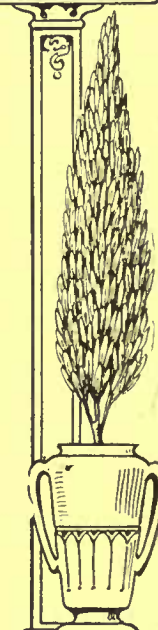
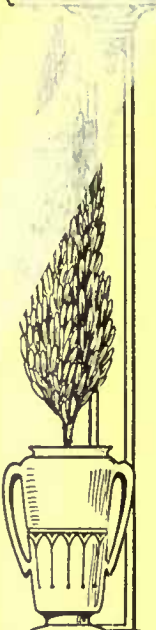
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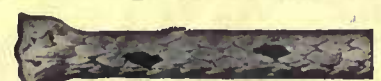
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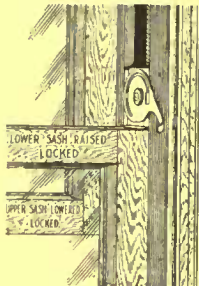
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long, and three dogs in the matter  
of brains—that is the dachshund. From  
the tip of his rat tail to the point of his  
long, strong muzzle he is a most likable  
little fellow, and the seeker after a small,  
smooth-coated country dog that will be  
thoroughly companionable and able to  
"stand the racket" may seek a long time  
before he will discover a breed that will  
better meet all his requirements.

On the part of perhaps a large majority  
of the people of this country there is a  
seemingly irresistible impulse to consider  
the dachshund as a sort of freak—a gro-  
tesque caricature of a dog whose chief use  
in life is to serve as the butt of time-hon-  
ored and hence worn-out jokes concerning  
his resemblance to sausages, stovepipes  
and various other inanimate objects which  
are endowed with the maximum of length  
combined with the minimum of height.  
True, the small chap of the satiny coat  
and the bowed legs is not designed on the  
graceful lines of a greyhound, for exam-  
ple, but that in no wise affects the ster-  
ling qualities which are his and which  
have endeared him to all who are fortu-  
nate enough to have come to know him  
well. Indeed, we are not sure but that  
this same curious conformation, this ap-  
parent lack of harmony between the dach-  
shund's component parts, constitutes one  
of his strong assets; for it makes all the  
more attractive—and often amusing—his  
bright, "all dog" ways.

But setting aside the general appear-  
ance of the breed, which should be, after  
all, a comparatively unimportant factor in  
the choice of a dog for the ordinary coun-  
try home, let us consider a typical speci-  
men more in detail. Examine him closely  
as he stands before you, firmly planted on  
those short, heavily muscled legs and pow-  
erful feet which serve him so well in his  
natural work, that of "going to earth"  
after vermin of various sorts. Did you  
ever see a finer head on any dog? Notice  
the abundance of brain space in the well  
domed skull; see how strong and clean-  
cut the jaws are, how well the long, silky  
ears are set on. Speak quietly to him and  
he will turn to you a pair of large, dark  
hazel eyes full of intelligence and gentle-  
manly inquiry, talking as plainly as if  
their owner could speak and were asking  
what you required of him. Then, as he  
half turns away and takes a step or two,  
look at the wonderful depth of chest, the  
column-like neck and the smooth, graceful  
curves of the back and tail. Surely here  
is a dog to tie to, and one whose posses-  
sion will yield the keenest satisfaction.

You can teach a dachshund anything  
that a dog of his size can reasonably be  
expected to do and some things that those  
who are unfamiliar with the breed would  
consider quite impossible. For example,  
one would scarcely expect one of these  
short-legged fellows to develop into a  
first class coach dog, and yet we know of  
one which, without apparent fatigue, will

(Continued on page 6)



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Many amateurs get a larger percentage of eggs during the cold weather when eggs are sixty cents and more a dozen than the average professional poultry keeper, simply because they are able to give a few hens better care and closer attention than can be given a large flock. It is true, of course, that hundreds of amateurs get no eggs at all during the winter, or at the most, not enough to pay for what the hens eat; but that is due to lack of skill in management. And yet the care of a small flock is not a complicated matter by any means. It is necessary, of course, to have pullets or year-old hens and to house them in light, dry, well-ventilated quarters in order to have them lay well. The rest is largely a matter of feeding.

The very easiest plan is to feed from hoppers, using only dry rations, except the table scraps, which must be fed in a mash. Hoppers large enough to hold a week's supply may be purchased cheaply, or may be made at home of soap boxes. A brief study of a ready-made hopper will show a handy man how to duplicate it at home. The one disadvantage of these hoppers is the fact that they expose the grain at night, when rats and mice eat it. There are many styles of hopper on the market, which have certain advantages over the conventional type. They are worth looking over.

The feeding problem is still further simplified by filling the hoppers with commercial dry mashes, choosing the variety sold as a mash for laying hens. It consists of various ground grains, and the best grades are more evenly balanced than any mixture which the amateur might compound. Some kinds contain beef scraps and alfalfa meal. They are well enough, but to me it seems wiser to feed the meat and green rations apart from the grain. The hens are allowed to eat from these hoppers whenever they please. Usually they eat but little at a time, but come back often, which is quite the natural way for fowls to eat.

The mash should be supplemented by whole or cracked grains, including wheat, corn, oats, barley and buckwheat. It is not necessary that all these grains should be given, but a variety is always desirable. Much will depend upon the cost of the different kinds, however. It would be extravagant to buy any kind which was particularly high for the time being. Both corn and wheat should never be eliminated from the daily feeding, though. They are

(Continued on page 7)



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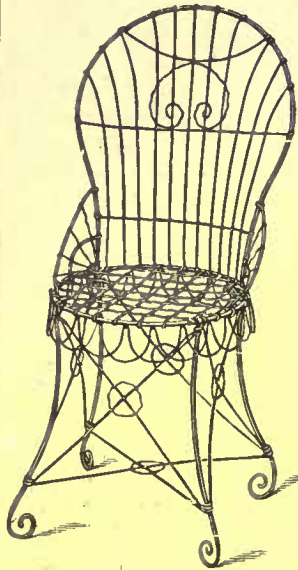
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### TABLE OF CONTENTS

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(Continued from page 4)

follow his master's carriage for miles, running between the front wheels at the horse's very heels in the most approved coach dog style and thoroughly enjoying the experience. The person who desires a trick dog will find in the dachshund a very apt pupil, for besides being naturally bright the majority of them are very tractable and willing to learn.

Another quality which makes these dogs especially well suited to the country place is their ability as vermin destroyers. This has already been alluded to, but it will bear amplification. If there are rats or mice about your place—and few homes are entirely free from these pests—a dachshund will make their lives exceedingly hazardous and exciting, to put it mildly. One finely bred dog which came under our notice would crouch sometimes for fifteen or twenty minutes at a time beside a mouse or rat hole, perfectly motionless save for a slight quivering of his muscles. When the rodent tentatively thrust his nose out from his retreat the dog, instead of making a futile dash and digging madly at the hole into which his intended victim had of course disappeared again at the first hostile motion, would hold his position until the mouse was well away from its refuge; then a sudden bound with nose and fore paws together generally resulted in another death in the rodent family.

And finally, let us consider the dachshund from the standpoint of the man, woman or child who wants a bright, cheerful companion and playfellow about the house or grounds or on walks or drives. Here, if anywhere, the breed can be strongly recommended, though, of course, there are individual exceptions the same as with any other kind of dog. It makes no difference whether you want a romp in the evening or prefer merely to sit before the open wood fire; you may go for a long tramp or simply visit the flower garden to see how it is progressing; the weather may be hot or cold, wet or dry; whatever may be the requirements of the moment, your dachshund will be always there and always ready.

A few points to be looked for in a well-bred dachshund may be of some value to the intending purchaser who is unfamiliar with the breed. Avoid the dog which shows any tendency toward coarseness of appearance, such as heavy, short ears, badly curved tail, thick hair without gloss, etc. As regards size, there is considerable latitude of choice, from the light weight dog of sixteen pounds to the heavy-weight of perhaps twenty-five. The color may be red or yellowish red in the single-colored specimens, and brown, deep black or gray, each with tan spots over eyes, on sides of jaws and lower lips, breast, insides of legs and under tail, in the two-colored.

Editor's Note:—Previous articles in this series on dogs suited to the country home have considered the Airedale, the Scotch collie and the English setter.



(Continued from page 5)

the staples, with corn a little the better, perhaps, all things considered. In the morning a few handfuls of the various grains, except corn, may be thrown in the litter of straw, hay or leaves which should cover the floor of the poultry house several inches deep. About an hour before sunset, whole corn should be scattered in the litter in the same way. The amount of grain to be given must be determined by the individual. The fowls should have all they can get by scratching for it, but to feed more than they eat will be wasteful. In any case, one need not worry, for the hens can always satisfy their needs at the open hoppers.

At noon the table scraps may be fed in a trough. There are two good ways of preparing them. They may be run through a food chopper or may be boiled to shreds in a kettle kept on the back of the kitchen range for that purpose and into which the table waste may be thrown at the close of each meal. Whichever plan is adopted, the food should be mixed with bran until a mash is secured which will crumble in the hand. If a mash of this kind is fed daily, it naturally will make it possible to reduce the amount of grain given.

In some cases, it may not be feasible to feed the hens at noon. Then the mash of table scraps and bran may be given in the morning, but there should never be enough to satisfy the appetites of the birds, or they will stand around in the cold for several hours, instead of scratching busily in the litter, getting needed exercise and keeping warm at the same time.

If there is considerable meat in the waste from the table, it will be sufficient for a small flock. Otherwise, beef scrap should be purchased at a poultry supply house and kept in a small hopper where the hens can eat it at any time. Green food probably will be necessary, also, unless there are many bits of lettuce and other vegetables left from the table. Alfalfa cut into small lengths may be mixed in the mash or fed dry. Mangels, cabbages and other vegetables may be spiked to the side of the house, inviting the fowls to take a bite whenever they feel so inclined. Grit, oyster shells and charcoal should be kept where the birds can have free access to them—in a hopper or a box nailed to the wall above the litter. Both grit and oyster shells are needed, although many poultry keepers rely upon oyster shells alone.

It has required several paragraphs to describe this method of feeding a small family flock of hens, but after all, the method itself is exceedingly simple. At the same time, it is one which ought to result in a full egg basket all winter, especially if early-hatched pullets are used and properly housed. It is foolish to expect fowls to do well without proper food and treatment, although many people do not seem to appreciate the fact.

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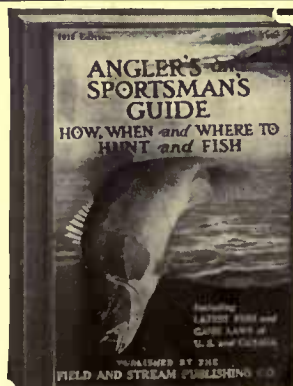
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# CONTENTS

## JULY, 1912



COVER DESIGN: A GARDEN OF HOLLYHOCKS

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A REMODELED HOUSE OF GOOD TASTE.....	11		
<i>By Mary H. Northend</i>			
THE DIAGNOSIS AND TREATMENT OF PLANT ILLS.....	14		
<i>By F. F. Rockwell</i>			
HOMES THAT ARCHITECTS HAVE BUILT FOR THEMSELVES—VII.....	17		
The House of Horace Wells Sellars, at Ardmore, Pennsylvania			
<i>By Mabel Tuke Priestman</i>			
DOVECOTES .....	20		
<i>By Harold Donaldson Eberlein</i>			
THE WILD GARDEN.....	22		
<i>By E. O. Calvene</i>			
THE COMMUNITY OF THE BEES.....	25		
<i>By D. Everett Lyon, Ph.D.</i>			
THE KNACK OF BUDDING AND GRAFTING.....	28		
<i>By S. Leonard Bastin</i>			
RECLAIMING OLD HOUSES—III.....	30		
<i>By Charles E. Hooper</i>			
GARDEN STEPS.....	33		
<i>By Costen Fitz-Gibbon</i>			
A BARN THAT SERVED AS A SUMMER HOME.....	36		
<i>By Mary Louise Hunter</i>			
THE NATURALIZING OF A CITY MAN.....	38	GARDEN SUGGESTIONS AND QUERIES.....	44
THE RESIDENCE OF O. M. HOKANSON, LANSDOWNE, PA .....	40	Modern Irrigation	
INSIDE THE HOUSE.....	42	The Time to Buy Potted Plants	
Bedroom Door Knockers		Good Uses for Brush	
A Good Color Scheme			
Attractive Radiator Covers		EDITORIAL .....	46



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A CORNER OF THE GARDEN ON THE ESTATE OF MR. DUDLEY OLCOTT, MOORESTOWN, N. J. F. VITALE, LANDSCAPE ARCHITECT



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July, 1912

NUMBER I



Beneath this shabby exterior Mr. George C. Wales saw great possibilities to restore the house. One ell too far gone to be restored was replaced by a new one; otherwise the original building was unchanged

## A Remodeled House of Good Taste

BY MARY H. NORTHERD

IT has proved to be a step in the right direction, this trend toward remodeling old-time farmhouses into summer and all-the-year-round homes. Unconsciously the interest has gone farther and has awakened in the hearts of owners a corresponding interest in the collection and study of antiques. Harking back to Colonial days, we find this is the only consistent kind of furnishing. Doubtless this awakening has saved from destruction many a rich and rare piece of heavy old mahogany, for when this ancestral furniture went out of style many valuable pieces were sent to the wood-pile.

The most attractive farmhouse remodeled by Mr. Dwight Blaney is located on the extreme edge of Weston, bordering the Wellesley line. When discovered during an extended search for just such a home, it stood dilapidated and weatherbeaten, but showing unmistakable points of worth. To one unaccustomed to Colonial architecture it gave little hint of what restoration would do for it.

It was admirably situated for a quiet summer home, being far removed from the bustle of city life, and showing an attractive landscape view. The old farmhouse stood just back from the road on rising ground, surrounded by a large apple orchard, while in front were two mighty elms that had stood sentinels since the

house was built. It was not so far back as to make it inaccessible, but far enough from the road to allow a stretch of lawn.

Under its shabby exterior Mr. George C. Wales, the architect, saw great possibilities, and under his careful direction the house was restored. On one side an ell too far gone for restoration was replaced by a new one, the original exterior was carefully preserved, and the house soon assumed the fine proportions which it shows to-day. The exterior was treated to a coat of Colonial yellow paint, with trim of white and green blinds, and woodbine was trained over the front porch, adding much to its restful appearance. To make the scheme complete: at one side, not too far away, was placed an old well sweep, and beyond an old-fashioned garden was laid out, planted with nodding bluebells and stately hollyhocks, arranged side by side with the fragrant mignonette and heliotrope.

If the exterior had been unpromising at the time of purchase, much more so was the interior. This had been changed to suit the whim of the various occupants, and the different rooms showed layer upon layer of gaudy old wall-paper covering the fine old woodwork, while the huge fireplaces had been bricked up to permit the use of air-tight stoves.

Hardly a vestige of its original architecture was left, save the



In the dining-room there is a fine example of the Colonial fireplace built without a mantel



The living-room is at the right of the hallway and with its low stud is typical of the time in which it was built



The original lines were very little modified in changing the house, and the surface was easily restored



A great deal of atmosphere was preserved by retaining the old well-sweep in good condition



What was once the old kitchen, opposite the present dining-room, is now restored and contains interesting relics of Colonial times



Even in the bedroom there is the same consistency in every detail from the field bed with its canopy to the hooked rugs upon the floor

hall, so cut up had the various rooms been to meet later demands. It was only by following the beams that the size of the rooms could be determined. As far as possible the old woodwork was left. In some cases the old beams were so dilapidated that they had to be covered, but where possible they were left showing their original hand-hewn work. Good judgment has been shown in this restoration, for the interior of to-day is as correct as when the house was first built.

Fortunately Mr. Blaney is a connoisseur in antiques, having made a careful collection, so that the house as it now stands shows no discordant note, its furnishings all being of the same period.

The entrance door opens into a wide hallway which extends through the width of the house, ending in a second door at the rear. The staircase is placed at one side, and allows plenty of room for the fine furnishings. The floor here, as throughout the house, is of pine, painted, and in some rooms the width of the plank determines its age.

After the paper had been removed, the woodwork was sand-papered and painted white, while the space between of plaster was painted a soft gray. This tone is well chosen for setting off the many English prints that adorn the walls.

At the right of the hallway is the living-room with its low stud, strictly typical of the period in which the house was originally built. The walls which are white show to advantage the wonderful pictures, while the old fireplace bespeaks cheer on cold winter

nights. A few pieces of Mr. Blaney's fine pewter are shown here. The old-time chest, used as a wood-box, stands next to a fine example of a serpentine front, slant top "scrutoir" of the 1760 era, but the most interesting pieces in the room are the slat-back, rush-bottom double chairs, arranged on either side of the fireplace. An



The den is also a typical Colonial room furnished with banister and slat-back chairs

air of dignified comfort pervades this room, that is most restful. There is no confusion of furnishing, and each piece shows such careful thought that it combines to make a perfect whole.

Opening out of this room at one side is the dining-room, large of build, affording in its arrangement an impression of hospitality. Here is shown a good illustration of a Colonial fireplace, minus the mantel, with wood panels above. The only lack felt here is the absence of a corner cupboard for china. The walls are hung with Washington prints, for Mr. Blaney has a collection of these embracing many that are rarely seen. Over the fireplace the idea of the Revolutionary period is carried out by the addition of an old flint-lock and powder horn. This room is in reality two

thrown into one, for when the house was first built, following the treatment of the period, there was a small chamber on the entrance floor, which was thrown into the new dining-room to give the size that was needed for the accommodation of the many week-end guests.

Opposite the dining-room is the den, a typical Colonial room with wide fireplace, furnished with banister and slat-back chairs. (Continued on page 63)



Surely no home built to-day could radiate such an inviting and home-like spirit as this with its great elms and simple vine-clad clapboards. Every detail of the finish and furnishings is planned to be in keeping with the exterior

# The Diagnosis and Treatment of Plant Ills

HOW YOU MAY FIND OUT THE TROUBLE WITH YOUR PLANTS SUFFICIENTLY EARLY TO PREVENT DAMAGE—YOUR SUPPLY OF PREVENTIVES AND THEIR TIMELY USE

BY F. F. ROCKWELL

Photographs by H. H. Saylor, Chas. Jones and Others

**I**MMEDIATE action is the most essential thing in fighting garden troubles of all kinds. Danger lies in delay, and as a rule only in delay. The crop that to-day is hopelessly ruined by blight or bugs, could in most instances have been saved by a half hour's, or even a few minutes' work, but a few days ago; frequently twenty-four hours spell the difference between success and failure in our efforts to bring to maturity the crops so carefully prepared for, planted and cultivated.

In fact, the worst feature about many garden troubles is their insidiousness. If a woodchuck destroys half a dozen of your cabbages you notice it at once, and proceed to get him, but if the whole lot of them is attacked by club-root, which will work much greater havoc than the chuck, you do not notice it at once, and perhaps never suspect its presence until the crop is beyond assistance. Or you ignore the few big black bugs on your squashes, as they do not seem to be doing any harm, for a few hot days, and then suddenly notice that hundreds of their progeny have come into the field and sucked the very life juices from your erstwhile thrifty plants. And so it goes all down the list of plant ill.

The damage done often occurs because the gardener does not know what symptoms to look for as indicating the first appearance of the trouble, whatever it may be.

It is one thing to know the remedy for a certain thing, and another to recognize at once when it should be applied. The purpose of this article is to enable the inexperienced gardener to know what may be ailing a particular crop and urge upon him the necessity of immediate action.

To begin with, it will help if we make a general classification of garden ailments and enemies, both as to their characteristics and the symptoms.

Plants in both vegetable and flower gardens are troubled by disease of two types—those which are termed "parasitical" and are the result of the attacks of some fungus or germ which has found a lodging place and favorable conditions for growth upon or in the plant; and secondly those which are termed "constitutional" and attack the organization of the plant as a whole.

The insect enemies of plants may likewise be separated into two classes—those which cause injury by chewing or eating the leaves or fruit, such as the cabbage worm, and those which suck the plant juices, such as the green aphid, or plant lice.

This gives us practically four distinct classes of plant enemies: parasitical and constitutional diseases and eating and sucking insects.

This is not, however, all it is necessary for us to know. The cause of plant troubles is often invisible until carefully searched for. Nature protects many of these pests by making them of a color harmonious with their surroundings—the cabbage caterpillar is an exact cabbage-green, the cut-worm almost the same tone of brown as the earth in which he buries himself, for instance. Others keep to the under side of leaves, and slim joints, or even inside the stalks, until their work of destruction is well advanced. Still others work below the ground.

The gardener must therefore keep a watchful eye for the first danger signal. Among these, four, perhaps, are the most noticeable, and a pretty sure indication of trouble.

*Poor color.* Plants vary a great deal in the different shades and tones of green normally shown when making a good healthy growth; but about any of them, un-

der such conditions, there is a certain depth and richness of color with which the eye of the gardener soon becomes familiar. When a light yellowish tinge, hardly perceptible at first, may be noticed, either in the whole crop or in individual plants, it is time to investigate. The trouble may be due to root lice, or to aphides on the under side of the leaves; it may be only a sign of nitrogen starvation, or of lack of cultivation, but it is the gardener's business to determine at once what is the matter.

*Wilting.* Another general sign that something is wrong is the drooping or wilting of the leaves, or the whole plant, usually noticeable first only during the heat of the noon hours. This may mean simply that you have cut in too deeply with your wheel hoe, severing the fine rootlets; or again it may be a warning that the root maggots or the borers are making their hidden attacks upon the life of the plant. Sometimes, on a very hot,



For dusting with tobacco and hellebore a bellows gun of this sort is valuable



bright day, especially following a spell of cloudy weather, the leaves of some plants will go down a little, but as a general rule it is a sign that attention is required at once.

*Curled or twisted leaves.* Quite frequently the foliage is curled downward or distorted by the injury done by sucking insects sheltering themselves upon the lower surfaces, safe out of sight of birds and gardeners. Any abnormality, in fact, should be examined at once, and in the majority of cases it will be found that some external agent has caused it, and that an effective remedy, if applied at once, can be used. The longer it is delayed and the more twisted the leaves get, the more difficult it will be to reach the intruders with spray or powder of any kind.

*Stunted growth* of any sort, if it is not a sign that some enemy is already at work, invites the attacks of all the ills that plants are heir to. Whatever lessens the vigor and vitality of a plant, increases in the same proportion its liability to attack by insects or disease. Where a plant in good soil, and well cared for, fails to make satisfactory growth, it will frequently be found that a physical injury, accidentally given at some stage of its development, has put it on the backward list.

With these general signals of distress in mind, the gardener who goes among his plants daily, as all good gardeners should, and keeps his eyes wide open, very seldom has any of the various garden pests steal a march on him. "Nip trouble in the bud" must be his motto, and of course he is prepared to act at once when the enemy is discovered, for he keeps in his tool shed the various poisons and implements necessary for modern garden warfare. Here are the troubles he might encounter on his tour of inspection, although, fortunately, not many of them are likely to be present at one time or season.

*Asparagus.* The tender shoots and foliage are eaten by both the mature beetles and the larvae of the asparagus beetle, a conspicuous small yellow red and black beetle.

severe enough to do much damage; it is controlled by spraying.

Give clean cultivation, cut and burn the vines if badly infested, and spray with arsenate of lead. If the tops turn brown and die prematurely from rust, three weeks after cutting last stalks for table, dust the young tops with flowers of sulphur while dew is still on. All growth must be covered. Repeat the dusting after three weeks more to insure success.

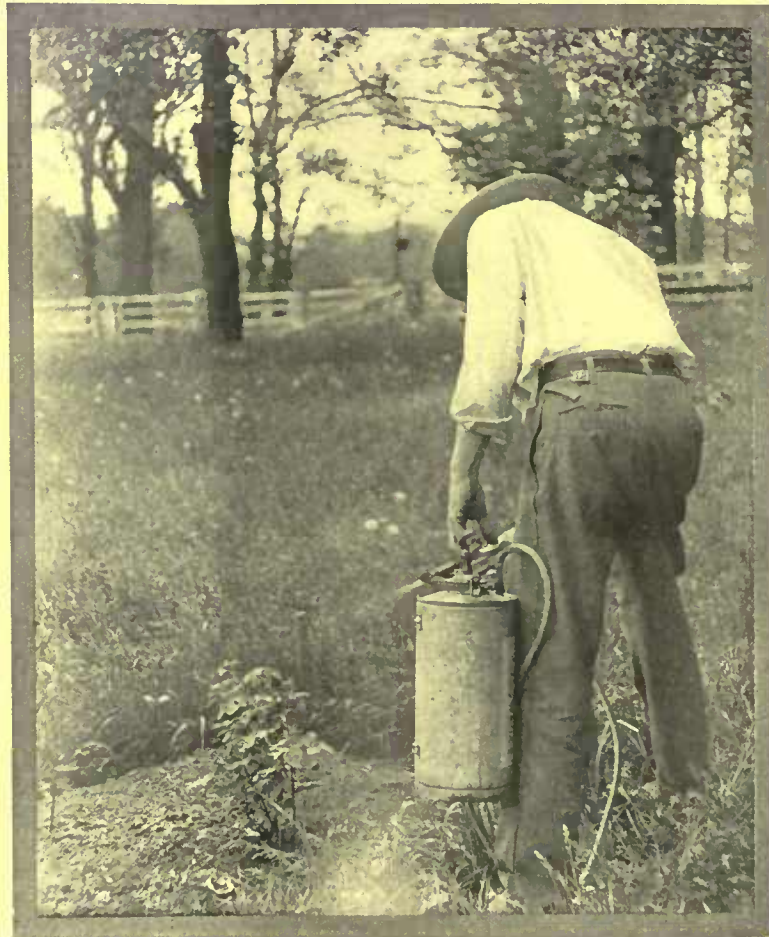
*Asters.* Just as the plants begin flowering, wilting is often caused by a small worm boring in the core of the stem. Destroy by burning infested plants. Flower buds and foliage are often badly eaten by the black aster beetle. Hand picking is the most effective method, but where they are likely to be bad, planting either very early or very late varieties is recommended. Arsenate of lead will kill many, but disfigures plants and flowers.

*Beans.* The foliage of beans is sometimes attacked by rust and by blight. The former may be practically eliminated by planting the "rust-proof" sorts; the latter by spraying. The pods are badly disfigured, especially in bad seasons, by red-brown circular spots, which also appear on the leaves; this is due to anthracnose or "pod-spot," which comes from infected seed. Spray every week or ten days, covering all parts of foliage. *Beans should never be cultivated or picked while the foliage is wet.*

*Beets.* There is also a leaf-spot of beets; usually it is not

*Cabbage, Cauliflower and Brussels Sprouts.* A sickly color

and retarded growth indicate the probable presence of club-root—a contorted, knotty growth of the roots. The results may be partly overcome by top-dressing with nitrate of soda and bone flour and hilling up with fresh earth to stimulate new growth and root formation. To prevent club-root, dress the land liberally with lime the spring or fall before planting to cabbage, and see that no allied crops, all of which are susceptible to the same disease, proceed or follow the cabbage crop. Careful



A small compressed air sprayer may be carried around with ease and is a great labor saver



A type of compressed air sprayer that may be slung over the back with a strap



For more extensive work the larger compressed air sprayer may be necessary

watch should be kept of the inner leaves of cabbages beginning to head, and as soon as any are found eaten, the green cabbage worm must be found and removed, as otherwise he will work havoc within the outer layers of the head. If too numerous for hand picking, apply hellebore if the plants are heading, or kerosene emulsion with Paris green if they have not begun to head. A wilting of the whole plant usually means that the root maggots are at work. Pull up and destroy all infected plants, being sure to get all the root. Stimulate growth as much as possible as suggested for club-root. Make a hole with the dibber, five or six inches deep, and put in about ten drops of carbon bisulphide and close up the hole.

**Carrot.** This crop is particularly free from diseases and insects. The carrot or parsley worm, an inch to two inches long, handsomely spotted, and with false head just above the real head, and two yellow horns, protruded when it is touched, usually appears, but not in great abundance. Hand picking is the best remedy.

**Celery.** Early blight begins as a spotting and discoloration of the leaves. Late blight, late in the season or even after trenching or storing. Growing plants in partial shade, and spraying with ammonical copper carbonate, keeping new growth covered with it, will save the crop. For the celery caterpillar, quite large and green, with yellow spots, hand pick.

**Chrysanthemum.** Dark-brown spots, gradually increasing in size, denote leaf-spot. Small reddish brown spots, caused by "rust." For either, spray with Bordeaux (4-4-50) and avoid wetting the foliage when watering. Curled leaves, and generally sickly appearance, are usually a sign that the aphid, green or black, is at work. Tobacco dust and aphine are remedies.

**Corn.** Sometimes large, white-covered protuberances, filled at maturity with a black or grayish powdery "smut." Cut out and burn at once, to prevent further spreading of the disease. For the "ear-worm," which sometimes eats the immature kernels beneath the husk, plant early and use varieties with long husks.

**Cucumber and Musk-melon.** If the leaves begin to turn brown prematurely, spray at once with Bordeaux, for blight or mildew. The safest way to prevent it is to spray every two weeks during growth. A wilted appearance of the plants may be

caused either by the disease called "wilt," or by too much richly nitrogenous fertilizer. In the former case, it is almost sure to be accompanied by the striped cucumber beetle, which spreads the bacteria causing the disease. If so, get rid of the beetles at once, by using arsenate of lead and tobacco dust applied thoroughly while the dew is on. The beetles may be kept off entirely by using boxes covered with mosquito netting or thin muslin over the hills, and this is far the best and most efficient way. Sometimes the fruits are eaten into by the melon worm, an inch or so long and light green. Hellebore will control them.

**Egg-plant.** The row of egg-plants must be watched daily, as potato bugs have a great fondness for both the leaves and the stems of fruit and blossoms, and if allowed a start will make short work of the entire planting. Arsenate of lead during early growth, and later hand picking in a pan of water and kerosene.

**Hollyhock.** Of late years this old favorite has been abandoned in many sections on account of attacks of the "rust" which frequently destroys the leaves. It appears as small, reddish-brown, pimply spots, leaving deep pits. Pick off at once all suspicious-looking leaves and spray thoroughly with Bordeaux, keeping all new growth well covered until buds show.

**Onion.** The foliage is sometimes given a wilted appearance by the presence of mildew. Spray with Bordeaux every ten days. A premature dying of the tops is often caused by the attacks of "thrips," very minute yellowish insects. Kerosene emulsion or tobacco, if applied in time, will tend to drive them off. A wilting of the whole plant, when a third to a half grown, is almost a sure sign that the root maggot, similar to that which attacks the cabbage group, is at work. Similar remedies are recommended, but I have never found it practical to apply them to any large extent. Remove carefully and destroy at once all wilted plants as the maggots will travel along the row.

**Potato.** The foliage is often attacked during July by the "early" blight, showing as an even circular spot on the leaves. Later in the season, a similar but more extensive and irregular destruction occurs from the "late blight" which also penetrates to the potatoes themselves and causes rotting. Bordeaux spraying prevents both, but must be begun early and thoroughly carried out to the end of



The knap-sack sprayer is worked by a lever that runs over the shoulder



When the leaves curl and shrink like this you may look for sucking insects



Holes in the leaves such as this demand treatment for chewing insects

(Continued on page 62)



Mr. Sellars' house is of a type well adapted to its surroundings. Built of brick rough cast with cement, it is simple and dignified in design

## Homes That Architects Have Built for Themselves

THE HOUSE OF HORACE WELLS SELLARS AT ARDMORE, PENNSYLVANIA

BY MABEL TUKE PRIESTMAN

EVERY plot of ground has special characteristics and a certain individuality of its own, which must be brought out by a careful study of all the existing conditions if the entire beauty of the place is to be developed. When the house is planned and the grounds laid out, the good features must be accentuated and the bad ones toned down so as to present to the greatest ad-



The gray felt walls and white woodwork of the dining-room form a suitable setting for the family portraits. The sideboard is placed in an alcove especially planned to receive it

vantage the most valuable points.

Mr. Sellars in building a home for himself at Ardmore has exhibited his skill in making the most of a plot of ground and getting original results by taking advantage of apparent disadvantages.

The house cannot be said to be the realization of the designer's ideal, for he made concessions to convention in some respects,

just as he would ordinarily adapt his schemes as far as possible to meet the personal requirements of a client. This compromise was in a measure to avoid making his house "talk shop" by a too marked individuality, and because the treatment that would most strongly appeal to his personal fancy might not satisfy the tastes or needs of a prospective purchaser. An architect must often consider the building of his home from a business standpoint when making an investment of this character. Aside from these considerations the house was designed to meet in as direct and simple a manner as possible the essential requirements of the family and the conditions presented by the site.

The lot presented some difficulties as well as advantages, being a long, narrow strip of land between two public roads about 750 feet apart with a frontage of 125 feet on each. From its eastern front the ground is level for a distance of about 400 feet, falling to a level fifty feet below, where the highway at the western frontage follows the course of a stream. This condition made it necessary to bring the driveway from the eastern end of the lot

and to place the house entrance to face that direction. The living-rooms were placed so as to get a western exposure and a glorious view from the main windows. This brought the house entrance and the kitchen end of the house into close relation to



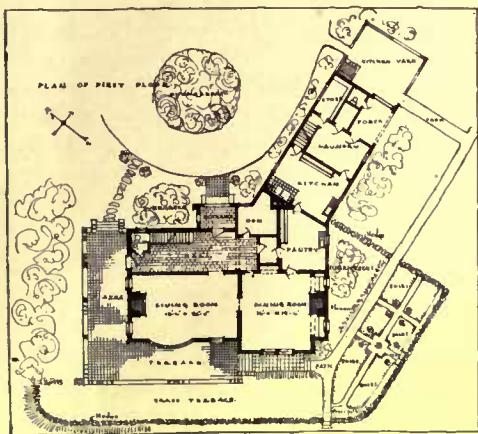
The windows in the bay are so well planned that the whole may be treated as a unit for decoration

each other, a fact which gives a unique shape to the home. The position of existing trees as well as the topography suggested placing the house at the edge of the falling ground about an equal distance from each frontage or highway, and for the best exposure the orientation of the main building placed it at an angle with the adjacent party lines. The back building, however, was swung into a position parallel with these lines and with the driveway which passes it in approaching the house entrance. From this driveway the kitchen yard is completely screened by a high wall, privacy being further assisted by lowering the yard level below that of the drive-

way and grade of the house front. The location of the house at the edge of the ridge or falling ground brings it into interesting relation with the houses similarly placed on the adjoining lots, which instead of being in alignment appear to follow an S-shaped



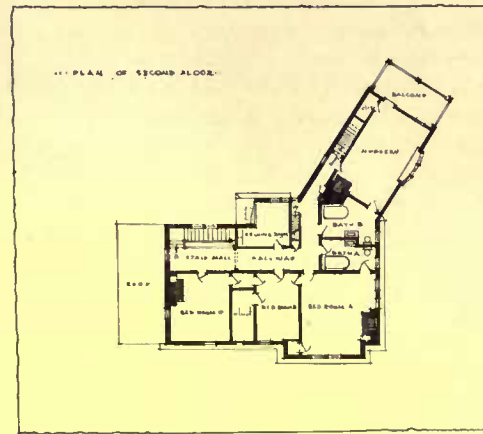
The general effect of the approach when viewed from the driveway is decidedly English. The entrance porch is inclosed by walls and the arched opening allows for a storm door, thus forming a convenient vestibule in winter



With first-floor living-rooms a den opening from the hall is desirable



The window painting and the use of bricks are very decorative



The nursery may be completely isolated in case of contagious diseases

contour that is pleasing in appearance and seems to give to each a natural setting.

The approach to the house from the lower road is by rough stone steps bordered by elders, wild azalias, laurel, ferns and rock gardens. A winding path thus formed leads through elder and spice bushes and other natural shrubbery across the stream to its entrance at the lower road.

The general design of the house is what might be termed "English Cottage Architecture," if a name must be used to describe this quaint house. In construction it is brick, rough cast with cement, allowing the brick row-locks of arches over windows and other openings to be exposed, thus giving a touch of color, as do also the red chimney pots. The roof is covered with mottled green and purple slates, graded in size and thickness to give an interesting texture. The exterior woodwork is oak without moldings or other ornamental detail, the window and door frames being pinned at the cor-



The walls of the living-room are covered with gray-green grass cloth and Eastern rugs introduce the right note of color. The woodwork is white

ners with projecting wood pins.

Viewed from the driveway the approach seems very English; the entrance porch is enclosed by walls and the arched opening allows for a storm door, thus forming a vestibule in winter.

Referring to the house plan, the stair hall is entered from the eastern frontage door. Under the main stairs a doorway leads to the piazza. The hall is wainscoted in plain oak panelling and the floor laid with

6" x 9" dark red tiles, this tiling extending into the lavatory under the stairs and also into the den at the opposite end of the hallway. A private staircase for the owner's use leads to the cellar under the main stairway to avoid going through the kitchen to the usual cellar entrance. The den occupies the irregular space formed by the angle of the back building with the main portion of the house. Besides being enclosed by brick walls, the floor and ceiling of this room are of reinforced concrete. The door to the



Furniture of old mahogany combines well with the old-fashioned wall paper

(Continued on page 48)

# Dovecotes

A GARDEN ATTRACTION THAT HAS ARCHITECTURAL POSSIBILITIES—HOW THE ENGLISH AND FRENCH COMBINE A TOOL SHED AND PIGEON HOUSE TO ADVANTAGE

BY HAROLD DONALDSON EBERLEIN

Photographs by the Author

A MAN that refuses the companionship of Nature lives only half a life. His scheme of existence is lamentably one-sided. He denies himself a pleasure, a pleasure albeit quiet and undemonstrative but none the less real and enduring, that a feeling of sympathy and friendliness with all created things will assuredly bring him.

The presence of animals other than human is needed about a country place to emphasize and cement the relationship with surrounding nature and evidence outwardly the spirit of all-embracing hospitality and kindness that ought to radiate from every true home. In this age of the omnipresent automobile, when many people in the suburbs who formerly kept horses no longer do so, not a few establishments are without trace of animal occupation—oftentimes there is not even a house dog. The owners do not keep a cow because the milkman makes his daily visit; they do not keep chickens because they are dirty and uninteresting and don't lay eggs when eggs are most needed. We are, unfortunately, getting to depend too much in some respects on mechanical accessories. Happily, to offset this tendency, there is an awakening and spreading interest in bird life, and thoughtful folk are making provision by putting up bird houses and wren boxes to invite their tenancy. They lay but small tax upon our attention and their cheery presence amply repays the trifling care expended in making them comfortable.

There is, however, another phase of bird life that is all too generally disregarded and neglected—the keeping of pigeons and doves on farms and country places. Although there is no design to treat here of pigeon keeping from a commercial point of view, it may be remarked that there are remunerative and satisfactory results in return for a minimum of care and expense of upkeep. Pigeons are seen about plenty of barns and stables, though the only thing done for them is to fix some sort of place where they can make their nests. These are never cleaned; water is not set for them, and they are not fed. They are left to forage and shift entirely for themselves and yet they flock by the



A dovecote at St. Germain-de-Livet that is characteristic of the European idea of carrying good design to every detail of the estate

hundred and furnish many a pair of succulent squabs by way of rental for their indifferent lodgings. Of course if one chooses to feed them they will take willingly what is thrown them and not exert themselves to seek elsewhere—any bird of intelligence would do so—but it is surprising how much they can pick up if put to it.

Under ordinary conditions they multiply rapidly and, in addition to natural rate of increase by breeding, the size of the flock is likely to grow by attraction. Vagrant pigeons that may have escaped from shoots or have been driven from their accustomed quarters are apt to join themselves to the flock and be-

come inmates of the dovecote at their own invitation. Much might be written about the best varieties to keep, feeding theories and all the minutiae of proper handling and care to make pigeon keeping a business success, but as only the amateur and "landscape" sides of the question are being considered at this particular time, all such details must be sought elsewhere and there is no lack of literature on the subject. Suffice it to say that it is perfectly possible and practicable to establish and maintain a dovecote to one's advantage and satisfaction without engaging in pigeon raising with business intent.

And now, having somewhat stated the case for keeping pigeons or doves, we come to the question of their quarters; in other words, to the consideration of the dovecote as an architectural adjunct to the country or suburban place or, at least, a modest and comfortable and not inartistic shelter. A dovecote may range in size and pretension, or lack of pretension, all the way from being merely a row of carpenter-made nests with conventional "pigeon-hole" openings in a long box-like device nailed against the side of a barn or stable to a separate structure of substantial proportions and architectural worth. However little importance may commonly attach to so-called minor matters of this sort in popular estimation, the designing of dovecotes, byres, kennels and even bird boxes is well deserving of the pains and attention of architects if the surroundings of a house are to be either pleasing or congruous. The



This wall dovecote may be used to store garden implements beneath the birds' quarters

brothers Adam—and none may gainsay their success and merited preëminence in the architectural world of their day—deemed no detail too trivial for their personal care. As soon as clients in general come to realize the true significance of the lesser buildings in helping either to make or mar a place, architects will be found ready enough to bestow proper effort upon them.

In the location of the dovecote, considerable latitude of choice can be exercised. Some may choose to have it hard by and almost adjoining the house. It is often so placed in England and France and, in fact, several of the illustrations show it in that position. If the occupants of the house, however, are fidgety and nervous and dislike to hear animal noises or the matin twitter of sparrows in the ivy, the well-nigh incessant billing and cooing from the dovecote would surely drive them to the verge of distraction, and it would be better to build it elsewhere. Usually there is a convenient spot somewhere near the stable or barn and there is the further advantage that whatever attention is given the pigeons can readily be given from that quarter. A dozen other suitable sites for a dovecote might present themselves, but the question of placing must in the end be settled by such considerations as local conditions may suggest.

At all events, whatever location may be ultimately pitched upon, it is most essential to select a place of safety well beyond the reach of cats or predatory vermin. If the openings are in any way accessible to these marauders they may work dreadful havoc in your cote whenever they discover the way thither, and that they will not be long in doing. There must be no ledges they can run along or any convenient means of climbing that they can avail themselves of. Nothing can be more discouraging than to go some fine day and find your squabs all gone or lying dead with their throats cut and their blood sucked out. The caution concerning predatory vermin must certain-



Simply constructed boxes such as this may be placed beneath the eaves of the barn for a small flock of pigeons



By building a tower at the end of a stone wall a satisfactory and picturesque dovecote was made



An old barn utilized the vacant attic space by curving the roof over the dovecote. The birds can be reached from inside

ly be read to include rats, especially where the dovecote is a separate structure resting on its own foundations, as in some of the French examples. With concrete or metal meshing they must be made proof below against rodents' gnawing.

While it is absolutely necessary that the pigeons' quarters be protected from intrusion by animals, there ought always to be some way for man to enter. Of course in the large dovecotes such provision is always made. Small dovecotes, however, particularly those fastened under eaves or in gable ends, afford no access except by reaching the arm through the holes for the incomings and outgoings of the birds. When making a small dovecote for such a position, be sure to provide some way of opening the whole front on hinges whenever it may be desirable. Occasionally dovecotes are set so high in gable ends that they cannot be reached even with the longest ladders. Such an arrangement may be picturesque but otherwise can be only unsatisfactory.

Under the entrance holes there should always be a ledge or perching-board quite wide enough to allow the incoming birds to alight comfortably from flight. As to the number of holes, convenience and the style of the dovecote are the only deciding factors. In the little eave or gable cotes, constructed inside like honeycombs, a hole for each nest is necessary. In larger cotes, where the nests are ranged around an open space, four or five holes will be enough.

The matter of exposure is important. Small cotes with the openings all on one side ought not to be placed in exposed positions where they will have to face all the cold piercing winds and driving storms of winter. In our climate the best exposures are toward the southeast or southwest where they will be more sheltered in winter and will get the rays of the sun when its warmth is most needed. Above all else, the dovecote must be dry; dampness will assuredly bring a train of troubles. The best way of insuring  
(Continued on page 61)



Violets like sunny banks, and, as they are of social habit, they should be permitted to grow in clumps and allowed to spread freely over the ground

## The Wild Garden

BY E. O. CALVENE

Photographs by Ella M. Boulton

EDITOR'S NOTE.—Most people have some peculiar prejudice in favor of a certain type of garden. This may be influenced by personal tastes or by the exigencies of location. But the fact remains that there are different kinds of gardens to choose from as well as there are different styles of architecture. The purpose of this series is to show what types are available. This article describes a garden retreat that approximates nature in the wild. Previous articles were *The Utility Garden*, *The Garden of Annuals* and *The Formal Garden*. Other types will follow in subsequent issues.

IT is extremely doubtful if anyone ever made for himself a truly wild garden. Like the historic giraffe of which the farmer declared, after observing the creature long and seriously, "they ain't no such animile," wild gardens usually "ain't." For it is almost impossible, even with the purest of intentions, to prevent oneself from using plants that are distinctly not wild, and never were wild in this fair land. So let us use the term "wild garden" advisedly, and examining the question, know for a certainty when we are talking about actual wild gardens, and when about gardens in which plants are arranged to grow as if they were wild.

The true wild garden may not, in the very nature of things, harbor any plant which is not a native to this continent; and if one is to be very exact in planting, improved strains and artificial hybrids of even the common native wild flowers should not be introduced, either. The wild garden should consist of native plants, arranged according to their habit of growth under wild or natural conditions; and this is the garden which we will consider first, taking up subsequently that pseudo-wild garden wherein all sorts of things both wild and

tame are planted, "wildly," so to speak, with no sort of system.

Every land is rich in wild flowers of course, for every flower is a wild flower somewhere. (Excepting those artificial hybrids before mentioned, and even these are traceable to their wild ancestors usually, without much difficulty). We are not therefore limited as to bloom in the wild garden, even though we put the strictest interpretation upon the term; and as we have every phase of physical circumstances for flowers to live under, here in America, we shall be able to meet any physical condition in selecting the plants for a particular place.

Therefore why not a wild garden in the true sense, if we are to undertake one at all? Why not conform its planting as well as its arrangement to the wilderness? Let us naturalize elsewhere as many things and as many kinds of things as we choose, and have space for; but let us have the wild garden wild.

There can be no rule for arranging, nor for planting, a wild garden. Each gardener that makes such must be, first of all, a genius—or grow into one—hence a rule unto himself. And each must have the closest sympathy with, and consequent understanding of,



The delicately tinted blossoms of the hepatica take kindly to woody soil and partial shade and will reappear from season to season



plants. This does not mean that the veriest tyro at gardening cannot succeed. Note that it is sympathy, not horticultural knowledge, that is the fundamental essential. All flowers should be approached with sympathy; but wild flowers must be, else they will elude entirely, or pine and show a broken spirit and great anguish. Hence wild gardening is of all forms of gardening the most subtle—indeed, I am almost tempted to say that it is mystic.

Yet let us understand that even this quickened perception offers no really magic success without the aid of proper material conditions. Soil and sunlight and moisture must be studied in order to learn the physical needs of every plant, and in growing wild flowers it is especially desirable to provide the exact conditions of all three under which they naturally flourish. They are like wild men or wild animals, in that civilization is likely to be too much for them; and like all wild things which are free to choose as they will, they live and thrive only where they wish to be. Skunk

at last arrives. So it is perhaps well to be reminded of the ever-existent need of appropriateness.

Wild "gardens" have been known to flourish in city back yards, but they can never be more than curiosities in such an environment, even as the wild beasts of the jungles and mountains are curiosities when caged in the city Zoo. Land and space are needed for the wild garden, and varying conditions of soil and exposure and sun and shade. Yet I should say that a very satisfactory and delightful wild garden might be compassed within a place a quarter of an acre in size—which is 100 by 100 feet—and space allowed for a house besides.

On such a place, or with a wild garden in any locality for that matter, the first step towards its wildness consists in excluding from it every suggestion of the busy, everyday world. You are aiming to create not only ideal conditions for the growth of wild flowers, but also you should aim to create the illusion of wildness. Not a peek-hole should remain after the barriers are set up,



The wild garden does not necessarily mean a garden of wood, rocks, or streams. It may combine these features or it may be a corner of a field by a river bank, such as this one, where the lupine grows

cabbage loves the muck and wet, hence in muck and wet the skunk cabbage lives; violets love a sunny bank, hence on sunny banks are great violet communities. Speaking of communities, I am reminded to say, by the way, that most wild flowers have the social instinct; and that they have their particular friendships as well as their particular antipathies. Bear this in mind—and learn what they are by observing them in their natural state.

So much for the general question. Now as to the special one of making, or I should prefer to say, developing, a wild garden. The location is of course the first consideration, once the resolution to have such a garden is formed. That the possibilities and character of a place should have something to do with the forming of this resolution ought to be self-evident. Still I know that very often the wish to have a certain long-time, much-loved castle-in-Spain of a garden will lead one into really dreadful garden indiscretions and inharmonies, when the day of accomplishment

through which the outside may look in or the inside may, by accident, see out, unless some lovely bit of view exists for which allowance must be made. But even in making such allowance it is perfectly possible to exclude the outer world, to preserve inviolate the seclusion.

A boundary planting of trees and shrubbery, preferably seventy per cent. evergreen, should surround in a general way the area selected for the garden, providing it is not already isolated by being in the midst of such a natural screen. This boundary is, in effect, a part of the garden, although it marks its limits. Supplementary to this comes the treatment which the natural conditions of the site may demand. If it is woodland to start with, clearing a portion entirely to provide space for such plants as require the open, will be necessary; while another part or parts will have to be left half cleared to furnish half shade. The garden site which occupies an area already cleared, on the other hand,

will need forest planting to create the desired conditions. The configuration of the land will affect the work also, and the most desirable site is of course a combination of the rugged and the suave. Where such a combination does not naturally exist it is really impossible to create it, however, and we must therefore be content to a certain degree with things as they are.

And though rocks are somehow always associated in our minds with wild gardens, we must, unless we come by them as an inheritance from the land itself where the garden is to be, put the thought of them away. There are quantities of wild flowers that grow in grassy dells as well as the flowers which haunt the rocks and deep woods, and whatever we may do in the way of creating illusions of wilderness by forestation, there is absolutely no chance of any illusion when it comes to an attempt to introduce rocks where rocks are foreign.

The character of a wild garden therefore will be determined by Nature and the original character of the place, which she has supplied. It will be either woody; or wet—even boggy perhaps; or rocky; or possibly the combination of all three: or again it may be just a sweep of meadow with a stream bordering it, or a pond. Any one of these natural tendencies will—indeed must, govern the general scheme of it, and the flowers must be selected that will accord with that scheme.

With them selected the question of establishing them confronts us. No trouble to get them to grow, once they are established; but sometimes this problem of establishment seems to be very like the salt on the bird's tail which insures his being caught. Of course there is always a reason for failure, but very often it is so obscure and deeply hidden in the nature of the plant—what



Blue flag or wild iris will make a corner of brilliant color in a green field. Its natural habit of growth should be followed

we may call so personal a reason, perhaps—that it does not get itself discovered, even by a sympathetic worker, for a long, long time. A little more or a little less shade or moisture at a certain time; or shelter from the sun for just the earth above the roots while the plant itself stands erect in full sun; or a thin crevice in a rock through which long roots may reach deep into cool black earth—these are a few of the things which may affect the success of a wild flower. Is it any wonder that one must have a love for them quite different from that fancy which admires an iris or a rose, in order to take the pains and to have the infinite patience and keenness of observation necessary to note all these things?

The choicest wild flowers to me are, in the approximate order of their blossoming—and this selection is made to secure bloom all summer as well as for the beauty of the flowers themselves—hepaticas, anemones, trilliums, violets, marsh marigolds, cranesbill or

wild geranium, the wild iris or flag, bunchberry, wild lupine, the lilies, hawkweed, columbine, false Solomon's seal, cardinal flower, bee balm or Oswego tea, milfoil or yarrow, Joe-Pye-weed, the wild asters, goldenrod, meadowsweet, hardhack, black snake-root, gentians, the sedums, the speedwells and the meadow rue. Then there are ferns of many kinds and the wild orchids; and for trailers the partridge berry and arbutus, while Virginia creeper, bittersweet and wild grape supply vines in abundance.

In planting and grouping, Nature's methods must of course be followed. Certain flowers grow always in colonies, while others are not so neighborly, as mentioned before. Observe the natural growth of the plants you purpose using, and plant them as nearly in the relation

(Continued on page 53)



The moisture-loving skunk cabbage offers beautiful bronze and green shades in early spring



Jack-in-the-pulpit, although so delicate in appearance, thrives very well and should find a place in your garden



Cranesbill or wild geranium casts a pinkish veil over the corner of the garden, if planted in groups



# The Community of the Bees

HOW INSTINCT DRIVES THE BEES TO COÖPERATE FOR THE PERPETUATION OF THEIR SPECIES—THE GREAT SERVICE THEY PERFORM IN FERTILIZING FLOWERS—STRANGE FACTS IN THEIR SOCIAL LIFE

BY D. EVERETT LYON, PH.D.

Photographs by the Author



The worker

A GREAT deal of nonsense has been written concerning *Apis Mellifera*, which accounts for the many popular fallacies in regard to bees, and which attributes to them a Solomon-like wisdom which they in no sense possess. Recent investigations by eminent authorities seem to prove that after all bees are but reflex machines with social instincts of a remarkably high order, and not endowed with reasoning powers as was formerly supposed. Nevertheless, they present to the nature student phenomena well calculated to challenge our admiration and lure us to a close study of their multiform activities.

A hive in the grass of the orchard is neither ornamental nor artistic to most people, and the sentiment it most frequently inspires is one of fear; but as we draw near and watch the restless movements of the bees, this feeling changes to one of interest, and we are fascinated as we watch them come and go from their homes.

A colony of bees is made up of a population of between twenty and forty thousand workers, with here and there a sprinkling of drones, with a queen as the head of the realm.

We might rightly imagine that in so vast a community, housed in a simple box about two feet square, pandemonium would be the order of things, and this impression would be further heightened by the constant hustle and hum that accompanies their labors, but as a matter of fact it is one of the most orderly of kingdoms of which we know, and each and every denizen has its allotted task which it performs with cheerfulness.

The honey bee has been recognized for centuries as a benefactor to mankind, as seen in the fact that on the ancient monuments

of Egypt, in the classic writings of Rome and Greece, there are many references to it as the only insect with the exception of the silk worm that has been kept by man in a semi-domestic state almost from time immemorial.

The interest of our forebears in bees was due to the fact that they had access to no other forms of sweets, and even in the Stone Age of man the bees were hunted in their native habitat in the clefts of the rocks and in the giant trees of the forests. Practically nothing was known concerning their life habits, and the bees were ruthlessly slaughtered to secure their hard-earned stores.

With the invention of the movable frame hive their careful study has been rendered both possible and profitable, and during this, the renaissance of nature study, we have been

able to learn the mysteries of their work without serious disturbance of the colony.

The queen is really nothing more than a perfectly developed female, the perfection of her development being due to a change of environment and feed given the embryo; the egg from which she is reared is similar in every respect to that which produces under normal conditions a worker bee.

There is absolutely no evidence to prove that the workers regard her as possessing regal



The drone



The queen



At the joint of one of the bee's legs is a minute comb that is used in collecting the honey

by enlarging the cell and feeding the larva a more stimulative food known as royal jelly, a queen is produced.

The completed cell from which the queen will emerge in many respects resembles a peanut-shell hanging from the bottom of the combs. From this a virgin queen will hatch out in about

traits or authority, and the real explanation of the tender regard shown her is that she alone is able to reproduce the workers, and unless her presence and welfare were considered the colony would in time become extinct.

When for any reason it becomes necessary for the bees to rear another queen, the workers simply select one or more eggs, and

and is still part mystery to science. It is called parthenogenesis.

A few days after birth the virgin queen will sally forth from the hive on her matrimonial flight. Mating always occurs in the air, and as only the strongest and fleetest drone will succeed in overtaking her, nature thereby insures vigor and hardiness in the offspring.

The drone usually dies in the act of mating, as the end of his existence is accomplished, and the mated queen returns to the hive to begin her real work in life, and only seeks the open air the next season at the head of a swarm.

A vigorous queen will lay as many as 4,000 eggs in 24 hours, and during her lifetime of about four years will become the mother of nearly half a million bees, her laying being mostly confined to the spring, summer and early fall months.

The workers are imperfectly developed females, whose average life is about six weeks, as they literally work themselves to death, and the workers born during August and September constitute the colony that goes through the winter.

The drones are the male or father bees, and would no doubt live through the winter were it not that the workers withhold from them the strengthening food, and when they are thus weakened destroy and carry them out after the mating of the virgin queens has taken place.

In 21 days from the time the worker eggs are laid the young bees come forth from their cells, and as the lacteal glands are active they spend the time feeding the young larvae until such time as they become field bees, when these glands seem to dry up.

A temperature of about 98 degrees is needed to mature the eggs, and in order to accomplish this the presence of about 10,000 bees is constantly required in the hive; it is a veritable incubator.

In a few days the young bees are seen taking their first exercise in front of their hives, seldom flying more than a dozen feet away, but as they gain courage quickly, they are soon off to distant fields to lay tribute upon the flowers. They have been known to go as far as eight miles in quest of basswood, of which they are particularly fond.

During the busy season the old bees die off, their places being taken by the younger generation. They seem to know that they are superannuated, as they will often fly from the hive to die in the grass, apparently not wishing to litter the hive with their remains. Should they die in the hive, as is frequently the case, I have often seen a young bee take flight with the body of a dead one and carry it 50 yards from their home and drop it in the grass or road.

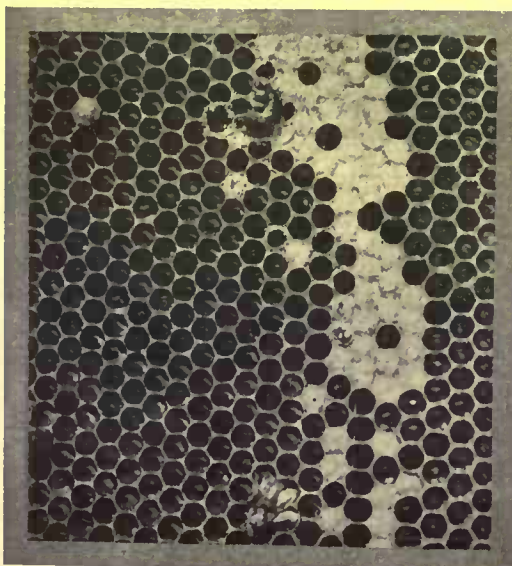
In addition to gathering nectar from the flowers, the workers will also bring pollen and water, large quantities of which are required to mix with the honey properly to prepare the food for the developing larvae.

Others bring in propolis or bee glue, gathered from resinous trees. With this they cement the frames together and tighten down the lids of their homes, as they will tolerate nothing shaky or movable in the hive.

The cells they build are in the form of hexagons, and ten pounds of honey are required to produce one pound of



Different flowers have so adapted themselves that when the bee seeks honey the position of their anthers is such that fertilization is assured



In the larval stage the bee is fed in an open cell; as the pupa stage approaches, the cell is closed

sixteen days.

While a virgin queen is able to lay eggs that will hatch drones, yet she must mate with a drone in order to lay fertile eggs that will bring forth workers. An infertile egg will in every instance result in a drone. This strange production of life by unimpregnated females is common to aphids as well as bees



the beeswax necessary for this construction. After filling their honey sacs with honey the bees hang in clusters from the frames and, generating a high temperature, produce little wax scales or discs, which are exuded from the six minute pockets on the underside of the abdomen.

These scales of wax are placed one upon the other and tamped down one by one until with geometrical precision the hexagonal cells are welded into combs ready to be used for storing honey, pollen and water, and also to form a cradle for the little eggs.

In the gathering of pollen, which after all is the heaviest work a worker has to perform, the bee fulfills unconsciously its real mission in life, the pollinization of our fruit blossoms, for without the bees' services there would be a scarcity of high-grade fruit.

The bees are lured only to the blossom by the nectar secreted, and it is a remarkable fact that those flowers whose seeds do not require fertilizing produce no nectar, and are seldom if ever visited by the

bees. I refer particularly to such plants as are propagated from slips and bulbs.

Until recently the bees ignored one of the most prolific sources of honey in the red clover blossom, as the corolla of the red clover was too deep for the length of its tongue, but by careful breeding from queens whose offspring showed a tendency toward elongated tongues, we now have a strain of Italian bees, that gather heavy tribute from this abundant source, and incidentally benefit the seed by making it more virile.

It is a mistake to suppose that bees are naturally vindictive and that their sole aim in life is to sting their keeper, for frankly, they are the most tractable of pets if we understand them and avoid doing those

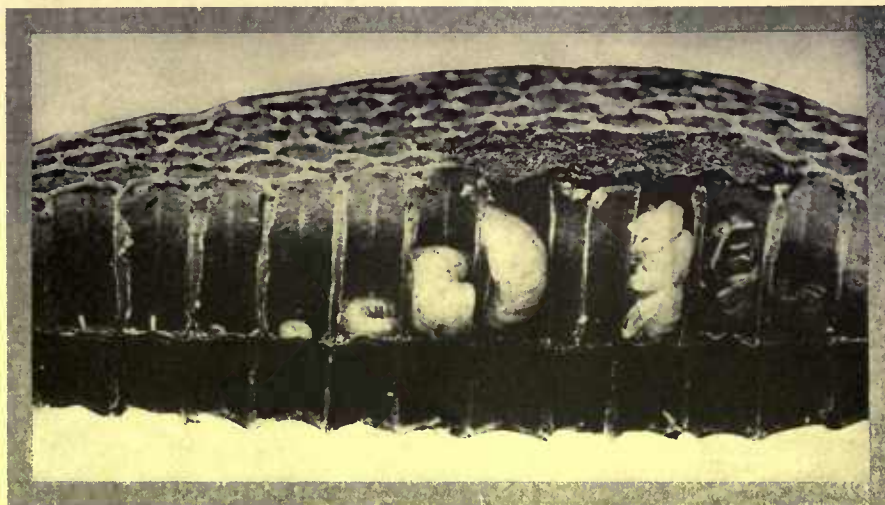
things that irritate them.

There are some things, however, for which they simply will not stand, such as quick movements in their presence, the jarring of their hives, or coming among them with the odor of horses or other stock upon our persons, and for some unknown reason they detest the odor of perfume even though it is made from the very flowers they love.

They also seem to have a dislike for dark colors, and I have saved myself many stings by simply donning a white duck suit when working among them, and I am less frequently stung than when I wear dark clothing among them.

It has been said that in the dark woolen clothing they scent the animal, but some years ago I visited a large apiary in New York State, and was amused to see the antics of the bees in connection with a large flock of chickens roaming among the hives. The flock was made up of white Wyandottes with the exception of a black Minorca hen, and the white fowls were not molested, while again and again the bees would drive the black bird from the yard. This satisfied me at least that the prejudice was toward the color and not the wool.

Usually a bee pays the penalty of its life when it stings, as it generally tears out a part of its intestines when trying to get away after stinging, and certainly nothing else than a reflex machine



All stages of development may be seen in a cross-section of the brood comb—from the tiny egg to the bee nearly full grown

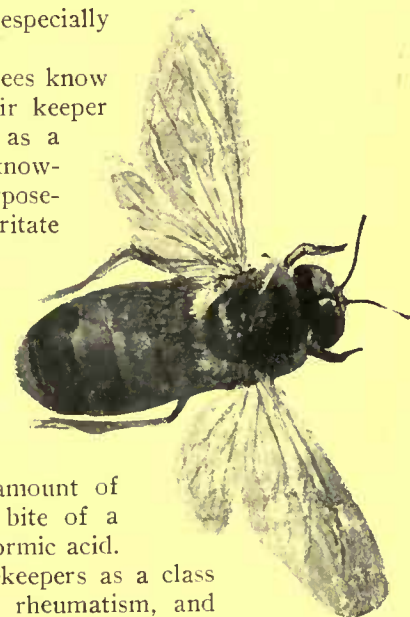
would needlessly sacrifice its life especially when being fed by its owner.

It is a mistake to suppose that bees know their keeper; the only reason their keeper is not stung by them as readily as a stranger is because their owner, knowing their habits and prejudices, purposely avoids doing the things that irritate them which a stranger would unconsciously do.

The poison of the bee sting is in many of its constituents the same as that from the bite of a rattlesnake, and should 500 bees sting us simultaneously—an unlikely thing—we would have injected into our system the same amount of poison as would result from the bite of a rattler. This poison is a form of formic acid.

It is a well-known fact that bee-keepers as a class are immune from the ravages of rheumatism, and medical science attributes it to the constant stinging to which the bee-keeper is more or less subjected. There are several remedies for rheumatism made from the stings of honey bees.

(Continued on page 49)



Twenty-one days from the time the egg is laid the bee has passed through the larva and pupa stages tended by the workers and is ready to emerge

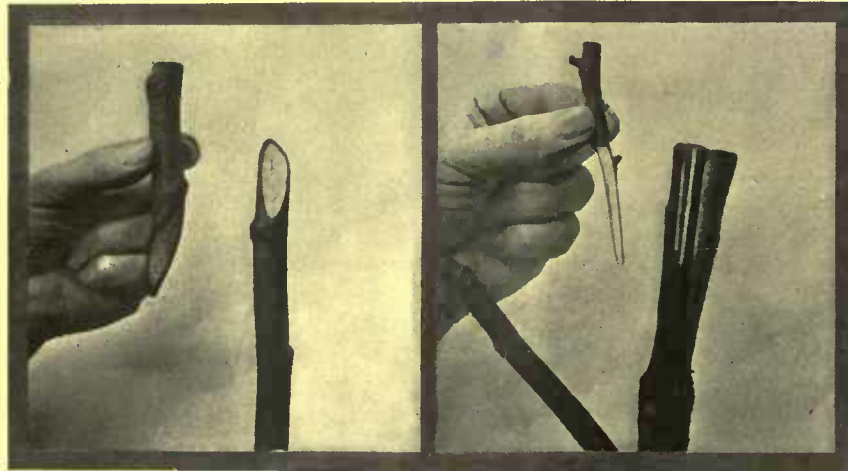
# The Knack of Budding and Grafting

THE THEORY OF THE ART THAT CAN BE SUCCESSFULLY PRACTICED BY A BEGINNER  
—VARIOUS METHODS—THE BEST SEASONS AND CONDITIONS FOR THE WORK

BY S. LEONARD BASTIN

Photographs by the Author and Chas. Jones

THERE is no question that some of the most important methods of garden propagation are those connected with the various processes of grafting and budding. Strangely enough, these schemes whereby desirable varieties of plants may be increased with rapidity have been much neglected by the amateur. There has been a tendency to regard the work as being fit only for the expert to carry out, but this is quite a mistaken



For whip grafting scion and stock must be well fitted

Scion and stock ready to be united in a cleft graft

probably all plants which may be successfully grafted will be also amenable to the budding treatment and *vice versa*. As an instance of this, both roses and fruit trees have been successfully budded, but as a general rule the practice of grafting is followed in the case of fruit trees; that of budding in the case of roses. The reason for this is chiefly that the act of grafting involves the placing of several buds on the stock; that of budding the fixing of only one.



A whip graft should be tied closely but not too tight

idea, as any novice may soon prove if he carefully follows any of the approved systems. I would earnestly recommend grafting and budding not only as a useful mode of propagation but also as an exceedingly interesting practice which will add enormously to the pleasure of keeping a garden.

An embarrassing question with which the beginner will often trouble the professional gardener is, "When shall I graft and when shall I bud?" It may be said at once that

Now, roses grow more freely than fruit trees of most kinds and will make a luxuriant development from the single bud. The slower increase in the case of the fruit trees makes it desirable to start each stock with several buds at once. These remarks must not be taken in an arbitrary sense, however, but for present purposes it is essential to narrow down the subject to some extent and give plain instructions concerning the grafting of fruit trees, a practical outline of the accredited method of budding roses,



Applying the wax to prevent the graft from drying out



When the grafts have been carefully made and tied they are ready to be covered with wax



The wax should be smeared on rather thickly so as to cover the graft thoroughly at all points



The wood at the base of the bud is carefully removed    Making the T-shaped incision in the stock    Placing the bud in position preparatory to wrapping    Raffia is used to wind closely over the union

and a few merely general observations.

The chief object of a graft has been well described as enabling the cultivator to have the vigor of a seedling in the root and stem of a grown tree. For example, the stump of an old apple tree in the orchard which, through sheer age, has almost abandoned fruiting, may be given the energy of a young sapling by the process of grafting. The original character of the tree may not have been very good, but by taking grafts from a thoroughly sound variety the character of a crop is completely altered. Again, young fruit trees which do not bear very vigorously may be induced to produce their yield with greater vigor by infusing into them the character of a new variety. Finally, the stock of wild fruits such as apples, pears and plums may be grafted with cultivated sorts and introduced into the garden, although this work comes more within the province of the nurseryman than of the ordinary garden owner.

In arranging for grafting it must never be forgotten that the graft must have a natural affinity. Thus while it is possible to graft a pear upon a quince, no successful union could be accomplished between a plum and an apple. The early part of the year is the best for the carrying out of grafting, just when the sap is beginning to stir, and in a general way any spell of fairly mild weather between February and March will answer well. An orthodox grafting knife should be used for the purpose, and this should be quite sharp because a great deal of the success depends upon the making of clean cuts. For the operations in connection with the preparation of the stock a sharp chisel with a mallet will be found to be invaluable. We shall also require some twine, or the garden tying material generally known as bass or raffia, and a tin of grafting wax should be purchased. A substitute for this material can be made out of clay and other materials, but it is far better just to buy a small quantity ready mixed.

In undertaking any form of grafting it is most important to bear in mind that the underlying principle of the whole thing lies



How the completed bud should appear after tying



A side graft covered with clay instead of wax

from the outside of the tree and should be cut so as to arrange for three or four buds apiece. The buds on the graft may be detected in the illustrations if the pictures are closely examined. It may perhaps be of advantage to describe with some detail the very commonly employed method known as whip grafting.

This method of grafting, as will be seen at once from a glance at the upper left-hand illustration on page 28, is most suitable when the stock and the scion are of equal size. After the stock has been headed off, it should be cut slantwise, extreme care being necessary to see that there are no ragged edges. The scion should be cut exactly to fit the stock, so that the living layer between the bark and the wood may meet all round. Upon the securing of a good fit depends all the success of the graft, and one cannot therefore well insist too much upon the importance of this matter. Whip grafting can be carried out even though the stock and the scion are not of similar size, providing on one side the two pieces of bark touch. In this case, however, the union is rarely so satisfactory as when a more perfect fit in the matter of the size is arranged. When the scion has been placed in its position on  
(Continued on page 51)

# Reclaiming Old Houses

EDITOR'S NOTE.—So many people are seeking the old house as the ideal country home that the subject bears much more than a cursory treatment. Mr. Hooper's wide experience in dealing with the problems of remodeling old homes makes him especially fitted to give the practical instruction necessary to make the undertaking the delightful success that it is in so few cases. For the first time the whole subject will be fully developed. The first article dealt with the choice of a house, and told what one should know before purchasing—what is good and bad and the test for determining a satisfactory site and building. The second illustrated what is to be done in a practical example. This tells all about suitable hardware. The next issue will take up the discussion of fences and enclosures.

IF one be so fortunate as to find all the hardware of his old house intact, he can congratulate himself. Old things much used wore out, and doors and windows were no exception. When these were discarded for the more up-to-date style, the hardware was apt to pass also, giving preference to the "modern" article. Hence we frequently note in the old house, a graded scale, a history of hardware, which sometimes starts with the latch string in the attic and the wooden hinges in the cellar, continuing through the iron latches in the kitchen, the box surface lock in the best chamber to the late mortice lock with its metal knob, in the front parlor. Of these it may be only the last that is objectionable. A house may hold within itself much of improvement without being obnoxious so long as it does not extend too far into the present. Generally the best rooms were those improved; the old kitchen is apt to be nearer the original.

Now, of course, if your later doors are of good design there is no reason to discard them and consequently the hardware. First, does it fit? The older inside doors were generally about seven-eighths of an inch thick or less;



A common form of iron knocker

the thinnest door on which a mortice lock was used was one inch. Some of these early mortice locks were very good, having commonly white porcelain or glass handles with comparatively simple brass in the more elaborate forms. The thin door was fitted with the latch and surface hinges, while the fixed joint "butt" or hinge pin supported the thicker type. In the early paneled door the usual form of molding, at least in the East, was the quarter round, and this was a part of the door frame and not an independent piece as in later doors. The panels, too, were "raised" and their face flush with the face of the frame. The back of the door, which was distinctly a back, was plain: flat panels and no moldings. A later form in which were used mortice lock and butts, had the raised panel without the moldings. Still later the door became double sided, had small inserted moldings and plain panels. These were commonly one inch and a quarter thick. With the early forms were used, first the latch and then the surface lock. This last was also used with thicker doors. The very earliest door was a "batten," in which the strap hinge extended its full width, but houses to date with these are probably outside our consideration. Styles of



Excellent reproductions of the old Colonial designs may be purchased to-day

BY CHARLES E. HOOPER  
Photographs by the Author



Brass designs of this style are a somewhat later development

course vary in different sections, and the periods and fittings overlap each other more or less; but the foregoing is intended to show certain general relations.

Now, naturally, if one be minus as to early hardware, the question arises as to where it may be procured. Often these things may be found in the junk-shop of a small city or in the catch-all box of farmers, or they may be procured by agreement from an old house which is past usefulness, or again from a tenanted house perhaps by the exchange of other hardware.

Latches and surface hinges are frequently found in the cellar litter of houses destroyed by fire. And lastly, there are some forms among the modern reproductions, both in iron and brass.

There are two heads which claim our attention when choosing hardware for our refitting. These are art and practicability, and of them the latter is of prior importance. Practicability is the ground or frame on which artistic embellishment is based. A thing may be severely practical and still be artistic, or it be elaborately artistic and yet practical. Often the very limitation necessary to its practicability gives most excellent results.

The most important member in connection with which hardware is to be considered is the door, already mentioned. Roughly the door is a wooden panel closing an opening in a wall. It is swung on hinges and fitted with a contrivance to hold it shut. It is fitted into a rabbet at the top and sides and swings clear of

a 5 x 10 threshold at the bottom. Theoretically this is simple, but practically it is difficult. The besetting sins opposed to the perfect working of the door lie in sagging; first of the door itself, and second owing to loose hinges. Doors do not as a rule suggest from their design that they are hung on one side. There are some old outside doors which show braces in their construction and these are better and truer to the door principle than those of rectangular panels, as they suggest at once the fact that the door is hung and that the door has been designed to meet the difficulty of sagging. As a matter of fact, the ordinary door of soft wood, if well made, suffers little in this respect; with older doors, in particular, being thin and light as a rule, the principal difficulty lies in the pulling away of the upper hinge. Practically the door does not fit tightly into its rabbet, but is allowed some play in order that it may work



This design is common in New England





An iron in-door latch

easily. It is this which permits it to sag and consequently to bind. The method used in hanging the door by the previous generation, was to allow the easy rolling of a quarter dollar in the joints when the door was closed. This sagging is of course limited when the door is shut, and is less restricted when it is open. When in the latter case it becomes bad enough to interfere with the floor it is time to

throw it away. The old-fashioned pinned door is less liable to pull apart than the more recent sort with glued joints. When the door itself begins to sag it must be eased with the plane at the points of friction, which at once gives it a chance to sag more; if it starts the hinges they must be reset.

In the half or Dutch doors where the leverage was considerable, the strap hinge was used and extended across the full width of the door. This form of strap hinge was "loose joint;" that is, the hinge-pin, which was driven into the door post, and which received the strap socket, allowed of the easy unhooking of the door. Its principal was somewhat at fault as the strain was not direct—the hinge-pin receiving a side and not a direct strain. For this and the further reason that it is next to impossible satisfactorily to readjust the hinge-pin, owing to the considerable hole made in the door-post, it should not generally be used in modern work. When af-

fixed to the old oaken door-post, however, it was fairly firm. The later and better form, the familiar surface hinge, was on the same principle as the strap hinge of today, which, while having the disadvantage of the fixed joint, admitted of better adjustment to the door-post, the same being effected by nails. The strap hinge was one form of the surface hinge, and as a door support, the best type we have had. We know of no perfect hinge, but this comes nearest to it; its objection lies in the fixed joint, which prevents the easy unhooking of the door



A brass knocker for a paneled door



Modern reproductions in brass of good Colonial designs



This design comes from New Orleans



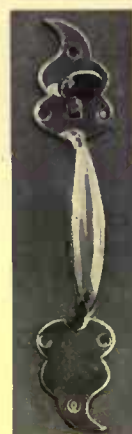
Characteristic ways in which iron latch handles were designed

in case of the shifting of the door-frame. There is, however, no reason why the old models cannot be altered to the loose pin type with but little expense, but these pins should be of brass to avoid the rusting together of parts.

The next hinge which claimed the attention of our forefathers and which soon superseded the surface hinge, was the fixed joint "butt." This being, when folded, but the thickness of the

door, was practically concealed between the door jamb and the engaging rabbet, thus destroying an important principle of good art, which demanded in this case that the door have some visible means of support. This form of hinge has developed into the common form of to-day with but few changes. The first of these was making the two hinge plates detachable, so that the door could be readily unhooked; these were called "loose joint" butts. For heavy doors the "loose pin" pattern was an extension of the loose joint principle. Owing to the awkwardness of conditions attending the unhooking of the door a further alteration of the old type widened the hinge-plate so that the door when open swung free of the casing, thus allowing one to secure a hold on the inner stile. Personally we do not care for this type of hinge. In the first place as already stated, it does not sufficiently suggest the hanging of the door; secondly, its mode of attachment is poor. It depends for its hold upon the woodwork—on the resisting qualities of the wood fiber engaging the comparatively minute screw threads. If the strain exerted were uniform and direct upon the hinge-plate, there would be less chance of their loosening, but it is a shifting and prying strain.

Unless one has to do with the problem of the Greek Revival, the common forms of the surface hinge, which we have already mentioned, may be used anywhere, with the latch or surface lock, without committing any serious architectural offense. Not having made any very extended investigation of the matter, we are still under the impression that this type is not reproduced to any extent in modern hardware. It is a common custom to effect this feature in modern colonial work with loose



A brass in-door latch



A simple iron latch handle



The old time brass surface lock was attached thus

hinge-plates, which are merely "ornaments" placed in proper juxtaposition to the active agent—the butt. This, while somewhat cheaper than the real thing, does not remedy the faults of the more modern article. For minor doors this treatment

may answer, but we would suggest for heavy doors that, if one can procure good specimens of the old iron surface hinge with but little trouble and expense, the local blacksmith can tinker the upper hinge, so as to offset the prying strain on the upper hinge-plate. If your blacksmith cannot do this, any reliable hardware manufacturer should. It is simply to incorporate a rabbet plate to keep the hinge in place while the door is open.

Old hardware was at first put on with wrought nails, and the effect of the irregular heads was most interesting. Owing to the difficulty in removing them, they should be avoided by us for such purpose. As a substitute, a large, round-headed brass screw can be filed slightly to suggest irregular contour and flat hammer-planes, but care should be taken not to weaken the slot. This

last can be filled with paint or putty without destroying its efficiency.

Sometimes red felt or leather was used under the nail-heads. With the unpainted brass screw this might be very interesting, but it should be used only in the best rooms, and there throughout. Any color, not too dark, might replace the red.



A lever attached to a brass knob lifts the latch

In order that the door may be fastened, it must be hung, and we will assume this task has been accomplished. Then to its fastening, a point which in the old days was variously treated.

The latch-string has come down the years and stands to-day the emblem of friendly hospitality, but it has a real use; it suggests real latches of wood; which of course would only apply to the early forms and batten doors. In later days they were used on some minor doors where the ever-thoughtful economy regulated household affairs, and we recall an elderly gentleman who remembers distinctly certain juvenile confinements in the ancestral attic, with the latch-string carefully withdrawn from his side of his door.

Its under-secretary, the wooden button, was used extensively and is still used on rough work. Formerly it was very interesting as jack-knife handicraft; they could use jack-knives in those days, too. It left us metal descendants which are very useful for small closet doors, but as they do but half the work, being operated from one side only, they are easily disposed of. The little oval knobs, however, with circular button plates of brass, are excellent in their way, and with the brass surface hinge make effective trimmings for the small door.

It is the iron latch, however, that is of greater interest to us. Its earliest



The foot scraper offers an opportunity for the craftsman's art

form, as far as we know, was that of roughly wrought metal in which the grip-plates were leaf shaped; later comes the continuous and more rectangular plate, of cast metal.

The principle of the latch is too simple and well known to require description of its working parts, which, while direct, are not close working. The more ornamental side of the latch is naturally, from its workings, used on the

side of the door opposite to the hinges. This consists of the handle and thumb-piece. The latch on the opposite side, with its simple working parts, is hardly less interesting. But here we must be honest; we hate to acknowledge it, but the latch has one grave defect. We went into an old house with a friend a short time ago to pick up some information, and the friend, glancing around, asked the old lady what she had done with the latches. "Well," she answered, "yer know we had to take them all off—they tore our clothes so!" And when one comes to think of it, 'tis so; look at the projection of the latch beyond the door and

the hook of a handle that lifts it. Then, too, the wicked little latch-catch which is affixed to the door-post is a further, though lesser, agent of destruction; even in cheap modern latches there is some danger from the above mentioned parts. These deficiencies are such as would mostly annoy the female side of the establishment. A farmer who

had a fine old latch on his front door volunteered the information that he was going to take it off because he could not "slam the door and hev it stay shet." The latch was not calculated to provide for such undue haste.

On the whole, it does not seem advisable to employ the early form of latch on much-used interior doors without some modification. With the better examples the lift was a straight bit of iron projecting but slightly beyond the door. In this the curved lift had generally been eliminated. This was a rather insufficient grip, but on the other hand its aggressiveness was not serious, and the button attached to the latch served the purpose, where it existed. If you

do not have these get brass ones put in by the general tinker; it's but the matter of milling and heading. If you should wish to retain the curve of the lift, it should be continued until nearly striking the door, or better, in a somewhat special form. Whatever you do, leave no square edges—round them off.

Later developments of the latch substituted the knob for the lift. In one form the knob was part of the latch, being centered with the pivot on which it turned. Another form intro-

(Continued on page 54)



The surface lock often was covered with a wood box



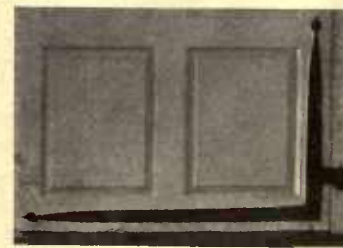
An inside latch lifted by an iron lever



A common type of latch for inside doors



An old surface hinge in black iron



A good pattern surface hinge for heavy doors

# Garden Steps

THE PLACE A FLIGHT OF STAIRS CAN OCCUPY IN YOUR GARDEN—THE PROPER SLOPE—A FEW SECRETS ABOUT THEIR CONSTRUCTION—MATERIALS THAT WILL BE MOST SUITABLE

BY COSTEN FITZ-GIBBON

Photographs by Thomas Marr, Mary H. Northend and the Author

GARDEN steps, like everything else of human contrivance, may be good, bad or indifferent. Their fashion and substance depend entirely on the originating personality back of them. In this, as in every other respect, the individual tone of the creator is bound to find indelible concrete expression in the form of the thing created.

First and foremost among the requirements for successful garden steps, they should be practical, convenient and in thorough keeping with their setting. It would be manifestly absurd to make steps merely for appearance's sake without due regard for the particular needs of the place in which they are set and it would be equally absurd to build them incongruous with the surrounding features. However, notwithstanding the patent absurdity of it all, it is not an uncommon thing to find glaringly ill-assorted combinations that fairly cry aloud in protest—steps rude and rustic where obviously they should be formal and stately, or again, on the other hand, graceful flights and delicately wrought balustrades in the midst of untamed, unpruned thickets and shrubbery.

So then, the first thing to be settled is the question of fitness, in other words, the kind of steps most suitable for the particular place we have in mind. We must study well the character of the ground and the manner of gardening to be employed before we

essay to embody our fancies in a medium of wood, brick, stone or concrete. The evident purpose of steps, whether indoors or

out, is to afford short and easy access between two different levels. Some garden steps, while satisfactory enough from the architect's or the garden-engineer's point of view, are anything but a comfort or pleasure to those that have habitually to use them.

The chief trouble is generally with the pitch, an important consideration too often neglected. One mistake frequently committed is to make the pitch so precipitous that anyone ascending them feels, on reaching the top, that he has performed a gymnastic feat difficult of achievement. As a matter of fact, garden steps ought to be the easiest things in the world. They ought to be constructed with so gradual an incline that, however short-winded, one may go up them without experiencing any inconvenience. There are definite proportions between the height of risers and the breadth of treads which, if carefully observed, will ensure satisfaction in most cases.

Ordinarily it is advisable to make steps so that the product of height of the risers and the breadth of the treads shall be about 75. Outdoors the treads may be even broader. That is, if the risers are six inches high the treads should be twelve and a half inches wide; or again, if the risers are five inches high the treads should be fif-



Taking our cue from the garden makers of the old world, we are now appreciating that a garden of different levels has the greatest possibilities



A very successful treatment is achieved by laying circular steps of bricks; rock plants may grow in the crevices



For the informal garden, rocks laid as steps of approximate symmetry are much more suitable than a sloping path

teen inches wide, four inch risers, eighteen and three-quarter inch tread and so on through whatever variations may be expedient. For genuine comfort and satisfaction, however, risers of four and a half to six inches may be commended, the treads being of proportional width. A slight modification of this scale gives a very comfortable step six inches high by thirteen and a half broad. Here the extra inch in breadth of tread is gained by using a nosing of one inch projecting over the step immediately below. Width of tread may be increased beyond the foregoing proportions when the grade will admit of it. Additional ease of ascent is secured by ramping the steps, that is to say, giving the surface of the treads a slight incline downwards toward the bottom of the slope. This inclination is not sufficient to be readily noticeable to the eye but it appreciably adds to the comfort of anyone going up or down. Ramping can be practiced only with steps of wide tread. Excellent examples of ramped steps are to be seen in the flights descending into the main waiting-room of the new Pennsylvania Station in New York and also in the broad stairs leading from the street up to the Library of Columbia University in the same city. Ramping is an old Italian device that has only in recent years been adopted by American architects but one that so commends itself that we may be sure it will be more and more widely made use of.

Another useful means of lessening the pitch of garden steps is to carry them up off the line of the direct slope. By so doing in the case of an abrupt grade or a high terrace wall it is possible to keep the steps from projecting unduly beyond the lines of adjacent objects. The flight shown in one of the accompanying cuts, though attractive from a pictorial point of view, is much too steep and could never be otherwise than uncomfortable.

The reference to terraces brings us to another point of our subject—the use of walled terraces in preference to grass banks and the consequent necessity for substantially constructed stairs between levels. In this connection it may be noted that such an arrangement gives far greater scope for architectural treatment than a series of steep grass banks. Taking our cue from the garden makers of the Old World, we are now fortunately getting away from the narrow and mistaken notion that we must have a flat or only gently sloping surface whereon to lay out a really worthy garden. We are beginning to realize what marvels the old gardeners wrought on steep hillsides. Better still we are beginning to do likewise and turn to the best account steep places that not many years ago we eschewed as unfit for horticultural purposes. The delights of swiftly running water in the garden are not to be had without some fall to the ground, while the full resources of water treatment with its thousand forms of cascades and gushes as exemplified in the Italian villas of the Renaissance demand a steep declivity down which to pour with sufficient force to produce their best effect.

Gardening on such grades makes terracing an imperative necessity and moreover implies a more formal architectural treatment than would be necessary on a gentler slope. Another powerful argument in favor of walled terraces as against grass banks, even where the fall is but slight, is the inevitable difficulty of keeping the latter in good condition. Grass does not grow to the best advantage at an angle of forty-five degrees. The ravages of weather and the wear and tear of gardeners' heels and lawn-mower wheels have frequently to be repaired; otherwise the surface of the banking soon disintegrates and takes on a moth-eaten appearance. Besides, with a retaining wall, one gets more space above and below for planting and, where the wall has a moderate batter or inclination toward the top of the terrace, there is an excellent opportunity for rock plants.

Now all this talk anent terraces may seem an utterly irrelevant digression. It is not irrelevant, however; it is only an admission of the terrace's strong claims to our attention, claims that are winning wider and wider favor all the time. If we have terraces

we must of necessity have steps, and if our gardens are to be sources of complete pleasure and satisfaction to us, the placing and structure of our garden steps cannot be neglected.

As to the placing of our garden steps, no absolute rules, of course, can be laid down. Good taste and the exigencies of the individual case must determine their position. Only a few general suggestions that may prove helpful can be offered. To begin with, there is plenty of room outdoors, so be generous in the space you allot to them. Nothing will give a meaner appearance to your garden or terrace than a cramped stair, while a flight of ample proportions, even in a small place, will impart an agreeable air of breadth.

A flight spreading from the top to the bottom, each step extending farther to the sides than the one above it, is generally a desirable arrangement. The steps themselves may be either rectangular, so that the outline of the stair-mass is pyramidal, or circular or octagonal so that the general outline is conical. The spreading flight of circular steps in the picture, taken from an English garden, has caught a delightful spirit of unity with its environment. From the chinks between the bricks set on end, of which the stair is made, sprout modest little plants that soften the edges of its lines and with their delicate mantle of green seem to claim it as a natural growth from the soil. The pitch is a trifle steep, perhaps, but this defect is no doubt due to the dimensions of the bricks that form the risers. Stone is subject to no such limitations but offers no sheltering crevices for tiny plants unless carefully selected field stones or cobbles are used.

The placing of these stairs at the ends or at the middle of walled terraces will be governed by considerations of convenience or architectural design. If the garden is one where formality rules and where architectural features play an important part, the arrangement of the step flights must be with due regard for the symmetry of the whole plan. If the note of formality is not dominant, the steps may be set pretty much where fancy dictates and still present a pleasing aspect. Be the design of the garden simple or stately, well-planned stairways are always beautiful. In a garden laid out on the side of a slope, whether it be long and gentle or of steeper grade, nothing will convey a livelier sense of nobility of design than a vista of successive flights of steps always ascending to higher ground.

If the steps are not spread but built straight down they should assuredly be flanked by appropriate balustrades. In certain places, indeed, straight steps, balustraded, are doubtless more suitable than spreading steps, but the flight should have a width fully sufficient to ensure its dignity. A substantial balustrade may be used with the steps whether the retaining wall of the terrace has a balustrade or not. Not only do balustrades make a worthy flanking for a garden stair but they afford a splendid backing for such clean-climbing plants as bittersweet and at the same time offer an attractive perching place for peacocks—birds that should be in every formal garden of any size.

In one of the illustrations appears a rather novel arrangement of garden stairs at the angle of the terrace retaining wall. The whole plan of the garden in which this device occurs is manifestly informal and unpretentious, and this scheme for descending to the lower ground is thoroughly in keeping with the character of the setting. Steps leading down to pools in water gardens are always especially alluring and are worthy of the utmost thought and pains to make them measure up to our fondest conceits.

Having said thus much about steps more or less formal, it remains that we should speak a little of steps entirely informal. Without a terrace retaining wall it is always more difficult to treat garden steps satisfactorily than when we have a line of masonry of which we may make them a part. When there is no terrace wall and the whole scheme of the garden is essentially simple, the more unpretentious the steps the better. As to material,

(Continued on page 60)



These steps at an angle of the garden will make possible a garden effect that is unrivaled. The balusters afford a support for vines



Although these steps are an attractive feature in this garden, their ascent is so steep that they will always be uncomfortable to climb

# A Barn That Served as a Summer Home

HOW A MOTHER SUCCEEDED IN GIVING HER CHILDREN A TASTE OF COUNTRY LIVING—THE BARN THAT SUFFICED TILL THEIR HOUSE WAS BUILT—THE WAY THEY PLANNED THEIR PLACE

BY MARY LOUISE HUNTER

Photographs by the Author

IT was hot and noisy in the little city where we lived. The wagons rumbled over the pavements; the autos tooted and tore along the streets; the bakers and milkmen clanged their gongs, and the whole neighborhood was astir with children. We had three baby boys, aged one, three and five, robust little fellows in good health, and brimful of activity. Our home was a half of a two-family house with a fair sized yard, and two large trees. One shaded a sand pile, and the other would have shaded anyone who sat under it, but there was a procession of big black ants that continually traveled up and down biting whoever came near.

However, we lived outdoors; I spent my time racing from the gate to the back fence, calling one boy out of the street, another from the peak of the woodshed roof and disentangling the third from a hole in the fence. Accidents were common; I bought peroxide in large quantities. What distressed me most was the necessity of curbing all their noise and adventures, and my inability to provide wholesome fun in return.

Large and small children played together, the small, gathering many wrong ideas from their idols, the big boys. There was much quarreling and it was very hard to interfere.

I flew kites, made whistles, and gave up in despair over ever raising healthy, wholesome boys in the city.

One day we went out to see some property on the edge of town. It was on a hill some two blocks from the street cars and the road leading to it was hardly a path. The country rolled away to the north and west, there were hills, valleys, trees, water—all the things I had missed before.

I hated to leave the spot, and from that minute I knew I had become a lover of the country.

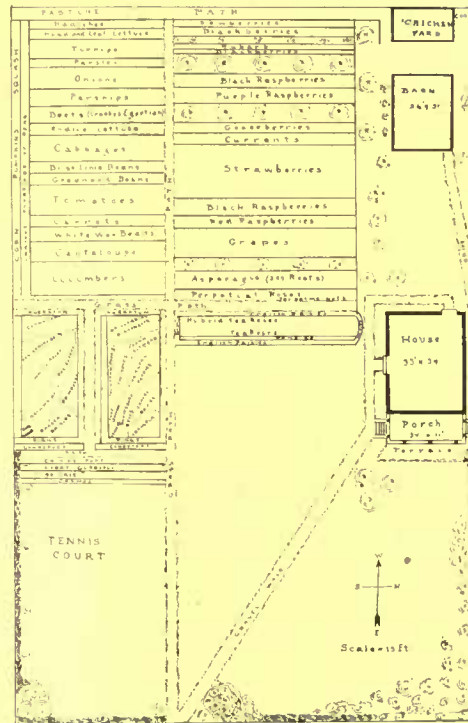
We bought the property which comprised about two acres of excellent pasture land. All the winter we planned our home and its surroundings, until it seemed to us that we could not wait for the time to come when we might live there.

Sunday afternoons a procession could be seen winding up the hill; a man carrying a rosy cheeked

boy and a mother with two other small lads far in the rear.

After one of these excursions we decided that in April we would build a barn, and would move there for the summer. The barn was started and in the balmy spring afternoons we put in our early vegetables, and towards dusk went reluctantly home. The birds were coming and we never had enjoyed them so much.

The first of May we moved our household. I remember that night we ate on a large trunk; and everything was in terrible confusion about us, but we were so happy. Do you know how it feels to love the very soil itself, and to say over and over it is all your own?



The garden was two seasons old before the house was completed

Our barn was very cozy and has made us a comfortable home for two summers. There is a living-room with two windows at the north, two bedrooms on the south, each with two windows, and a kitchen, well lighted and provided with plenty of cupboard room. The front porch at the east is screened and opens into the living-room with a large barn door, on rollers, which is open except during severe storms or chilly weather. This porch is our dining-room, and oh, how good the things from the garden taste, out in the open, screened from all insects. My husband and I have slept out there every night; of course when it pours we move the bed indoors, but out it comes as soon as the downpour lessens.

Then we have a screened porch at the back for the ice box and laundry utensils. Above the living-room is the hay loft, every inch of which is used in storing our surplus furniture.

Our floors are pine, stained dark green and oiled, the walls are whitewashed and all the ledges made in building the barn are used in holding candlesticks and various bric-a-brac. The south side of the porch is



Living on the ground gave an excellent opportunity to oversee the building work and made us appreciate the house still more for our early acquaintance with it



A vine-covered, insect-proof porch was dining-room in the daytime, and sleeping-porch at night

shaded with wild cucumbers and morning-glory vines, the east with stray Virginia creepers, and banked with red hollyhocks, red dahlias and geraniums.

Many a day the house resounds with the fun of a picnic party. They used to say, "you will be so lonely," and now they say, "how you must love it!"

Everything was so new for the boys. They were told they could not go away from our premises, nor do they wish to go. They found ground-hog holes and saw the real fellow, so ferocious to look at, but really so harmless. They scared each other about him and enjoyed the thrills. Every morning a meadow lark perched himself on the tip top of the telephone pole and the children grew to listen for his song. They learned all about the various birds and knew their calls. Little David called, "O mudder, what's this bird?" when his tiny brother answered with much disgust, "That's no bird, David, that's a sparrow."

They had their little gardens because we were gardening. Of course they grew weeds as well as flowers, but they learned their names; they studied the bees, or "stinging bugs," as they called them; they found their baskets where they carried the pollen for their babies' bread. They learned the various bugs and worms and what plants some of them harmed; and soon they learned the remedies for the pests.

Meanwhile we surrounded ourselves with magazines, landscape books and various catalogues. Each new idea that appeared to us we cut out or wrote down, and then with pencil and paper, we started our plans for our own house and garden.

My husband was familiar with the varieties of fruits and vegetables, for as a boy he had lived on a fruit farm. He bought from reliable firms and received the best. He set out all his fruits himself early in May, using much care with every plant, giving the roots plenty of room, compost and water. Every little bud that came into leaf was heralded throughout the house. Everything grew finely in his garden. He used the dry farming method, for we lacked water, so he planted in long rows, running north and south, that he might keep the soil constantly cultivated, and he used that good servant, the wheel-hoe. Later in May he planted the other vegetables and I set out roses, mostly perpetual hybrids. I sowed many seeds, but few came up; the ground was cold and after heavy rains it baked, so I had a very patchy garden until I learned how to keep the soil loose with the rake.

We never used a light except when there were guests. We went to bed at dusk, too tired and sleepy to stay awake after a

day of endless digging and weeding. The relaxation is complete, and one is asleep as he touches the pillow, to wake only when the birds command him to do so.

Fall came, and we went down to the town. The same old story: my children anxious to be anywhere but in their own yard, to quarrel with each other, and to desire other children's company. They begged to go back to the farm, and again we sat with our magazines around us planning our permanent gardens and completing the plans for our house. We planned it for sunlight and air, we built spacious windows for our views, and we set apart for the boys, downstairs, a room with sand table and blackboard.

We planned trees for beauty, shade and protection from the winter's winds. We put the cedars, pines, spruces and birch in one attractive group to shield us from the northeast winds, and the elms we used for shade. Our shrubs we planned for various seasons, not singly but in groups of ten or twelve of one variety. Our hedge caused us much concern, but we finally decided on the white rugosa rose, which grows thriftily, compactly, and bears much bloom of delicate fragrance. In the fall its seed berries are large and brilliant.

My husband dug his trees from a nearby nursery, saving much expense, and he was assured of their growth.

Then in April we came up in the mist and rain to set our perennial phlox and iris. Our pansies were peeping out of their straw to greet us, and the air was pure and good to breathe.

In May we came to stay. The boys were hilarious, and all the first evening when we might be settling, we poked around looking for things that were coming up.

The next week we planted many more roses, most of them against the asparagus. All the perennials that I had raised in the coldframe I now transplanted to their various corners specified in my chart. All my gardens were bordered with low flow-



The temporary barn home served for two summers and now that the house is built its location permits it being turned to its proper uses

ers, and the tallest were planted in the middle. I tried to plant as I would arrange a bouquet. Much space was given to various shades of pink together with much white and a little yellow. A startling garden was composed of huge clumps of Oriental poppies, shasta daisies, cornflowers, larkspur and gaillardias. I planted my gladioli among my iris, making use of the iris foliage late in the season. From three packages each of Canterbury bells and foxgloves I have hundreds of stocky plants.

This second year our vegetable garden was a grand success. We had peas and beans by the bushel, early and late, and all other vegetables in quantity.

(Continued on page 60)

# The Naturalizing of a City Man



*Editor's Note:—The author of this narrative—begun in the December number—had refused to write the story of his experiences in going from business life to a farm. His objection was that the published account taken from his closely written diary would contain nothing of the joy and inspiration he felt in getting close to Nature, and would be merely a matter-of-fact list of happenings with their message lost. He finally consented to write it in his own way, allowing memory and imagination to lend color to those days of struggle which are now cherished recollections. He preferred to hide his identity under the disguise of another person, but the essential facts are true and full of practical information. This is the eighth installment and shows how sensible business methods made the man more successful than his neighbors.*

PLEASANT as the summer had seemed to the Mantells, in spite of their hard and constant labors, late autumn with its harvest time seemed even more joyful. The feeling that they had set out to do a big job, had worked hard at it, and were bringing it to a close was, on the whole, very satisfying.

Their success at the local fair and the flattering comments they had received, left them no doubt that they had succeeded better than most of their neighbors, and with a bigger variety of things. What they had lacked in practical experience, was more than made up for by their diligence and study and the very capable assistance, especially as far as the garden was concerned, of Raffles.

Getting out the potato crop was, of course, the biggest problem that they had to solve in the way of harvesting. Mantell engaged a digger several weeks ahead, but a wet fall followed the summer drouth and after several postponements on the part of the owner of the machine, they finally gave him up in despair and started in to do it by hand. The field had been kept clean up to the very end of the season, and that was proved to be a great advantage. Most of the potato fields which Mantell had seen late in the fall were masses of weeds. One large piece in particular, which he had noticed several times during the early summer because of its fine appearance, he found to be almost a sod of weeds when he had occasion to visit it to see the owner of the digger, who was working there. The first morning Mantell and Raffles, after more than three hours' back-breaking labor, dug out just four rows, from which Robert and Helen picked up twelve and a half bushels of first size potatoes. This result did not suit Mantell at all. The first thing after dinner they tried plowing them out, but this was soon abandoned because they left too many in the ground even after going over the ground again with the forks. Mantell went over to the Squire to see what he could suggest. He found them digging by hand too. They did it a little faster, because his men were not green at the work as Mantell and Raffles were; but the Squire's three men had only turned out thirty bushels in the morning. The Squire's crop was a little heavier than Mantell's, but not nearly so nice and clean and there seemed to Mantell to be many more second size and small ones than in his own.

"Is there no easier way of getting this job done?" asked Mantell. "How much does it cost you a year to get them out?"

"I don't—don't exactly know," admitted the Squire. "I never figured it out exactly. Some of the field is better than where they're diggin' now, but some is worse—I guess that's about an average. I pay 'em a dollar and a half a day."

"Seven and a half cents a bushel," said Mantell. "That seems a lot, doesn't it?"

"Know it," said the Squire, "but I don't know what else we can do. And they'll only work nine hours a day now; used to be ten and eleven, and for less money. I don't know what we're comin' to."

Mantell went home disappointed. But instead of going out to the potato field he fussed around for over an hour with the cultivator and finally arranged it to his satisfaction. All the teeth were taken off except the two side ones, and on these the steels for hilling were put on wrong end too, so that they would plow earth *away* from the row. Next morning they got one of the Squire's horses and with Prince by his side proceeded to the field. The

horses walked in the furrows and the cultivator, after several adjustments, was so regulated that it plowed the earth away from both sides of the row, leaving just a narrow strip containing the potatoes. By ten o'clock they had been over quite a part of the field and the result was that in the two hours remaining they dug out over six rows. Allowing for the time spent in going over them first with the cultivator Mantell figured that they had got them out in just half the time it had taken them the day before, or for five cents a bushel instead of ten. Moreover, they found that the work was not nearly so tiresome.

Mantell was naturally much pleased with the result of this experiment. Wherever he could lower the cost of production, make a saving, or increase his receipt in a way that showed he was making a definite percentage of gain, he felt that he was going a step farther in the right direction. One of the things that struck Mantell most forcibly about his neighbors was that they never figured in percentages, as he had been used to doing in his old business. One could find a farmer who knew if he had received more or less on a crop than he had the year previous, but not one who could say if he had made a bigger percentage on his investment of land, seed, fertilizer and time.

The cleanup in the garden also took many odd hours. One of Mantell's hobbies was to let nothing go to waste and everything that could be kept or utilized was religiously saved. They had spent several rainy days repairing the house cellar, whitewashing it and putting in bins. The house itself stood on a slight elevation, fortunately for its inmates, and the cellar was always perfectly dry. The cellar was a very small one, however, and even by utilizing every inch of room, they found that space for a number of things would be lacking. So most of the cabbage and parsnips as well as thirty bushels of potatoes were stored outside, the latter in a pit specially made and gradually covered as freezing weather came on, according to the directions Mantell found in his favorite volume on potato culture. Carrots and beets, a goodly supply of each, and what oyster plants they had left over, were stored in clean sand. On top of the bins constructed for the potatoes and apples—most of which had been fit only for cider—were placed 2 x 6 planks, and on top of these again barrels of onions. The onion crop had been very good, and as they sold rapidly at a good figure, they were largely disposed of before real freezing weather set in. It had been decided, however, to hold over ten barrels as an experiment, and these had been put down in the cellar. It was several weeks later before a rather strong smell, even for onions, led to an investigation which showed that the dampness they contracted, coupled with the warmer temperature of the cellar, had started new growth. They had to be taken out at once, spread on the woodshed floor and dried. Over two barrels were completely ruined and nearly four more were badly injured, so that they had to be sold at a reduced price. Four barrels of good, sound, dry ones in ventilated barrels, were put back into the cellar, where they kept perfectly until the following spring and sold for over fifty per cent. more than they would have brought in November.

Every barrel and bushel of stuff they put in the cellar had to be carried down a difficult pair of stone steps—worn hollow by the countless feet and tons of produce which had passed over them—and through a crooked dark passage to the "inner" cellar. This



annoyed Mantell greatly. It took them almost as long to put in a load as it did to go out to the field and gather it. But there didn't seem any way around it.

Another interesting and unprofitable job was the harvesting of corn. It was cut by hand, for no one owned a corn harvester for miles around, and put up in "shocks" to cure. The fields of pale yellow shocks, all in rows and the dark yellow pumpkins scattered here and there among them, made a sight that would please the most unenthusiastic beholder. It was such a bad season that much of their best corn was put into the barn and husked there, but they enjoyed a few bright sunny afternoons husking in the fields. It struck Mantell as being the most social and enjoyable operation, the most like the farming that he had always pictured in his imagination, of anything they had done; and that very evening he picked up his weekly rural paper to see a photograph of a new machine, simple and not very expensive, into which the

evening, too, to note that his corn did run a little better than the Squire's, after all—and that shallow cultivation through rainless weeks was what had done it.

The weather later in the fall was ideal—clear, bracing mornings that set the blood tingling just comfortably and made one feel capable of accomplishing any task. And beside the bracing spirit of it, there was further a suggestion of melancholy and a still more indefinable feeling of getting ready for the long siege of winter, of storing up supplies as a squirrel hoards nuts, of making all fast and safe as one might do in a cave on a desert island.

Early in the autumn, too, there had been a pleasant surprise—an echo from the city which was doubly welcome because it showed that even there, in spots, generosity still existed. The express office had called up one day to inform Mr. Mantell that his canoe had arrived—which was the first that he knew of it. Speculation was rife as to who could have sent it, and only after writing



No one for miles around owned a corn harvester, so Mantell and his helpers had to do the work by hand, cutting and stacking the stalks to cure. It was interesting work and the rows of pale yellow shocks with the darker colored pumpkins scattered about made an attractive sight

corn was fed, stalks and all. It picked the ears from the stalks and crushed the stalks up into edible form, even actually husking the ears, at one operation! Two men and a small gasoline engine, with these few pieces of wood, castings and bolts, could in a day husk more corn than Mantell and his whole company could in a week of sunny weather.

The Squire's corn was husked by hand, but in a more primitive way—the whole neighborhood turned out to help him do it at a "husking bee." Of course the Mantells attended. They enjoyed it immensely—enjoyed themselves and enjoyed watching the Squire's lifelong neighbors enjoy themselves in one great, old-fashioned, unrestrained good time. A lot of work was done, too—several hundred bushels of corn husked, before refreshments were served and the floor was cleared for a noisy, old-time square dance that made the big building shake. Mantell could not help contrasting it with the polished floors and polished manners of the old city life. It gave Mantell a very pleasant feeling all the

to the makers were they sure that it came from a young fellow to whom Mantell had been of assistance in a business way. Of course they were delighted with it, and many a trip was enjoyed before cold weather. There is no better ticket to the orchestra seats in Nature's theater than a canoe. Without noise, with little physical effort, at a pace as slow or as swift as you like, you glide into the very heart of things—behind the scenes as it were.

The canoe, however, was a family affair, so Robert and Helen decided that they must have a boat of their own. As they had no money to buy such a thing they resolved to make one. Many an afternoon they hastened home from school to get in an hour's or even half an hour's work on their cherished project—Saturdays, and even some stolen Sunday hours, it must be confessed, helped things along, little by little, until well before spring the task was completed. It was a funny looking craft, very simple in construction, with flat bottom and sides that did not curve quite symme-

(Continued on page 59)



This house shows the successful use of combining several materials in the construction with the satisfactory result of pleasing variety of surface. A great deal of the design is suggestive of England

RESIDENCE OF O. M. HOKANSON, LANSDOWNE, PA.



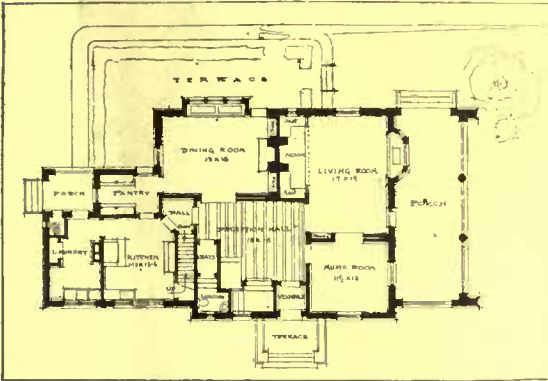
The porch is really an integral part of the house and is patterned on the idea of the Italian loggia. It allows the porch to be built beneath the upper stories of the house without giving the effect of insecurity so often seen



The hall serves the double purpose of an entrance and reception-room and is informally treated with the beamed ceiling and plaster walls

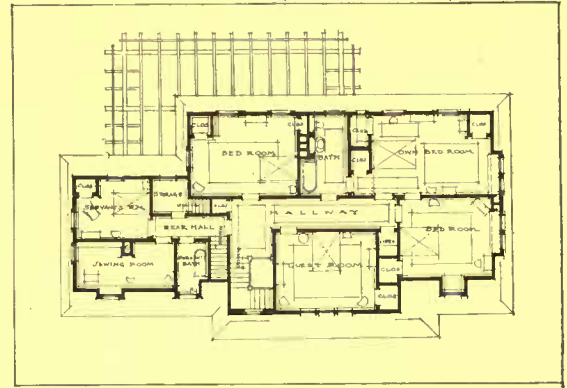


A feature of the dining-room is the paneled mantel with its flanking closets at either side designed with perfect balance



In the living-room the fireplace is built into an angle-nook with seats at either side

HEACOCK  
&  
HOKANSON,  
*architects*



Many details that add to completeness are included, such as servant's bath, storage and sewing-rooms



The house is as completely finished in the rear as it is in the front and opens out upon a box-inclosed terrace that is a distinctly pleasing feature



## Inside the House

Timely Suggestions and  
Answers to Correspondents



The editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope.

### Bedroom Door Knockers]

THE possession of a Colonial house is followed swiftly by the realization of the possibility of having an old-time door knocker, such as we remember from the days of our childhood. It has remained, however, for a Twentieth Century manufacturer to carry out the idea of applying a knocker to every bedroom door, as well as use the large knocker for the entrance door. These little knockers are practical as well as ornamental, and are designed to fit the simple, artistic lines of the Colonial door. They are made of dull or bright brass and are fastened to the door by three screws on the projections, two as shown in the photograph and one under the pendant tongue of the knocker. The base of the knocker is a flat, heavy surface, somewhat in the form of a cross, while the tongue is a heavy dumb bell, which makes a sharp, clear click against the base when swung upon its pivot.

### A Good Color Scheme

CORONATION papers are very much in vogue at the present time. Last year Windsor Castle was redecorated throughout and many of these handsome designs, so rich in color with a background of deep black, were used. Doubtless aside from their beauty this fact has much to do with their present popularity.

These handsome coronation papers are not cheap, the French and English importations with hand-blocked patterns costing several dollars a roll, and in a large room where much of the paper was used they would make a fairly expensive decoration. However, the papers are so rich in color and of such excellent grade that a little of them may be used as a dado or frieze or in panels, more effectively than where a larger quantity is employed. A den, library or living-room may be appropriately decorated with this paper.

A French Chinese Chippendale paper, the design in very beautiful soft colors of rose, tan and orange outlined in gold on a background of black, shows the figures of Chinamen at various occupations. One sits in a fantastically designed crotch of a

tree smoking his opium pipe. Above him a heron is perched in a decorative swing. Two small boys are see-sawing on a fantastic pole swung over the branch of a tree. A Chinaman standing on rocks by the edge of a brook is tossing a fish into a net held by a man in a balcony. All this design and much more is cleverly woven into this Chinese Chippendale paper of unusually lovely color.

A frieze of such a pattern may be effectively used with the rest of the wall covering of a harmonizing shade of grass cloth. The woodwork may be finished in ivory enamel with a little warm brown paint put into the crevices of the trim, and then rubbed off, giving an effect of old ivory which is most harmonious and appropriate with the paper of Chinese design. While the paper at \$4.00 a roll and grass cloth at \$4.50 a roll are fairly expensive, the other furnishings of the room may be more moderate in price and still carry out the color scheme and the idea of the room.

In the illustration a black Japanese chintz with gold design is shown. This costs but 50 cents a yard and may be used

in narrow strips for the side curtains in this black and orange room, thus carrying the black of the border in straight lines down into the room.

Chinese Chippendale furniture finished in black instead of the mahogany tint which is ordinarily used, and some pieces of teakwood, a chair and a stand of simple, straight lines with little carving, will appropriately furnish the room.

A persistent hunt among the stores which carry rugs will result in the finding of a few excellent rugs of harmonizing color and design. A very few rugs may be had with black medallions in the center and tones of brown, orange and rose in the border. Such rugs are not usual and a good deal of time may have to be spent in the search for them.

An effective lamp may be made of a piece of black pottery, which will also require some search, with a shade of soft orange silk shirred and lined with rose color; or a handsome brocade of Chinese design will make an appropriate shade for the lamp or electrolier to be used in the room. If brocade is used for the lamp shade, some of the sofa pillows may be made of the same material and one or two pillows may be covered with burnt orange velvet or velour, both of which are to be had at \$2.50 a yard.

The coronation papers come in so many beautiful designs and colorings that it is difficult to choose the handsomest. An attractive design shows birds of paradise, old blue in color, amongst peonies of old rose. A room in old blue and black may be very effectively carried out with the use of this paper.

The illustration showing the birds on a branch is called "The Birds of Plumage" design and costs but \$2.50 a roll. A green parrot with touches of rose and blue in his plumage, and two other birds with their plumage in full color—violet, rose and green predominating—have alighted on the branches of a peach tree in full bloom. The rich color of the blossoms, a soft rose, may be chosen for the color scheme of the room. A velour in just the color of the peach blossoms is to be had at \$2.50 a yard and the other furnishings of the room may be considered to go with



A small knocker that is artistically simple as well as practical

this color scheme. Special furniture may be enameled in a soft tone of tan, the color of the branches in the paper, and some part of the design of the paper painted upon it. In this day when painted and enameled furniture is so much in vogue this will be a particularly happy choice. Rugs to use in this room will not be difficult to find, for a rose color is most prevalent in many weaves of inexpensive Oriental rugs. Pottery for the base of a lamp and vases is also much easier to find in rose tones than the black pottery just suggested for the Chinese Chippendale room.

### Attractive Radiator Covers

**N**O more unsightly object thrusts itself into our homes than the radiators with which every room must be provided. Coils of pipes, low radiators trying to make themselves inconspicuous, or the regulation height with varying number of coils—one of these three must thrust its undecorative proportions and glaring tones into every room. Several strictly commercial arrangements have been made; a mantel of tiles with apertures through which to let the heat, and devices in enamel all of which aim to improve upon the appearance of the radiator, are to be had.

In the home of a friend the other day I saw an original and clever arrangement, which also admitted of good decorative effects. A framework, rather Gothic in the character of its carving, had been made to fit exactly over the radiator. This framework may best be described as being rather like a portable mantel. Inside of it are arranged three small curtain rods, a long one across the front and two short ones at the two sides. On these rods were hung little curtains of thin silk, attached to small rings to admit of being easily drawn aside or together. This piece



A movable framework hung with curtains to fit over the radiator

of furniture (for such it might be called) was on castors, admitting on a very cold day of its being detached entirely from the radiator and set aside. Ordinarily it might be in its place with the curtains drawn together, or if a little extra heat was needed the curtains could be pushed into the corners. In this way three degrees of heating could be accomplished.

So much for the utilitarian side of the device. The decorative effects can be many in such a piece of furniture, for the framework of wood could be stained or painted any color and the curtains used could be of the same material as the other light draperies in the room, or something to harmonize with them.

This useful device can also be made up in willow at a cost of about \$8.00 or \$9.00 for a radiator measuring approximately 36" x 36" x 15". These can also be stained any color and for the summer house will be particularly welcome, for in summer the unsightly radiator has no excuse for existing, since then it is not even useful.

Where the radiator is a low one and directly under the windows, this willow cover will make a very pretty window-seat. The higher radiators with the willow covers will give the effect of a little mantel arrangement. In the dining-room this additional piece of furniture can serve as a side table.

The tops of the willow radiator covers can be of board or of willow. In either case they would better be lined with zinc, to protect them from the heat when the radiator is once more in use. The heat will dry out the willow somewhat and care must be taken not to break the willow reeds when they have become brittle from contact with the heat.

The simplicity of these radiator covers is a strong point in their favor, for it admits various modifications of form to meet different conditions and special requirements which may arise.



The Chinese Chippendale paper looks well when used as a frieze

### Destroying June Bugs

**Q**UITE by accident last summer we discovered a way of trapping a number at least of the annoying beetles known as June bugs, the larva of which cause so much trouble in gardens.

A lighted lantern with wick turned low was left hanging from the eaves of the porch (at night) directly over a five-gallon stone jar. In the morning a mass of June bugs several inches deep was found in the bottom of the jar, having been stunned by flying against the light, falling directly into the broad opening of the jar. While the bug season lasted our large flock of chickens feasted on bugs which were caught in this manner every night.

### Cleaning Zinc Easily

**Z**INC is one of the most difficult metals to keep bright and stainless. It may be cleaned with sulphuric acid, but the greatest care must be observed in using this strong chemical. Have the zinc well washed with soap and water, that no trace of grease may remain on it; then wipe it very dry. Make two mops by fastening pieces of cloth on two sticks; have ready two pails of clean, cold water and a cleaning cloth. Put into a stoneware bowl one quart of cold water, and very gradually add three ounces of sulphuric acid, being very careful not to allow the acid to touch your hands. Dip one of the mops in the acid water and swab the zinc; in a few seconds it will begin to look bright and clean. When this occurs wash with the second mop and clean water; follow this with a good washing with a cloth and water to which household ammonia has been added in the proportion of a tablespoonful of ammonia to a quart of water. Rub the cleansed surface with dry whiting. Be sure to add the acid to the water and not the water to the acid.



This striking bird design is richly colored and is not expensive



## Garden Suggestions and Queries



Conducted by  
F. F. ROCKWELL

*The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the gardens and grounds. When a direct personal reply is desired please inclose a self-addressed stamped envelope*

### July

The routine work in the garden this month is at a minimum—and therefore likely to be neglected. Late plantings of beans, early corn, peas, turnips, summer lettuce, and radishes may still be made. As the soil at this season is apt to be quite dry, care must be taken to firm the seed well into the bottom of the drill with the sole of the foot or the back of a hoe before covering it, in order to insure good germination. Winter crops, such as cabbage, cauliflower, Brussels sprouts, kale and celery should also be set out now.

Special care must be used in setting plants at this time of the year. With a little care success may be made practically certain even during the driest spell. First of all have the soil so thoroughly and deeply worked that the plants can be set in as deep as they will go. Prepare the holes for the plants a few dozen at a time and put a gill of water in the bottom of each. Take out the plants and cut back the largest leaves about one-half and keep the roots immersed in thin mud, or covered with wet moss during the operation of transplanting in order that they may not be suddenly dried out by wind or sun. Put them in as firmly as possible, taking care that the roots are not crowded up into a compact mass, and after setting out a row go back over it and still further firm the plants into the soil by bearing down on both sides of the stem with the balls of the feet. If these simple precautions are used they should "take hold" at once, even during a drouth. This is a great advantage, for it is very important to get growth started as soon as possible, because delay and an early autumn may mean the loss of the entire crop from lack of time to mature fully. Cultivation should be given at once to form the soil mulch on the surface, thus conserving what moisture there may be in the ground.

#### Getting the Best Strawberries

Many a home gardener gets along without strawberries because he does not feel able to spare the amount of space they require. Under the ordinary system of "hill" or "row" culture the ground is oc-

cupied for three years in order to get two crops, and the strawberry crop at best is very short. The method of using "pot-layered" plants not only overcomes this, enabling one to get a crop of berries every season, but produces the finest and most evenly ripened berries that can be had. This system of growing strawberries is on the whole as easy as and more certain than any other.

#### Buy Potted Plants Now

Most of the large seedsmen now offer pot plants of strawberries, at very reasonable prices, during late June and July. As the plants are "layered" in the pots and severed from the parent plant as soon as well rooted, each one is a strong, compact specimen ready to begin immediate growth upon being set out, as the roots are not disturbed. The plants should be set out twelve inches apart, either in single rows or in "beds" of three or four rows—twelve inches each way—with a space of two feet between the single rows or beds. Care



A double row of brush is an excellent method of training peas

must be taken in setting out any plants at this season of the year, to put them very firmly into the soil. Give clean cultivation, as the whole success of this plan lies in getting the plants to make a strong, rapid growth from the time they are set out in July until the soil freezes, so that each one will have formed a good sized "crown" eight to twelve inches in diameter before freezing weather. A light dressing of nitrate, given a week or so after setting, will prove very beneficial. *All runners must be kept cut off as fast as formed.*

The method of preparing the bed for winter will be described later. A full crop of the largest berries will be born the following spring, new pot-layers are made and the old bed usually thrown out, though it can be carried over for a second or third crop. The most perfect fruit, however, will be had the first season. To the gardener with limited space the advantage of this system must be at once apparent, as there is ample time to take off a crop of early cabbage, lettuce, beets, peas, spinach, radish, or turnips before the strawberry plants are set out one season, and to get a crop of late cabbage, cauliflower, celery, turnips, lettuce, radishes, etc., after the plants are through fruiting the following spring. In other words, two garden crops and one strawberry crop off the same ground in two seasons.

#### Good Uses for Brush

If the gardener will lay in a supply of brush early in the season he will find several ways of using it to no little advantage. To begin with, there is nothing better to train sweet pea vines on. They are held in place more securely and look better when supported by brush than when grown on wire trellises, and the latter should be used only when brush is not to be obtained. When brush of the size sold by the seed stores is used, two should be allowed to a foot of planting.

Another use for brush is on newly planted beds in order to prevent the mischief often wrought by cats and dogs and even the neighbor's hens. When covered with brush, the newly spaded ground is

adequately protected and the brush may be allowed to remain in place until the plants are well started. Indeed, in the case of flowers like poppies, which often succumb to a strong wind, the brush may be allowed to remain during the blooming season. It will keep the plants upright at all times and when the flowers unfold, will be practically hidden from sight by the foliage. Gardeners who have had their poppies blown or tramped down in the past should try this plan.

Still another way of using brush is recommended by a well-known practical gardener. The trailing nasturtium is planted in a circle around a pile of brush arranged in tent fashion. The vines grow to an apex and quickly hide the brush entirely from view. When covered with blossoms, this richly colored floral tent is most attractive.

An excellent low hedge or screen may be made in a short time by planting climbing nasturtiums rather thickly and training the vines on a row of brush. If the ground is made very rich a thick mat of foliage will be produced, although at the expense of blossoms. This is one of the best ways to grow a garden screen very quickly.

### Modern Irrigation

One of the most far-reaching and important changes in garden matters that recent years have witnessed is a revolution in the method of applying water to soils suffering from dry weather. It is nothing but a new system of watering, but with so many distinct advantages over any of the old methods that it seems like an entirely new discovery, and an exceedingly valuable one, at that.

Without any doubt the lack of sufficient moisture during the growing season to mature maximum crops causes more potential crop loss than all the diseases and insects we have put together. From your own experience you know the effect of a soaking gentle rain on your garden after



Do not make the mistake of leaving your lettuce plants so thick that they crowd each other unduly, for this will retard their development

a week or so of too dry weather. What would you consider it worth to you to be able to command just such a rain at will; to have it whenever you wanted it and as much or as little as you desire, with no work in connection with applying it except to turn a small lever occasionally, which would not interfere even with your hoeing or weeding? But it is just such a control of the moisture problem that the new overhead watering system places within your reach. The apparatus is not expensive—in fact, its entire cost will be more than saved in one dry season. And it is adapted to the smallest garden as well as to the large fruit orchard or truck farm. The only thing necessary is a supply of water at a pressure of from twenty to fifty pounds, which the majority of home gardeners have on tap. The "system" consists of a number of horizontal pipes, placed usually about six feet above the ground and so joined to the main or feed

line that they can be revolved without leaking. The overhead pipes are put up about fifty feet apart, and nozzles of a special form are put in every four feet apart. The water is forced out through these in a fine spray, and as the pipe line is revolved from one side to the other, every inch of the soil is covered. No plants are broken or spattered with mud; the whole garden, or a few rows only if the rows are planted in the same direction as the pipe lines, may be watered with no time on the operator's part except to turn on the valves at the end of each line and occasionally to revolve the lines. Two hundred feet of one-half-inch pipe, fifty nozzles and two special valve unions, with wooden or pipe posts for supports would furnish a garden 100 feet square. The cost, outside the piping, would be about seven dollars and fifty cents. Garden insurance, in these days when the garden has to be made a very real part of the housekeeper's budget, is well worth the interest on the investment; as already stated, practical irrigation may easily double the crops in a dry season.

### Make Improvements Now

July, when work in the garden is not so rushing and the late afternoons are light enough to work in almost as long as one pleases, should give us special opportunities for making improvements of a permanent character. What place has not room, for instance, for some secluded nook that could be fixed up with a few dollars' worth of lumber and the spare hours of a week or so? Some simple framework, with a couple of seats inside it, which another year would find covered with some hardy climbing vine or one of the wonderful new climbing roses, such as Silver Moon or Tausendschon. Or is there no place in your garden where an arch or a trellis which you would immensely enjoy making, would lend a touch of completeness and gracefulness to the plan of the place?



Better results as well as increased ease of cultivation will be secured if the lettuce rows are thinned out about as shown in this photograph



# EDITORIAL



## THE GIFT OF A GARDEN

FROM time to time slight reference has been made in this magazine to the influence of a garden. What our garden means to us is every day more and more realized. Not only is there physical benefit, but we begin to feel the subtle power of the flowers working in us, making us a little happier, a little better. We try to make the garden a real part of the child's education and understand that it necessarily should occupy that position. All this we realize, but perhaps Jacob Riis' statement, "I have seen a handful of daisies keep the peace of a whole block better than a half dozen policemen's clubs," seems a trifle euphemistic. It is sober truth, though, and a visit to the Delancy Street Community Gardens in New York would quickly demonstrate its force. The love of flowers is a natural one that flourishes in the absence of culture, and seems often to be greater in the hearts of those who have little opportunity to indulge it than where man and nature offer greatest wealth.

Aware of these facts, the National Plant, Flower and Fruit Guild was formed. It occupies itself in equalizing the unequal distribution of natural beauties and draws on the superfluities of country village and suburban town for the advantage of the bare wastes of tenement house blocks, factory neighborhoods, hospitals and city institutions. Without some such institution it would be impossible to disburse flowers and fruit and plants where they are most needed, and the Guild has taken up the work with great intelligence.

First realizing that local co-operation was necessary, the flower market was urged. This is its method: A committee is formed to advise the ladies in the vicinity that a flower exchange is to be held on a certain date. Everyone is invited to contribute some plants from that part of the garden most prolific, and in nearly all cases this results in a sufficient diversity of specimens. There is considerable inducement to each individual to come and purchase these plants, for one may have had poor luck with certain plants and desire others; another's garden may be very deficient in several flowers that are overrunning the garden of someone else. The plants are sold at a few cents, valuation being established by the committee according to conditions, rarity or difficulty of cultivation. The receipts go toward the committee's incidentals and defray the expenses of collecting and boxing cut flowers, plants, fruits and vegetables to be sent later to the distributing center of the Guild, whose activities have resulted in obtaining concessions from the express companies to transport free of charge packages of this sort destined for any charitable institution. It is necessary, however, to receive a certain large, yellow label from the Guild to accomplish this, as only in such a manner can the indiscriminate use of free transportation be avoided.

The estimable results of this plant market system are manifest at once. It stimulates garden beautifying throughout the neighborhood and makes it possible for many to grow flowers who might not be able to do so under other circumstances. Then, too, the work is capable of further extension. The public flower beds are supplied, railway station grounds much improved, and the approaches to factories made attractive.

These satisfactory results are incidental, however, to the work of the Guild. Its field of service is enlarged by the stimulation given to gardening, for, from the successful grounds in the vicinity, the committee receives contributions that may be sent to the office of the Guild for distribution. More gardens mean a more available source of supply for the poor in cities. The development of the work has given rise to greater activity on the part of the organization and, besides the merely philanthropic work of sending flowers to the poor and sick, there is much ac-

complished in the way of educational and economic betterment. The incoming plants and seeds are sent to establish gardens which are worked by children at the schools or public playgrounds. The eagerness with which these small plots are sought for and the care and earnest application with which they are so sedulously tended is proof positive of their value. Vacant lots and odd corners of the city are obtained for these purposes. The work in the open air and the knowledge of growing things obtained, result in benefits to the individuals and to the whole district that are incalculable. This kind of work is extended to the various city institutions—hospitals, orphanages, etc.—and a salubrious open-air labor is thus afforded to those unable to take part in more active exercise.

This, then, is a form of charity well worthy of the name. It is a co-operation that bears with it much more than often comes from pompous philanthropy which, while it may alleviate the immediate wants of sufferers, brings little affection and no spirituality. There is something more necessary than the gift that is thrust out with no more consideration than change is passed to a waiter. The touch of color, the living beauty in the plants, is enough to relieve the miserable sordidness of tenement surroundings. There is an innate sentiment in plants that brightens and brings happiness there, a mental attitude that is essential to solve the growing difficulties of life in our cities.

One must not be skeptical of the appreciation shown for blossoms in a neighborhood of physical want. Those who work in the slum sections can easily convince us that they find a love of flowers and plants developed far beyond the opportunity of gratification; much more, perhaps, than among those whose culture and education should teach them to love nature.

If then you wish to send a little of the sweetness of your gardens or your fields, a living gift that carries more brightness than libraries or crowded recreation piers afford, get the National Plant, Flower and Fruit Guild to help you. Their address is 70 Fifth Avenue, New York City—and they wish to assist in making the country more beautiful and the city blessed with a little of the life that radiates from growing things.

**WE** believe that all HOUSE & GARDEN readers are interested in that type of conservation which seeks to preserve the beauties of natural scenery. All of us probably agree that the great ugly signboards displayed through these United States are a desecration of our countryside. But do we not simply take the attitude of passive sufferance and wait for some potent enactment to set things right? Such a position must last till the millennium, for seldom has a paternal government achieved successful abolishment of evils at the mere passage of a legal prohibition.

There is something to do for each of us in his own locality. By activity in correcting the particular unpleasantnesses near at hand a big step in the right direction is taken; not only is our own section made better but there is a mental attitude resultant that spreads and works far beyond the limits of our particular village or town. Although we may be powerless to check the destruction of Niagara Fall's beauty we can by a unified action see that our own neighborhood is not defiled by advertisements plastered over barn and fence and tree.

Another thing along this line of activity is the planting of roadside gardens. Why is it that the highway edge of so many country places is in such a disreputable condition, when within the hedge is a miniature Eden? The planting of flowers and shrubs along our roads has an influence on the ruthless landscape destroyers and is the first step in gaining a national conservation of scenic beauty.



*The D. & H.*

DELAWARE & HUDSON  
RAIL and STEAMER LINES

Detail from  
Champlain  
Memorial to  
be erected at  
Plattsburg,  
N. Y.  
July, 1912



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In his day Lake Champlain was called CAN-IA-DE-RI  
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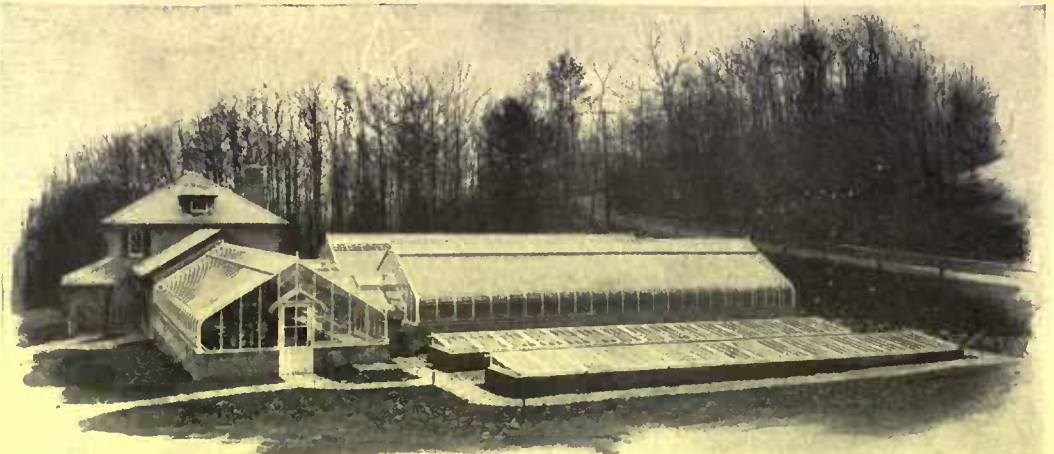
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house with palms and a large variety of warmth loving plants.  
Then there are two vegetable plots that sometimes have butter  
beans, tomatoes, and strawberries; at other times, cauliflower,  
spinach, cucumbers and such. In a greenhouse, the season has but  
little to do with what you grow; in fact, you twist the seasons all  
out of shape, and grow pretty much whatever vegetables you like when you  
like them.

These houses have a complete steel frame of U-Bars; a thing that cannot be  
said of any other greenhouse construction. Houses built this way have a distinct  
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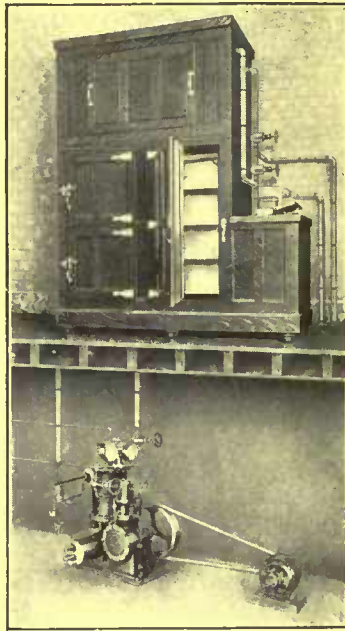
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## Homes That Architects Have Built for Themselves.

(Continued from page 19)

hall is fireproof, faced on the hall side with oak. The window is an iron casement frame and sash fitted with leaded glass. The room thus constructed affords a safe place for the storage of paintings and heirlooms in the event of the house being closed in the absence of the family. The small additional expense involved in having such a room, and its obvious advantages, have suggested its use in other houses designed by Mr. Sellars for clients who possess objects of interest which could not be replaced if destroyed by fire.

Besides the hall and den the main part of the house consists of the dining-room and living-room. From the living-room French casements open onto a bricked terrace which connects with the piazza at the end of the house. This terrace is formed of reinforced concrete paved with brick and the space under it is used for the storage of wood and inflammable matter, thus keeping the cellar free from such accumulations. From the brick terrace steps lead to a lower terrace and flower garden inclosed by hedging.

Between the dining-room and kitchen the pantry is arranged with access through a short passageway to the front hall. This passageway contains coat hooks and the telephone. Besides the usual cupboards, with compartments for table leaves and other conveniences in the pantry, the sink is provided with a copper covered portable drain table with shelves underneath for silver-cleaning paraphernalia. This drain table being arranged on castors is easily drawn aside for access to the pantry window, and the arrangement also insures greater cleanliness than where such boards are built solidly against the wall.

In the kitchen the range, boiler and gas stove are set in a large brick recess similar to the old-fashioned fireplaces with shelf above the opening, and so arranged that the heat and fumes from the cooking pass into a flue instead of into the room. The drain table here is also portable, but covered with zinc. Communicating with the kitchen is a laundry with large closet for supplies and beyond this is the refrigerator room.


The second floor of the back building over the kitchen and laundry is occupied by the nursery, nursery bathroom and a large closet for the children's belongings. Opening from this room is a balcony and the whole arrangement is such that this portion of the house can be isolated from the rest of the building if necessary in time of sickness.

The main portion of the second floor consists of bedrooms, bath, closets, and a sewing room fitted with cupboards for linen, with lockers for storage of clothing.

On the third floor are the servants' rooms and bath, storeroom, workshop and nursery bedroom provided with built-in book shelves and ample closets, while over

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PLATE AND VIOLET HOLDER

the entire back building there is a large attic.

The woodwork of the house is simple in treatment, but designed to have some individuality and appropriateness to the type of building. Throughout the first floor the doors are fitted with latches and handles of the owner's design in place of knobs. The decorative scheme of the principal rooms is rendered as simple as possible by the use of grass cloth; felt papers in quiet tones serve chiefly as a background for the paintings and furniture.



The Community of the Bees

(Continued from page 27)

The drones have no stings, this function or organ being in the exclusive possession of the queen and workers, though the queen seldom uses hers on a human being.

Bears, toads, snakes and skunks are the natural enemies of bees, and will make ravages upon the most densely populated hives, and the little bees must have some means of repelling invaders, otherwise they would be the prey of all these animals. Bears seek the honey, and will often climb up bee trees and scoop it out with their paws, their heavy coat of fur being a good protection, and the only vulnerable point being their noses, but the bees are not long in coming in contact with this point.

The other enemies lurk about the entrances of the hives and devour the live bees, and it seems strange that they can do this without being stung in the mouth. The skunk will assail a hive at night, and scratch at the entrance of the hive to lure the sentinels out to their fate, and on more than one occasion I have caught these pestiferous little creatures in well-baited traps.

To the amateur a hive of bees casting a swarm is a sight long to be remembered even though it may be viewed from a respectful distance. Swarming is a perfectly natural process, and usually occurs during the months of May and June, though I have known them to emerge before and after these months.

The reason for the swarming impulse is seen in the fact that it occurs at that season of the year when bloom is most abundant, and the brood nest of the hive is filled with brood. It is just at this time the queen is doing her best to add to the population of the hive. Seldom, if ever, will a colony cast a swarm until the hive is filled with either honey or brood, or both, and it is this crowded condition that forces them out.

Even a novice at beekeeping can observe the premonitory signs a colony will give of its intention to swarm, as the large clusters of bees on the outside of the hive are sure and certain evidences.

Unless hived by their owners within a reasonable time after clustering the



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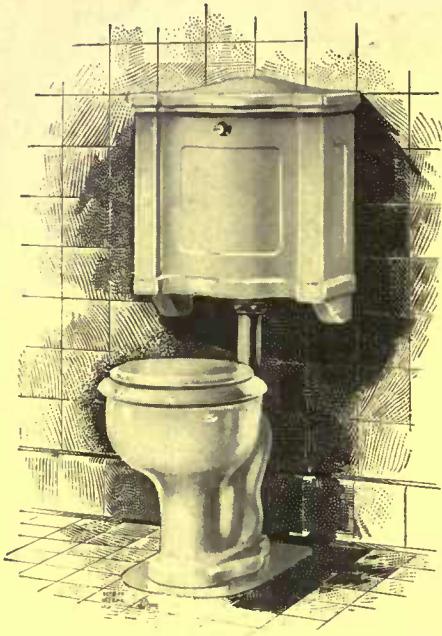
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swarm is sure to abscond, as their scouts have gone in every direction to locate a new home which is often found in the heart of some great oak or gum tree, or even under the weatherboards of a house the entrance to which is convenient through a knot hole in the boards. On more than one occasion I have removed swarms from just such places.

A swarm of bees will seldom show any resentment even under rough handling, and can be hived even by the amateur, as a newly emerged swarm for some reason or other seldom shows a disposition to sting.

Swarming has frequently been called nature's method of increase, but in view of all the known facts, this can be hardly the case, as the natural swarms about equal the winter losses; the real reason is found in the crowded condition of the hive and swarming is the natural and only method the bees have for relief.

When hived the new swarm seems perfectly satisfied with its new home whether it be a modern hive or only an old nail keg with a couple of cross bars nailed in it, and at once the building of combs commences and honey is stored for the coming winter, a season the bees seem to keep constantly in view and which after all is the impetus to their labors.

As the season draws to its close, preparations are made with unerring accuracy for their long winter's sleep. Lids are glued down, the cluster becomes more and more compact, the queen ceases to lay, until there is little or no brood in the hive, just one compact mass of bees, the temperature of the center being about 98 degrees, even with an outside temperature of some degrees below zero.

As the winter advances, the colony hibernates or goes into a state of semi-sleep, the bees on the outside of the cluster slowly but surely working their way into the center of the cluster, the ones forced out gradually working their way back again, and thus through the long winter this constant movement goes on in equalizing the heat of the hive.

Occasionally on mild days, even in the dead of winter, bees will fly a short distance from the hive for a cleansing flight only to return for several weeks' more sleep, and should the snow fall and even completely cover their homes it is a welcome visitor, as its fleecy mantle acts as a blanket to conserve the heat of the hive.

With the coming of early spring and the blooming of the crimson maples, the colony seems to awaken into new life and large quantities of pollen are gathered from this prolific source, as well as from the pussy willows.

The first real nectar the bees gather in any quantity is from the early fruit bloom, and as most of this is consumed by the colony in rearing bees for the clovers that constitute the first real harvest, the bee-keeper seldom if ever secures any surplus from this source.

Now the colony is a teeming mass of activity, storing honey and pollen, rearing



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brood, and in a few weeks when the clovers are at their best it may be looked for to cast a swarm, and thus repeat the life story of the season before—in fact, of its ancestors for hundreds of years past.

Presenting as the bees do, such a remarkable life history, it is not to be wondered at that they have been the subject of much investigation as they are not only interesting, but also unusually profitable, as seen in the fact that many in all parts of the country depend upon the labor of the bee as a sole means of livelihood.



### The Knack of Budding and Grafting

(Continued from page 29)

the stock the tying on is accomplished. The material should be wound closely round the two portions of wood, although it should not be pulled too tightly, as this may readily interfere with the free flow of the sap when the union is accomplished. It is now necessary to apply the grafting wax and this should be smeared rather thickly, so that all the points of union are entirely protected from the air. The object served by this protecting layer is to prevent the drying action of the atmosphere from hindering the process of uniting. Finally, of course, the wax will crumble away under the heat of the summer sun.

Another form of grafting which is illustrated is that known as cleft grafting. This is a very good method to employ when the stock seems too large for the carrying out of the whip process described above. The stock is sawn off, preferably in a slightly sloping fashion, again taking great pains to make the cut as clean as possible. With a sharp knife or a chisel cleave the stock at the top to the depth of perhaps two inches, making the cut broader at the top and the outside than it is at the bottom inside. Leave the chisel in the cut to keep it open whilst the scion is being prepared. As in the case of the whip grafting select the scion with three or four buds, and very carefully cut the lower edge so that it will exactly fit into the cleft which has been hewn out on the stock. Of course in order to do this the scion must be cut smaller than the cleft. In any case the matter must be arranged so that when the scion is in position the bark on either side exactly joins that of the cleft. A small piece of tying material and an application of grafting wax completes the process. Other methods of grafting may be briefly summarized. In saddle grafting the top of the stock is cut into a wedge shape, and a cleft made up the middle of the scion. The graft is of course placed astride the stock, care being taken to see that the bark meets on at least one side. In another form known as wedge grafting the method is reversed, a cleft is cut in the stock, whilst the bottom of the scion is designed in wedge fashion. Root grafting

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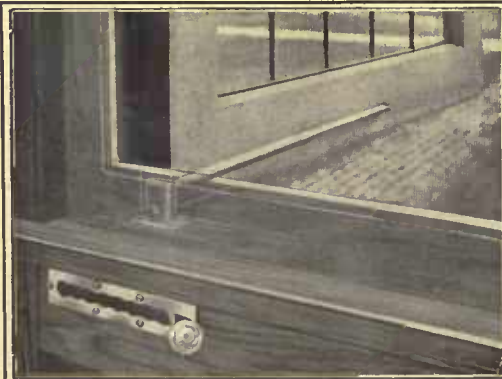
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is very little used in the case of fruit trees, and as it offers no special advantages over those forms indicated it is scarcely worthy of a lengthy description here. It may be said that it is really a form of whip grafting, practiced on a smooth piece of root.

For the information of those who intend to raise special stocks for their grafting operations, it may be mentioned that seedling crabs are the most suitable for all kinds of apples. Wild pear, or quince, raised from cuttings, do well for the inserting of pear scions. Medlars may be grafted on pear stock, and plums on the wild kinds of this fruit. It has been said that the early months of the year are the best times to carry out the grafting, and most gardeners consider that the end of February is a very suitable period for the grafting of cherry, plum and pear, and somewhat later—say the middle of March—for apples. These dates must not be taken in any hard-and-fast sense, as much depends upon the locality and climate of the particular district. In any case, the work must be accomplished during a spell of mild, quiet weather.

The practice of budding is one which is chiefly performed in the summer months. For the carrying out of this work a budding knife is essential, and a quantity of raffia to use as tying material. In the case of most roses, excellent stocks are of course provided by the ordinary wild briars which should be well rooted portions. Some of the more delicate kinds of roses will produce better flowers and more of them when budded on a wild briar than when growing on their own stock. Of course, by the process of budding it is easy to form the standard trees which are such a charming feature on lawns. The time for budding has arrived when the bark on the bush from which the bud is to be taken comes away readily; this is usually towards the end of July or in the beginning of August. The method of placing the bud will probably be readily gathered from a study of the accompanying photographs which were posed for me by a professional gardener. It may be mentioned that the stem from which the bud is taken should be of the current year's growth. It is necessary in the first place to get ready the position in which the bud is to be inserted, as the latter when once prepared must not be kept exposed to the air for more than a moment. The exact place where the bud is to be inserted having been decided upon, a cut is made transversely across the stock. This slit forms the head of a cut which, when the second incision has been made, should resemble the letter T. In making this cut the knife should be pressed down deeply, so that the blade actually touches the wood. The next step is to loosen the bark from the wood on all sides of the T cut; this is well accomplished by inserting the end of the knife, or better still, the flattened part of the handle, especially provided for this purpose, in the orthodox budding implement. The method of carrying out the process may be readily seen from the illus-



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trations on page 29. All is now ready for the reception of the bud. Most careful workers take the cutting or shoot bearing the buds in a watering pot, so that several of the buds are as nearly ready as possible, it being inadvisable even in the case of the T cut to allow this to be exposed too long to the air. The bud with its bark and a little of the wood is cut away in the form of a shield; the point of the knife and the thumb nail are then employed to take away the little chip of wood. Immediately, the bud is slipped into the T opening, and carefully bound, but not too tightly, with raffia. It will be observed that the leaves are generally taken away from the bud, although the stalk is allowed to remain. This is a convenience in handling the bud and is also doubtless of help in assisting the union. The resulting shoot will spring from the axil of the leaf stalk, which is of course the position of the bud.

As a rule, cloudy weather is best for budding work, and where possible it is a good plan to choose the shady side of a stock for the work. In the formation of standard rose bushes the heads of the briars should be cut off, and only three shoots left, each of which is of course budded. In all cases we must remember that the bud takes effect only from above the union; all shoots which come from beneath this, such as root suckers, will be reversions to the original wild stock. Dwarf rose bushes must be cut to within six inches of the ground, the incision for the reception of the bud being made on the young side branches as near the stem as possible. If accomplished with reasonable care, budding is comparatively easy and should be carried through quite readily. A very hot sun striking on the budded portions is one of the most likely things to upset the union, and in some climates it may even be necessary to employ a grafting wax to protect the exposed parts. If the tying material is used as shown in the photograph, this should hardly be necessary.

A few words may be added here about the more general application of budding. The method has been largely employed for placing apricots on mussel plum stock, and also for introducing vigorous free-fruited forms of peaches and nectarines upon vigorous stocks. As has already been indicated, however, the chief use of the practice lies in the work which may be done in connection with roses.



**The Wild Garden**

*(Continued from page 24)*

which they like as it is possible to do. And finally, *do not* bring these things in from the woods. Certain things may grow in such plenty that there may be no harm in a few persons helping themselves, yet it is generally a pernicious practice and for that reason merits the strongest disapproval we can give it. And certain

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other things which are naturally shy growers are already almost exterminated from the country side. There are dealers in native wild flowers who furnish plants that will become established far more readily than the actually wild denizen of nature's own growth, and many things will be better for being raised from the seed just where they are to grow permanently.

Wild gardens may have garden shelters if they are desired, providing they are made as inconspicuous as birds' nests among the trees, but it is rare to find a structure that may actually be hidden and seem a part of the wilderness. Low, broad lines rather than much elevation, and thatch for the roof, are the two means best calculated to accomplish this end; and afterwards a literal burying in vine growth and shrubbery. Where stones or rocks are much in evidence in the garden they may be introduced into the work with good effect, if they are not laid conspicuously with mortar. All freak forms should be shunned, and the one end of furnishing a retreat that shall positively be unsuspected ought to be constantly in mind in designing or building anything, be it summer house, bird house or seat, if the ideal is to be achieved.

Of the so-called wild gardens which boast all kinds of flowers and plants, growing as if they were native to the spot, there does not, after all, seem to be much to say. Such are not wild as before pointed out; they are, more properly speaking, naturalistic gardens; and they are in many cases decidedly lovely and well worth while. But where general conditions not only permit but seem to demand the wilderness, gardens of merely naturalistic tendencies do not provide the perfection of harmony which we have a right to expect in our own and other people's gardens.



### Reclaiming Old Houses

(Continued from page 32)

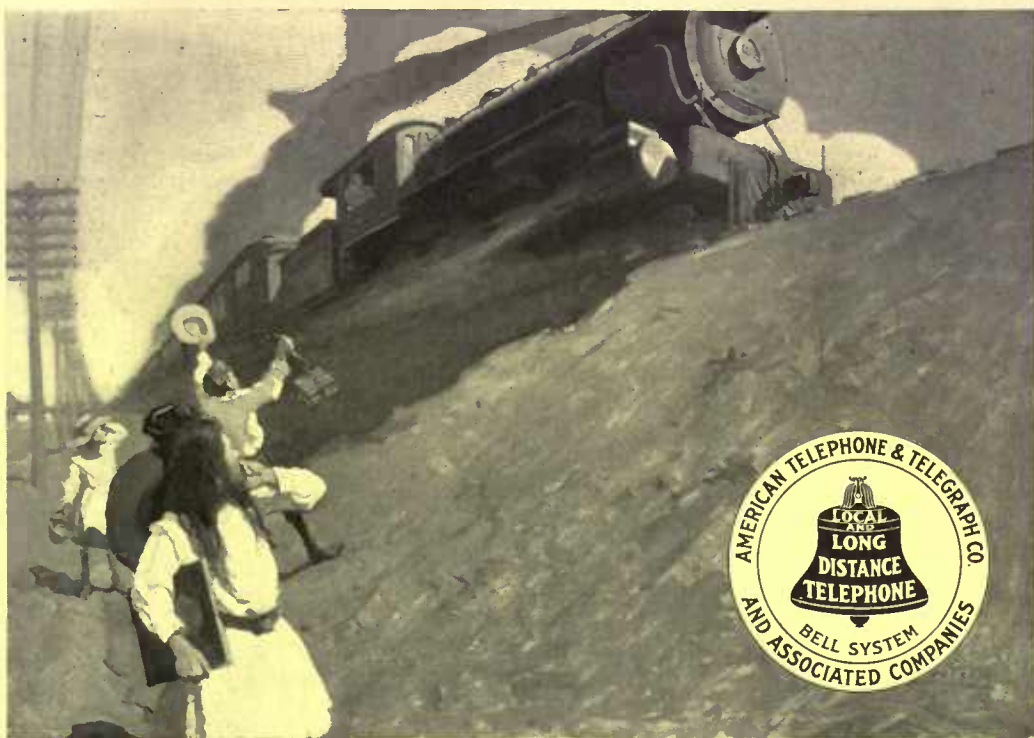
duced the knob below the latch; a turn of the former operating the latter by means of a lever. A small latch similar to the form, but differing in that the knob was placed directly on the latch as a lift, was used for cupboards. This of course was fitted with no device to operate the latch from the inside. This reminds us of a very important consideration growing out of the above conditions and also those attending the use of the button. As an invariable rule, always fit a door to a closet cupboard or recess, into which there is the slightest possibility that a human being can squeeze, with a device for opening it from the inside. In so doing not only awkward but perhaps fatal consequences may be avoided. Children will be children as long as the world shall last; it is best therefore not to provide any traps for them in your house.



As may be seen from the illustrations, there are considerable artistic possibilities with the exterior latch. With care, these are less liable to give trouble, particularly with the front door, considering the fact that the latch and catch have been attended to as suggested for the interior doors. There are many straight reproductions made from old models, also an adaptation in which the thumb piece springs the bolt of a modern mortise lock. This is fitted with a knob or another grip and thumb piece for the inside. Although a combination of principles, it is legitimate. There is perhaps with this double latch notion a solution of the latch problem as applied to new interior work; it requires, however, a door thick enough to mortise. The fact that you have the better part of the old article is pleasing enough. As for the practical part—there is nothing the matter with the workings of the modern latch. The old latch has often queer and ingenious methods of locking; commonly, however, a wooden peg was used. Some of the old exterior latches were rather amusing in their combination of metals. Besides being wholly of iron, brass and bronze, there were iron and brass, iron and bronze and in one type an ornamental circlet of pewter was introduced around the center of the grip. This last was a common form of interior latch.

If there were any good box-locks, their use would perhaps be preferable to the latch, in many cases at least, for interior use. The common forms were of iron painted black and the term box amply describes them. Some large examples were enormous and their keys too large for one's pocket. Had these been of brass they would have been interesting as bits of plain metal, but black iron on white seems altogether too strong a contrast. If these had perhaps been painted a dull red or ocre, or a bronze green, the effect might have been different. The early form of box-lock had a wooden boxing and examples are often met with. They are more interesting as curiosities, however, than of any practical value—the key being a great drawback. There is a small exterior lock of brass, but we are not aware that there is anything of this nature of the best grade suitable for a full sized door. There is a form commonly seen on our coasting passenger steamers which may pass muster. But it should be remembered that the hall lock requires a brass hinge. The drop handles and escutcheons of some of the more ornamental forms were delightful in design, but the former seems hardly steady enough to compete with the absolute grip of the knob or latch. They were surely out of the way, however, when not in use. Then, too, they really belong to the more elaborate structure. With the French this style of lock is still used and by them has been made a thing of beauty; it seems a pity that it has not some popularity with us.

The mortise lock was first introduced in England along the latter part of the Eighteenth Century, and it is now our accepted



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type. While not being quite so true to the principles of good art as its predecessor, the box-lock—in as much as its working parts are entirely hidden—it is nevertheless a satisfactory and practical article. Of its workings we shall say but little. For interior doors the lock should be fitted with the usual spring latch and dead bolt; for exterior doors a heavier lock should be used, in which the aforementioned spring latch and dead bolt are supplemented by a spring bolt. This spring bolt is naturally duplicated on the inner vestibule door (if such exists), so that one key may be common to both.

The effective parts of the mortise locks are naturally such members as are not concealed in the door—as the knob and escutcheons. These then are our ornamental possibilities, and as the modern article offers several reproductions of the old models we may safely draw from them. The plain and the slightly molded round brass knobs are effective because outside of their simple lines the material of which they are made is attractive and decorative. The plain oval brass and octagonal glass knob affords a better grip than the round ones. For less important locations, the white porcelain knob may be used. Wooden knobs are also effective.

Plain escutcheons which include the knob and keyhole are perhaps better than the two isolated units. While this is more modern, it suggests the lock better and somewhat after the manner of the old box-lock. The mortise-lock, because of its method of application is seldom placed on the door where it naturally belongs, viz., the lock rail. This is owing to the fact that if so placed it would destroy the strength of the door at this point. The box-lock has not this difficulty.

The old form of door-bolt was rectangular in section—not round. Some of the modern reproductions in iron, brass and bronze, and called "Dutch" door-bolts, are excellent and in harmony with the latches.

It is to be noted that comparative simplicity is the dominant note of the mass of Colonial work, and that often the tendency of the reproduction is to over-elaborate the model. One with any sense of observation will readily note such modern work as comes closest to the simplicity of the original. Much, however, is absolute replica. Even in such modern units as the bell-pull, electric button and independent name plates may have the look of Colonial design. The latter, however, is generally cared for in certain types of knockers which we may note from the cuts. Right here it might be well to state that all modern necessities which do not properly belong with the style should be kept as subdued as possible.

The knocker is a useful and decorative feature of Colonial hardware, and no Colonial house should be without at least one. It never fails in its duty, especially in a moderate sized house. Even if supplemented by the electric bell, it is still useful. The oldest knockers were of iron,

and while crude were far from uninteresting in design. Even with the brass name-plate, they belonged with the other iron fittings or with such fittings combined with a limited amount of brass. Old ones are very apt to be somewhat rust-eaten and in purchasing them one should be careful that they be not too far gone.

Brass or bronze are undoubtedly better materials than iron, owing to the tendency of the latter to fill up with paint if not carefully done, thus destroying the design; also because of the aforesaid tendency to rust if not thus protected. With the older houses and iron hinges, iron is the thing, however. The most common form of the knocker was that in which the hammer "straddled" the design, its pivots generally occupying a position at its extreme width. The other type which did not perhaps admit of as much variation of design, had but one pivot. In design it is generally the elaborate effort that is of the later period. Many brass reproductions are made, many of them good.

There is one rather important item in connection with the name-plate, and that is the lettering. The modern type of letter is very apt not to fit. If one secures a photograph from an old tomb-stone of about the period of the knocker, he will have a model that is worth following.

Old-fashioned windows were not originally hung with weights, although the lead weight may have been added later. The top sash was fixed and the lower raised as a dead weight. A catch at the side served to hold it at several heights and also as a lock. The raising of the window was not as laborious as might be supposed owing to the light weight of the sash. A modern "sash balance" adapted to the purpose may be had of the hardware dealer. It is a coil spring, the coil box of which is let in the stile after the manner of the modern pulley. Some sash slid sideways, but examples of these are not common. As the only hardware was this spring catch, there is little to be said of it. With modern weighted sash, both fast and lifts should be of brass and simple. The simpler common forms are not out of harmony with Colonial design. If you are inserting new windows in new walls you will probably use the weighted sash.

The old-fashioned window shutter antedated the blind. Its fast, which secured it in an open position and was used with the blind as well, was highly ornamental and of varying patterns. Although slightly more trouble to manipulate, it was sure and did not get out of order as many of our modern contrivances are apt to do. The hinges were of the strap pattern.

The old-time door-scraper offers delightful possibilities. It hangs onto the skirts of the hardware list; an outsider, but important. Being the work of the local blacksmith it was in design, like some of the best old outside iron latches, an expression of local art and hence often of individual style. Such scrapers were naturally affixed to the great stone step.

In the selection of your hardware, if

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using new, avoid on general principles the new "scheme," never use a plated metal; it will not wear. Buy locks that have good steel working parts, aside from the purely artistic side. Remember that a really cheap article cannot be otherwise than cheap. Select hardware that fits.

One of the most important considerations relating to hardware is putting it in place, after having procured it. We will try to consider the fitness of it together with its placing. Our forefathers were very successful as a whole with the designing of units, but, in combining these units into a composition, they made as many failures as successes. Some of their blunders are so unwarranted as to be foolish. As a general thing, they passed over the hinges with credit. Sometimes, however, a specimen out of all proportion to the door necessitated the cutting away of part of the back mold of the architrave, with the natural effect of mutilation. Much of this may have been the fault of the owner's selection. It was, however, with the adjustment of the latch that they fell most deplorably, and here again it was often the design of the door which caused the fall. With the inside problem there should be but little trouble as the fitting is comparatively small. Usually it was only necessary that the handle be set as near as possible to the center of the style and the latch not too far from the middle of the rail, which is commonly called the lock-rail. Of course it is very important that this rail be at the proper height; this was a chance for another blunder, and in the earlier work they generally made it. It is with the outer door that the real trouble occurred; old examples prove this.

The place for the knocker is in the center of the door and at a convenient height for manipulation. If on a double door, it may balance the latch, or be placed above it on the same style. It is further important that the style and shape of the knocker fits that of the door. When the door is divided by several horizontal rails, the knocker may approach a somewhat squat shape, and is perhaps best located at the juncture of rail and stile—if the same be feasible—or even a trifle above it. For doors with predominant vertical panels a more vertical knocker may be used. This last type can also be used on a many-paneled door by simply placing it on the stile rather than the intersection of stile and rail. The intermediate type may be used with any door; the result depends on its placing. The knocker should never be wide enough to interfere with or destroy the architectural lines of the door. It may fill the full width of the stile, but such is the limit. In this case the lines of the panel moldings still preserve the intention of the door design.

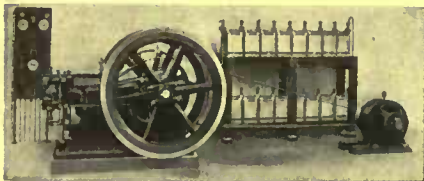
It is often puzzling to determine just what knocker really belongs with the rest of the door fittings, and it is most difficult to lay down rules which shall effectively govern such questions. It is largely one of common sense, taste and a knowledge of things Colonial.

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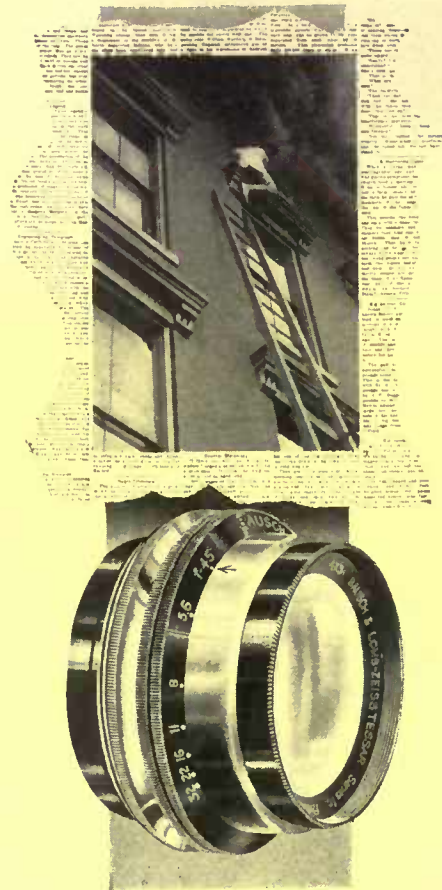
The Naturalizing of a City Man  
(Continued from page 39)

trically; but it held water when they soaked it up and gave promise of furnishing lots of fun.

The marketing of the fall and early winter was quite different from that of the summer months. Following up the lead that he had got at the local fair, Mantell made a specialty of selling direct to families wherever possible, in lots of from one to ten or even fifteen bushels. One order frequently meant another from some friend or neighbor of his customer and he found that he was readily able to dispose of all the stuff they had to spare. A thing that pleased him especially was that he was able to get five to ten cents more a bushel for his potatoes than most of his neighbors, including the Squire, were getting. They were so clean and bright looking that they "sold themselves" wherever he sold a peck or half bushel for a sample. For this condition Mantell thanked the solution in which he had soaked his seed—two rows that had been put in after the main field, with untreated seed, appeared quite rough and scabby.

With a howling snowstorm, coming almost as suddenly as a thunder-shower out of a summer sky, real winter set in a few days after Thanksgiving. Mantell was sorry, for it caught them with no end of jobs unfinished and there was so much to do before the ground froze solid. There was the fall plowing to finish and fences to put in practically all over the place and an extension to the greenhouse to build. The foundation for a corn crib had to be put in, so they could work on it during cold weather. In the attempt to get so many other things done, part of their corn had been left outdoors still. A good deal of this was blown down and as a rain followed the first snowstorm, it was wet and frozen when they got it in and not a little of it molded in the barn. This taught Mantell a lesson which some of his neighbors evidently had not yet learned, for he saw a number of fields in the same condition as his own.

The addition to the greenhouse kept them busy until their fingers were nearly frozen off. They added twelve feet to the greenhouse, which was as far as the side of the barn furnished them with a north wall, and they more than doubled the coldframe space so that the purchase of a few more coldframe sash made their total amount of "glass" quite twice what it had been in the spring. The part of the north bench nearest the boiler was reserved for the tenderer plants and a "cutting bed" which Raffles constructed was put into lettuce and radishes. The first crop of lettuce was put in the old coldframe and they had the satisfaction of cutting out a fine crop for Thanksgiving, which met with a ready sale at sixty cents a dozen. Half of the first crop inside they lost by "rot"; they had put in half of a heading sort and half a curled sort. The latter came through finely, but they were



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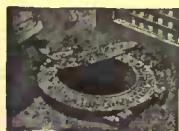
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unable to regulate the temperature carefully enough for the heading variety which had done all right in the frames; This was another item to be charged to their experience account, but the profit on what was good more than covered their loss, so they considered themselves lucky.

Mrs. Mantell, in spite of her many household duties, found time to work in the greenhouse a little almost every day and took delight in the handling of the little plants, and especially in making the cuttings and rooting them in the moist sand. The main lot of these they had put in in October, just before the first severe frosts, and a new lot of small pots had to be procured into which to pot them all off.

Almost every good day Mantell and Raffles were busy in the woods, for there was a lot of logs to get out and ready for the first good sledding. The wood-lot, which had for so many years been absolutely neglected, was beginning to look like a different place. They cut out carefully, taking as far as possible only trees that were crooked, damaged or crowding other trees and cleaned up all brush and underbrush as they went. The result was that what had before appeared but a wild tangle now looked quite a stately piece of woods.

On stormy days they found plenty to do indoors. The cellar rafters were all so far gone with dry rot that every one of them had to be replaced. And there was any number of other improvements that they found occasion to make around the house. In this work they found the greatest assistance and economy in the catalogue of a large Western house which carried almost everything one could imagine in the way of household fixtures—and nearly everything else for that matter—so that they were enabled to do much more of their own work than they would otherwise have been able to accomplish and at a cost of the materials of about half what they would have had to pay locally.

Another stormy day task was the making of flats and boxes for use in the greenhouse the following spring. Every time a load of potatoes or vegetables went to town, they brought back empty cracker boxes from the grocer's. At first they sawed these out by hand; but that took too much time and effort, even of winter time, to suit Mantell. They could not squeeze out the money for a gasoline engine and so they rigged up a hand power machine, consisting of a large wooden wheel, which it cost them two dollars and twenty-five cents to have put together and "trued" at the Priestly sash and blind shop, and keyed to an axle of hard wood. This was set up very securely and made an efficient hand power for running a belt to a small pulley and arbor which they had bought second-hand at a lumber yard. This cost them two dollars and a circular saw eighty cents more; the table they made themselves. It was no easy job to run this apparatus even with the wooden axle well soaped up, but by taking turns at the wheel they were able to saw up the thin boards

they had to use several times as fast as they could by hand—another reduction in the cost of production.

And so the winter months sped past, to the end of the first year of their experiment. They had been able to make a living—somewhat meager, it is true, but a contented one. They were all in perfect health and full of enthusiasm for the coming season, plans for which already formed the theme of conversation for almost every meal.

Squire Hunderson, who still remained their most intimate friend, often came in to spend an evening. They could generally hear him stamping and puffing before he reached the front gate, much as he had on the evening of their arrival. And often, too, he brought a jug of cider and a bag of butternuts.

"Mebbe you can grow corn, Mantell," he would beam genially, "and smooth potatoes, with all your darnation new-fangled ways, but you can't make cider yet—not for shucks—not—for—shucks!"



## A Barn That Served as a Summer Home

(Continued from page 37)

Our strawberries yielded 250 quarts, and they were delicious for breakfast, all dewy from the garden.

Now our cellar is filled with good things, and the cost has been moderate. We have hired no help in the garden except for plowing and hauling compost in the fall and spring. In return it has afforded an opportunity for air and exercise to an office man, has given us a bounteous fare for our table, and has opened up a new life for three boys and their mother.

We have picked the fruit and gathered the vegetables, we have taken long tramps along the field, hunted wild plums and berries, always near our home. We have watched all the seed babies form, have found where the gophers store their corn for winter, have answered the quail and looked for killdeer nests, and we have been delighted when we have run across a mother fieldmouse and her babies nestled in the grass. We have watched our house grow step by step and because we were right on the spot we could be sure of the suitability of everything before it was too late to change. And now our winters will be as restful as our summers for we shall stay out in the country.



## Garden Steps

(Continued from page 35)

it is best to make them of some native stone that harmonizes with the surroundings and does not attract attention by any glaring incongruity of color. One of the

most ingenious and at the same time simple treatments possible for informal steps is shown in an accompanying cut and was contrived by the gardener on the estate where it occurs. It is on a steep hillside thickly planted with wild roses and woodbine. The steps are single pieces of quarry-faced native stone of convenient length imbedded in the ground without cement or any kind of foundation, their own weight being sufficient to keep them firmly in place. A curb is made of smaller stones set upright. The ascent is made in several flights and the lowest flight rises from a grass walk and springs at one side from the end of a rock retaining wall in the crevices of which all manner of plants are blooming. In the wide apertures between the steps masses of trailing plants have taken root and soften all crudities so that the steps seem not the intentional work of man but rather the chance work of Dame Nature. When we come to speak of the materials for our garden steps it must be confessed that brick and stone are the only two completely satisfactory substances. Of both there are so many varieties that suggestions for their employment might be given even to weariness and yet the tale be not half told. It is best therefore to leave to taste and expediency the settlement in this respect.



Dovecotes

(Continued from page 21)

dryness is to have the cote at a sufficient elevation and with ventilation enough to get a good circulation of air. Little hoods over the openings will keep out driving rains without interfering with air circulation. In large cotes in separate structures it is better to use only the upper portion for the birds when they are sure to be dry and devote the lower parts to storage purposes or tools.

In style, material and manner of construction there is wide scope for variety of treatment. The dovecote may be a tower-like structure of brick, stone or wood and of any capacity desirable. As shown in the illustrations it may, and in fact ought to, possess grace of proportion and architectural comeliness. The unbroken wall spaces afford ample field for the most diverse methods of dealing with textures in masonry or timber and the application of ornament. In the dovecote at St. Germain-de-Livet the field of the wall has been chequered in brick.

Where dovecotes of this type are constructed, the walls within from top to bottom, or such distance from the top as may be desired, are lined with nests which must be reached by a ladder. At Ango a ladder is fastened to horizontal supports revolving about a central pivot in the middle of the building.

Ordinarily a much smaller dovecote will not only suffice but is preferable. The

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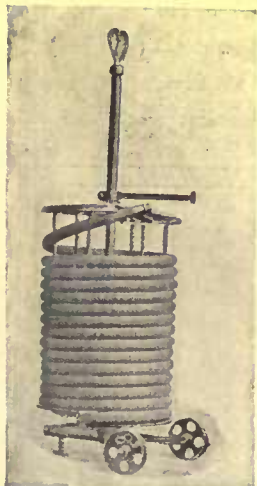
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turret built in the wall of a French house answers all practical purposes and is at the same time distinctly helpful to the general effect. Only the upper part is used for the pigeons, the lower being devoted to garden implements or some such homely purpose. Another and smaller style of dovecote admits of being treated as a garden adornment. Raised on a substantial stone pier and roofed with thatch, the wooden pigeon house is often made a delightful garden adjunct. Picturesque in itself, it not only brings the pigeons where one wishes to see them but is of sufficient capacity to supply not a few squabs, though, of course, its main purpose is obviously ornamental. The wall corner carried up into a pillar and surmounted by a dovecote is perhaps as unusual a shelter for pigeons as could be found.

By far the commonest, and sometimes not the least attractive, form of dovecote is the sort to be found fastened to stable walls or high up in the ridge peak of the gable end of old barns. Even these unpretentious affairs are not without their value from a decorative point of view. The most interesting and best planned dovecotes, however, have not yet gained in America the popularity they deserve. Our English kinsmen and the nations on the Continent are far ahead of us in their appreciation of richly varied garden possibilities and adjuncts or, at least, in their practical application of them. In the matter of dovecotes we can fitly pattern our plans after theirs.

## The Diagnosis and Treatment of Plant Ills

(Continued from page 16)

the season. For the home garden it is but a few minutes' work, with a knapsack or compressed air sprayer, to go over the field once every three or four weeks. Paris green or arsenate of lead may be applied at the same time, to destroy potato bugs. For bugs alone use Paris green or arsenate of lead, the former in either powder or liquid form. The latter, however, is more satisfactory.

*Rose.* A whitish, powdery growth on rose leaves shows the presence of the "mildew." Dust at once with sulphur flour. The only too well known "rose-bugs" often work great havoc among these beautiful flowers, and sometimes attack other plants. Hand pick on their first appearance and spray with arsenate of lead, with a little molasses added.

*Squash.* Squash is very easily grown if the various bugs attacking them can be kept off. Otherwise they are almost certain to succumb to their attacks. The black "stink bug" or squash bug must be destroyed by hand, if once allowed to put in an appearance. The young bugs which are soft skinned, may be destroyed by strong kerosene emulsion. Tobacco dust liberally applied will tend to keep them away from the plants. If the vines are growing healthily, and suddenly begin to wilt down during the heat of the day,

search carefully for the "root" or "stem-borer," a soft white grub an inch or more in length, which bores into the stem of the vine near the ground. Usually a search will reveal, at one of the leaf bases, the hole by which he entered, leaving a trace of yellowish sawdust behind him. With a little practice, the exact location of the borer in the vine can be determined, the vine carefully slit lengthwise, and the borer killed or removed. Cover the wound with earth, and give a light application of nitrate of soda to stimulate new growth.

*Tomato.* If small spots appear on the leaves, spray at once with Bordeaux to hold the leaf blight in check. For the large green horned worms which eat the foliage, and are very cranky when disturbed, hand picking is the only effective remedy.

Beside the special troubles mentioned above, there are a few pests which trouble several classes of plants. The most serious of these are the cut-worm and the flea beetle. The former is a soft brown or grayish worm, sometimes dark and sometimes light in color, with a stripe down the sides. When appearing in numbers it is exceedingly destructive, as it cuts plants off, usually close to the ground, and will leave the severed leaves or tops where they fall proceeding from plant to plant. For single plants, such as tomatoes or cabbages, protection may be given by using an encircling collar of tin or heavy tar paper, or on crops where individual plants cannot be protected, such as onions, scatter clover or grass, freshly cut, or sweetened bran mash, poisoned with Paris green or arsenic. Pieces of shingle or boards placed about will often serve as traps for them to collect under. Make it a rule to find the worm wherever a severed plant denotes that one has recently been at work. They bury themselves in the daytime just below the surface of the soil, and can usually be found by a careful search.

The flea beetle, or "jumping-jack," a minute, almost black, and very lively hard shelled intruder, is especially injurious to plants just coming through the soil, such as cabbage, radishes, turnips, melons, or even potatoes. They come in hordes, if neglected, and may totally destroy a crop before it is fairly started. It is almost impossible to poison them, but Bordeaux mixture acts as a deterrent and will usually drive them away. Fine dry lime, if dusted over the soil and seedling plants, in advance, will act as a preventive.

For all insects which actually eat the leaves or fruit, use such internal poisons as Paris green, arsenate of lead, hellebore or white arsenic. Arsenate of lead has the advantage of staying on a long time, and as a rule is the best to use.

For all sucking insects contact poisons, such as kerosene emulsion, carbolic acid emulsion, aphine and other similarly prepared remedies, and contact deterrents, such as tobacco dust or lime dust are used.

It cannot be too strongly urged upon the beginner that where insects or diseases



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are once allowed to gain a foothold, any of these suggested treatments are likely to prove only partly successful. *Plan never to let them get a start.* Keep on hand the means of preventing them, or fighting them to a finish at the first sign of their appearance. First of all, keep all plants in a state of active healthy growth. Second, give clean and frequent culture, leaving no old stalks, fruits, or leaves, or refuse of any sort about to carry contagion or serve as a refuge for eggs or germs.

Keep on hand, ready for instant use, a good hand sprayer—either knapsack or compressed air, the latter being preferable—and a good powder gun. Also keep covered boxes for such plants as cucumbers, melons, and squash, and supplies of tobacco dust, arsenate of lead, materials for kerosene emulsion and Bordeaux mixture. The two machines will last for years, with good care, and the powders and poisons are cheaply obtained.

### A Remodeled House of Good Taste

(Continued from page 13)

The mantel shelf is ornamented with powder kegs that did service in the Revolutionary war, and other specimens shown here are fine examples of pewter chargers. It is rarely that one finds such well preserved simplicity as is shown through this house.

Perhaps the most interesting room from a collector's viewpoint is that opening off the hallway, opposite the living-room. This small room was used originally for a kitchen and still shows the old time fireplace and the brick oven with kitchen accessories, all of which have been carefully preserved. In addition it includes a fine collection of old jugs, varying in size and most unusual in finish. The finest collection in the house is that of the old bottles of American manufacture, which are most cleverly and uniquely arranged. They are placed on wooden shelves in front of one of the side windows, so that the light striking them shows their fine colorings, giving an effect that could be obtained in no other way. Many of these are very rare and unusual specimens, and represent prominent historical events. In shape they vary from the bulging bottle to the house and egg arrangement, and comprise a collection of antiques that because of their extreme fragility are rapidly going out of collections.

The service department which is shut off from the main rooms, being situated in a wing, is a feature that has been most carefully planned. It is so arranged that the odor of cooking cannot permeate the house to the annoyance of guests.

There are many good-sized chambers in the second story which contain fine closet room. One of these has a fine example of a fourposter of the field type, hung with hand-made netting.

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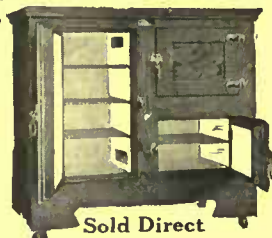
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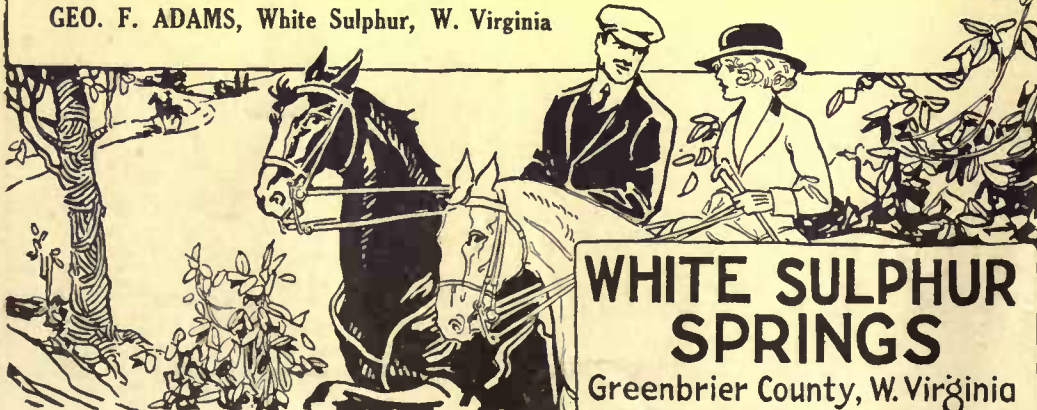
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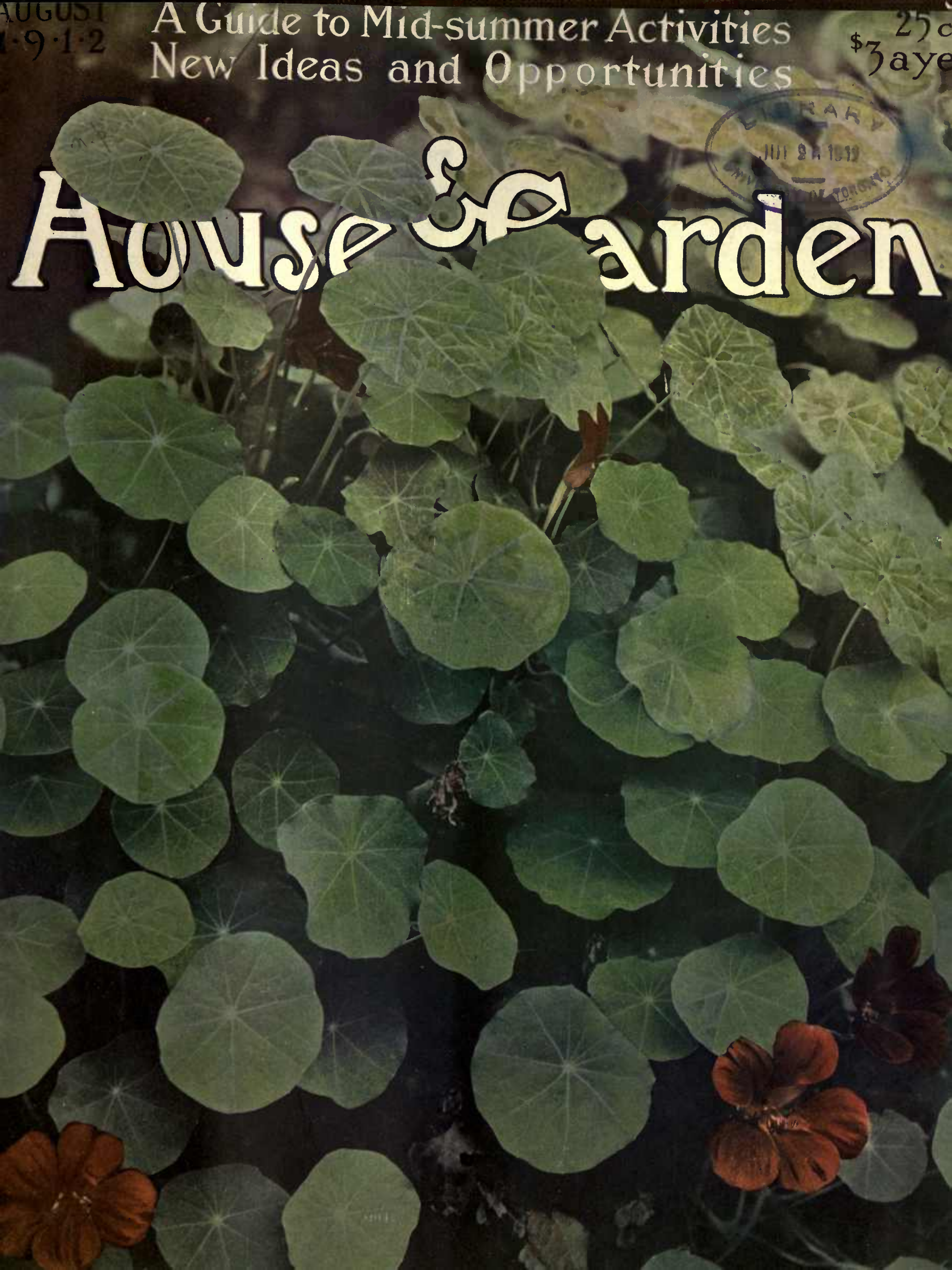
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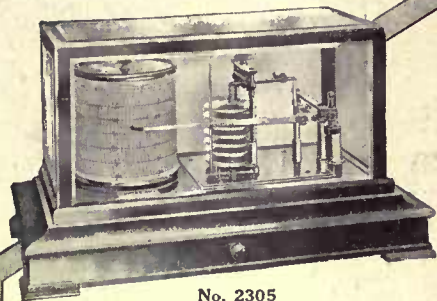
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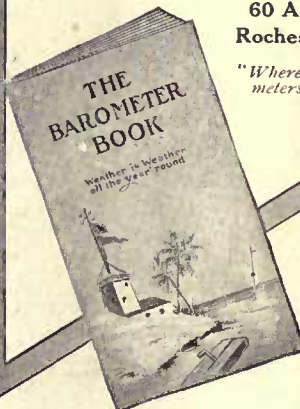
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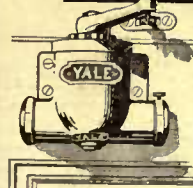
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**Drought-Resisting Plants**

(Continued from page 85)

mode of culture demanded is necessary. Cactus plants come nearer conforming to absolute ignorance in a cultivator than probably any others in existence. Assuming that everybody knows that continued moisture resulting from undrained soil or from too frequent applications of water will cause the death of the cacti, there are yet several imperative rules to follow. If cuttings are to be rooted, they must be allowed to callous, by remaining several days in a dry place. They must then be set in damp sand or charcoal until roots form. When transplanted water must be freely given; then let the plants alone for several days. Very moderate moisture may be kept up for a week or ten days after growth begins. Once established, the plants need no more water. When large plants are reset, the hole they go into should be as full of water as for a rose bush. After that, the cactus plants will defy the longest drought.



**The Desirability of a Water Garden**

(Continued from page 77)

- N. fulva*—Yellow shaded pink to orange red.
- N. pygmaea*—Pure white.
- N. pygmaea helvola*—Yellow.
- Nelumbiums* in variety and all tender day blooming *Nymphaeas*.

**MISCELLANEOUS AQUATIC PLANTS**

*Acorus Calamus variegatus*, *Aponogeton distachyum*, *Cyperus alternifolius*, *C. papyrus*, water hyacinth, *Jussiaea longifolia*, *Limnathemum* (Water Snowflake), *Limnocharis* (Water poppy), *Myriophyllum prosperpinacoides* (Parrot's Feather) and *Sagittaria* in variety.

For larger ponds any other variety may be used, but avoid planting the *N. tuberosa* forms among the European varieties, as the former are very strong growers and will smother the moderate growers.

As no two gardens are similarly situated, no definite instruction can be laid down, but a few points applicable in all instances may be considered. Its chief necessity is water, the supply being either natural or artificial. It matters not if it is a running stream, spring water, rain water or from a city supply. One of the best sources is a small sluggish stream wending its way through a more or less level piece of ground and widening out, making a system of pools, and lakes on a larger scale. The ground sloping somewhat toward the stream affords the best possible conditions for bog and moisture-loving plants. The water and water lilies are always seen from above, or looking down upon the flowers. No artificial garden where concrete or masonry is used can afford such ideal spots and margins for such plants as are found in nature's garden. The next best or artificial water garden is

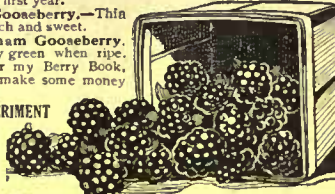
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**Mitting's Whinham Gooseberry.** Large. Creamy green when ripe. Write today for my Berry Book, and get ready to make some money next summer.

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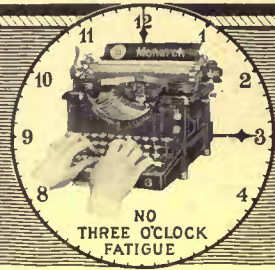
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similar to that just described excepting that the water supply is artificial, and this is all possible, especially where there is a declivity of the ground. Ponds naturally are in the low spots and tanks, pools or artificial ponds should not be built on side hills unless graded to make a perfectly level surface and suitable planting around to obliterate the undesirable lines when masonry is used. The top of the wall should be at least two inches below the surface of the soil to allow a sod of grass or other plants to cover and so hide all signs of the masonry.

The next consideration to water supply is the outlet, overflow, etc. In the former case provision against a freshet should be made, as in case of such happening the whole garden may be destroyed. Where an artificial supply is used this will be unlooked for, but the pond or pools will need an overflow and may need to be drained of the water. Just how this is to be accomplished depends entirely on each particular case. In either case the outlet must needs be near or directly on the bottom of the pond and as circumstances call for. Do not have the overflow in the wall but connected with the outlet. The outlet may be regulated with a valve the size of which may depend on the volume of water to be drawn off. To this should be adjusted a stand pipe in two or more sections that will regulate the depth of water in the pond. When required full the stand pipe should be level with the desired surface. This will allow any foreign matter and possibly insects to be washed off the surface, and plants if such exist. The supply of water necessary after once filled is nominal, the requirement being only to replace what is lost by evaporation. The depth of the pool when finished and ready for planting should be two feet. It may be more, but this affords ample means for an attendant to get in and amongst the plants with rubber hip boots on to perform any duty with comfort and I may say pleasure.



## Six Weeks of Strawberries

(Continued from page 80)

and allowed to remain until after fruiting.

The plants should be allowed to send out their runners for about six inches on either side of the rows during the first season. The cutting back of runners favors a larger size of the berries.

Owing to the defective pollination of some varieties of strawberries, it is advisable to combine certain varieties with those that produce perfect or staminate blossoms—one row of every four being planted with a perfect variety. The Glen Mary and the Cardinal are varieties that have few if any staminate flowers and should be planted with some other mid-season variety.

For garden growing the following varieties are satisfactory and ripen as follows: early—Success, Heritage, Michel's

Early and Climax; mid-season—Warfield, Senator Dunlap, Gladstone, Bubach, Sharpless, Pride of Cumberland and Tennessee Prolific, all perfect varieties; late—Brandywine, Steven's Late Champion, Gandy and Commonwealth.

Garden-grown berries should be allowed to ripen thoroughly before picking and should be picked when cool, toward evening or in the morning when there is no dew. Beds that are kept mulched until after the fruiting season grow berries with longer stems and ripen their fruit more evenly.



## The Flowerless Garden

(Continued from page 97)

many trees and shrubs that have highly colored foliage, from copper beech and purple maple down to the golden elder there is a host of things and a variety of color, with strong decorative value, though care must be particularly exercised not to use these high colors to the point of garishness. For all that has been suggested for planting the flowerless garden there is nothing rare, nor costly, nor unattainable. The brightest and best shrubs can be bought for about twenty-five cents each and the outlay of a few dollars in material and labor will suffice to do something permanently beautiful.



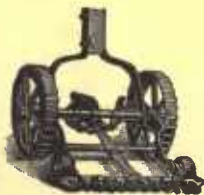
## Overdoor Inscriptions and Devices

(Continued from page 79)

are the motto inscriptions used either by themselves or in combination with some heraldic, fanciful or emblematic design. Thus it will be seen that the field opened up for the play of imagination is as broad as it is inviting.

Of the materials suitable for the execution of overdoor devices and inscriptions there is no lack. They may be carved in stone or wood, molded in terra-cotta or cement, baked in tile, wrought out of many sorts of metal, inlaid in mosaic embedded in cement or, finally, painted on wood or some other convenient surface. With such an array to choose from, neither architect nor craftsman can complain of dearth of means for the expression of his ideas. The kind of material to be used must be determined first by the character of the design to be wrought and second by the material employed in the rest of the building or its trimmings. Carvings in wood or stone for overdoor decoration at once suggest themselves because of our familiarity with intricate patterns in both substances, but attention should be especially directed to metals, mosaic, cement and paint as vehicles of ornamentation.

Among the metals, lead, because of the ease and variety of ways in which it can be worked as well as for the mellowness of its surface, deserves much considera-



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45 Clinton Street - Newark, N. J.



tion. Panels or plaques of lead, cast, cut or beaten, can be set with excellent effect in doorheads or above doorways, the outer edge of the leaden panel being surrounded by a molding of the substance the walls or trimmings are made of. The space in the tympanum of either a rounded or pointed arch over a doorway offers a splendid opportunity for inserting an attractive device. In such a place a leaden panel would be especially suitable. While speaking of lead, it should be added that its surface is susceptible of still further embellishment with paint or gilding. The opportunity of the tympanum space for decoration is rarely neglected in ecclesiastical architecture, but in the domestic field it often receives scanty attention. Some of the finest ecclesiastical overdoor devices are found in just such spaces—the spaces are really left for such ornamentation—so why not apply the same principle in domestic architecture?

There is a great field of overdoor decorative opportunities to be realized in cement in its various forms of treatment. The design may be cast in the cement without the addition of any other substance, or it may be studded with bits of gilt glass and mosaic pressed into the surface before it dries, or the whole pattern may be done in solid mosaic, or else in tiles inserted while the cement is still very fresh or green. Terra-cotta, from its plasticity before firing, is an excellent medium for overdoor decoration and goes well with brick walls.

Paintings on wooden panels are sometimes used with pleasing results. They can be inserted in the front of hoods or set in other places where they can be made to fit. One instance is on record where an old inn sign was rescued from a junk heap, refurbished up and retouched and turned to excellent account in the triangular front of a hood. In another case a man possessed of a particularly fine old Colonial hood was found having the three-cornered front of it decorated with a pentacle in black on which are thinly lined in white the mystic words the symbol is supposed to bear. Its presence is regarded in mystic lore as a protection against all mechanical accidents, gunshot wounds, stabbings and a train of other ills too long to name. It seemed a barbarism to add anything to so good a piece of Colonial joinery, but the man wanted a pentacle and the hood over the door was the logical place to have it.

The "Procul este profani" motto of the illustration is beyond the charge of pedantry, as it has the sanction of venerable historic association. It was set up over the door of a house built by a descendant of Pastorius who so greatly amused William Penn by this same motto that he had painted on a shingle above the door of the little hut that he built for himself immediately after his arrival in America. A delightfully hospitable motto over an English doorway says to the arriving guest, "And yours, my friend." What more genuine note of welcome could be

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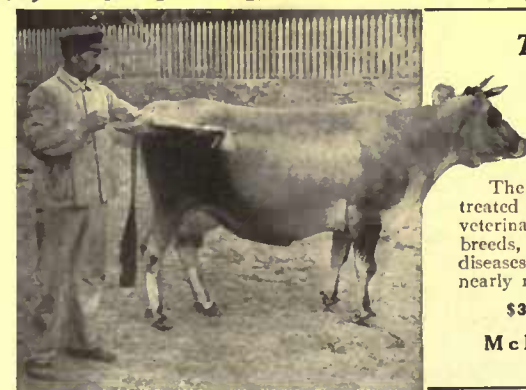
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sounded? Old Kelpius of philosophical bent with true German ponderosity set up this inscription:

*Lass Neider neiden,  
Lass Hasser hassen,  
Was Gott mir gibt  
Muss Mann mir lassen.*

Another old English overdoor motto of frequent occurrence is "East, West, Hame's best." John Bartram, the famous botanist, carved a rude couplet between two of the windows of his house—because all the doors were tucked away in insignificant corners and didn't show—which read:

*"It is God alone, almyty Lord,  
The Holy One by me ador'd."  
John Bartram 1770."*

Turning from mottoes with their directness we come to the symbolic devices such as the sage and the owl who keep vigil together over the door of a country house. The combination of the tongue in leash and the owl evidently alludes to the still tongue that "maketh a wise heart." Some of the devices are Renaissance medallions carved by the doorheads or floriated designs bearing a date. One and all, however, they add a graceful touch and attract the interest of a stranger.

It must be borne in mind that overdoor devices and inscriptions are not to be had ready made. Each one must be specially designed and executed for the place it is to occupy. This, to be sure, means added expense in building, for unless the work is well done it is better not done at all. The game is worth the candle, however, and after the device is once in place the amount of permanent satisfaction it will give will far outbalance the consideration of initial cost. One excellent thing about overdoor devices and inscriptions is that they can be put in place at any time at all, especially those that are made of metal or wood and do not have to be built into the masonry.

Year by year we are coming to pay more heed to the little refinements in house-building and overdoor devices, and inscriptions are growing in favor. A number over a house door is prosaic and uninteresting and makes no lasting impression on the observer; but an inscription or device above the threshold, even when it does nothing else, gives distinction and individuality not soon forgotten.

## Gladiolus Hints

**T**HREE years ago I started with a dozen bulbs of gladiolus—selecting three varieties from descriptions in a local catalogue: America, the delicate flesh pink, so prized by florists; Shakespeare, white with rose marking, and Octaroon, fine salmon. The first season, by raising the stalks from their various recumbent attitudes, I could see good color, small size and short stems. By the following year I had gained a few points by observation and interrogation, and blooms were fairly good. This summer, Americas have measured six inches across and the others

nearly that. With their splendid, tall spikes and erect carriage, they have surely reached the point of very good.

Best of all, a fine new seedling has shown up which promises to be well worth the price of admission. The possibility of this occurring in a garden at any time is one of the fascinating features of bulb culture. With all its splendid features, this fine flower promises to offer several unsatisfactory problems for the home gardener.

Specialists tell us to allow the stems to dry without cutting back after the flower spikes are removed, this being to throw strength into the bulb. They take their own time about it and the effect of a long bed of half-dried stems is not pleasing.

We are warned, too, of the danger of bulbs deteriorating if given the same location two years in succession, and yet all growers unite in urging "full exposure to the sun." In the moderate sized garden—whose owner usually is under the spell of more than one garden wonder, it is not easy to find sunny positions, and, where many perennials have place, not possible to keep shifting.

Professional growers who plant in long rows in the open field realize none of these difficulties. They have no garden picture to be marred by two or three months of unsightly drying stems, and shifting plants from one place to another is part of their business. With the growing interest in gladioli culture everywhere I believe it will not stop short of perfection, in every way. If one is growing them in any quantity, which, with the immense variety being developed, any enthusiast is likely to do, another rule laid down to us seems very unpractical: "Cut every spike when the first bud shows color, and allow to develop in water." Still we know the flowers do fade quickly if left on the plant—some varieties, particularly. This is notably true of America, one warm day leaving the flowers very wilted. Then again comes in the difference in viewpoint between the commercial and the home grower. The farmer raises for the market, and the fact that the spikes open perfectly in water, and show better keeping quality when cut, is all the better for him. The cut flowers are off his hands, and the bulbs can be ripening for later profits. But the garden person wants to see them blooming in the garden and doing their share toward making it beautiful. As cut flowers, we can easily keep them from a week to ten days, and after filling our own vases, and sending a handful to a friend occasionally, there would still be days at a time when there would be no place for them to fill, if cut. And they should mean everything to the garden if uncut.

"Every man his own wizard" would be a good slogan for the garden, and gladiolus forms a good subject for experimenting. For my own garden, I have been considering several possibilities, which seem reasonably worth trying.

This fall I will plant, closely, Montbretia bulbs in a long bed bordering a division

fence, which is available. These plants come on fast and will be in good form by spring. Along in May I will start planting gladiolus bulbs at regular intervals among them, lifting out the little bulbs in bunches to make room. I will plant so many, every few weeks, till the bed is fitted. Gladiolus bulbs are planted deep, while bretias are very shallow and can easily be thinned out at any time if they become too thick. This addition of reed growth would be a great improvement to gladioli when in flower, as they are always too sparsely supplied with foliage. We are told that it is a detriment to the bulb to cut the gladioli foliage, so we can draw on the Montbretia reeds for foliage for the cut flowers, as well. Montbretia fertilize only by going to seed, so there's no danger of the two plants "mixing." Most important point of all,



America is one of the varieties that does fairly well in poor soil and thick shade

when surrounded by the abundant lively green of the "bretias," the slowly drying foliage of the gladiolus will be scarcely noticeable.

I am acting, too, on the possibility that full sunshine is not essential to the best good of the plant, by selecting the bed in a partially shaded locality. If I can demonstrate this then the need of cutting spikes so ruthlessly will also be done away with, as the strong sun supposed to be necessary for the plant is the ruin of the flower. Two years ago, a neighbor, having some more of the little America bulblets than she had room for, threw them out under a small Loquat tree. Later, they came up in a clump, and were not divided. This summer, although so crowded, half a dozen of them bloomed. Considering poor soil and neglect, the flowers were fair in size, and under the thick shade kept in fine shape for four days. This is true of America and I hope other desirable varieties will show the same results in my own plan of partial shade.

E. A.



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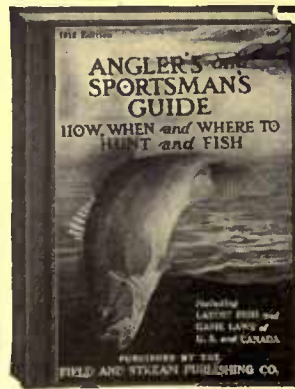
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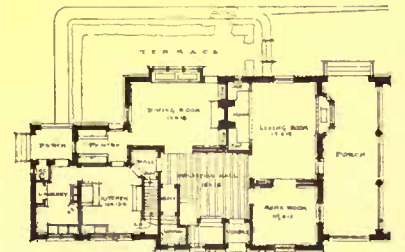
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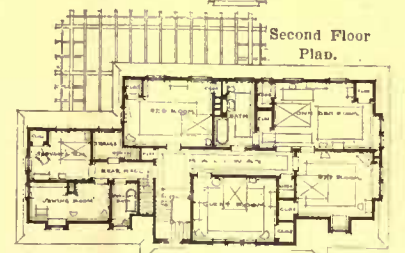
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# CONTENTS

# AUGUST-1912

COVER DESIGN: NASTURTIUMS

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CONTENTS DESIGN: *Photograph by Mrs. E. E. Trumbull*

FRONTISPIECE:

*Photograph by Ella M. Boulton*

THE DESIRABILITY OF A WATER GARDEN..... 75  
*By William Tricker*

OVERDOOR INSCRIPTIONS AND DEVICES..... 78  
*By Harold Donaldson Eberlein*

SIX WEEKS OF STRAWBERRIES..... 80  
*By M. Roberts Conover*

THE HANDICRAFT HOUSE..... 81  
*By Louise Shrimpton*

DROUGHT RESISTING PLANTS..... 84  
*By Georgia Torrey Drennan*

A LITTLE SUBURBAN GARDEN..... 86  
*By Estelle Palmer*

WHAT THE DUTCH CAN TELL US ABOUT HOUSE PLANNING..... 87  
*By Antoinette Rehmann Perrott*

THE NATURALIZING OF A CITY MAN..... 90

RECLAIMING OLD HOUSES—IV..... 92  
*By Charles Edward Hooper*

THE FLOWERLESS GARDEN..... 95  
*By Arthur Herrington*

KEEPING PROVISIONS COOL WITHOUT ICE..... 98  
*By Sarah Leyburn Coe*

SALAD PLANTS THE YEAR 'ROUND..... 100  
*By F. F. Rockwell*

THE HOUSE OF MR. H. E. COFFIN, GROSSE POINTE, MICHIGAN..... 102  
*Albert Kahn and Ernest Wilby, architects*

INSIDE THE HOUSE..... 104  
 The Old-fashioned Hooked Rug  
 A Hanging Lamp Screen  
 Suggestions for the Living-Room  
 A Good Shower Room for Bathers

GARDEN SUGGESTIONS AND QUERIES..... 106  
 A Mulch for Strawberries  
 Destroying Weeds  
 Vegetables for the Fall Garden  
 Preparing Plants for Winter

EDITORIAL..... 108

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When the householder is fortunate enough to have some natural water feature, such as a stream or pond, upon his grounds, there is an unlimited opportunity for attempting naturalistic effects with water plants. In this way he will be able to make this section of his place an incomparable retreat appreciated especially during the hot weather:



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## The Desirability of a Water Garden

HOW YOU MAY MAKE THE SUMMER HEAT LESS OPPRESSIVE AND THE DROUGHT LESS DESTRUCTIVE—THE VARIOUS KINDS OF WATER GARDENS—WHAT YOU MAY PLANT AND HOW TO CARE FOR EACH VARIETY

BY WILLIAM TRICKER

WHEN the heat of summer is at its fiercest you may chance to find your way into someone's garden where there is a fountain or a pool. Here the temperature seems at least several degrees lower and the vegetation several degrees greener and more luxuriant. It should help you decide to install some sort of a water feature on your place and will give you an opportunity for the new delights of water gardening. The overflow from your fountain or pool, with a little ingenuity, can be used to irrigate dry patches of the garden, you can attract the birds and ally them on your side of the fight against the garden pests, and you can do much toward mitigating the burning summer heat.

There are innumerable forms to satisfy every desire. If the water expenses are an important item you might wish to limit yourself to a small bird fountain or a pool filled by the garden hose. A stream through your property is the ideal condition, for it can be utilized in all manner of ways and the opportunity it affords should not be neglected. Even if it appears to be in an inaccessible location it can be utilized. Have you thought of the hydraulic ram? It works away without engine or fuel or human agency and can lift water for fountain or pool what seems a remarkable height and distance.

But let us consider the generalities of planting the water garden; its form and style must of necessity be determined by the peculiarities of the situation and the specific demands of the individual. A water garden may be of large dimensions covering many acres of natural ponds, bogs and swamps, where water lilies, Egyptian and Japanese lotus, together with all the varied species of bog and aquatic plants, trees, bushes, etc., both native and exotic, revel in all their natural prod-

igality. Such a garden can only be constructed and maintained at a great cost, and only a few of our large public parks and gardens make an effort to construct such a garden, but are content to furnish a part and are content with a display of the various water lilies, etc., in artificial ponds. But it is this attraction that has awakened the desire to produce such charming effects or possess such beautiful flowers in one's own garden, though on a minor scale. Hence the average water garden is of moderate dimensions and in many instances consisting of a few tubs only.

For this modest water garden there is a great field of choice in selecting the planting specimens. Water lilies or *Nymphaeas* are universally known and offer a wonderful diversity. The early varieties of the hardy *Nymphaeas* commence flowering in April and continue until midsummer. The tender varieties commence flowering in June and continue until frost, making a long and continuous season unequaled by any other class of flower.

Besides the advantage of a long blooming season, water lilies as cut flowers are valuable for decorative purposes, especially the tender varieties. All water lilies of the temperate zone with one or two exceptions have floating flowers, that is, they rest or float on the surface of the water. These are beautiful flowers for shallow dishes or bowls. The many varieties of *Nelumbium* or lotus classed as hardy aquatic plants are in a class by themselves. These produce flowers on tall stems four or more feet high and are amongst the choicest of aquatic plants. The water lilies of Africa with the many new hybrids produce flowers on stout stems eighteen to twenty-four inches high standing clear of the water, strong and rigid. These are best adapted for large



If the item of water supply is a serious one you may at least provide for a small bird fountain such as this



The elaborate fountain designs of yesterday are being supplanted by the more graceful and satisfying form of an intermittent jet rising from the pool

vases. The Indian varieties are equally if not more serviceable, as they open their flowers at night and continue open until near noon the following day, and are more valuable, as the beauty of the flowers is enhanced by artificial light, whereas the African being day bloomers close at night and again blue flowers are not good colors under artificial light.

Water lilies grow naturally in ponds, usually in low ground where the washing of fine soil, silt and humus accumulate what may be considered rich soil and plenty of it. Most ponds to hold water must have a stiff, retentive clayey bottom or subsoil. From this we may infer that under artificial conditions a rich soil is imperative for the plants to grow in. On this point many failures may be recorded. I have seen many plants starved to death in artificial ponds where, had the plants had ample root room, they would have been a grand success. The best kind of soil is a loamy sod composted with cow manure. What would be considered good rose soil is good for water lilies; if such is not at hand use the next best to be procured. Do not use fresh manure; it will cause fermentation; neither peat or leaf-mould, except with heavy soil; neither take mud or the like from an old pond. Soil that is inclined to be heavy, rich in humus and well-rotted cow manure is the proper kind to use, and where such manure is not at hand the commercial sheep and cow manure may be used, but not as freely as the other, say one part to four; the other one to three.

As to the quantity of soil for a single plant, I should recommend four to ten cubic feet. The hardy varieties are not as vigorous as the tender varieties and for one plant of tender kinds I would use a box about 3 x 4 x 1 feet. One a trifle



Your water garden may even be one of the pottery jars of which there is a great variety



Some little corner of the garden should afford space for some of the many varieties of *nymphaea* planted naturally. Such a pool as this may be kept supplied from the garden hose

smaller if surface space is limited. Where a specimen plant can be grown it will easily cover one hundred square feet, but smaller plants in smaller boxes will give excellent results for general purposes. The hardy *Nymphaeas* may be planted in April, according to the earliness or lateness of the season, which may vary considerably. The season should be a little advanced so as to assure immediate growth, otherwise mutilated roots are liable to decay, but they may be planted any time during the growing season until August. It is not safe to plant *Nelumbiums* before May and if the season is cold and late don't plant before the 15th of May, and if deferred later use pot-grown plants which may be planted in June and July.

Tender *Nymphaeas* may be planted from the middle of May to the middle of June, according to locality and conditions of the season. In the neighborhood of New York the end of May is about right; with Victorias the end of June in unheated ponds.

Have boxes, tubs or other receptacles filled with soil, surfaced with sand, fine or coarse, and water about four or six inches over top of box and warmed by action of sun a few days previous to planting. Have everything in readiness to facilitate planting when plants are ready.

For the amateur who has only a small garden and wants to start a water garden, a few tubs make a very satisfactory beginning. Select a sunny spot and if possible have something for a background, tall plants or shrubs. Place the tubs in two rows, three in back and two in front, intercepting each other. Fill the tubs two-thirds full of good soil as before recommended, covering with sand and filling with water. The tubs should be sunk in the ground and the space between tubs



planted with some moisture-loving plants such as Parrot's Feather and a few *Cyperus alternifolias* in the rear. The middle tub in back row may be planted with a *Nelumbium*, being tall, and the rest with *Nymphacaeas*. A concrete basin will be found durable and not expensive and preferable to tubs, and can be made any size to suit requirements.

Select a spot as advised for tubs, either oval, circular or oblong, and excavate to about 28 inches. In some cases the soil taken out can be used to build up around the spot. Make the sides smooth, slightly slanting outward. Make a form in one piece or sections and firmly secure around the sides, leaving a space not less than four inches for concrete, the latter to be reinforced with strong chicken wire or other wire netting or iron lathing. Arrange the netting in place so as to be in the middle of the wall.

The concrete should consist of the following ingredients and proportion:

- 2 bags Portland cement.
- 3 barrows full of sand,
- 5 barrows full of gravel or finely broken stone.

This work may be done by ordinary help or a local man accustomed to laying concrete walks and such work. Tanks, basins, etc., may be made any size, but larger tanks should have a six or eight-inch wall and be reinforced with the usual steel bars and rods as now used in concrete buildings. They are, when rightly built, water-tight and frost-proof, and may be kept full of water in winter. The small basins as previously recommended with walls but four inches thick should be protected in winter by covering with boards, then a covering of leaves and fresh manure, salt hay or grass to keep the leaves from blowing away.

Water lilies are sun-loving plants and



If you have a generous water supply a garden pool of this size may easily be afforded. Its construction is neither difficult nor expensive.



The Egyptian lotus is hardy and one of the most beautiful of the aquatic plants



If the garden is arranged in regular lines, the natural pool on the other side is out of place and one of more formal arrangement should be used

should be fully exposed, though trees, shrubbery, etc., are desirable as a break against the prevailing winds. Fountain basins may be planted with aquatic plants, but they cannot be successfully grown with a fountain continually spouting. Where the water effect is desired omit the plants. It is unnecessary to change the water in the tubs, pools, basins, etc. Keep filled up as the water evaporates and do not allow a continuous stream to run with the idea of cleaning the water. Avoid a pond having a cold spring in it unless it is large enough to allow planting a distance from the spring. Water from a spring open to the action of the sun and air may be utilized for supplying or feeding ponds. What is called stagnant water is good for aquatic plants. The plants will oxygenate the water and change an unsightly pool to a beauty spot.

Algæ will form more or less in all ponds and artificial pools, but this is readily cleaned by using sulphate of copper (blue stone) in a bag placed in the water for a short time. Any solution of copper will have the same effect. In all cases where aquatic plants are grown be sure to have gold fish in the water. This not only adds to the attraction of the pool but is the best means to eradicate the mosquito.

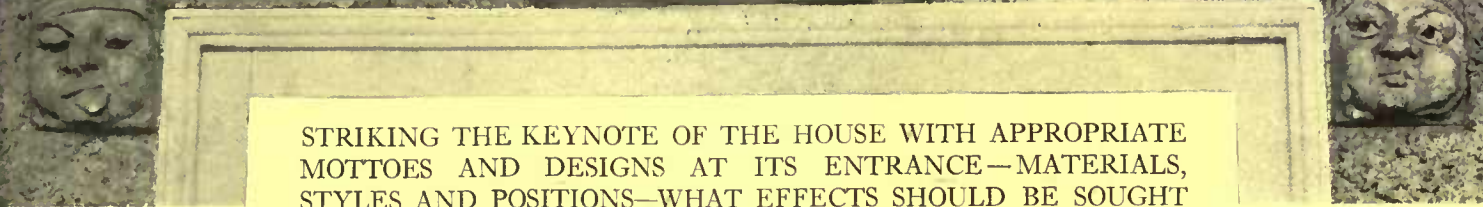

The following hardy *Nymphaeaeas* are best suited for tub culture, fountain basins and small pools:

- N. Graciosa*—Yellow, changing to orange red.
- N. Laydekeri rosea*—Delicate rose pink to carmine.
- N. Laydekeri lilacea*—Rosy lilac.
- N. Laydekeri purpurata*—Rosy crimson.
- N. Aurora*—Soft rosy yellow changing to deep red.

(Continued on page 67)

# Overdoor Inscriptions

# and Devices by H.D. Eberlein



STRIKING THE KEYNOTE OF THE HOUSE WITH APPROPRIATE  
MOTTOES AND DESIGNS AT ITS ENTRANCE—MATERIALS,  
STYLES AND POSITIONS—WHAT EFFECTS SHOULD BE SOUGHT

THE little features, the small details on a building count mightily, oftentimes far more than most of us give them credit for. We may call them architectural over-refinements, super-niceties; perhaps, if you will, architectural finickinesses, but all the same they count for a great deal and they must be taken into serious consideration. Some little detail, some comparatively small features, will make or mar the whole character of a building.

Overdoor inscriptions and devices are small things in themselves, but fraught with import entirely incommensurate with the space they occupy. They sound the keynote, so to speak, of the house over whose door they stand; they set forth its character in brief; they indicate, or ought to, the attitude or some distinctive phase of the attitude of the occupants toward the outside world. We must look at overdoor inscriptions and devices from two absolutely different points of view. On the one hand, they are to be judged on the ground of the sentiment involved in their use; on the other they are to be regarded in the light of their architectural value and propriety as purely decorative features.

The overdoor inscription or device is, one might say, the mouthpiece of the door. Doors so supplied are as much more expressive than doors without, as people with the gift of speech are more fortunate than their brothers with sealed and speechless lips. It is natural, perhaps, and more to be expected than anything else, that an overdoor inscription or device should express some sentiment of greeting, just as one expects the master or mistress of the house to extend, first of all, a welcome to the newly arrived guest.

There are a dozen ways and more of securing the desired expression without resorting to the commonplace and threadbare word "Welcome" or its almost equally threadbare Latin equivalent *Salve* which is only one degree removed from *Cave canem*—certainly not a hospitable salutation—done in mosaic on a vestibule floor. Not only does the salutatory monosyllable betray lack of freshness and originality but it is altogether too suggestive of the unspeakably dreadful "Home, Sweet Home" mottoes and their like done on perforated carding in vari-colored crewels, framed in rustic frames and hung on cottage walls, along with their glaring chromo companions, throughout the length and breadth of the land. The allusion to *Salve* impels one to remark that an overdoor inscription in a tongue not generally "understood of the people" is apt to savor a bit of pedantry, and that is always a wearisome thing to all but the pedant.

The use of overdoor inscriptions and devices is somewhat analogous to the use of shingles and pictorial signs before hostelryes and on shop fronts. The signs and shingles tell something about the inn or the business of the shopkeeper; the inscriptions and devices, cast in politer and more subtle mold, are designed to be an index to character and personality or to convey some appropriate sentiment with the reference to the house or the approaching stranger.

So much, then, for the theoretical side of the matter, the *raison d'être* of inscriptions and devices above house doors. The architectural aspect now claims careful consideration. The practice of applying special ornamentation above doorheads



A large variety of these figure designs may be had in terra cotta



The overdoor device should be of the best and simple enough to avoid all appearance of ostentation



A well designed and appropriate device applied on a plain wall surface conveys an impression of restrained richness and simple elegance



This "Procul este profani" motto is beyond the charge of pedantry, as it has the sanction of historic association



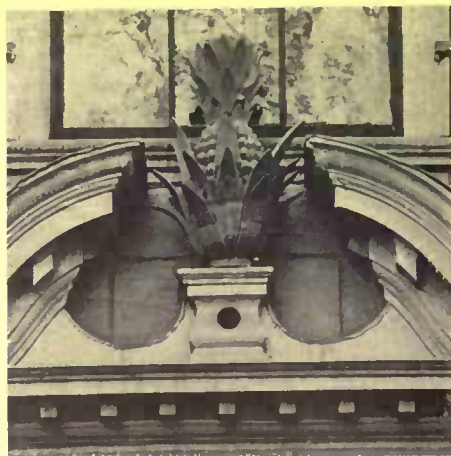
Over a doorway of sufficient dignity armorial devices and coats of arms may often be appropriately placed

needs no excuses to justify it. The door is an important architectural, we might almost say structural, feature and as such the propriety of emphasizing its place in the building is unquestionable. One of the cardinal principles of the decorative arts is that ornament is best and most effective when applied to structural features and at dominant or salient points. Whatever decorative features or details, therefore, may lend beauty or dignity to the doorway are to be accounted desirable. So, then, since the principle of stressing the importance of the doorway by the judicious application of ornament is sound, the chief question to decide is what kind of embellishment to employ. Of course the most usual method of enriching the entrance is to use pilasters, pediments, moldings, keystones and the like; but oftentimes some additional adornment is desired and then the question arises whether that additional adornment shall have some significance and really say something or whether it shall be merely a piling up of meaningless bedizenment.

At this point the fitness of using the overdoor inscription or device becomes manifest. Even on a house of severely plain exterior, even where the doorway is of the simplest design, an inscription or device may be introduced above the doorhead with excellent effect. A well designed and appropriate device applied above the lintel on a plain wall surface conveys much the same impression of restrained richness and quiet, simple elegance as a single exquisite bit of jewelry. Like jewelry, the overdoor inscription or device should be of the best, and there should be very little of it. In



This old motto was carved between two windows of the house, because the doorway offered no suitable place for it



The pineapple design was a common Colonial device and is often appropriate



A humorous emblem may well take the place of some less subtle motto

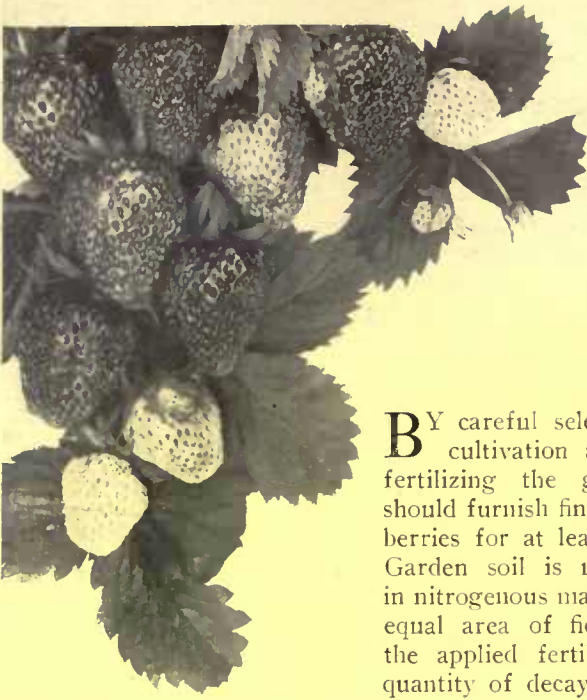
other words, it should be full of concentrated character, but altogether unobtrusive.

The designing and placing of devices or inscriptions above doorheads afford a rare opportunity to architects to exercise both originality of conception and ingenuity of treatment. There are sundry kinds of devices to draw from and a considerable variety of materials in which they may be wrought, so that the range of possibilities is by no means

limited. There is, to start with, the heraldic device which is almost invariably satisfactory in decorative work. Unfortunately there seems to be in some quarters a prejudice against the use of heraldic ornament on the ground that it is un-American. In this connection it may be remarked that the fathers of the American Commonwealth, from Washington down, saw no impropriety in using their armorial bearings in the same way and to the same extent as their British cousins.

Then next there is the device of purely fanciful or dramatic import. Beasts, birds, flowers and mythical persons or creatures furnish a practically inexhaustible succession of motives promising for elaboration. Another kind of device is talismanic in character and has reference to a mass of superstitions and their bearing. They were once held to ward off all manner of ills from the occupants of the house or to bring them sundry sorts of good fortune. Their history gives occasion for the introduction of many quaint and pretty conceits of design and treatment, as is also the case with certain symbolic emblems to which they are closely allied. Besides the types of this enumeration, there

(Continued on page 68)



# Six Weeks of Strawberries

HOW YOU CAN GROW A PLENTIFUL SUPPLY OF DELICIOUS BERRIES IN YOUR OWN GARDEN—AUGUST THE TIME TO SET OUT PLANTS—WHAT YOU NEED KNOW

BY M. ROBERTS CONOVER

Photographs by the Author and N. R. Graves

**B**Y careful selection, proper cultivation and judicious fertilizing the garden patch should furnish fine large strawberries for at least six weeks. Garden soil is usually richer in nitrogenous material than an equal area of field soil since the applied fertilizer and the quantity of decaying vegetable

matter are in a larger proportion. Thus there is usually a sufficient basis for the vine growth essential to a good start for the young plants. Both the sandy and clay loams will grow good berries, but the sweeter earlier products are realized on the lighter soil while the heavier favors a larger yield with greater acidity of the berries. Berries of the nature of the Gandy require a rich, mucky soil. A northern exposure is the most suitable for the later growing varieties.

A plot ten feet wide, twenty-five or thirty feet long, set with vigorous plants twelve inches apart, with thirty inches between the rows, should supply a family of four people with all the berries they can use. The rows may be set as close as twenty inches where there is limited room, but the above arrangement gives ample room for cultivation and for gathering the fruit without trampling the plants. Thick-growing varieties such as the Warfield, however, should be planted eighteen inches apart in the rows, as they form a thick mat interfering with the development of the fruit if planted like other varieties.

Strawberry plants set in April will bear fully the next season, but strong, healthy potted plants set out in August in well prepared soil will do as well. It is preferable to use for the strawberry patch that part of the garden where leguminous crops have been raised earlier in the season, or a liberal application of well rotted manure or ground fish about the middle of July will fit the soil for receiving the plants about August first. Both manure and green crops must be turned under. In the latter case a vigorous chopping with a spade will reduce the bean or pea vines to a workable condition.

The following dressing is excellent if worked into the soil previous to setting. Ten parts of dissolved South Carolina rock, six parts of ground fish, one part of nitrate of soda and three

parts of muriate of potash. This fertilizer must be thoroughly mixed with the soil, using it at the rate of two pounds to thirty plants. Mellow soil is essential. A thorough raking with a steel-toothed garden rake should render it fine.

The best plants for setting are those having an abundance of fine rootlets and they must be so placed as to bring them in contact with the greatest soil area. Either a broad flat hole in which the roots are spread out or a long narrow one which receives them in a fan-shaped position is satisfactory. Potted plants are slipped from the pot to their position in the ground without disturbing the mass of roots and soil. In all cases

the roots must be entirely covered and the soil pressed firmly upon them, care being taken that the tender growth center in the top of the plant is fully exposed. All runners which form in the fall after setting the plants must be pinched off and cultivation should continue until frost. After growth ceases the beds may be protected with chaff or cut straw, for in many localities the severe winter weather injures the plants.

Before the plants blossom in the spring another dressing of fertilizer may be given, using one pound to every thirty plants. A good mixture consists of eleven parts of dissolved South Carolina rock, two parts of dried blood or slaughter house waste, four parts of nitrate of soda and three parts of sulphate of potash. Instead of the first

two ingredients, ground bone may be substituted, using about two and one-half times the quantity. The mulch may be replaced

*(Continued on page 68)*



The use of a straw mulch until after the fruiting season results in more evenly ripened fruit



The rudimentary plants that develop on runners from the parent stock are potted off by a process called "layering"



Rather than adopt the ordinary procedure of chopping out the existing trees to accommodate cut leaf maple, birch and copper beech, they set the house in among the old apple trees, which made it look as though it had always been there

## The Handicraft House

A HOUSE IN AN APPLE ORCHARD THAT WAS DESIGNED TO FIT THE FAMILY FURNITURE—  
BUILT-IN CONVENIENCES THAT SAVED SPACE—WHAT HAND WORK ACCOMPLISHED

BY LOUISE SHRIMPTON

Photographs by Geo. E. Doust

A NEW cottage was a necessity. Peter and Ruth Ann accepted that as inevitable and set out in search of a place to build. And at last, one day in February, they discovered the site of their cottage, a place passed many times without their perceiving it. It was an old apple orchard on a side street of the village, with woods and fields stretching out behind it, and away in the distance a line of blue hills. The snow was lying on the wide spread branches, and was a foot thick on the ground, but the future land owners explored the place, saw its possibilities and succeeded in purchasing it.

In early spring excavation for the cellar was begun, well back from the street, behind the apple trees. Only two had to be sacrificed. The ordinary village procedure, copied from the nearest town, would have been: First, to cut down all the apple trees, in order to make sure of having plenty



The sideboard had prepared for it an oak-lined alcove, which set off its design and carving

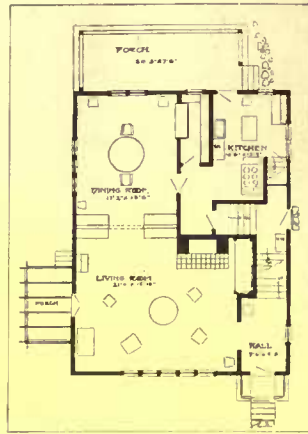
of room; then to build the cottage as near the street as possible, so as to miss none of the passing show; and finally to set out an ornamental birch, a cut leaf maple, and a painted beech, in the tiny front yard, to wait patiently fifteen years for results. Peter and Ruth Ann expect to wait patiently, too, for many things in their garden, but they believe that an apple tree in hand is worthy twenty so-called ornamental trees in the distant future. They designed their cottage to harmonize with the low-spreading lines of apple tree boughs. They expect to have apples; more and more every year with proper care of the trees, for apples are an asset by no means despised by people who have spent ten cents apiece for them at city fruit stands.

The lot is sixty-five feet wide and two hundred and forty feet deep, so that Ruth Ann has plenty of space to develop her garden plan, already

well under way. The work of fertilizing the soil was begun last fall and the strawberry bed was set out while the house was building. Grape arbors, a round pool, fruit trees, flowers in abundance, purple cabbages, and other vegetables are planned for a garden that will be both practical and beautiful. But more than one summer's rain and hot suns, and ever so much hard work, must come first. Meanwhile, building the cottage and decorating it have taken all the time that could be spared from professional work and housekeeping for a whole year.

Peter designed the plans, devising and superintending all the details of construction, and to Ruth Ann belonged the decorative side of the contract, let to each other at the beginning of the undertaking. Mutual criticism has been given, but the division of labor was strictly adhered to. Weeks before the first big beams were laid across the hole that was to be a cellar, the cottage was the sole amusement of the home-builders. Later all their leisure hours until late evening were spent near it, superintending the work, or planning interior schemes. The head carpenter and his helpers entered heartily into the plans, advising as to technical detail, enjoying while they did not thoroughly approve, the difference between the cottage and the ordinary small house with its front porch, small front parlor, and conventional treatment of woodwork.

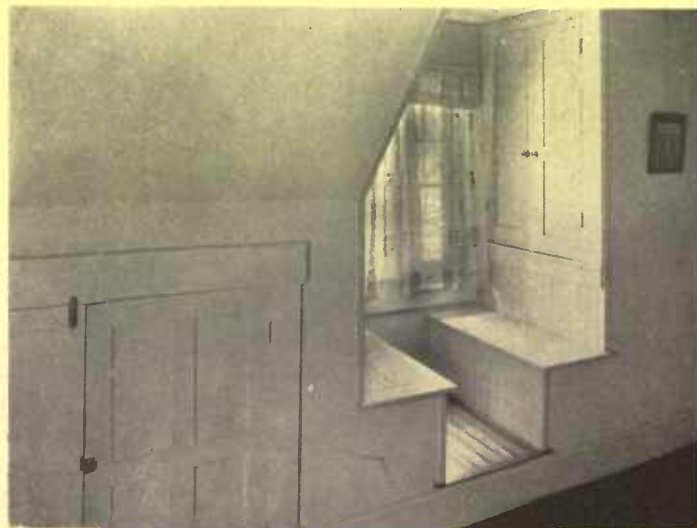
The foundation is of rough stone capped by cement blocks. The exterior walls and roof are covered with red cedar shingles, left unstained, since it is a conviction of the home-builders, gained from a Sunday afternoon's excursion to the nearest town, that stained shingles grow muddy looking in the course of a few years and that the best result is gained by leaving the shingles unstained, with bits of contrasting color in doors and window frames to bring out their quality. The chimney is of red brick, a massive structure nearly in the centre of the build-



The side porch opens from the living-room



A niche was planned to accommodate a big leather-covered settee so that it made an ideal fireside seat



A little nook with flanking seats and built-in cupboard took advantage of the roof slope and beside saving space made a pleasant place to sit and sew

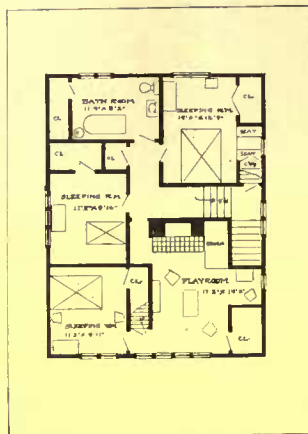
ing. The low pitched roof gives a comfortable, cozy aspect to the cottage, which looks, not as if it were newly built, but as if it might have stood where it is since the village began. This is as the owners planned, and is a surprise to the village, which begins to think that there may, after all, be method in the newcomers' madness. For unless your father and mother were born in the village, and your great grandfather was an early settler, you are a stranger and a sojourner, and there is no telling what you may do. But, as it is, the village approves the green-painted front door divided in Dutch style and adorned with a brass knocker; the big rear porch, looking out over the view and to be used in summer as a dining and sitting-room, the little side porch, reached through glass doors from the living-room, even

the orange tones that are coming out in the cedar shingles, and the big apple tree branch that stretches out across the front of the house. It may tolerate later even the barberry hedge that is starting its first season's growth around the front yard, framing a playground for baby, and the fence that proves a barrier against dogs and fowls until plans for trellis, protecting shrubs and small trees are carried out.

Next to a plan that insured plenty of fresh air and light, the leading

idea of the interior of this craftsman's cottage was to build it around its furniture. The home-builders already possessed a store of oaken furniture. There was the big chest used as a sideboard, carved in Frisian style, that had taken many hours of skillful labor. There was a china cabinet, a bookcase or so, a big settee, and complete sets of other living-room and dining-room furniture of heavy oak, fumed and stained a warm brown. Instead of buying the furniture to suit the house, the problem here was to build a house to suit the furniture. Thus, as far as possible, the furniture was built into the house, becoming an integral part of the walls. The sideboard

had prepared for it an oak lined alcove, with paneled back and sides, which sets off its design and the clean cut carving; the alcove is let into one side of the adjoining pantry. The china cabinet became the nucleus of a partition between dining-room and living-room; on one side are china cabinets, on the other, bookcases of similar size and design. The old china cabinet, shorn of its legs and top, and furnished with a solid base, now stands with another, built to match it. The bookcases were built in the same way. Above on each side is a plastered frieze, and the deep doorway dividing the cases has paneling that gives a distinctive and pleasing effect. Another piece of furniture, in a place designed for it, is the big leather-covered settle in the living-room. A niche of precisely the size to hold it was contrived beside the fireplace, making a fireside seat in an individual setting. A nook beside the fireplace in the playroom was designed in similar fashion. In this utilization of material already on hand the cottage gained a unique quality, and the furniture possesses twice its former value in its surroundings of plain oak, treated with liquid ammonia and brown stain, so that it harmonizes in color as well as in material. Window frames and door frames are of plain unfluted boards. The floors are quartered oak in dining-room, living-room and hall; of beech on the second floor, and are stained throughout a greenish brown with shellac finish.



Upstairs the plan shows an unusual allowance of closets

The walls, finished in smooth plaster, are covered with paper in the lower rooms, with frieze and ceilings ivory toned with fresco paint. On the second floor side walls and ceilings are painted with water color. The curtains are an interesting feature of the furnishings. In the dining-room are valance and side curtains for the two groups of windows, made by a German kinswoman for the cottage in far-off America. In accordance with modern German style they extend several inches below the window sill, so that



The china closet became the nucleus of a partition between the dining- and living-rooms. On one side are the china cabinets; on the other, bookcases of similar size and design



The playroom is turned over to the pleasures of handwork for all the family. The wall closet is a type of the labor-saving conveniences it contains

the pattern is not obscured by the light that shines through the window, but is seen to good advantage. The material is heavy cream-colored linen of a weave similar to Hardanger linen. A border of darned work is in a quaint pattern derived from Frisian peasant embroidery. It is done in blue, scarlet, pale green and yellow, and the time and labor involved in the embroidery are justified by the beauty of the result. As in Germany, the window shades are not allowed to shut out the sunlight, but are sent up to the top every morning. In the living-room are valance and end curtains of yellow silk for the row of five windows that look out upon apple tree branches. Here, too, the picture made by gracefully intertwined branches is not cut off in irritating fashion by window shades. A French window is curtained in yellow silk, and a Voysey drapery is in the doorway leading to the hall. In the bedrooms are curtains of unbleached muslin or of cheesecloth stenciled in all-over designs. In one room with a window alcove, the curtains are stenciled in a wind flower design in oil colors. The flowers are rose color, the leaves pale green and the stems dull blue. A wall stencil nearby repeats the coloring, which harmonizes with the antique mahogany furniture, white woodwork and creamy yellow

walls of the room. Another sleeping-room with a wall decoration that has the primrose as motive, has window curtains of cheesecloth stenciled in a single primrose, used as a repeat pattern and done in pale yellow with an orange center. Stenciled in a couple of hours, they make charming curtains and are a change from the border patterns usually seen in draperies of this kind. Another of the window curtain schemes is the equipment of the playroom with curtains of Japanese crêpe in pale greens, lavender, blue and scarlet, framing another group of apple tree boughs.

Perhaps this same playroom is  
(Continued on page 110)

# Drought Resisting Plants



WHY NOT USE SOME OF THE AMERICAN CACTI THAT WILL ADD INTEREST TO PARTS OF YOUR GARDEN AND REMAIN GREEN DURING THE HOTTEST DAYS WITHOUT WATER—WHAT VARIETIES ARE VALUABLE

BY GEORGIA TORREY DRENNAN

THE cacti stand at the head of drought resisting plants. They revel in hot sunshine and are independent of external applications of water. They are naturally without the evaporating pores of the leaves of other forms of vegetation. Moisture absorbed by the roots is retained. All other plants evaporate as much or more moisture than they absorb. One rain in early summer, or one drenching with the garden hose will as effectually supply cactus plants for the remainder of summer as the deep draught of water the camel takes when crossing the desert.

By courtesy, the stem and branch of the cactus are referred to as the leaf. Botanists have decided spines to be undeveloped leaf buds. They are attached to the cuticle of the cacti and in hard-wood plants to the bark, unlike true thorns, which project from the wood itself. The spines of the cacti are striking and beautiful. In several instances the plants are so dazzling in coral, jet, copper, gold and silver spines that the flowers are but added jewels. The various classes differ in spiny coverings. Time was when these were considered defensive coats of mail, but that theory has vanished before

the researches of modern science. The cacti form a large class, though most amateurs are restricted to about ten; a dozen or two we consider a moderate number, as compared to the hundreds that compose the class. Even less than one dozen cacti will afford striking variety in beautiful contrast. For the beauty of the home garden a long and enjoyable experience leads us to advise amateurs to avail themselves of this drought resisting class of plants, if they desire a charming and brilliant garden during the heat of summer, particularly when there is not an adequate supply of water, nor easy facilities for its application to plants.



Blossoms of *Cereus grandiflora*, the true night-blooming cactus

A sun-baked, brick-paved bit of ground, all the front yard a neat cottage far in the South possessed, chanced to become the home of a flower-wise lady. She took up a dozen bricks, planted the ground they were taken from with a hardy *Opuntia lurida*, the candelabrum cactus. Its growth is straight, upright and cylindrical. Its numerous branches spread out and gracefully turn up, each bearing on the terminus a creamy-white, cup-shaped flower with conspicuous yellow anthers. This was the



central plant. The loose bricks and a quantity of sandstone rocks, together with broken pieces of granite, were built up around the central plants, taking in the whole piece of earth. Every pocket of earth was set with a plant and the whole rockery was made to carry a variety of the freest bloomers. Nowhere, in the flower-decked city of New Orleans, has there been a floral feature more admired.

The kinds described in these notes were grown upon this rockery. The common *Opuntia*, known everywhere as Indian fig or prickly pear, has nothing to recommend it for garden culture. Yet it is as hardy as the mosses, lichens and cryptogamous plants that grow upon sterile soils beyond the boundaries of vegetable growth. There are many unique and beautiful species that are almost as heroic and hardy as the type. *Opuntia basilaris* is one of the handsomest. In striking contrast to *O. candelabris*, it occupied a place upon the rockery in question. It has broad, oblong ovate leaves in a large head around a low stalk; hence it enjoys the name of cabbage cactus. The leaves are rosy-lavender exquisitely colored, and the bold velvety flowers are royal purple.

Stapelias are closely allied to the cacti and are so called. The flowers of *S. sulphurea* are superb in yellow-shaded bronze and cardinal. They are large and showy, freely produced all summer. The well-known Rat Tail, the Old Man and the Honeycomb cactus filled pockets here and there, adding spice to the variety.

The crowning gem of this, or of any other brilliant array, is the *Echinocactus radicans*. It derives its common name, Rainbow cactus, from the splendor of the flat-lying spines, clustered in medallions encircling the elongated, oval, upright plant. These shining spines are lovely in cream,



*Agave Virginica* is allied to the cacti but resembles a palm



The great advantage of the cacti in the garden lies in the fact that they flourish in hot, dry locations which would be fatal to other plants



A rocky corner that would otherwise be waste ground may be well adapted to the successful culture of cacti

rose and gold color. Rainbow flowers constantly in hot dry weather, without water. The blooms are brilliant, large and in construction and texture are like the improved strains of hollyhocks.

Amateurs with a piece of hard, clayey or gravelly ground, a corner or any waste place exposed to the sun, may, without expensive use of fertilizers or water, have brilliant flowers every day of summer, by planting the varieties of cactus that produce flowers. Some unique and striking forms of growth are not florescent. Numerous varieties combine every good quality. The bold barrel cactus, tall and classic in columnar form, is one of the best for the center of a cactus bed. Isolated specimens are handsome and very well adapted to the purpose which we are considering, as the brilliant blooms rapidly succeed each other throughout the longest drought. The barrel or camel cactus carries its own supply of water. One form of barrel cactus sends the column up from broad, spine-edged leaves, not unlike those of the century plant. *Cereus grandiflorus*, the true "night blooming cactus" and the almost equally beautiful *Phyllocactus latifrons*, albeit the choicest of conservatory plants and cherished indoor bloomers, withstand drought with the characteristic endurance of the class to which they add such distinctive loveliness. Isolated plants of these two exquisite nocturnal bloomers even in one summer will attain handsome proportions and bloom profusely. In rockeries as components of beds, these two, *C. grandiflorus* in long, curving, twisting, cylindrical stems, and *P. latifrons* in broad, flat, wax-like branches, produce both harmony and contrast.

Obviously, to succeed with any class of plants, some knowledge of the

(Continued on page 67)



Now when you look over the Canterbury bells and the tall iris it is hard to imagine the chaos that existed before



Even though the greenhouse is but a tiny "lean-to," it has provided an inexhaustible supply of life for the garden

## A Little Suburban Garden

HOW AN UGLY BRAMBLE PATCH WAS TURNED INTO A FINE, OLD-FASHIONED GARDEN—SEVERAL INTERESTING IDEAS THAT HELPED TOWARD ITS SUCCESS—A GARDEN HOUSE OF CHESTNUT SLABS

BY ESTELLE PALMER

Photographs by the Author



The little bark-covered garden house makes a delightful loafing place in hot weather

VERY likely when our new possession, "The Philippines," was purchased, it presented a sorry scene of shocking neglect to the neighbors—indeed it was little more than a plot of ground overgrown with raspberry bushes and other shrubs. Possibly the great ugliness was an extra stimulation for we set to work at once, and all unsightly objects were cleared away. A few venerable apple trees were left standing and slowly but surely the unloveliness melted into a bower of beauty and a true pleasure ground.

Now, three years later, you may wander past the

tiny greenhouse where a few plants have wintered; past the apple tree in a decayed knot of which a petunia is blossoming; past the arbor half hidden by a catalpa stripling, trumpet vine and hydrangea; across a velvety lawn and then—then, be met by an old-fashioned girl with an old-fashioned charm and simplicity of manner. She will escort you through "The Philippines" while you make many inquiries and are informed that the shirt factory, chicken house and adjoining yards "are at last nearly hidden from view" by the young apple, cherry and plum trees—a pleasing reward of patience.

As you turn from admiring the white-crested black Polanders, Hamburgs, and other varieties busily scratching the soil of the running pens, your love of beauty will be gratified by a summerhouse built around an aged apple tree. The roof of bark-covered chestnut slabs is covered with wistaria and woodbine which scramble into the highest branches and hide the summer home built for and occupied by the wrens. The rear of this pleasure resort measures twenty-two feet and stands very near the line fence where again the chestnut slabs are used, this time for a screen. The uprights are locust posts with the bark left on and a few branches near the top form arms to the roof.

*(Continued on page 114)*



The garden summerhouse is made against a rear fence and covered with chestnut slabs; over this woodbine and wistaria climb



Among the other things that shut out an unpleasant view is a hedge of white birch brush upon which the sweet peas grow



A Holland house of the new school of architecture which aims at simplification of form and material



Many of the new homes at Laren are influenced by the peasant cottages and show sweeping thatched roofs

## What the Dutch Can Tell Us About House Planning

SUGGESTIVE SCHEMES FROM HOLLAND HOMES—HOW ROOMS ARE ARRANGED—EXCELLENT PLANNING IN BRICK WORK AND WOOD FINISHING—THE DUTCH KITCHEN

BY ANTOINETTE REHMANN PERRETT

Photographs by the Author

THE modern homes of England and Germany that represent the progress of domestic architecture and the domestication of art during the past years are well known in America, but very little is heard of the new Holland homes. Yet they, too, offer fresh inspiration and good suggestive schemes for our home building and furnishing. In their own characteristic and individual ways, the new houses in Holland express many of the tendencies that mark our home building, such as the simplification of form and material in the construction of the house, a revision and reversion from conventional planning and the combining of beauty and usefulness in the essential furnishings of the household. The Dutch have a great tradition in domestic art—of which we, too, became Colonial heirs through the Knickerbocker history of New York—and through their world-wide seafaring and their colonization of the East Indies, they have been quickened by the art of the Orient and have become a nation of collectors of beautiful things. In these new homes there is a new feeling for the worth of the old houses and of the furnishings of earlier times, but there is also a profound interest, a fervor for solving the new problems in new ways.

A suburban settlement in which all these tendencies of Holland homes find a beautiful expression is at Laren, a peasant village on the heath south of the Zuider Zee, that has become famous as

an artist's colony through the works of such men as Anton Mauve, Keever, Nuihuis, Tony Offermans and the German artist, Max Liebermann, and which has lately come within commuting distance of Amsterdam. The new homes have been largely influenced by the romantic spirit and beauty of the Laren peasant cottages, by the interesting sweep and deep eaves of their thatched roofs, as well as by the beauty of their setting, by their door yard

gardens, their hedges of holly and hawthorn, their picturesque elms or sentinel poplars, and by the very character of Laren lanes, which have absolutely refused the straightness that is so characteristic of the village streets of the canal-locked lowlands and which revel in curved lines that help tremendously in the charm of the place. In many ways the Laren cottages remind us more of English cottage building than of the prim fronts of the Dutch villages of the lowlands, a resemblance which takes us way back to the time of the Saxon migration, when Laren was the last camp that the Saxons made before setting sail for England.

The new artistic homes about Laren are built of red brick and preferably of hand-made brick. It is a great gain to the beauty of a community if there is some good traditional building material to keep to, especially if it has as many qualities as brick has to commend it to the love for esthetic simplicity as well as to the spirit for architectural ad-



Brick is largely used in the construction of this house and the rather unusual window arrangement insures a bright interior

venture and fresh design of our times. Hand-made brick has an interesting uneven surface and a happy color quality caused by the way it deflects the light, which make it eminently satisfactory even in the common bond and give it richness in the various combinations of its headers and stretchers. de Basel, one of the best of the modern architects and a man with a fine genius for original design, has made bricklaying, as it used to be in the great Dutch past, an intricate and exquisite art. Not that a de Basel house calls aloud for attention. His walls are so quiet that their beauty of detail only reveals itself upon close inspection and otherwise blends into a harmonious and homogeneous whole. For the most part, our development of detail such as this has not kept pace with our general progress in domestic architecture. We are too much given to conventional ornamentation and to the copying of detail. We have much to learn from an enthusiasm for original design like de Basel's.

The tendency of our American house plans with their realization of a large living room and their growing unity of composition has been excellent, but it is much to be hoped that it will not too early crystalize itself into a few set forms. Take, for instance, the house with the hall in the center, a large oblong living-room on one side, a dining-room on the other, and all connected by large openings. Good as this plan may be for the needs of some families, it becomes conventional as soon as it is generally and unthinkingly adopted as the fashion of the moment. For the very excellency and charm of a floor plan depends upon a recognition of the individual needs and habits of a family and upon the architectural imagination fittingly and beautifully to interpret them within the usually necessary lim-



The simplicity of this sitting-room fireplace and mantel harmonizes with the plain pine wainscoting



The woodwork of the living-room in the Roland-Holst house is white and the double doors open directly on the veranda



The charm of the living-room shown just above is enhanced by the adaptation of a well-lighted nook to dining purposes

itations of a purse- or lot-bound number of square feet. With all the differences between our domestic customs and those of Holland, the new Holland homes have so much individuality and so much variety that they can well be stimulating to us. In the homes we visited even the conception of the functions of a living-room was so various that not only in their furnishings but in their very shape and position referred to the rest of the house, no two living-rooms seemed alike. In the Roland-Holst house, for instance, the living-room with its sunny walls and white woodwork, with its arched window seat, its settle window seat, its double

doors upon a vine-clad veranda, owed a great part of its charm to the way it added the pleasure of dining to the other less specialized uses of a living-room. In many small homes, a large living-room is possible only by a combination of this kind, but it is also a happy solution where the owners are people who want to combine a delightful intimacy of home life with varied public interests that bring a host of callers to discuss matters, or where professional careers need a separate working study. In the Roland-Holst house, for instance, there is a large study with an interesting window looking out upon the back garden, and near the front entrance a reception room for callers, called the conversation room. Such a room is, of course, not to be confounded with the reception room we still see, that is a survival of gilt and parlor ornament, a kind of lingering tribute to the false gods of social ambition; but it is a practical little room with a hospitable air and gracious arrangements, a charming little place that is furnished with as much genuineness and sincerity and with as full a measure of utility as the rest of the house.

Of course, the Dutch

custom of having the doors of the living-room closed upon the hall gives more privacy than in our houses where the person at the front door can usually get a good view of the rooms. Then, too, the Dutch plan of having the dining-room and kitchen unconnected and making the hall the passageway between the two is foreign to our ideas. It is necessary to know the household customs in Holland to realize the merits it has in their eyes. Not that the hall looks like a passageway. It is usually much more artistically arranged than with us. In fact, there is a great appreciation and instinct for the value of the first impression in entering a house. It means so much in the very feeling of hospitality if a domestic picture or a delightful composition of furnishings is framed by the front door. The composition may be never so simple and yet quicken the impression of hospitality in a marked degree. For instance, in one white-walled hall with a floor of large black and white diamond-shaped marble, there was a large blue vase of pottery to vivify the welcome. It was one of those vases that hold within their apparent solid color all sorts of indefinable and subtle color values. It was placed upon a semi-circular mahogany cabinet and had a shawl of intricate soft colorings in rose and yellows generously to emphasize it. In one hall there was a trickling wall fountain; in another, an old mahogany chest trimmed with brass with an old copper pot filled with single sunflowers in just the right spot to form a composition with it. In one hall there was a much prized rococo walnut cabinet, white-lined with a collection of old ware directly opposite the front door. In fact, it does not so much matter whether the effect is secured by an interesting newel post or a picturesque window, or a fireplace, as it does to have it picturesquely serve its function of vivifying the welcome of the house with a touch of innate hominess or a bit of domestic charm.

To return, however, to the various conceptions of a living-room. In one home where both the husband and wife were artists and where they each had great high-ceilinged studios in a separate wing of the house, the living-room had all the dignity of a drawing-room, with a fine wainscoting of English oak beautifully enriched by carvings from de Basel. In another house, where there was a host of little ones, the liv-



An air of neatness is given by the simple paneled cupboards of this dining-room



A library nook in which the bookcases are compactly arranged is another living-room attraction



A staircase in which an interesting touch is added by the carved figures on the newel posts

ing-room had a low, many-mullioned casement bay with a broad window-seat and a broad cozy inglenook. In another sitting-room there was a deep library nook, an idea that could frequently be worked out in our houses to give a greater feeling of restfulness and seclusion to part of the room. In one of the most charming homes in Laren, a picturesque house on the village square, there were two living-rooms on opposite sides of the hall, one for winter and one for summer, and decorated and furnished with this difference in view. The summer room was small and one side opened wholly upon the piazza that overlooked the beautiful old square with its great trees. The winter living-room had a large corner fireplace with fine old Dutch tiles and a large and small window nook. It had, too, a fine old press cupboard, the kind that is called *kas* in the Dutch inventories of furniture in New York.

For the most part, the woodwork of the houses, unlike the wainscoting of de Basel's that we have mentioned, is very plain, with few or no moldings and with the emphasis upon the grain or stain of the wood. Holland is not rich in native woods, so much care and feeling is expended upon woods that up to this time we have not thought worth esthetic development, but which our growing scarcity may lead us to regard more highly. It is wonderful what can be done even with pine in a natural finish. In one house, for instance, there were two great high-ceilinged rooms, a living-room and dining-room, connected by a large opening and with wainscoting about the height of the doors of pine wood transfigured by giving a soft dull satiny polish to its natural coloring. In using a wood like pine, it is essential to use just the right colors with it. In the living-room, a blue was used above the wainscoting with great charm. Blue is always a good dependable color with the cheaper woods finished in their natural colors, and the deeper and richer it is the more it will pale them and that, of course, refines their coloring. Another good color is brown, but it must be dark enough to contrast with the wood and of a shade that does not jar. The golden browns, for instance, looked very well in the dining-room with the pine wainscoting.

Our southern cypress, stained brown  
(Continued on page 112)

# The Naturalizing of a City Man



*Editor's Note:—The author of this narrative—begun in the December number—had refused to write the story of his experiences in going from business life to a farm. His objection was that the published account taken from his closely written diary would contain nothing of the joy and inspiration he felt in getting close to Nature, and would be merely a matter-of-fact list of happenings with their message lost. He finally consented to write it in his own way, allowing memory and imagination to lend color to those days of struggle which are now cherished recollections. He preferred to hide his identity under the disguise of another person, but the essential facts are true and full of practical information. This instalment sums up the successful results of the first year on the farm.*

WHAT with the seemingly numberless things to be done, and the shortening days in which outside work could be accomplished, early winter passed so rapidly that Thanksgiving had come and gone and Christmas—their second Christmas in the country—was upon them almost before they were aware of it.

The Squire always had a full house at Christmas, but the Mantells persuaded him to take Thanksgiving dinner with them. And a grand feast it was—doubly enjoyed because practically all of it was from their own garden, fields and poultry yard. It was Mrs. Mantell's custom in keeping the company's accounts to charge to "the house" all vegetable and "truck" at wholesale prices; as a matter of fact, this four course meal, for six people, cost them less than one dollar and a half, including the "trimmings."

No dinner had ever tasted so good to Mantell. All morning he and Robert had caught whiffs and glimpses of it, as they had brought in wood or vegetables, or assisted at such unskilled labor as cutting up the pumpkins or cracking the nuts. It was two o'clock and every appetite was whetted to a feather's edge, by the time they finally sat down and the Squire's big voice boomed out a simple but heartfelt blessing.

And how good things tasted, all so clean and fresh. The chickens, plump and brown and done to a turn, with the savoriness just oozing from them, were as good as any turkey that ever pointed his drumsticks heavenward. And most bountiful helpings of the other things disappeared with the white and brown slices of tender meat. There was no ban on having "some more" at that table. The heaped up plates would have quite shocked some of Mrs. Mantell's former fastidious friends. The Squire was in the best of humors and regaled them constantly with his remarks and reminiscences. He had proved indeed a splendid neighbor, and helped them through many a difficulty which would have proved more serious than it did but for his timely and generous advice and assistance.

After the dinner they spent the rest of the afternoon and early evening—no one wanted any supper—in general conversation and in taking turns trying to beat the Squire at checkers, but he won every game as usual. Mrs. Mantell declared, when time to retire had at last arrived, that it was the most genuine Thanksgiving they had ever spent, and in her opinion they had more to be thankful for than ever before—a statement which received the unanimous endorsement of every member of the Mantell household.

Severe weather early in December made the ice crop ready much earlier than it had been the year previous. The old ice house had about gone to pieces and so they had built a new one, nearer the house. A steep bank north of the woodshed had been taken advantage of, and the ice house was built into this in such a way that the ice, after the first two or three layers, could be put in through a door on the upper side, so that there was no lifting up of the cakes except for the last few layers. The ice house and other repairs and building used up almost all the lumber they had cut out for the previous winter, but a good supply of logs lay waiting in the woods to be converted into more raw building material, and it was a very pleasant feeling to know that they would not have to draw upon the still slim bank account to replace what they had used.

Christmas, the anniversary of their flight to the country, or

of their "landing upon the island" as Mrs. Mantell put it, passed with no special excitement. They had a wonderfully good time and many, of course, were the reminiscences of the Christmas before, when for awhile everything had looked so black, especially to the older people.

For the week before New Year's the head of each "department" spent most of his or her spare time making out a report, and Mrs. Mantell had her hands and head full of figures to be given out or taken down. They celebrated New Year's day by having a "directors' meeting." Not the least interesting thing to an observer of the group gathered about the table would have been the change in appearance of the several persons present. Mr. and Mrs. Mantell both looked decidedly more rugged, but younger than they had. The year's hard work, plain food and fresh air had very perceptibly rebuilt them physically. Mrs. Mantell was heavier by some fifteen pounds than she had been and her husband had lost more than that amount. Robert and Helen had changed quite completely; from comely, but rather delicate and aristocratic looking youngsters of the normal city type they had grown to a sturdy, tanned, wholesome and happy pair with infinitely more of character, resolution and self-reliance in their faces. Raffles, from the unshaved and somewhat seedy and dejected personage of a year ago, had metamorphosed into a steady, self-respecting and respect-compelling member of the firm—and of society. Thus, even in a twelve-month, had their new and more natural way of living been reflected in themselves.

Of the several reports submitted, Raffles' was the most complicated and interesting. Space does not permit a list of the many items of which he had kept separate track, but the summary of the receipts of the Garden Department was as follows:

## Greenhouse.

Potted plants and other bedding plants.....	\$37.75
Vegetable plants .....	98.37
Vegetables (mostly lettuce).....	35.10

\$171.22

## Garden.

Onions .....	\$116.00
Cabbage .....	35.00
Lettuce .....	46.50
Beets .....	22.00
Miscellaneous .....	86.50

\$306.00

This made a total of \$477.22 for the Garden Department. The Farm Department showed \$75 for potatoes, \$64 for pigs and \$27 from miscellaneous sources. The Poultry Department showed a net cash profit of \$30.60, of which the "firm" received, however, only 80 per cent. or \$24.48, the rest belonging to Robert and Helen. So the total cash receipts, including the \$500 which Mantell had been able to put into the business, came to only \$1,173.82, and their payroll, not counting the extra plowing, etc., came to \$1,300. But, of course, it had not been a cash payroll. Raffles had taken out considerably less than half of his salary, and the rest hardly anything except for working clothes and Robert's and Helen's tuition at the Academy. Besides, they had on hand still over

half of the potatoes, some onions, beets, carrots, etc., and the livestock, including a nice little flock of sixty hens.

It was not so bad for the first year, and enthusiasm for the coming season's plans ran high. So much work there was to be done, indeed, that when Squire Hunderson came in that evening, he found them earnestly engaged in a second session, in which he was invited to take part. Their ways of doing things still amused him immensely, but he had learned to take them more seriously and was always glad to give any assistance within his power.

They were considering the very important question of new farm machinery.

"H'm," said the Squire good-naturedly, "I guess I won't have any remarks to make on this. Mantell here has been down to the State station and got his head full of all their new-fangled stuff. He spends most of his nights, I should think, reading books and studyin' over catalogues. I haven't bought a new machine, except the hay loader, in seven years."

Mantell smiled. "Well, Squire, I've been thinking about you in connection with machinery just the same; and I've got a real bang-up good proposition to make you. Are you game?"

"No use talking," replied the Squire, with assumed stubbornness. "Got more of 'em now than I can take care of."

"That's just it," said Mantell. "I want to take care of 'em for you."

The Squire laughed incredulously.

"No joking," insisted Mantell. "Here's my plan; see what you think of it."

Mantell brought out his map of the place and proceeded to point out to the Squire that most of the cultivated land on either of their places could be reached easily from a spot between the two. The Squire's attention was called to the fact that several of his machines were used only once a year, or for a few hours at a time, and that Mantell's fields were practically all ready to be worked or harvested several days or even a week earlier than the Squire's. Mantell's proposition, in a nut-shell, was that they build a cheap but substantial and suitable shed in which to keep most of their farm machinery, on the boundary line between the two places; and that, instead of Mantell's duplicating the machines the Squire had, he should get new and different ones so that as far as possible one set would do for both places. Thus they could both have the use of a more complete line.

The Squire did not at first know what to say. It seemed a sensible and practical thing enough, but he had never heard of such a thing being done and would have to think it over. But he did think quite favorably of it, he said, and paid Mantell the compliment of saying that with most of his neighbors he would not consider it for a minute, as they took such poor care of their

*(Continued on page 118)*



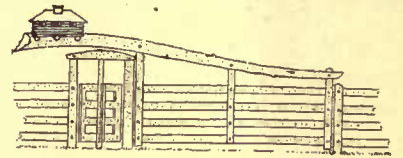
As the early days of autumn passed and November came it was a keen satisfaction to Mantell and his household to see the bounteous crops and look forward with pleasurable anticipation to that best of all meals—a real country Thanksgiving dinner supplied from their own fields and gardens



# Reclaiming Old Houses

BY CHAS. EDWARD HOOPER

Photographs by the Author



**EDITOR'S NOTE.**—So many people are seeking the old house as the ideal country home that the subject bears much more than a cursory treatment. Mr. Hooper's wide experience in dealing with the problems of remodeling old homes makes him especially fitted to give the practical instruction necessary to make the undertaking the delightful success that it is in so few cases. For the first time the whole subject will be fully developed. The first article dealt with the choice of a house, and told what one should know before purchasing—what is good and bad and the test for determining a satisfactory site and building. The second illustrated what is to be done in a practical example. The third explained consistent hardware. This concluding article describes the construction of suitable FENCES AND ENCLOSURES.

**T**HE function of the fence is, besides that of an enclosing barrier, one of boundary. So that if your fence in itself be not lasting or exact in its location, it should be supplemented by a stone bound-stone, plainly marked and duly recorded in your plan on file. The stone-wall and snake-fence are examples of the indefinite and crude bounds and while they may do well enough as barriers for lands of little value, their use on cleared and more valuable lands is not ordinarily advisable. The snake-fence is, in fact, from its character, outlawed as an iter-boundary. There are others of a like rambling and indefinite nature which are sectional, such as the stump-fence of Maine. These, however, have their use as interior barriers.

Old-time bounds were vague and passing; an oak tree cannot be expected to last forever. Many fences, which were evidently intended to run straight, on the contrary described most beautiful curves. Thickness of growth or perhaps more often a rough land contour where one frequently lost sight of their line and consequently their direction, was largely to blame for this. Such old lines it is best to preserve as they exist; their location has probably established them, over and above any description.

The laws of a State regulate the character of a fence—that is, certain materials have to follow certain lines and be of a certain height to cover the law relating to a "legal" fence. Before building or rebuilding, this law is a good thing to be familiar with. It is also understood that each party to the boundary shall maintain his half of it and to erect it, if it does not already exist. You can only exact of your neighbor, for his half, a legal fence; if you desire something different you must make up the difference in cost—perhaps maintain the whole thing.

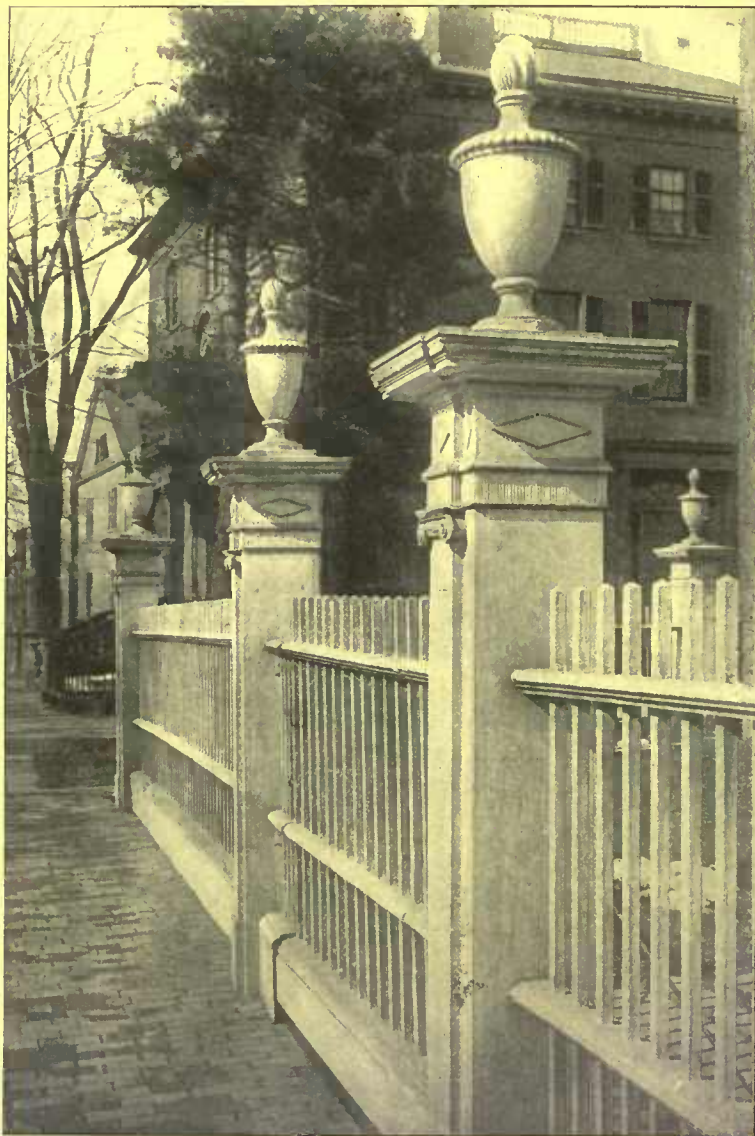
A boundary line has no width and therefore the modern wire fence comes nearest to locating it exactly; the wire being on the line and the posts on the property of the maintainer. This is the scheme of all similar fences, but with the stone wall, the center is commonly the line, which fact gives either party the right to add

stone to it, an important consideration with the old-time farmer.

A fence or barrier on the highway is supposed to be located entirely on the property of the abutter; but our records show that the public thoroughfare was constantly encroached upon. We wonder at the narrow streets of Boston, yet they were ample as laid out. Our forefathers stole lands from the highway and in many rural districts the practice has not been discontinued.

Perhaps it might be well to say a word regarding the common

old fences one may find; and probably the oldest are the stone wall and the rail fence, the latter being the older. The sort described in our early records was the common form in which the posts were pierced to receive the rails. Where one has such in fairly good condition, and of some length, it may pay to keep and repair. It is not, however, a good model to rebuild on. We have spoken disparagingly of the stone wall and, in so doing, had in mind the common result of the hasty throwing together of all sorts of stone from the field. If the wall is really built, it may last indefinitely, provided the public will let it alone. There is, however, the common trespasser who will use your land as a thoroughfare and put down enough of your wall to make his passage easy. There is also the rabbit hunter. This last nuisance, upon finding his chase sheltered in your wall, will demolish indefinitely in dislodging his victim. Poison ivy finds shelter in it and is almost impossible to dislodge. Of course it stands to reason that any wall laid in part cement mortar, no matter how roughly done, is superior to a dry wall. Such, however, is an item of expense. It can, however, be laid to imitate a dry wall by keeping the mortar back from the face of the



When New England was at the height of its Colonial magnificence, such detail as this Salem fence displays was common

masonry. Or, if the top of the wall be relaid in mortar for about a foot, and the side pointed at leisure, it will foil both the general public and the rabbit fiend. It is a common practice to extend a masonry foundation about three feet below the surface of the ground to avoid heaving by frost, and such, of course, is the best practice; but with the stone wall, its length makes such treatment very expensive. The old wall had, usually, a large



footing sunk below the surface, which, together with its width and the comparative lowness of the superstructure, made it quite firm and secure. If one is bothered with outside invasion, broken glass set in a concrete top will probably be annoying enough to be effective.

The modern wire fence is the cheapest and easiest to keep in repair, and by wire we do not mean the wire strand. There are many wire-mesh fencings on the market, one-half of which perhaps are fit to spend money on. A good lock joint, weld, or knot is essential and further, a mesh that will stretch evenly and without losing shape. The wire fence is of course at the mercy of the wire cutter,



A simple example of the inclosed front yard now becoming rare

troleum tar, coal tar and creosote may be used for the latter treatment. Perhaps the best results are gotten by immersing the heated post in coal tar creosote.

Sometimes it is best to treat the whole post. In any event the top, which is cut on a slant to shed the water, should be so treated. Posts are commonly set three feet in the ground and the treatment should extend at least one foot above. The exposed portion of the fence may be painted later; creosote oil and paint in equal parts being excellent for either

dipping or brush work. Posts for wire should be spaced about ten feet apart; not more than twelve at the most. Loose stone or pebbles at the bottom of the post-hole will help to keep the



Such an inclosing box hedge as this on the Stratton house at College Point, L. I., serves nearly as well as a fence



A combination of a stone foundation with the wooden fence is permissible and adds to the term of service. A front fence at Bedford

but it is easily repaired. Ordinarily a locust or chestnut post may be used; but they will last longer in the ground and pay for the extra trouble, if the butts are treated with creosote, charred or dipped. "Farmer's Bulletin, No. 387" describes these several processes at length and more fully than our limited space will allow, yet we would suggest briefly that the posts be thoroughly seasoned so as to exclude the water, as such repels all preservatives. Charring can be done over an open fire or the post can be saturated with oil and burned in this way. Care should be taken not to burn too deeply. As painting is inferior to dipping we will pass over it. Pe-



Although most of this gate is new it is built along lines consistent with the Colonial period

butt of the post from moisture. One of the best methods of treating a wire fence is with a strand of barbed wire at the top, where it is out of the way of the stock, to which it is a menace. A strand of barbed wire on each side of the post is a mean thing to straddle over. If a piece of wood be made fast to the tops of the posts and extended toward the property of the maintainer, the two strands may be made more effective by spacing them one foot apart. These strands should be pulled as taut as possible. Should dogs, or other animals, annoy by digging under the wire mesh, a strand of barbed wire sunk slightly in the ground or a small sunken stone wall will



Where the entrance to the grounds is by means of a flight of steps, the gate may be dispensed with

the fencing. Great care should be exercised in their setting, as the staples establish the height of your fencing and cannot be shifted; therefore they must be in line. The cement post is not so strong as the wooden post of equal size, but unless it has to stand the strain of uneasy and inquisitive stock, it will probably answer all ordinary requirements. "Farmer's Bulletin, No. 235" gives a detailed description of their manufacture.

So far we have dealt only with the common forms of fencing as bound and barrier between estates. We have mentioned these first because of their prime importance; they have little artistic value. More interesting is the front or highway problem, and with such varied treatments arise from varied conditions. There are many considerations which go far to establish the lines on which a problem may be solved. The relation to the highway, both in level and in distance, the presence of overshadowing trees, the importance of the highway itself and last but not least, the style and general character of the house. There are those, of course, who open up their grounds to the invasion of everything that travels on legs by omitting the fence, but this, we feel, is a great mistake.

The reader has without doubt noticed the little enclosed front yards, of which a few examples are left. Generally these were the width of the house, such being their early form. This form of yard follows an old tradition, dating back to feudal times. This difference in the treatment of the front fence is characteristic of Colonial work, and generally holds good with all but the simplest problem.

Our earliest barrier was the pale

probably abolish the evil.

Of late years we hear much of concrete posts. These are easily made at home from home-made molds of wood. The common form used is the tapering, which saves material. Wire reinforcements are used in their making, and galvanized staples allow for the attaching of

or picket fence and it has changed but little in the simpler examples of to-day. Old English examples show many variations which have not survived with us. The roughly shaped pickets of unequal width, left to weather, or stained gray or brown, may do admirably for a simple cottage, in which one may be retaining the weathered effect. Such efforts require little or no gate-post and the gate is really a section of the fence.

There are many forms of the picket fence; sharp and square tops, jig-sawed and capped, but in all they rely on the same principles of construction. There is the post, the top and bottom rails and the pickets. The posts may be treated to prolong their usefulness, as has already been described, but for a short fence one will find that a piece of iron, one and one-quarter of an inch square, set in a stone or concrete footing, will outwear the wooden post more than enough to pay the initial expense. This iron may not extend the full height of the fence, but be bolted

to a wooden plank post, serving to support it. If stone is used, the iron may be set in sulphur (the old-time custom) instead of lead. In constructing boxed fence posts with the above principle, it will be necessary to use a plank form to build upon, and these are best affixed with the aid of an iron strap welded to the iron post at right angles, through which screws may be driven into the plank forms. This scheme is, however, limited; as a heavy gate cannot be hung upon it without reinforcement, although the fence should help to steady it when the swinging member be closed. One occasionally runs across an example of the later period, set near to the highway in which the balustrade of the porch or other similar feature is followed in the fence and which classes the two at once as part of one scheme.

It might be well to mention the fact that all picket butts, fence skirtings (or bases) which are liable to come in contact with the ground should be

(Continued on page 115)



With houses placed near the road such repetition of the balcony motive in the fence is particularly pleasing



Pleaching or interweaving evergreen branches in this fashion is only possible after many years of growth

# The Flowerless Garden

SUGGESTIVE PLANTING FOR THE MAN WHO WISHES BEAUTIFUL EFFECTS ALL THE YEAR—WHAT CAN BE DONE IF YOU DO NOT WANT THE CONSTANT CARE NECESSITATED BY FLOWER GROWING

BY ARTHUR HERRINGTON

Photographs by Mary H. Northend, W. A. V., H. H. Saylor, and Others

EDITOR'S NOTE.—Most people have some peculiar prejudice in favor of a certain kind of garden. This may be influenced by personal tastes or by the exigencies of location. But the fact remains that there are different kinds of gardens to choose from as well as there are different styles of architecture. The purpose of this series is to show what types are available. Previous articles were *The Utility Garden*, *The Garden of Annuals and The Formal Garden* and *The Wild Garden*. Other types will follow in subsequent issues.



THE flowerless garden may be a thing of joy and life and bright color and give us true beauty that stress of weather cannot mar nor storms deface. The thought of a flowerless garden may not at first command much consideration. We think and talk and write of flowers and flower gardens, but we give insufficient thought to the fact that our gardens, to give us the fullest enjoyment, should be attractive the whole year round, and yet over a large area of our country teeming with population and abounding with beautiful homes no open air flowers are possible for at least five months of the year.

The gay cohorts of spring and summer flowers, coming and going in unbroken succession tell us the story of the year according to our interpretation of that story. But the beauty and interest of the garden need not and should not have its beginning and ending in the months when flowers bloom. It is right to emphasize flowers so appealing in their variety and fragrance, but we can add new charms to the garden and make it a complete epitome of the story of the year if we have eyes to see, hearts to appreciate, and skill to adapt in appropriate planting many trees and shrubs that in their winter nakedness display beauty of a most distinctive character as well as variety.

We can see this brought about by chance rather than design in the woodlands. Why, then, in our gardens may we not express, amplify and develop features so permanently attractive? Look at the pine and cedar in winter when silhouetted against a cold, clear sky, or the silvery birch glistening upon the bare hillside; notice the silver gray shafts of the beech tree standing majestic and conspicuous among the forest trees, or the red birch and golden willow in rifts of warm color along the stream banks, and the whitened stems of certain *Rubus* often visible in the darkness and quaintly effective on a moonlight night.

Only in winter are these things apparent. They are surely suggestive of the desirability of reproducing similar color effects and picturesque groupings in the garden and about the home where we can

see and enjoy them. All those who have gardens and grounds about their homes whether of limited area or of broad acres can have bought features that will effectively enliven the entire flowerless period of the year.

This much, too, can be claimed for the flowerless garden; its initial cost is small, and its permanency enduring, at a minimum cost for actual maintenance. Evergreens with their perennial verdure should be a solvent feature in such a garden and when brought into intimate association with berry bearing and bright barked trees and shrubs the picture possibilities would seem to be inexhaustible. Where scope and area permitted evergreen trees should be planted sufficiently close that they might lose their individuality as specimens and group themselves informally. By doing so we should get away from that austere severity of outline and funereal somberness that has brought evergreens into disrepute with those who only know, or have seen them as promiscuous specimens.

In certain situations the isolated specimen tree is right, but the plummy white pine, the feathery hemlock spruce, and the columnar cedar grouped so that the individuality of the tree is subdued, compose themselves into picturesque mass with a materially softened effect in the landscape.

The same is true of the smaller coniferous evergreens as *retinospora*, thuja and juniper in green, golden and silvery foliage effects, which rightly placed in groups or masses can be used to blend perfectly into a harmonious picture, very different from the spotty, restless effects created by their indiscriminate use



The garden of evergreens does not lose its beauty and attractiveness when snow covers the ground



Beauty of form may well be substituted for beauty of color. Besides, it is permanent



The garden of Mr. G. B. Churchill, at Amherst, Mass., is beautifully planned both for mass effect and color contrast

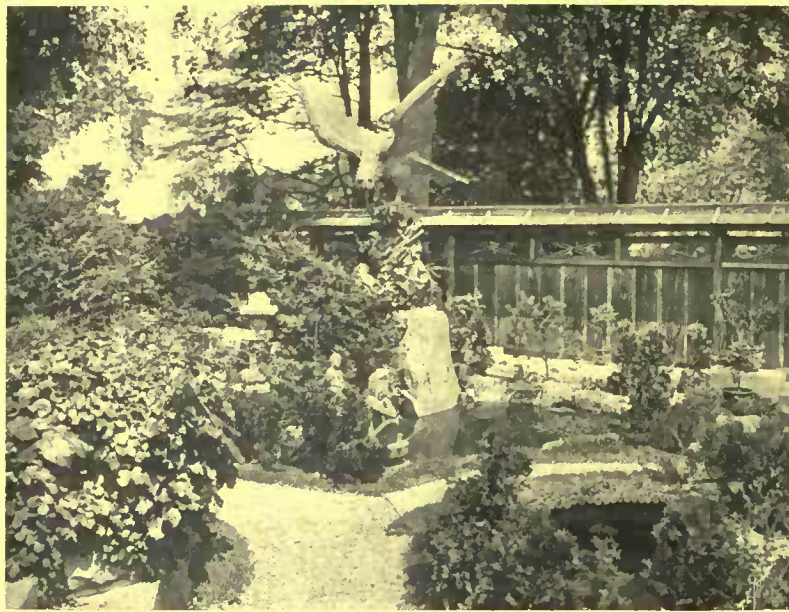


A dogwood set in among retinosporas and bordered by simple lawns was considered sufficient garden decoration without flowers

as isolated dots on the scene.

From lofty pine to lowly trailing juniper, the evergreen part of the flowerless garden can be made replete with interest and a component part of a real garden picture.

But, exclusive of conifers or other evergreens, there are numerous shrubs comparatively non-effective and inconspicuous when they flower, but the flowers are succeeded by fruits and berries that glow with brilliant colors far into, and in some cases throughout, the winter. There are others whose greatest attraction is the bright coloring of the bark in yellow, orange, glowing red or verdant green, just to mention the bright, showy colors only. These color effects come in the winter season when there is naught to compare with or substitute for them, and associated with evergreens they brighten up and enliven the garden



The Japanese are past masters at the art of making small gardens complete by using small dwarfed evergreens in combination with water features

scene in winter. The wonder is that we have for so long neglected to avail ourselves of this fine material. For example, there is the birch, common and wild it is true; but bring it into the garden, group it near pine or cedar and you create a picture that never palls upon you. Besides the birches that have white bark, there is the red or river birch, and the yellow barked birch; trees one seldom sees, yet lovely to look upon on a bright winter day when the sun illumines them.

The willow family, *Salix*, has several varieties most attractive in winter. There is *S. vitellina Britzensis* which has bark of a bright orange red. Another variety called

Colorado has bark of a peculiar bluish tint. These willows all make trees of considerable size, but if planted for special color effect, they can be kept small by vigorous pruning each year.



Restraint in topiary gardening yields beautiful results and gives privacy to the garden and grounds



The simple lines of a tall hedge with the single note of statuary require nothing more to make a garden feature distinctive

This increases their effectiveness by causing them to make long, strong shoots which develop their color after the leaves have fallen and the color is always brightest upon shoots of the past summer's growth. The brightest of all bright winter shrubs, however, is the red Siberian dogwood, *Cornus alba*, variety *Siberica*. A mass of this in the sunshine of a bright winter day is brilliant beyond description. The shoots commence to color as soon as the leaves fall off, and this bright coloring increases in depth and intensity as winter proceeds, nor does it entirely disappear till the shoots put forth leaves again in spring. There are several species and varieties of this colored dogwood and some whose names are misleading, as one called *sanguinea*, which lacks the bright color its name indicates. The red Siberian dogwood is the one that should be planted to insure getting the brightest and best there is. Like the willows the color is always brightest upon the shoots made the previous summer so a frequent cutting back gives more shoots and brighter effects; in fact you can mass the dogwood in front of an evergreen planting and cut it down to the ground every year, in March, and it will never fail in its annual winter brilliancy. A dogwood with yellow bark is offered now in some nursery lists and if the color is good it should be an acquisition.

There is one shrub with a bark so green as to be strikingly effective in winter and that is the Jew's mallow, *Corchorus japonica*. It is also a most attractive flowering shrub, especially the single flowered type. It grows into a dense bush of many shoots, attaining a height of about



To overcome that desolate appearance in winter plant shrubs that retain colored berries or brilliant bark in winter months

five feet and can be massed with good effect for a winter color picture. There is much beauty of a quiet kind in what we are pleased to call neutral tints, the browns and grays of many shrubs, but these lack the brilliancy that arrests attention and commands admiration. In working out a scheme of this kind, however, much additional material could be brought into use. There is a wild bramble, for instance, that grows by the roadside, *Rubus biflorus*, and other species of *Rubus* from

China with shoots so white they appear as though they had been painted. These grouped in front of a dark mass of evergreens would make an unusual and effective picture.



Nothing surpasses thick evergreen planting about the house to give a homelike feeling during the seasons

The berry bearing trees and shrubs would fill an important place in the flowerless garden, for with many of these their flowering is an inconspicuous incident, but the berries are profuse, bright and long lasting. The euonymus and many viburnums of the fall and early winter are covered with clusters of berries, while barberries, Indian currant and the snow berry with persistent fruits hanging all winter, can contribute no small degree of winter beauty.

It may be worth while to digress here, by making the statement that this is the best time to plant the flowerless garden. Evergreens are most successful when planted in August, and with them as a basis for arrangement, one is ready to complete the grouping with deciduous trees and shrubs in the early fall.

If we would exploit this idea to its fullest extent and make the flowerless garden show its highest attractiveness at all times of the year, we must take cognizance of the

(Continued on page 68)



Old stone spring houses on some of the country places in the southern mountains are just as useful to-day as they were a hundred years ago and are excellent places for keeping milk and butter even during the hottest days of summer

## Keeping Provisions Cool Without Ice

THE SPRING HOUSE, A SOUTHERN MEANS OF REFRIGERATION—HOW IT IS UTILIZED FOR KEEPING DAIRY PRODUCTS—VARIATIONS IN STYLE AND ARRANGEMENT

BY SARAH LEYBURN COE

Photographs by the Author

IN selecting the most suitable locations for the imposing houses on their farms or estates, the country gentry of one hundred and more years ago paid particular attention to the whereabouts of an available spring. In nine cases out of ten the house was situated with reference to that spring and by the time the dwelling was completed there was a stone spring house ready for use.

Especially was this true of the mountainous parts of Virginia, Maryland and Pennsylvania, where the springs somehow seem more numerous and larger, and even colder than anywhere else. Old stone spring houses on some of the country places in that part of the world are just as useful to-day and in as good condition, with an occasional renewal of the wood-work, as they were a hundred

years ago, and their present owners are as independent of the ice man and all his works as were the Colonial housewives to whom that blessing in disguise was an unknown quantity.

On some of these old places, owing to the introduction of modern methods with their accompanying idea of the most work with the least effort, other ways of keeping milk and butter are in use, and the spring houses have been torn down or allowed to go to ruin. On many other places, however (and it is really a matter of some surprise to the person who takes the trouble to look into it) the spring house is as important a part of the farm equipment as the stable or the chicken houses, and its methods, while apparently crude and antique and suggestive of the Eighteenth Century, are,



There is a suggestion here of combining other outhouse features with those of the spring house

after all, hard to improve upon in their practical utility.

In fact, spring houses of quite modern construction are occasionally built on newer places that can boast of springs too abundant in their flow to be allowed to go to waste. While of course the older buildings seem to have a certain picturesqueness and charm that the modern ones lack, the latter are just as useful for keeping the products of the dairy cold, in spite of the absence of century-old stones and moss-grown roofs.

Given a spring house with thick stone walls, built in the shade of a gigantic oak or a graceful weeping willow, with the stream from a cold mountain spring bubbling through and filling a considerable part of the floor space of the house, and the most particular dairyman could ask for nothing better in the way of ideal temperature the year round.

In spite of its name, the spring house is not built over the spring as a usual thing, but directly below it; and the roof usually extends for some feet over the front of the house, forming a sort of porch and at the same time affording protection for the spring which is at one side of the door. Nor is the spring house merely a sort of pool, surrounded by four walls and covered with a roof, and utilized only by reaching in at the front door and fishing out the cans of milk and jars of butter that are standing in the water. There is generally a dry, well built floor of cement or bricks, occupying a large part of the actual floor space of the house and furnishing ample room for skimming milk, making butter, washing and rinsing pans and jars and other forms of dairy work that are attended to on the spot.

The water from the spring is made to flow in a deep trough-like arrangement around this raised floor, which is as entirely surrounded by water as the island in the first geography lesson. As most spring houses are well ventilated by two or three openings filled in with fixed wooden shutters, the temperature, while far from that of a modern refrigerating plant, is at least low enough to keep milk sweet and butter firm even in the hottest weather, while the contents of the pans and earthenware crocks that are placed on the stones in the running water might as well be in a refrigerator to all intents and purposes.

Of course there are many variations in the interior arrangement of spring houses, even though they seem to be constructed after the same general plan. In some houses a sort of wooden platform takes the place of the cement floor, and in others less carefully built there is often a flooring of rough flagstones. Sometimes, too, the spring house is at quite a distance from the spring, and in such case the stream is dammed up to hold back the necessary amount of water and the house is built at that point.

Two-story houses are sometimes seen, though not very frequently. Where there is a sharp rise of ground from the spring the house is so placed that the spring house proper is in reality the basement, while the upper story opens flush with the higher ground. This not only provides extra space that may be utilized in various ways, but the additional story makes the spring house much cooler.

One advantage that this old-fashioned method of handling dairy products has over other and more modern ways is that the same process not only prevents milk from souring and butter from melting in summer, but it also keeps them from freezing in winter. Streams from springs do not freeze, and butter and milk kept in the water that flows through the spring house are as thoroughly protected from Jack Frost's attentions as if they sat behind the kitchen stove.

Modern dairy plants are doubtless more practical, to say nothing of requiring less work, and according to the microbe enthusiasts are infinitely more sanitary than the picturesque spring house that ornaments the front or the back yard indiscriminately. But the immaculate white tiles of the most perfectly equipped dairy lack the charm of the whitewashed stone walls in the spring house, and if care is taken in selection, the latter is quite sanitary.



The spring house usually has a projecting roof which protects the spring besides forming a sort of porch



The spring itself is located at one side of the door and the water flows thence into the house



Heavy fixed slats for windows allow a circulation of air and the thick stone walls help to maintain an even temperature



A wooden platform may be used instead of cement flooring in the spring house. The water flows around this raised portion

# Salad Plants the Year Round



When the leaves of the Cos lettuce heads begin to droop in this fashion, it is time that they should be tied up for blanching

## PLANT LETTUCE FOR THE FALL AND WINTER OUT IN THE GARDEN NOW—VARIOUS TYPES OF LETTUCE PLANTS—HINTS FOR THEIR CULTURE

BY F. F. ROCKWELL

Photographs by N. R. Graves

IT is possible to enjoy home-grown salads from January 1st to December 31st. Moreover, salads are one of the most delicious, and incidentally one of the most healthful articles of food we have. There is enough of a variety, too, to use them every day without getting tired of them and personally I could enjoy lettuce, which I consider the best of all the salads, three hundred and sixty-five times a year.

Although there are several other salads, lettuce is the most important, and so I shall take up first the varieties and methods of growing that are best suited for the different seasons of the year.

For the fall and early winter supply, the seed should be sown now. There are two varieties I use for this sowing—Grand Rapids and Wayahead. The former is an improved form of Curled Silesia (Black Seeded Simpson) and the latter is similar to Big Boston, but grows more compactly, and is healthier under glass.

At this season of the year it is difficult to get a good "stand" of lettuce, so the following precautions are likely to be necessary. Select the seed-bed where there is no danger of washing from heavy showers and where a shading of some sort can be placed over it. A coldframe with a protecting cloth sash over it, or an ordinary glass sash, shaded heavily with lime or plaster and water, makes an ideal place. The sash should be raised a

foot or so above the bed, to allow free circulation of the air. Water the bed thoroughly the day before planting, smooth it off and sow the seed thinly in "drills" three or four inches apart, covering about one-fourth of an inch deep. The seed-bed should not be too rich; use no manure in preparing it, though, what may be left in the soil from spring will not hurt. See that the seed-bed does not dry out at any time, and when the little plants are showing the second or third true leaf, transplant to about four inches apart each way, watering the soil thoroughly *before* planting. As soon as these plants begin to crowd each other, they should be transplanted to six or seven inches each way for the Grand Rapids and eight for the Wayahead, or every alternate plant may be removed and the rest left to mature where they are. The plants should be ready for this second transplanting about October 1st and ready for the table from early November until after Thanksgiving, so that they can be grown in coldframes, with no protection except for an occasional use of the sash at night, as we seldom have severe frosts until after November 1st.



Cos or Romaine is one of the most delicious of the lettuce plants

Seeds for the succeeding crops should be sown every two or three weeks. By using double sash, with an air space between two layers of glass, or employing mats and shutters for extra protection in very cold weather, lettuce may be had until Christmas.



Where there is available space in a greenhouse, even the simplest sort of a home-made one, where the temperature never goes below 35 degrees and can be kept at 40 to 45 at night, lettuce can easily be had all through the winter. Grand Rapids is by far the most satisfactory sort to grow, as it requires some experience and a pretty thorough control of conditions to bring head lettuce safely to maturity where artificial heat is used. The three main essentials to success are having the earth, which should be not less than five inches deep, and better eight, very rich and porous; keeping the leaves and the surface of the soil dry by watering only on sunny mornings and as seldom as possible; and spraying or fumigating thoroughly to keep down the green fly or plant lice (aphids).

Another salad plant much appreciated for fall and winter is endive. In habit of growth it somewhat resembles lettuce, but requires more room, and to be of good quality must be well blanched.

For use this fall, endive should be sown before the tenth of August. Sow thinly in drills from eighteen inches to two feet apart, and when well up thin to twelve inches. Give a light top-dressing of nitrate of soda to induce quick growth and keep thoroughly cultivated, as the quality depends largely upon the rapidity of growth. As the plants attain full size, tie up each head with soft string or raffia or set two wide boards over the row in A-shape, to blanch the leaves. The boards have the further advantage of affording protection from frost in fall. Any plants remaining unused may be lifted with plenty of earth and transferred to a coldframe, and there kept, by protecting with sashes, several weeks longer. It is well to make a late sowing, about August 15th, for this purpose. The plants should be handled only when dry. Broad-leaved Bartavian is the sort most generally grown, but for the home garden I prefer Giant Fringed.

For an extra early spring salad, sow Corn Salad (Fetticus) August 15th to September 15th. Sow quite thickly in rows 15 to 18 inches apart, covering lightly but firmly. Thin out as for lettuce, keep very free from weeds, and as hard freezing

comes on, cover with light mulching of meadow hay held in place by pieces of wood or branches.

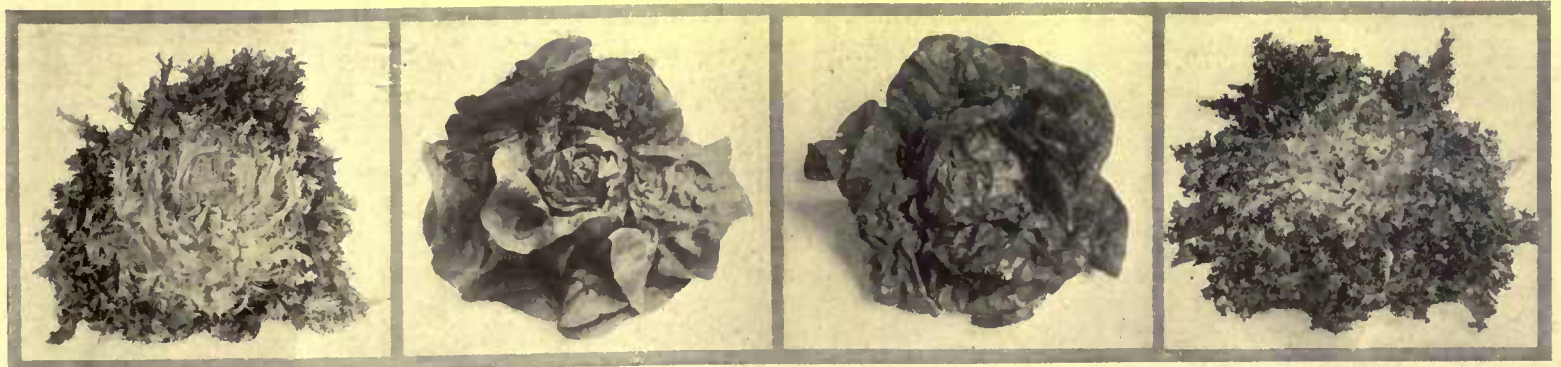
The leaves of the large-rooted or coffee chicory, when thoroughly blanched, have long been considered a very good salad. Within the past few years, however, a new sort, called Wittoof, has become quite generally used. In many places it is known as French endive. Seed is sown in May or June, either in seed-bed for transplanting, or in rows, 15 to 18 inches apart and thinned to six inches. Late in the fall, the roots, which somewhat resemble a parsnip, may be taken up, the leaves cut off, and trenched in a frame or some sheltered position. Cover with mellow, sandy soil to a depth of six inches or more. Over this is put a layer of warm manure, two feet or so thick, which serves the double purpose of inducing a new growth of leaves which will be tightly folded and perfectly blanched, and also of protecting from frost, so that they may be got at any time, and used as required during the winter. Where one has no greenhouse and does not wish to assume the somewhat difficult task of managing winter hotbeds for lettuce, this salad is a great acquisition. For late fall use the plants may be gradually banked up with earth like celery, during late summer.

The first spring crop of lettuce should be started in the house, or, if one has not a greenhouse, in a warm sunny window, by the first of February. As soon as the second true leaves appear, transplant two to three inches apart each way, and keep growing rapidly, so that they may be large enough to set in the frames by the middle of March, if possible. It may seem that this is looking a long way ahead, but remember that most of the work must be done this fall, before the ground freezes. In the first place put a supply of light, fine soil, where it will not freeze, and if possible, where it will not get dust dry, though this may be overcome by soaking it up again gradually when it is required. In the second place, have your hotbed or coldframe ready and as tight as possible, and fill it up with manure under the sash, to keep the ground from freezing hard

(Continued on page 111)



When planting your garden supply of lettuce for best results plant a small amount of seeds every two or three weeks



Tie up endive heads or cover with wide boards or branches

When the ground is in condition outside plant the Grand Rapids or Big Boston types to carry over until the summer crop comes on

Endive is very often known as Chickoree or Escarole



Mr. Coffin's home is built along perfectly symmetrical lines with a regularity that is accentuated in the details of the doorway and the two enclosed porches. An impression of long, low horizontal lines is obtained by filling in the ground in front and surrounding it with a coping. In this way no actual space is sacrificed and a pleasing effect results

### THE RESIDENCE OF MR. H. E. COFFIN, GROSSE POINTE, MICHIGAN

*Albert Kahn, architect; Ernest Wilby, associate*



Each of the tile-paved verandas makes an extra room, delightful in summer and winter as well



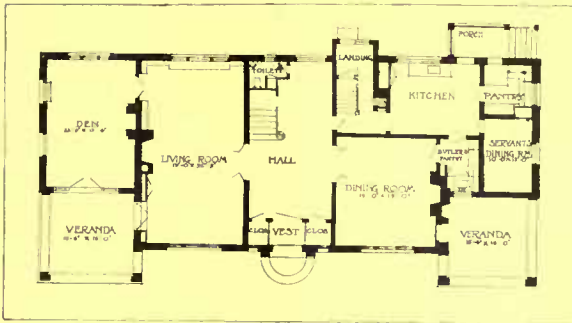
The dining-room is paneled to the ceiling and gives the effect of richness with no ornament but the fireplace carving



The den opening off from the living-room affords a place of comfort and privacy for the family when any desire to use the living-room

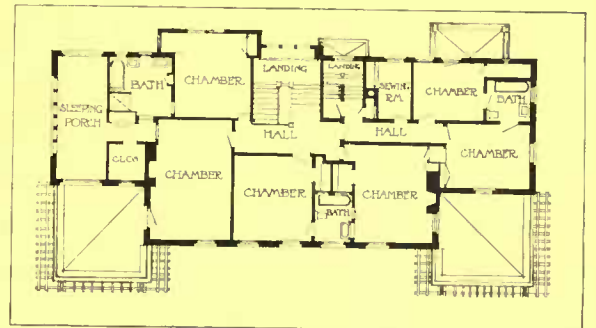


The living-room treatment is but another example of the decorative possibilities of an absolutely simple wall treatment



Outside the kitchen porch there is a small entrance for the rear and cellar stairs

THE HOME  
OF  
MR. H. E. COFFIN  
GROSSÉ POINTE  
MICH.



The sleeping porch, connecting directly with the bathroom, provides warmth to dress in on cold mornings



The rear of the Coffin house shows the advisability of their foundation plans in the height of the cellar windows. The sleeping porch can be seen at the right. The second rear entrance noticeable in the plan permits tradesmen to bring in supplies without tramping through the kitchen



**Inside the House**

Timely Suggestions and  
Answers to Correspondents



*The editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope.*

### The Old-Fashioned Hooked Rug

**T**HERE is no homemade rug more durable, more useful or prettier than the hooked rug of our grandmothers' days, if made along modern lines.

The best materials for these rugs are flannels, cashmeres, worsteds and other wool dress goods, gathered from discarded gowns, though men's lightweight suitings may be used if cut narrow.

For one rug select, if possible, the goods all of one weight, but if you must use two put the heavier in the border.

For the foundation of these rugs use twelve or fourteen-ounce burlap, which must be cut three inches wider each way than you wish the finished article. If the burlap must be joined, oversew the selvages with strong, double thread, leaving the stitches loose enough so that the seam may be pressed out perfectly flat.

Stretch this foundation securely on quilting frames and outline the size of your rug an inch and a half from each edge. This is for hem, when your rug is completed.

Now, stamp on your pattern. Avoid ornate designs. Conventional geometrical designs are much more satisfactory. Those used in stenciling are usually good and may be stenciled directly on to the burlap.

Nothing is prettier for the body of the rug than shades of one color applied hit or miss. These shades are easily obtained by taking all the material prepared and dipping it in the required color. The original color will influence the shade, but they will all harmonize.

Outline your pattern in the border with black or a dark shade of the color that is to be used for the figure. Three rows of the same round the outside and two next the body are effective.

Cut your rags about three-fourths of an inch wide, fold half over and roll, but do not sew. It is much easier to handle short pieces while hooking.

As regards the actual work of making the rug, first procure a well pointed, heavy crochet needle large enough to hold the rag while you draw it through the burlap. Hold the rag with the left hand on the under side of the burlap and with the right-hand thrust the hook through the burlap

and draw the rag through, making a loop a half-inch long, then again and again, straight across the rug as you see the pile in a Brussels carpet. The closer you can place the loops the more beautiful the rug. Every two threads is about right. You may put in pattern or filling first, but have the loops in both run the same way.

As you work roll the rug as you would a quilt; when the rags are all in, the rug may be sheared or not, as you please, but make your loops a little longer for shearing. When the hooking part of the work is finished, remove the rug from the frame and hem it. Then replace it and size it, using paperhangers' sizing just strong enough to feel sticky between thumb and finger. Apply with a paint brush to the wrong side and leave in the frame to dry. Do not let your glue be too strong or the rug will slip on the floor.

This work is not fatiguing nor difficult, and the designing of special patterns and color schemes for particular rooms is interesting.



A lamp shade and screen of glass and metal giving an attractive silhouette effect

### A Hanging Lamp Screen

**A** LAMP screen is often very useful to intercept and soften the direct rays of a lamp, when it is so placed that the lampshade does not deflect the rays downward at the proper angle.

They are made of various fabrics and materials, but the one shown in the illustration is composed of metal and glass, as it was designed to be hung on a strong substantial lampshade. A cut-out screen of repoussé metal is silhouetted against a background of glass. The glass plays an important rôle, as it is poured especially for this purpose and selected, so that when the lamp is lighted, the little hanging screen shows a glowing sunset scene, a night effect, or perhaps the pearly mists of early dawn. In this way a number of beautiful and interesting effects are obtained. The lampshade of the electric lamp is constructed in the same manner and is almost equally effective.

### A Good Shower Room for Bathers

**F**OR those living by the seaside in the summers there is a new arrangement for the convenience of bathers which avoids the necessity of dragging wet bathing suits up stairs and into the rooms, a procedure which is always inconvenient at the best.

This arrangement is simply an outdoor room where the wet bathing suits may be changed and the shower taken. It may be simply constructed and is not necessarily expensive.

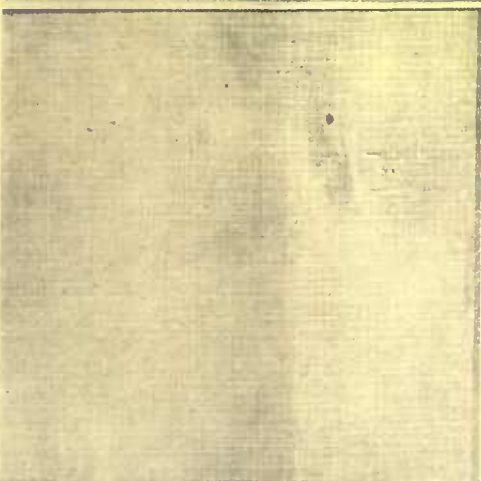
On the back porch of the house is built a small room with a sliding door opening from the porch and another opening into the house. This room is divided into two parts by a rubber curtain. On one side is the shower bath and the other contains hooks on which may be hung bathrobes, the curtain protecting the latter from wetting.

In the shower part of the little room is a chute down which the wet bathing suits are dropped into a tub in the cellar. The shower is taken and the bathrobes donned, and the bather may go into the house without dripping water from the wet suit.

### Suggestions for the Living-Room

THESE is such a very great variety of living-rooms, large and small, formal and informal, many or few windows, classic or rustic fireplaces and mantels with stained oak or mahogany woodwork or with the trim finished in enamel with any one of many treatments, that a color-scheme suggestion can be made only to suit a combination of certain of these conditions. The vogue for painted or enameled woodwork is so great these days that a spacious living-room with many windows, a mantel of simple lines and the trim finished in white or old ivory will be considered as a type of living-room for which one has, perhaps, most often in these days to consider the decorations, furnishings and the color scheme. In a living-room where are gathered as a rule a number of different styles of furniture and pictures, rather a heterogeneous collection in many cases, the safest wall covering to use is a plain paper of good quality, a silk fiber, grass cloth effect, a heavy cartridge, or a genuine grass cloth.

The problems of such decorations are not very difficult. Merely the choice of a soft pleasing color that will be an effective background for all the homey things that



Below the figured frieze in tan, blue and red, grass cloth paper is used

usually find their way into this much used room. But to carry the decorations into a more elaborate scheme is a problem which requires some knowledge of color harmonies and, where one is an amateur, considerable care that no gross incongruities of either colors or furnishings occur.

A visit to the leading wall-paper houses will confuse one with its embarrassment of riches, in so many beautiful designs and colorings are papers to be had. For the living-room under consideration two papers have been chosen, either of which may be carried into one of several color schemes. Papers with peacock designs are so very much in vogue at the present time that this one shown in the illustration has been chosen to be used as a frieze. It is one of the handsomest papers on the market and costs \$3.00 per roll. However, using it only as a frieze does not require a very great amount of the paper, and the grass cloth paper used for the body of the wall costs considerably less (\$1.10 a roll), thereby averaging up the cost of the wall covering. The background of the peacock paper is a soft tan, the peonies in blue and red violets, the peacock's head and the little bird perched on a branch of salmon pink blossoms at the right are in a deep, rich blue, adding a pleasing note of contrast to the whole. Both the colorings and designs are unusually handsome. The grass cloth paper to be used below the frieze embodies all the colors of the frieze except the blue, yet give the effect of being about the color of the background of the peacock paper; a slightly darker tone of tan.

To-day when tones of amethyst, catawba and mulberry are so very much in vogue, hangings and tapestries that will embody the colors of the frieze are not a difficult matter to find. An amethyst velvet at \$2.50 a yard which harmonizes delightfully with the violet red peonies of the paper may be had for the portières. The overhangings of linen tapestries at about \$3.50 a yard, which embody the same colors, may be used for the cushions in some of the old ivory enameled willow chairs which may be introduced into this room. Other pillows and cushions may be of the amethyst velvet, while a striking note of contrast may be had by introducing one or two pillows of the rich blue of the peacock's head and a piece of pottery or two of the same color. One must either have an innate sense of color, and appreciate the use of it in right proportions, or have had some artistic training to venture upon these "close harmonies" or the result will be disastrous. With an appreciation of the proper proportion of a color of striking contrast to the fundamental color scheme of the room, such a note of color adds decided distinction and variety to the room in which it is introduced.

Persian Sarouk rugs often embody just the colors which would be desirable for this room. Besides the old rose, violets and tans which are so often the main colors of Sarouk rugs, a few rugs of this



A rose tapestry that is more subdued in tone than the peacock pattern

make may be found which have medallions of rich blue. Hardly any rug could be found which would be so effective and so handsome in this room so rich in strong color. Sarouk rugs may often be picked up at great bargains, but if genuine Persian rugs are beyond one's means, a rug embodying the necessary colorings for this room can be made to order. Hand-tufted Donegal rugs may be made to order as low as \$12.00 or \$15.00 a square yard, though a slightly higher priced rug would be more closely tufted and, perhaps, a bit better investment. Either mahogany or dark oak furniture, with some large upholstered chairs and a divan will be appropriate for this room, and a lamp of blue pottery with a blue and tan shade may be made.

The entire color scheme may be changed. Using the same papers, the room may be carried out in green, blue, a violet of redder tone, or a bluer violet. The scheme suggested, however, seems to hold the greatest possibilities.

The other illustration shows a tapestry paper, the design of roses and the colorings in green, blue and an old rose. While this paper is less striking both in color and design, it embodies practically the same colorings as the peacock paper.



## Garden Suggestions and Queries



Conducted by  
F. F. ROCKWELL

*The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the gardens and grounds. When a direct personal reply is desired please enclose a self-addressed stamped envelope*

### August

WHAT between visitors from the city, hot weather, weeds and the wearing off of the garden fever, it is a great temptation during late July or August to let up on the garden work and take things easier. But the gardener who sticks to his guns and keeps things cleaned up and his late planting attended to, until the cooler nights and growing weather of late August are again with us, will find himself amply repaid. He will, however, find that he has not nearly as many companions as when he started out in the spring. As a matter of fact, a good deal of the best of both flower and vegetable garden remains still to be developed and the attention and care given them now practically decide their fate.

Hot, dry Augusts seem to be the rule nowadays, and such dry weather tactics as maintaining the surface mulch and watering copiously and thoroughly where watering needs to be done and can be done, should be attended to.

### Next Year's Fight With Weeds

THIS is the month when the most effective destruction of next year's crop of weeds may be accomplished. In spite of all our work with wheel hoe, hand hoe and scuffle hoe, here and there in the garden and especially around the edge of the garden, one of these persistent enemies will have reared its head again and be preparing to establish an army for next season's campaign. Make it your rule that not one of these shall get by you. A good way to destroy them is to use a regular pruning hook, operated by a wire at the end of a stout stick about four or five feet long—you can have two handles for the blade, thus using it both for trees and weeds. If you have not one of these, take an old hoe and have it hammered out straight, or nearly so, and cut down to three or four inches. With this homemade weeding "spud" kept well sharpened, you can destroy large weeds much more rapidly and with much less backache than by pulling by hand. And the elimination of even a single good-sized weed before it can seed is decidedly important.

### In the Vegetable Garden

ONE of the causes of the failure to secure a good "stand" from July and August sowings of seed is that we do not take pains to have a fresh seed bed. Some spot in the garden that has not been turned over or thoroughly broken up since April is "raked over" and the seed drill put into operation. Very likely it is a strip where some early crop, such as peas or early cabbage, has been removed. A plow is not available, so we "fit" it carelessly and guess that will be good enough. If we would take the trouble to fork it up, turning under all old roots and weeds and bringing clean, fresh, moist soil to the surface, our chances of having a supply of late fall and winter vegetables would be much greater. Moreover, the crops sown may be kept clean so much more easily that the extra work involved will much more than pay for itself. Where a horse cultivator is to be had, a thorough working with this machine set as deep as it will run, and quite narrow, will be almost as good as reploting; but the surface must first be cleared of all trash, or if one does not mind doing real work in the garden,



To obtain good late celery the soil must be rich and mellow

the wheel hoe, with cultivator teeth attached, will tear things up quite practically. If the soil is dry, what we have so frequently said about the necessity of firming the seed in the soil must be kept in mind, or rather put into practice.

### Seeds to Sow Now

SPINACH, turnips, rutabagas, early varieties of beans and peas, lettuce and radishes should all be sown for the late fall garden. There are several weeks of good growing weather yet, usually assisted by the first fall rains, and if you will get these things in on time your fall garden will be not only a very pleasant surprise but help materially to stem that ever-rising tide, the high cost of living. Late celery also may still be set out, but the soil must be rich and in good mellow condition, to provide immediate and rapid growth. The late crops set out last month, such as cabbage, cauliflower, brussels sprouts, etc., should be kept well cultivated and receive a top-dressing of nitrate of soda to hasten growth: if they develop too slowly an early freeze may entirely spoil the results of your labor.

### A Mulch for Strawberries

THE most satisfactory mulch from any point of view is one that will protect the plants in winter, keep the berries clean in spring and one that can be put on thick without smothering the plants. I have used wheat straw, which answers very well if clean but is difficult to put on evenly, so that none of the plants will be smothered. Perhaps the very best mulch is oats and sorghum sown between the berry rows in August or the first part of September. If there is plenty of rain the oats will get knee high before killing frost, and if it should be dry the cane will make a good growth. These crops will not interfere with the growth of the berries and will stand up till a killing frost, when the oats or cane will fall and protect the plants. By spring the mulch will all be lying flat on the ground keeping the berries clean. In addition to making a more desirable mulch, this is more easily and quickly applied than straw or leaves and will give no trouble whatever from weed seed.

## About the Grounds and Flower Garden

WHAT is true of weeds and cultivation for the vegetable garden for this month holds good also of the flower garden. Another thing to look out for, where it has not already been attended to, is to put in good stout stakes for the support of such plants as dahlias, cosmos, or any other tall growing late flowers which are likely to get beaten down or broken by the fall winds and rains. It is time also to give attention to the bulb question. Get the catalogues of several firms and take time to go over the problem thoroughly before placing your order, but place it early. Orders are filled in rotation, and as practically everything in this line is important and shipments are frequently late, see that yours will be out of the first consignments received. One word of warning—Do not be beguiled either by price or adjectives in getting "collections" of various colors for those criminally hideous carpet and design beds. Stick to the good named varieties and to solid blocks of one color, for the best results. Get beyond the kindergarten stage of bulb planting. As far as price goes, the collections seldom save you anything, as twenty-five of any of the best sorts can usually be had at the one hundred rate. One of the least appreciated of all bulbous plants is the Spanish iris; with its beautiful delicate shades and orchid-like appearance, it is entirely distinct from the other types of iris.

Another thing to be looking up at this time is the hardy things to be planted this fall. Unless the fall is an exceptionally dry one, fall planting will give better results than spring planting with most of the hardy things, especially evergreens and shrubs. Furthermore, you will have time to plant this fall, while next spring you probably will not. So look after it now. When the length of time a tree or shrub will last, the little attention it requires, and the fact that it is constantly improving in value are all considered, it must be admitted that they give the most economical way of improving the grounds that there is. Moreover, nothing can so quickly and completely change the appearance of an unsatisfactory place as the planting of evergreens and tall growing shrubs. And the actual planting is not difficult—not nearly so much work to it as there is to

preparing a flower bed. Care should be taken to dig out a hole of ample size to take all the roots without crowding. If the soil is very stiff and heavy, dig it deeper than will be required and fill in the bottom with gravelly soil. If dug in very poor soil, get a barrow or two full of good loam to fill in with, to assist in giving a good start. When once established, most trees and shrubs will make a satisfactory growth in any but the poorest of soils. Should the ground be very dry, put two or three pailfuls of water near the bottom of the hole as it is filled in. The great secret in planting of this kind, however, is to get the soil in firmly about the roots: it should be tramped down with the foot or a wooden rammer of some sort during the process of filling in the hole, for if this firming is left till the last thing, only the surface will be compacted, while the soil



Early beans are among the vegetables which will produce for the late fall garden if planted in late July or August

about the roots remains as loose as when it was thrown in.

## Preparing for Winter in Frames and Greenhouse

IT is time to take thought again for this winter's work with the coldframes or in the greenhouse—and a small "lean-to" greenhouse, heated from the house heating system if steam or hot-water is used, is a saving instead of a luxury for any small place.

In the coldframe, lettuce can be matured without any covering except the regular glass sash and used until about Thanksgiving time. In case of an extra early spell of hard freezing, the sash may easily be further protected by old bags, a discarded rug, or something of the sort. A 3 x 6 ft. sash will hold about four dozen of the heading sort, of which I prefer Wayahead, or five to six dozen of the

Grand Rapids, which does not form a solid head but is unsurpassed for quality. More detailed information as to starting the seedlings, preparing the soil, etc., is given on page 100; but do not overlook this opportunity to have salad fresh from your own frames well into the winter. Pansies and English daisies (*Bellis perennis*) should also be sown now, care being taken to make a very fine seed bed and give it shade until the seed has sprouted. For this purpose nothing is better than an old coldframe or hotbed. If dry, wet the soil thoroughly the day before planting and barely cover the seed. A double thickness of black mosquito netting will furnish not only shade but protection from insects during the development of the seedlings. For about a week, until the seed germinates, the frame may be kept dark. When large enough to transplant, set part of the seedlings in a frame and part out in an open bed, for wintering over; this will give you some blooms the very first thing in spring, and others to mature later and flower throughout the summer. The daisies may be set in a frame quite thickly, and transplanted early in the spring to their permanent positions as a border or in solid beds, whichever your plans may call for.

## Care of Flowers for Winter

ANOTHER thing to be looked after now is the selection of such plants as will be wanted for use indoors in the winter. Those which have

been kept in pots should, of course, be frequently turned to insure development, and to prevent rooting through into the soil if they have been "plunged" in the soil. Repot now any which will need shifting, being sure to give shade and plenty of water for a week or so, so that they may be well established in their new pots by the time they have to undergo the shift indoors. Plants growing in the garden are often lost when the attempt is made to take them up and pot them. This may be accomplished by cutting around them part way, with a sharp trowel or spade, and a week or so later cutting around them on the other side. This makes the severing of the roots incidental to taking up more gradual, and leaves the plant in the best of condition for transferring to a pot, at which time, if the top growth is heavy, it should be cut back quite severely—a third or even a half will not be too much.



# EDITORIAL



## THE PASSING OF THE DEN

THERE is something so subtle about the influence of fashion that we oftentimes are swayed by it much beyond our better judgment, or even become madly subservient to a single idea which is as persistent and enduring as the Rock of Gibraltar. At present the false lights of delusive fashions in interior decoration are being rapidly extinguished by calm judgment and intelligence. But not all the atrocities are gone. Only recently we encountered a real den. Do you recollect the den? It was only a few years ago, or perhaps you still have one. That was the one irregular concession to the man of the house. It was as though there were a firm belief that there must be some irregularity in a house just as there were such sides to each individual, and with the house this should be strictly confined to one small district. Indeed the man himself soon was wheedled into the belief that the room was a sort of East of Suez Bohemia where he could smoke and entertain "the boys."

The way this atmosphere of minor conviviality was created was generally by yards and yards of green, red, and yellow fabric draped in involved folds over a curtain pole tipped with a great halberd head—from the ancient feudal stronghold of I. Eisenstein on the lower reaches of Fourth Avenue. This drapery shaded a couch covered either with a prickly, unshaven Bagdad or an unnamed material with little pieces of mirrors woven inextricably into its texture. From the folds of the lounge depended a lantern with more spiked projections than appear on those apoplectic fishes that are so often used as a moral decoration—moral because they act as a continual warning to be moderate in eating lest you be suspended by the nose, wear a very surprised expression and belie your apparently well-fed appearance by being full of nothing but air and cotton.

At handy juxtaposition to this comfortable catafalque for lying in state, an Indian tabourette was usually placed proudly bearing an instrument or machine that looked like a cross between an octopus and a barber's bay rum bottle. Inquiry usually revealed this to be a nargileh which the friendly aid of the dictionary rendered somewhat dimly comprehensible as something to smoke; though why any one should deliberately fill his pipe with water when the liquid tendency of the ordinary pipe is the only thing that allows a sale for cigars and cigarettes, is something we have never been able completely to understand.

Besides these inviting attributes an immense collection of various bric-a-brac was always present. Civil War muskets leaned precariously in corners and continually darted at one's ankles; papier maché shields and spears adorned an otherwise peaceful mantel; peculiar tin jars, plaster casts of Zouleika, strings of Chinese coins, swords and helmets—every corner was occupied with some fantastic object. Not to be impartial and to give an all-eastern effect most of the States in the Far East were represented, though one always suspected that it was by proxy with deputies from no farther distance than the East Side.

Such was, perhaps still is, the den. It even stimulated some dwellers in apartments to build houses just for the delights of this one room. And now it is fast disappearing. Perhaps the causes of its decline were natural. Few men could lead an active American life in the daytime and attempt to find comfort in a place that was uncannily suggestive of the Chamber of Horrors. Then too, even the most hardened tobacco devotee found the absorptive qualities of so much drapery unpleasant to the olfactories after any amount of smoking.

Best of all with the den's decadence has come a sane and admirable substitute. In the country houses where the living quarters are all on the first floor there is need of a semi-formal and an informal living-room, the one for visitors—guests of the

eldest daughter, perhaps—and the other for the privacy of the home circle. With two such rooms it is unnecessary for certain members of the family to retire unceremoniously upstairs to the bed chambers at the ringing of the front door bell. This present-day den is built for comfort, is natural and does not require any such false description as "cosy." It contains those wide easy chairs which, though they may not have the distinction of belonging to any period or country, are satisfactory and wear well. A broad table, low lights, a fireplace, perhaps a desk, form the rest of the furniture. It takes up no more actual room than the den but makes the house seem many times more commodious. Since the den is dead we hail its successor, for it relies on no fad or fashion as an excuse for being, but has its existence simply on the one basic fact—utility.



## THE TEST OF AUGUST

THERE used to be a household phrase directed at the child who, seeing the bountiful array of holiday goodies on the table, demanded a trooper's share of everything and then failing in ability of consuming them, left the greater part on the plate. It was "Your eyes are greater than your stomach."

The early enthusiasm of the garden-maker possesses a similar desire to that of the child. It is not exactly greed; perhaps it is merely lack of restraint, for the temptation is great. The catalogues with their insidious urgings make it difficult to leave anything unordered. Page after page is read through, leaving the reader with the conviction that almost everything is absolutely essential for his garden. The seeds cost so little it seems a shame not to keep on adding one after another of the enticing items to the order blank.

And planting is not so difficult. A little care and study and the arrangement is planned; a little activity and the garden is planted and in imagination the enthusiast sees masses of brilliant colors blended, and a rich harvest of fruits and vegetables. So it goes; some bloom of annuals in the spring, but the greater promise of late summer and fall still in anticipation. And then comes the heat of August, a test of patience, a test of courage and a test of whether you really will have a garden or not.

As the garden has grown from seedling to plant, the amount of attention necessary has increased. The fight against the unnumbered pests has begun to wear on one and now at the very time when the rewards should be at hand there is more work to do. If the garden is left alone now it will become a jungle of tangled, straggling weeds and plant skeletons. Previous to, and especially during August, there must be constant cultivation to counteract the absence of rain and the presence of drought. If one has too great an extent planted, it soon becomes so disheartening that the whole proposition is given up and finally the garden is cast aside much as the bunch of wild flowers picked for the personal gratification of having, is cast aside the moment it becomes the slightest annoyance to carry.

The outlook need not be despairing, however. It may require ruthless handling, but if you weather August your career is assured. Sacrifice all the plants that you cannot give attention to and concentrate all your efforts, in as small a compass as possible, on those specimens that you honestly desire most, taking care to notice what seems to do best in your soil. Regular attention this month will do much to establish your experience on a sound basis and will be a good standard from which to reckon your next season's plans, for you will have learned not to bite off more than you can chew with the teeth of the garden rake during August.





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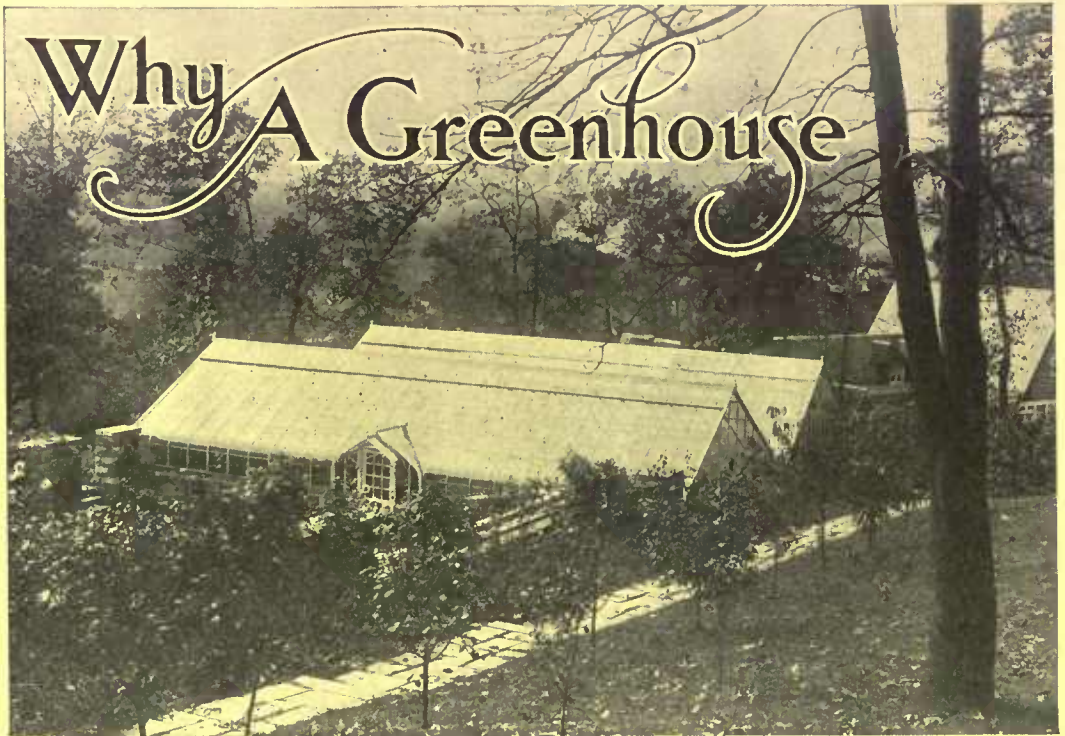
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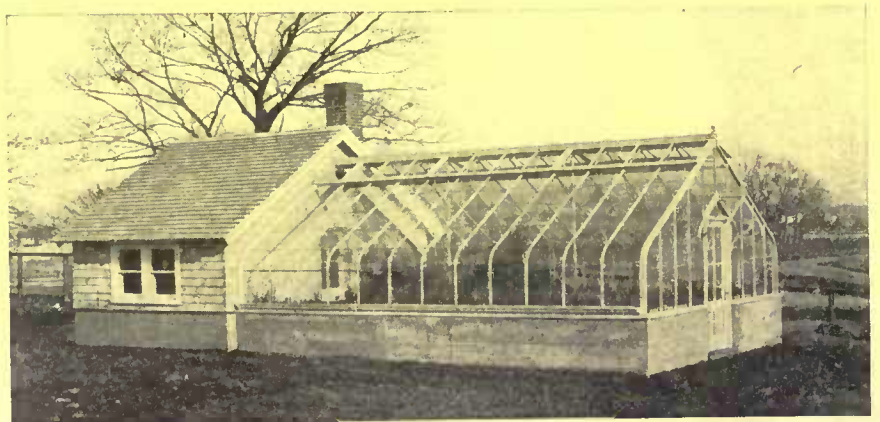
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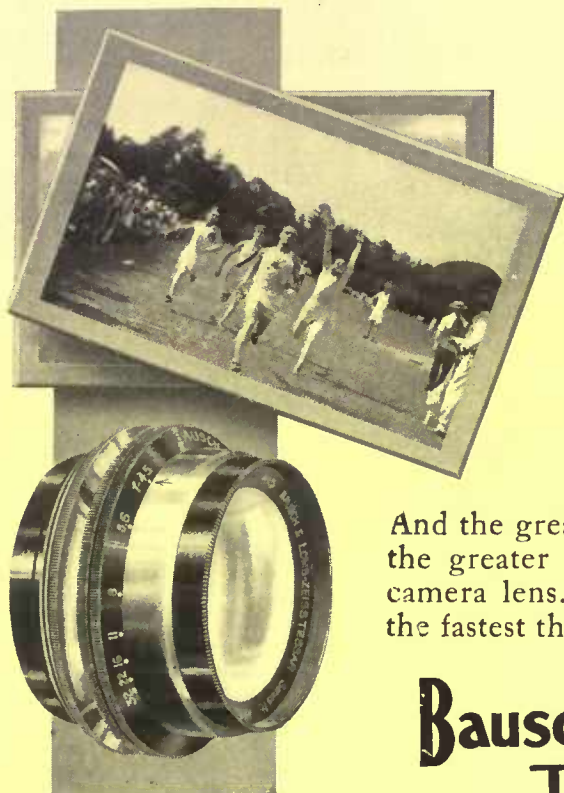


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## The Handicraft House

(Continued from page 83)

the most distinctive room in the house. Here Peter and Ruth Ann spend their play time. They spend it in what some people might call work; in stenciling, in drawing, in sewing, in metal working or in carving. Here is a drawing table, old-fashioned, and with leaves recently added, big enough to stencil draperies upon. Here is the sewing machine, a variation of the genius disguised as a chest and covered with a piece of Frisian embroidery. Here is a cupboard for art materials, another with room in it for sewing. Here it was planned that Peter should have his cabinetmaker's bench. A practical trial of this, however, sent the bench to the attic, where shavings, glue, and the noise of the saw and the plane are not obtrusive. Here the baby has a shelf for his toys, and here, best of all, is a big fireplace beside which tired players at the game of handicrafts may sit, enjoying a glowing fire and a cup of tea kept warm on the hob.

The color scheme of the room was founded upon the primitive coloring of the Frisian embroideries and pottery among the decorations. The plastered walls are painted blue, a grayish blue attained after many experiments, for it is difficult to mix a water-color tint full of color, yet with enough atmosphere to keep it from jumping at the beholder. The fireplace, plastered like the rest of the wall, is tinted a warm ivory tone, as are the ceiling and frieze. The furniture, including Windsor chairs and a turned piece or so, is painted a scarlet that has plenty of yellow in it. The woodwork, of pine with a beautiful grain, is stained light gray, and the floor is a grayish green. Dull red cement, marked into squares, forms the hearth. In the motives used in decoration the playroom recalls one, at least, of the Seven Seas. For Peter spent his boyhood days on the shores of the North Sea or sailing on its waters, and the sea is his chief hobby, and the playroom built partly to gratify it. There are pictures of boats. A stencil above the mantelpiece, in Frisian coloring, shows a medieval ship on a stormy sea. A tapestry is planned with appliquéd embroidery, showing North German towers and more ships. There is a sea library given up to tales of seafaring men and their adventures. Stowed away in a cupboard are sweetmeats and confections from over seas—ginger from China, in big gray jars; preserved fruits from the Fatherland, little baskets of figs from Italy, and other things that taste good with afternoon tea, and carry out the conceit that brings a breath of the sea into an inland room.

Side by side with Dana's "Two Years Before the Mast" and the tales of old Gloucester sea dogs are the garden books. Gardening is Ruth Ann's favorite hobby, and books about growing roses, vegetables and trees, pamphlets from Cornell University and no end of magazine articles on her chosen subject, fill the bookcase to

overflowing. That craft work can be left in the playroom at any point in its progress to be taken up later at the same point, is one advantage of a place belonging exclusively to a family, yet undisturbed by its daily life.

Every modern house has a big living-room, but the cottage that faces the apple trees has an unusually delightful one, giving a sense of quietness and peace, with its low ceiling, and big spaces not too much filled with furniture. The walls below the molding are covered with dull blue paper. The fireplace brick is dark rose red. A motto stenciled on either side of the mantelpiece clock has a background of pale gold and the lettering is done in gray, rose red and pale green. The only pictures are color prints of Jules Guérin's French chateaux framed in oak that matches the woodwork. Leather coverings upon chairs and settle are stained a dull red. Rugs woven on a village loom are in grayish green. In the dining-room the walls are papered in dull orange, and otherwise the scheme is the same as in the living room. In the child's room the walls are covered a pale gray, and Japanese prints of birds and animals decorate the walls.

The kitchen is a pleasant room, with walls painted a soft yellow in oil colors, with unstained pine woodwork and grass matting rugs. Shelves and cupboards make work easy for a kitchen operator, and there is a window looking out on the garden and a door that opens on the porch.

The big porch faces the garden and the hills, secluded from the village street, and thus belonging solely to the family. In summer it is screened and is used as a dining- and sitting-room. An old-fashioned table, with legs painted white, and with top of unstained oak, and antique kitchen chairs, white painted and with backs stenciled in gay colors, make a pretty luncheon outfit. German peasant ware in dull yellow with decorations in blue, scarlet and green will be brought some day from Germany for outdoor use. Meanwhile the service is Copenhagen blue, a Chinese set decorated with silver dragons on a red ground being reserved for state occasions.

The garden, a place as yet chiefly full of hopes and dreams, is the summer work-room and playroom. The ancient handicraft of gardening, carried on since Adam was a gardener and Eve his helpmate, is in summer the most engrossing pastime of two craftsmen who are not merely playing at leading the simple life, but with keen enjoyment are traveling in pursuit of the beauty that can be found in everyday things.

Salad Plants the Year Round

(Continued from page 101)

inside. This will not only enable you to get the sash in shape for planting much earlier in the spring but will be just what you want to enrich the soil. Fork the manure in thoroughly, and give a top dressing of bone flour and cotton-seed

Did you suffer from the cold last winter?



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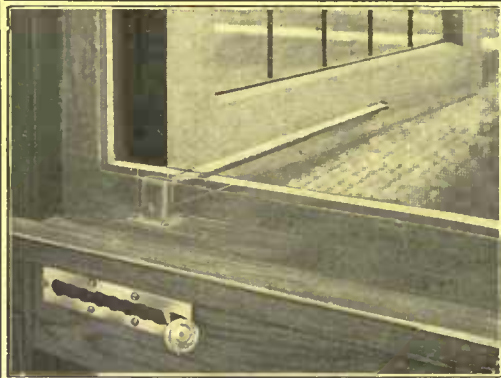
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meal or tankage, and set the plants eight inches apart each way. As when growing inside, keep the leaves as dry as possible when watering, and give as much air as possible during the day, keeping the temperature at about 60 degrees.

As soon as the ground is in good condition outside, and danger of very severe freezing is over, set plants in the open, in a well enriched, finely prepared bed. The rows should be twelve to fifteen inches apart and the plants about twelve inches in the row. This is the easiest of all the various crops of lettuce to bring to maturity, and almost all varieties can be used for it, though I confine myself to three, Grand Rapids, Wayhead and New York, setting the latter last, to carry over until the summer crop comes on.

The crop for mid-summer may be sown either in the open ground and thinned out or in the seed-bed and transplanted. For a continuous supply a small amount of seed should be put in every two or three weeks. If the weather is very dry, start the plants under shade as described in the first part of this article. The solid or "cabbage"-heading sorts are best for these late summer plantings. Deacon, Salamander and New York are all good and well-known varieties of this type, but I think the newer Iceberg takes the lead for quality and tenderness and will undoubtedly become as popular as any.



## What the Dutch Can Tell Us About House Planning

(Continued from page 89)

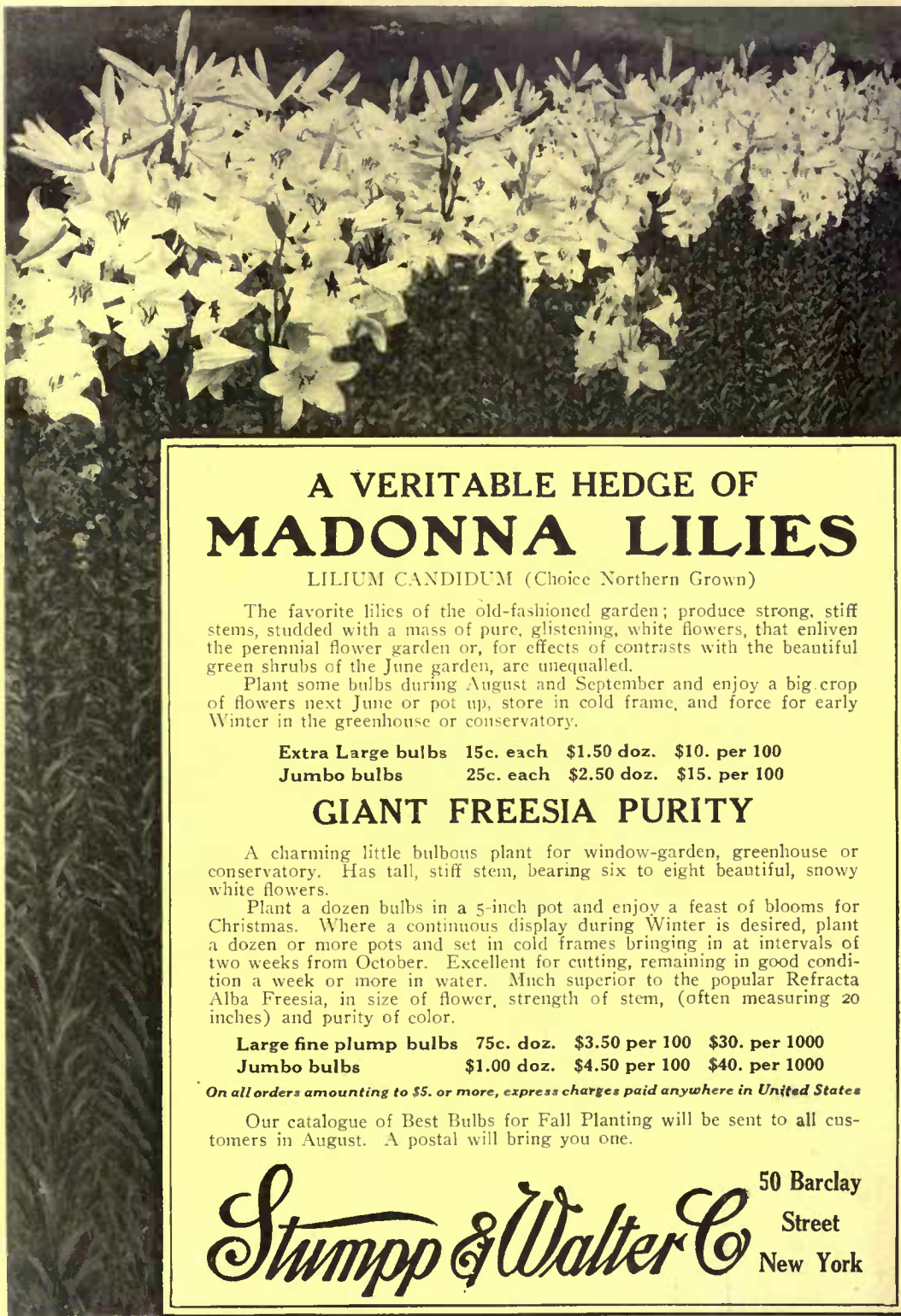
and waxed or polished is also a much-used wood in these houses. A house, for instance, on the old road between Laren and Bussum, had cypress wainscoting throughout the house stained a warm brown, which was very effective with the walls above it left sand finished and unpainted. The tone of the plaster, however, was not a glaring white but a soft atmospheric gray. There is a great deal not only in having a unity in the floor plans and elevations of a house, but also in having unity in its decorations. It is surprising how seldom we see a house that keeps to a homogeneous color scheme throughout, because the result in this house was so eminently satisfactory. It may be interesting to add that this is the former home of the Royal Director of the National Academy and that the present owner is a painter of Dutch cathedrals with a fine enthusiasm for the play of light upon their Protestantly whitewashed walls, and so a man who would find such a scheme of cypress and gray walls especially congenial. But a scheme like this is not only effective in itself, but for its value as a setting for colorful Oriental rugs, for window curtains of China silk, Japanese batik and Indian prints, for interesting upholstery and for the loosely

woven blue linens such as hung in long folds to regulate the light effects in the studio.

The studio was a room two stories high, with a great arched three mullioned north window and a vaulted ceiling in brown wood. An interesting feature was keeping part of the room one story high, making a cozy spot for looking up material and giving an interesting gallery effect above from the room that was used as a frame and packing place but which could as well have been employed as a bedroom. Such studio suggestions as these are becoming more and more popular for our living-rooms. They offer not only space, interesting architectural features and splendid fenestration, but lend themselves to wonderfully effective schemes of furnishing.

Across the hall from the studio there were three small living-rooms, a reception room, a sitting-room and a dining-room with an enclosed porch that was used as a flower room. The windows of these rooms as well as of the bedrooms and dressing rooms above them, were double casements with leaded glass panes, mullioned and transomed like the windows that are so familiar to us through the genre paintings of Pieter de Hooch. The roof of the porch offered a good suggestion for a sleeping porch. Its parapet and stepped sides not only made the doors leading upon it invisible from below but made it the loveliest of uncovered sleeping places.

It was the location of the kitchen, however, directly between the two gabled ends of the front, directly beneath the eaves of the main roof and hard by the solid front door, that was especially interesting because its entire outer wall was a quaint and lovely composition of two transomed casements framed with the door, a composition characteristic of the Seventeenth Century shop fronts that can still be seen in Amsterdam. It looked especially picturesque by the side of the great arched studio window. The kitchen court was divided from the front path by a hedge and low gate and had a wooden pump to symbolize it. The kitchen was placed in this way not only because the rear of the house is usually the garden side, and not only because the northern exposure is cooler but because it is not treated as our kitchens so often are as a purely utilitarian part of the house. In this respect we have much to learn from the Dutch home. The kitchens there are naturally furnished upon the same principles that other rooms are with furniture, dishes and utensils that are chosen not only for their utility but for their power to please, for their loveliness of form and color and for their ability to make the room a harmonious whole. And added to the necessary utensils, there are usually some purely ornamental pieces of old brass, or more rarely some article of copper or lacquered ware, a custom as self-evident as the placing of ornaments in other rooms and one upon which the happiness of the servants is dependent. The stoves



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Plant some bulbs during August and September and enjoy a big crop of flowers next June or pot up, store in cold frame, and force for early Winter in the greenhouse or conservatory.

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A charming little bulbous plant for window-garden, greenhouse or conservatory. Has tall, stiff stem, bearing six to eight beautiful, snowy white flowers.

Plant a dozen bulbs in a 5-inch pot and enjoy a feast of blooms for Christmas. Where a continuous display during Winter is desired, plant a dozen or more pots and set in cold frames bringing in at intervals of two weeks from October. Excellent for cutting, remaining in good condition a week or more in water. Much superior to the popular Refracta Alba Freesia, in size of flower, strength of stem, (often measuring 20 inches) and purity of color.

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The needle and shower bath is distinctive. Instead of the usual curtain, it is provided with a plate-glass door, adding greatly to its attractiveness and convenience. The large receptor, of Imperial (Solid) Porcelain, gives the bather the ample room required for a vigorous shower bath. The tiled walls and glass door are water tight.

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are not an ugly black, but white-tiled with steel trimmings. It is curious how we take even such a thing as an unsightly black stove for granted until a visit to a different land shows us such beautiful white kitchen stoves. The kitchen floors in many of these artistic homes are of tile with tile wainscotings and always with some individuality in the treatment. Sometimes the tiles are especially designed by the architect. Even where they are all white with white woodwork and white walls, the kitchen dishes may decide a color scheme of blue and white, or certain parts of the woodwork, like the chair rail or the door and window frames, may be painted a different color. In one home, it was painted a grass green and in another a regular wash blue. This may seem startling, but in purely white interiors the green especially is very fresh. Of course, the success of such color depends largely upon the nice spacing of windows and doors and should never be used where these are not well arranged. In another house where there was a broad wooden floor, the walls were painted a smoke gray and the woodwork, the old cupboard and the frame for the deep-hooded fireplace were painted an old rose red, a kind of indescribable shade that is one of the characteristic colors of old Laren.

The value of visiting foreign homes such as these is not only that it takes us out of the rut of our professional practice or out of an unthinking acceptance of the environment in which we live by showing us different customs and different traditions, but in the inspiration and direct help that comes from an international good fellowship. For with all superficial differences of expression, this home building is akin to ours in its aims and ideals of making our modern homes lovely through the reverence and high spirit with which we are again treating the humblest materials and are bringing beauty into our daily home life and to the useful things of the household.



## A Little Suburban Garden

(Continued from page 86)

Seating yourself in an "Old Hickory" chair, partaking of tea or a light luncheon served from the old table, speaking of the charm of the long path with its border of delicate pink, white and lavender Canterbury bells, your eyes will wander to a miniature lake where the birds are bathing. This little body of water is confined in an old arch kettle whose black and ugly exterior is banked with moss covered stones from which tiny ferns peep out. The bed of Japanese iris with a background of sweet peas climbing white birch branches will arouse exclamations of delight and admiration.

You will not ask "What are the compensations for all this labor and patience?" You will remind yourself that you are in

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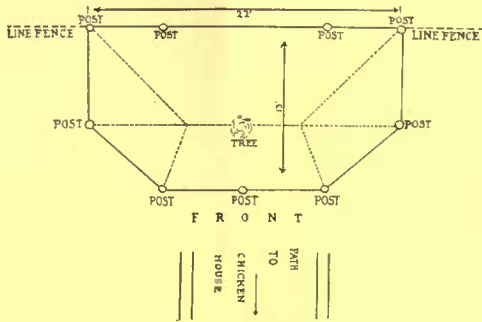
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Handsome Residence with Glass Conservatory. Griggs & Hunt, Architects.

the heart of a growing city, that it is something to be able to leave the noise of the pavements and the cares of house-keeping and in a few seconds to enter the shady coolness of this garden, to enjoy its peace and solitude and beauty. You will wonder why you have not gone to the woods and gathered wild plants and shrubs which bloom more profusely if they are transplanted and receive a bit of care. This thought will come as you stroll past a rocky fern bed with here and there a pitcher plant, a Jack-in-the-Pulpit, an



A large space is not necessary for a successful retreat, as this plan shows

Indian pipe, a walking fern and wild columbine.

Time will fly during your tour of inspection—you will depart with pleasant memories of the old-fashioned girl, her garden and her faithful gardener who may present you with a large basket filled with variegated gladiolus, hollyhocks and foxglove.



**Reclaiming Old Homes**  
(Continued from page 94)

treated by some accepted method. The decay of such parts of fences is their great drawback, and the extra labor and expense will pay for itself. Later and more elaborate forms of the picket fence anticipated such difficulties by superimposing the fence on a low brick wall; other variations returned again to the wood as a base.

While the picket fence as a front feature is ordinarily "extended" by a simpler type in wood, the stone wall may be used in its stead, and such should be laid in mortar. If in such combination a stone footing be continued under the wooden portion, with perhaps the additional note of stone gate posts, the harmony will be more complete. It is hardly necessary to add that the fence caps should be of wood. A more elaborate and delicate effect may be obtained by substituting brick, or perhaps a combination in which the stone is the core of the extended walls only, leaving the base, cap and post of brick. There are cases which warrant the use of the stone wall in front of the house; ordinarily, however, this function should be taken by wood with a wooden structure.

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Home Nurseries, Sassenheim, Holland.

**Evergreens for August and September Planting**

LOOK ahead a bit and do some careful planting the next two months. Do it when you are on your grounds and know so well exactly what trees are needed.

We planted some of these little pines in the picture when they were only ten inches high. Do you want 500 or 1000 such trees? Or do you want a few large trees, 12 to 30 feet high, right away? We can ship you either at once. If you have big trees on your place to move, we can do that.

Run down in your auto and pick out your trees. Or send for catalog and make selections.

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From entering your windows by use of the  
**"Ventilator" Sash Lock**

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Securely locks any window, closed or open, to any extent for the purpose of Ventilation.

Adjustable to any standard size window. A safeguard against accidents; invaluable for the nursery; to traveling men; in fact, to all those who through business or pleasure are compelled to submit to the insecurity of the average hotel it is indispensable.

If your dealer cannot supply you, advise

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Price \$.35 each; \$4.00 per dozen.

The common old type of high board fence is a telling feature in front of the small orchard or garden of small fruits. With it there are many chances for variation. Boards may be of varying widths, perhaps laid an inch and one-half apart, the tops saw tooth or varying in height. The high price of wood, however, makes any extended use of this material for such purposes out of the question for most of us.

While the stone wall has little chance of fitting into the front scheme of the small estate and the wooden house, it may be just the thing for the larger layout, and particularly in case the buildings sit well back from the street. As wood is always a material that seems to fit into close fellowship with the wooden structure, the wooden fence may be used here as an enclosure, independent of the fencing scheme of the highway. At all events, the remoteness of the house naturally suggests a less elaborate outlay in the character of the highway barrier.

Where the land is higher than the roadway, a stone retaining wall may be used and if the grade is not high enough to make a sufficient barrier of it, a surmounting motive may be added. Where your house is remote from the road, a picket fence makes a good supplement and allows of a view through it from the highway. If the buildings are near the road, a hedge may answer the purpose or perhaps a wire or lattice fence, on which should be grown some sort of vine. The plain wire fence hardly comes into this discussion, but it may be used as a core of a hedge and thus establish its permanency.

One may gather from the foregoing that nearness of the house to the highway demands privacy; its remoteness, openness. The important highway suggests more elaboration than that of the minor and remote road. Trees which shade the front yard limit the possibilities of your flower garden to such varieties as do well in the shade, and the litter that falls from them stains your fence and suggests anything but white paint.

The tree itself may play an important part in the line of demarkation by suggesting boundary lines. While frequently supplemented by the fence or wall, it may be used alone, as with a driveway or lane. If such are newly planted, allowance should be made for their growth and expansion. The common fence on the rail principle in which the rail is a sawed board, makes an excellent auxiliary for maple and elms. Trees, however, take time to grow and the fulfillment of your feature may take years.

The hedge offers many possibilities for front and interior barriers not afforded by the fence or wall. It is at once from its nature a part of the landscape and melts into it more readily than other more artificial contrivances. If one is starting a hedge we advise strongly the incorporation of a wire fence in the center as a core. If it is to be a front barrier, and as such must be made to last indefinitely, it had best be made with iron or concrete posts

in the manner already described. Any good mesh fencing or barbed wire strands will serve the purpose and perhaps the former will lend itself about as readily to our ends as a discourager of invaders as we could wish, provided a strand of barbed wire be just sunk in the ground and another stretched at the top. These last will dispose of the dog and the climber. The trespasser is a nuisance. He may have the best intentions in the world and yet he will insist on making a highway of your grounds. Have you a nursery of choice plants, he will find it; have you wasted a year over grape cuttings he will blunder into them; whatever you wish to preserve, he will destroy as if fated. Nip this in the bud; later it is hard to stop.

We commonly understand the hedge to be of evergreen, spruce, hemlock, cedar, box or privet. As a matter of fact most any hardy flowering shrub will answer, provided it be not located where its blossoms offer too much temptation to the public. Barberry and japonica are in themselves more or less difficult to penetrate, but there are the tough hided ox and the fool cow to be reckoned with.

We have already spoken of the vine-clad fence, and as a quick-growing substitute for the hedge it is both interesting and effective. For the summer problem, one sees but little of the naked vine and fencing and hence nothing is lost; but for winter, the snow-laden evergreen hedge has a charm of its own and even the deciduous article is more convincing than the skeleton of loveliness offered by the clinging vine.

Where one boasts of the kitchen garden, the low hedge is often effective as a defining line; it may be utilized as a wind break as well. If the garden is small and to be spaded, one need allow only for the unloading of dressing and removal of litter, but where the plot is large enough to plow, the ends should be left open to allow of the turning of the plow team. Of course the board fence may be substituted for a wind-break or it can be used back of the low hedge in conjunction with it.

The laundry yard is not a feature of the Colonial style, nor is it properly a part of any problem other than in the more elaborate house. Even then it is properly a part of the house, as is also in a measure the enclosed front yard. When detached, however, it may be handled independently. The diamond lattice and the arbor offer our best suggestions for the above; it requires that, while serving as a screen, the air shall, at the same time, draw through it.

Probably the most interesting feature of the fence problem is the gate or gateway. Its treatment is of wide latitude; its possibilities almost without limit. One may evolve new ideas through a process of well-judged combinations, but whatever the result, it should be limited by the principles of good construction. Under all circumstances it should belong to the place in which it is used, suggesting either in line or detail the family resemblance to the all-important flanking barrier.

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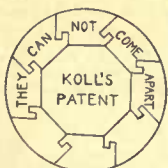
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In its construction, the first principle is that the post on which the gate is hung and which naturally receives more or less side strain from the weight of the gate, should be either rigid enough in itself or so braced as to resist this strain. The second principle requires that the gate itself shall be so braced as to keep its shape and be free from the danger of sagging. Unfortunately, most old examples have not been as carefully considered in these respects as we could wish, and as a consequence have suffered from it. It is not pleasant to contemplate a delightful old design in which it has been necessary to use methods foreign to the original conventions to overcome the ever-to-be-considered question of gravity. "Why not have done this in the first place?" one very naturally asks, and we heartily echo the query.

Very naturally the wider the gate the greater the strain, and this at once brings us to the ordinary farm gate as a simple example of the type. The convenient form of this is that which we find pictured on old plans of the Elizabethan and First Settlement periods—sawed rail with a brace, extending from the foot of its extreme swing to the top of the high post on which the structure is hung. There is a tremendous leverage exerted on this big post, and it must be very solid and well set to keep straight. In some parts of the country where granite quarries were formerly worked, one finds many rough ashlar underpinnings and very likely great stone posts, which support great gates with apparently as little trouble as if they were paper.

There is a later form of the above gate, which has abandoned the high post and long brace; to this contrivance, one is simply a slave. The best farm gate we know of is that commonly seen in parts of Maine, but which seems to be known elsewhere, although we do not remember having seen it. It gets rid of the leverage at once by adopting the principles of balance. The section of a tree trunk which takes the most of the strain is pivoted on the top of a good stout post somewhat higher than the adjoining fence or wall. The gate hangs from the longer and lighter end, while the balancing end, which is also the butt of the tree, extends on its side of the post about two-thirds the distance of its opposite. On the end of the butt is a wooden box, in shape much like a mason's hod, into which field stones are heaped, until the necessary balance is effected. A good strong, true post and a sufficient beam are all that are necessary to dispose of our gate worries.

The house-gate is, after all, the one where variety may be secured. Ordinarily it has gate posts which are emphatic enough in design to become a feature, but sometimes they are insignificant, being, with the gate, but a part of the fence. In its simplest form this was neither the best of taste nor convenient, as it often caused the stranger much confusion in its location. Developed, the type had its excuse

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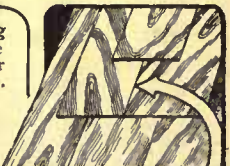
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in the equal spacing of ornamental fence-posts across the entire front; in this scheme it was judged unwise to disturb the simple spacing of these units. We cannot help thinking, however, that the gateway should have some definition and individuality of its own, if only from the practical point of view. In any event the whole motive should be simple enough to belong to the house and the style should not be foreign to the locality. It is a common practice with architects to introduce into Northern work the lines and details of Southern. This does not seem good judgment. What right, for instance, has a replica of Homewood among the classics of old Salem? There should be good material in your own locality, and such only will give you the individuality of the home touch. It is true that foreign lines may be adapted, but in so doing one must feel the true intention of the locality and use that touch. In the mass of gateways, the two posts are separate, but sometimes we find them yoked or connected by an arch. In some later examples, too, the iron motive which served to support the lantern, also affected this. Most of this ironwork does not belong to the rest of the design, being attached in any way that came handy; its outgrowth from the ball or urn is of course bad taste.

Old-time gate-hinges were of the strap pattern, and this is as it should be. For farm gates, the fastening may be a simple wooden latch or bolt, or where it may be tampered with, a hasp and padlock. The wooden latch might also be adapted to the gate of the house front motive, that is, in simple and primitive types; more elaborate problems might use the old-time door latch with effective results, particularly if the same be of iron.

The entrance without the gate is not a thing to be advised. There are few conditions under which it may be used without sacrifice to privacy and independence. If your entrance passage be fenced in with hedge, or otherwise contains nothing of a private nature (as flowers), and be entirely cut off from the grounds proper, the gate may be omitted. In like manner, the entrance which relies on steps from the street level to the higher grade of the house, may be more effective without the member in question.

In the pleached entrance lies, perhaps, the best method of treating the opening in the hedge; it always counts for what it is. Generally it is unclosed by a gate, but the latter may be used nevertheless with success, provided its lines are made to fit those of evergreen motive.

The ordinary turnstile has possibilities, but one will probably have to look for examples on the other side of the water as our ever restless native could hardly be content with such a primitive contrivance. There is a common English stile which provides for the passage *over* the wall by means of steps on either side. Occasionally we see this here, and there is a variation, in which the steps are stone flags built into the wall, each one free of its

neighbor. While the stile is far from fitting every problem, it has excellent possibilities and should by all means be included in your list as such.

We have spoken of the fence problem as one of new building; such will be the majority of cases. The fence, as ordinarily constructed, was short-lived, and when it passed it was rebuilt on up-to-date lines. It is only with those who have had the means and the inclination that some old and elaborate examples are allowed to exist, or with those too poor, or otherwise occupied, to rebuild.



The Naturalizing of a City Man

(Continued from page 91)

tools and machines, but that he knew they would be as safe in Mantell's hands as in his own.

The plans for the Garden Department required much more detailed work than any of the others. In the first place the work in the greenhouse had to be planned as carefully as possible, for though they would have nearly twice the amount of room that had been available the year before, they knew from experience that every foot of ground must be made to count—must be filled up not only once, but two or even three times. So Raffles and Mantell made a large plan of the greenhouse and frames and figured out how much space each thing should occupy, and for how long. The list of vegetables to be grown was as follows, though, of course, they figured out the amount of each variety grown:

Vegetable	use	To sell	Total
Beets	3,000	1,000	4,000
Cabbage	2,000	8,000	10,000
Cauliflower	200	200	400
Celery	2,000	1,000	3,000
Egg-plant	50	100	150
Lettuce	2,000	3,000	5,000
Peppers	50	200	250
Tomatoes	3,000	2,000	5,300
"	in one-dozen boxes.		
"	in pots for own use.		
		300	28,100

This meant quite a formidable bit of business, and in addition there were three bushels of early potatoes to cut and start in sand, by a method Mantell had found out about at the Experiment Station, and several hundred onion seedlings to be started in the greenhouse and tried as an experiment with the "new onion culture" or transplanting method.

The garden space for outdoors was nearly doubled and a careful and detailed plan of spaces and succession plantings and companion crops made. Some things that had not seemed to sell the previous

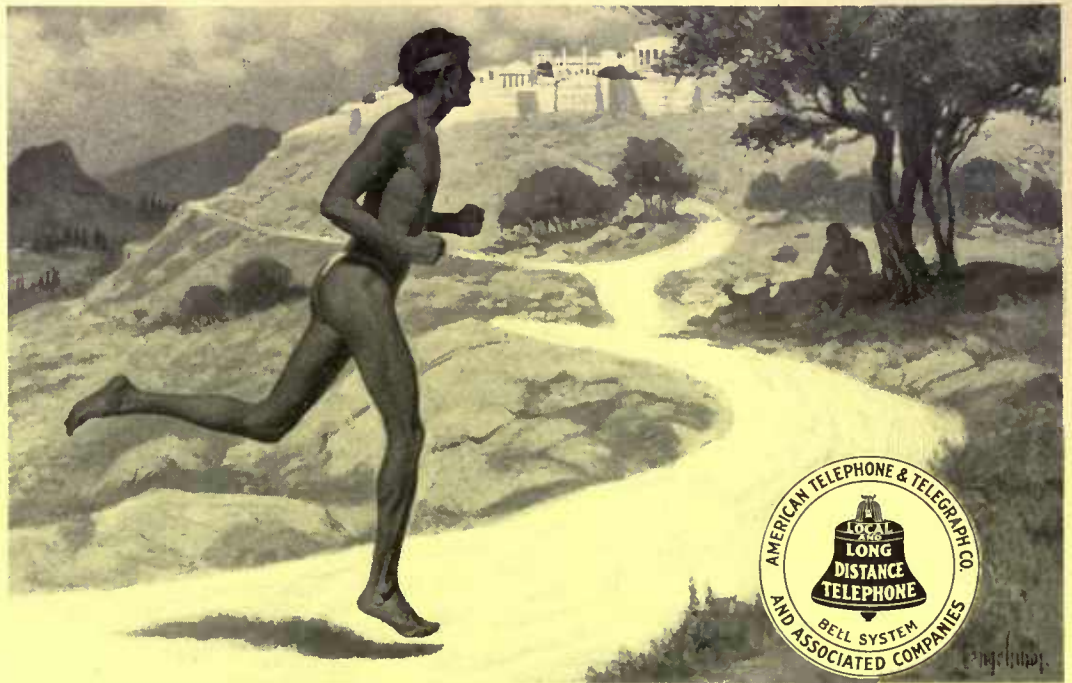
year, such as kohlrabi, they cut down to part of a row. Others they increased or decreased according to the experience of the previous season. The largest increase was made in onions, which had paid them better than anything else the season past and the local demand for which they had not been able to supply through December, to say nothing of the balance of the winter.

The poultry department, too, came in for its share of attention. With the advent of the spring brood of chickens, of which they planned to have about 200, it was quite evident that their present quarters would be inadequate. So a warm spot on the south side of a sandy knoll near the barn was selected as the site of a real hen house, and to Helen and Robert was assigned the task of making a thorough investigation of the matter of poultry houses and yards and the drawing up of a plan for the one to be built. The company was to furnish the lumber, cement, wire and roofing paper, etc., necessary to build it. Also green stuff and some small grains were to be grown for the hens. Mantell and Raffles had nothing to do with the care of the birds, that being the special duty of Robert and Helen, though they sometimes got their mother to help them.

The completing of all these plans took up most of the first week in January. In the opinion of most of their neighbors it would have been time wasted, or at least foolishly spent. But Mantell did not consider it so. They now knew definitely what they expected to do, where everything was going, what materials would have to be provided and at how much expense. So they were prepared to carry out their program in a businesslike way and as economically as possible as far as labor was concerned—how many flats and small boxes and pots would be required in the greenhouse; how many bean poles and tomato poles to cut, where they would be needed, and a score of other matters which would enable them to carry out their preliminary work during the remaining winter months.

In the greenhouse spring work had already begun. Raffles had gone over the stock of potted plants, repotting those that needed it, giving more water and more heat to start the new growth necessary for cuttings, and making the first sowings of several varieties of seeds, including a few flowers to be grown for spring sales and such vegetables as lettuce and beets for their coldframe crop. An extra sowing of spring cabbage, designed for plants for their own use, was also made. All the available space about the greenhouse, and even a bin in the cellar, had to be filled in the fall with soil, sand, leaf mold and such other soil ingredients as they required in the various operations of planting, transplanting and potting.

How different it seemed from the handicap of the spring before when they had had to build their house on frozen ground and thaw out soil in which to plant their seeds, rushing everything to the limit to be anywhere near on time!



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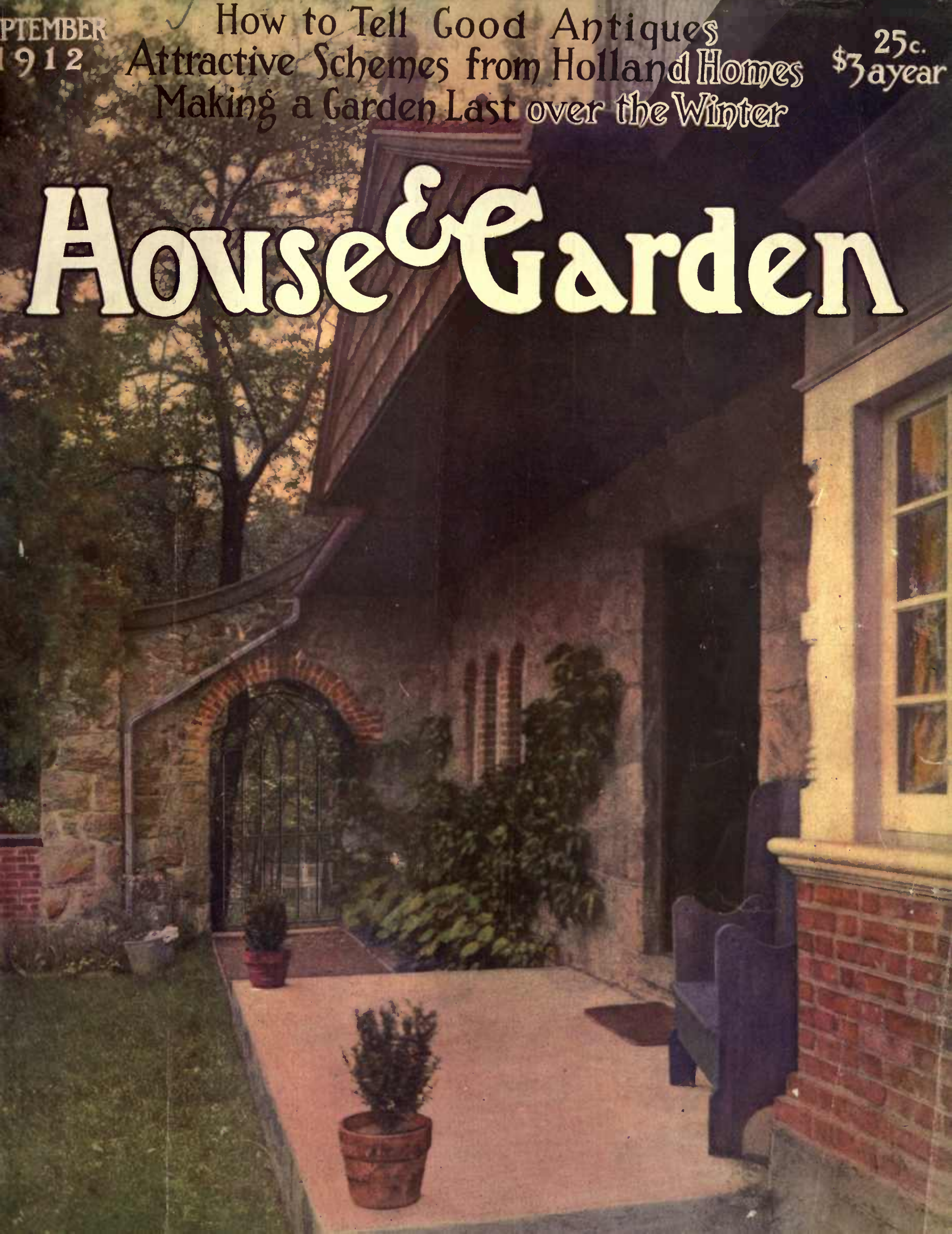
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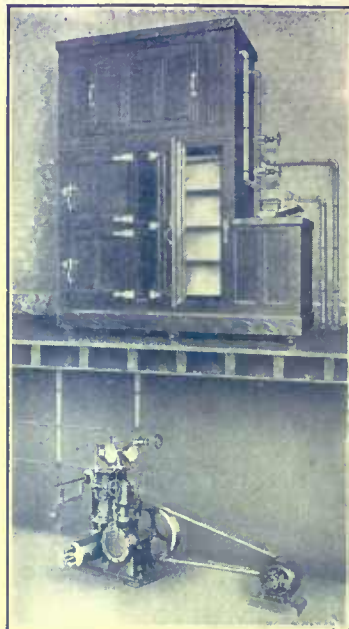
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Training the Dog—I

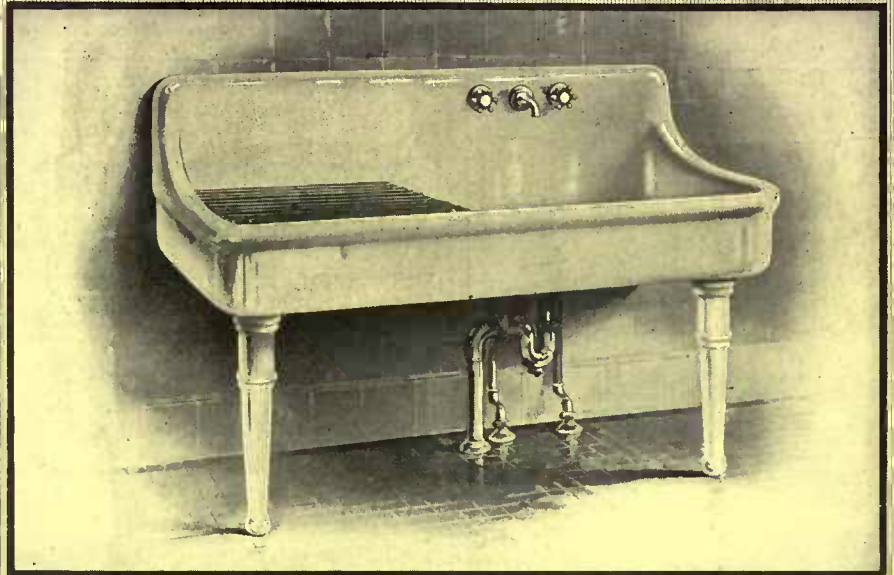
*Editor's Note—With this number HOUSE & GARDEN commences a series of articles on the practical education of the dog from the standpoint of the ordinary owner. The series will be so arranged as to take up the various steps in their logical sequence, beginning with the first lessons of the six weeks' old puppy.*

**Y**OUR puppy has arrived. Be he Dalmatian or dachshund, bulldog or beagle, he is fat, unsteady on his feet and probably inclined to bewail his absent mother and generally gloomy outlook on life, with heartrending whimpers which soon rise to a series of shrill yells that disturb the family and the neighbors. This is a perfectly natural if somewhat disagreeable habit of six weeks' old puppies, so even at this early stage of the game you have an opportunity to prove your fitness as a dog trainer by exercising patience and self control. Do not apply the flat of your hand nor yet a stick of kindling wood or an apple switch to the pup; do not, in these first days, even speak harshly to him or do anything else that will jar on his nervous system and thereby increase his unhappy mood. Instead, divert his mind by play, food and a comfortable place to sleep, and as the novelty of the strange situation wears off, so the pup's wailing will gradually decrease in frequency and volume.

Be with the youngster personally as much as possible, of course allowing him to sleep undisturbed as often and as long as he will, for from the very beginning a dog should be trained by and look up to as master or mistress *one person only*. Too often all the members of the family wish to have a finger—or perhaps both hands—in bringing up the pup in the way he should go, with the result that a subject which is none too easy at best is made doubly hard and puzzling to him. After the puppy has grown to maturity and all his lessons are thoroughly learned, it is well enough to allow someone else to put him through his paces at times; but until then, remember, *one teacher and one only*.

Actual lessons should not be begun until you have had the pup at least a week; in the case of an especially timid individual two weeks or even more may be necessary for him to become thoroughly accustomed to his new surroundings and companions. Until that state of mind is reached it is foolish and unfair to attempt any schooling; the pup is in no condition to attempt to understand what you are driving at. Devote all your energies at first solely to making friends with him and gaining some insight into his character, for, nature fakir or not, dogs *have* character and they *have* individuality. Nor is this close association advised merely that the work of teaching may be made easier and more successful through an understanding of the pupil's personality; it will tend to increase and stimulate very appreciably the intelligence with which the dog is endowed by nature.

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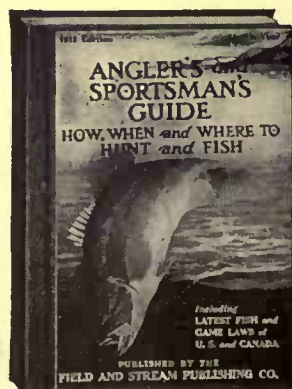
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## The Borzoi, or "Russian Wolfhound"

OBSERVATIONS ON BORZOI. By Joseph B. Thomas. 8vo. Illustrated. Pp. 120. Boston; Houghton Mifflin Co. \$1.25 net.

"There does appear to be a lamentable amount of ignorance," writes Mr. Thomas in this excellent little volume, "concerning the history and uses of the Borzoi, which is the more surprising in view of the antiquity of the breed and its presence in many corners of the world, largely on account of its extraordinary beauty.

"I prefer to use the Russian name "Borzoi," meaning swift, rather than the term used in America, "Russian Wolfhound." The word "Borzoi" means swift, light, agile, and is the exact equivalent of the German *Windhund*, the French *lévrier*, the English greyhound. . . ."

The author goes on to tell of the Borzoi's development as a breed, the history of coursing in Russia, and the introduction of these dogs into America, ending with a chapter which throws much valuable light on their care. "Mature hounds," he writes, "require no heat (in the kennel). In every case great care should be paid to cleanliness and freedom from damp.

"The novice invariably seems to think that Borzoi require some different food from the ordinary dog, but such is not the case; so, for his instruction, the many books containing suggestions on the subject of feeding and the care of the skin and coat will be found valuable. I have found, however, that corn meal seems to cause Borzoi to shed their coats, so that its use in connection with show dogs is inadvisable. . . ."

"Young dogs may be fed bread and milk twice each day, and cooked meat at night, with a fresh bone now and then. Water should always be convenient. No puppy or grown dog should be fed more than he can eat with relish, and food should not be left standing about. Worms cause much sickness and always occur in young dogs of all breeds. There are many good worm medicines which should be used about once a month. The surest indication of a puppy being ill is his refusal to eat. . . ."

"If one imagines the condition under which the young fox or the young wolf is raised and acts accordingly,—not forgetting, however, that the puppy needs his meals more regularly than the wild animals need theirs,—his success will be assured.

"He (the Borzoi) is a companionable dog *par excellence*, but is strictly what I should term a *one-man dog*; and I have never recommended the ownership of one to the man who expects to delegate his care to others. He must, like all other dogs, be brought up for the purpose for which he is intended; but properly trained and educated, he will be found as companionable as the best—no fonder of fighting than the deerhound, faithful as the collie, and more picturesque than either."

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Among the grains most suitable for summer feeding are oats, wheat, barley, buckwheat, kaffir corn, with corn fed sparingly. Too many poultry keepers make the mistake of feeding too much corn during the summer. Corn is a great fat producing food and will often result in many of the older fowls becoming over fat. Especially is this true with the medium to heavy breeds. Chickens like corn better than almost anything else, and they need a certain portion of it, not only in supplying a variety, but because of its being well suited to their needs. But it is too heating and too fattening for a regular summer ration. I make it a practice to give my fowls one feeding a day of corn and this a light one and as a rule mostly cracked corn.

Do not stuff the fowls at any time. It is best to keep them a little hungry so they will forage well for the larger part of their food. A system of hopper feeding can be adopted if desirable, in which case the hoppers should be placed under shelter and so constructed that they can be closed a portion of the day if experience indicates this to be best. Some fowls will not forage much if they can get all they want to eat without and for this reason it may be found advisable to close the hoppers during a portion of the day. It would be best to do this during the morning hours, but whenever it is done there should be a regular time, as regularity has much to do with getting good results from poultry. A good ration for hopper feeding for summer feed is equal parts of ground corn and oats and wheat bran. Animal food and green feed they get on the range. A box of grit and oyster shells should be kept where the fowls may have free and easy access to it.

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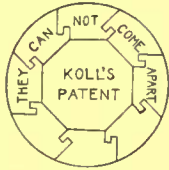
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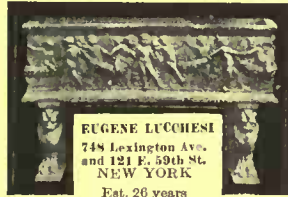
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where they are not only of easy access to the fowls but within easy reach of the busy farmer. Farmers are generally very busy during the summer months and anything that will save time and still produce good results is to their advantage. It is therefore quite important that the drinking vessels be of the proper kind that can be easily cleaned and placed where they can be readily refilled. A regular supply of pure water, as cool as possible, should be given the fowls during the hot weather months. They will consume large quantities and unless they have plenty of it they not only suffer, but fall short in the egg yield. When the fact that the egg is largely composed of water is taken into consideration the cause is readily seen. Do not neglect the drinking vessels and above all do not compel the fowls to drink from stagnant pools about the barnyard. The water thus consumed goes into the egg, and although nature has wisely provided for the elimination from the egg of much of the unsavory elements consumed by the hen, she cannot produce the best flavored eggs from such liquid. Neither does it make healthy meat of the best flavor. A little care in looking after the water supply will produce the right kind of eggs.

ARCHIE E. VANDERVORT



### Preserving and Using Hen Manure

I THINK that very many poultry raisers are throwing away an opportunity to save a dollar by neglecting to utilize their hen manure. This applies especially to those who have farms and gardens. Last winter I saved a ton of fine chicken manure which I stored in barrels and boxes in a dry room over the hog pen. A pile was also made in the same room which was occasionally shoveled over to avoid heating. That in the barrels and boxes gave no trouble in this respect. I also saved several loads of straw manure which was spread broadcast and harrowed in on ground prepared for oats. It was used in combination with a light dressing of stable manure on one piece of oats, but they did no better than those treated with the hen manure alone.

The ton of dry hen manure was mixed with 1,000 pounds of acid phosphate and 200 pounds of muriate of potash, making 3,200 pounds of high grade fertilizer at a cash outlay of about \$12. This was used on all garden land and on some field crops, corn in particular.

The potato land was lightly dressed with stable manure and a liberal amount of hen manure and wood ashes, half and half, was applied in the hills. In preparing this mixture it should be thoroughly worked over with shovels and then used immediately and covered in, to avoid loss of nitrogen in shape of ammonia gases, which are set free by the rapid chemical action.

ARCHIE E. VANDERVORT

HANNA RION, author of *The Garden in the Wilderness* and *Let's Make a Flower Garden*, is a devoted admirer of the Shirley poppy. With the original Shirleys, purchased from a seedsman, she has done some intensely interesting work in crossing the strain with an old-time poppy having ruffled petals. In moving to Bermuda a year or so ago she has allowed the resulting hybrids to mix with the wild poppy which flourishes so abundantly down there. These wild poppies were brought to Bermuda from France and their orange hue colors the whole island. The result of all this intermarriage in the poppy family is this year's crop of distinct and peculiar poppies of every tint. Mrs.



Frank VerBeck—for such is Hanna Rion's real name—is so enthusiastic over the possibilities of these new poppies for American gardens that she most generously offers to supply seed to as many as possible of those who have caught the contagious spirit of admiration that Mrs. VerBeck herself entertains for one of the most delicately lovely members of the flower world.

We have just received about a thousand packets of the seed of this new poppy, which is called "The Garden in the Wilderness Poppy," and have been intrusted with the distribution of these. It is a difficult task for us, in order to show no partiality and to place the seed where it will be most appreciated. It seems to us, however, that those who know Mrs. VerBeck's writings on the subject of poppies will perhaps have the best appreciation for this gift to the gardeners of America. Therefore, to anyone who will tear off the wrapper title from either of her two books—*The Garden in the Wilderness* or *Let's Make a Flower Garden*—mailing this to us, with a self-addressed stamped envelope, we will be very glad indeed to mail at once a packet of Garden in the Wilderness Poppy seed. As to the time to plant these, Mrs. VerBeck says: "Sow, sow, sow in May, June, July, up to fall, and then sow more plentifully than ever, for it is the autumn-sown seed which will give the sturdiest plants; attending to their own business of cheerful existence through winter snows, they will bloom early the following spring."

The foregoing relates to books of established popularity. We want to tell you a little about the books that we are going to publish next month. They are the forerunners of a large and interesting fall list.

In the first place, F. F. Rockwell, who wrote that classic for the

man who wants to raise his own vegetables, *Home Vegetable Gardening*, has written a book called *Gardening Indoors and Under Glass*. This treats of the fascinating art of growing and propagating house plants and vegetables in hotbeds and under cold-frames, so that, besides enabling one to have fresh vegetables and flowers out of season, the book helps the gardener to get the earliest possible start in the garden. Mr. Rockwell is very much at home in the greenhouse, as may be seen from the photograph reproduced on this page. As the growing of flowers and vegetables is his life work, he has one or two hobbies, of which canoeing is the principal one. He says that he spends most of his time

weeding onions and praying for rain; and he must be thoroughly proficient in both occupations, for he is most successful in his work.

Something that is wholly new and equally valuable for the craftsman will be a book on *Dyes and Dyeing*, by Charles E. Pellew. The author was formerly Adjunct Professor of Chemistry at Columbia University. But that fact should not carry with it the suggestion that his book is prosy and uninteresting. While it is a thorough guide to stenciling, batik, and tied and dyed work, as well as the dyeing of feathers, basketry, leather, silks, cottons, woolens and practically everything that can be dyed, it is written in a very straightforward manner that does not carry with it the suggestion that the reader is being lectured.

Did you ever hear that if a crow comes near a house in India and caws in its usual raucous tones, the frightened natives believe that something dire and fateful is going to occur? A guttural note from the sable bird is a portent of happiness. If a crow caws incessantly near a house it means that a guest is coming. This will bring to mind that in these parts they say that we'll have "company" if we drop a fork. That is only one of the many differences between the United States and India. These matters are all taken up with the most absorbing interest in *Omens and Superstitions of Southern India*, by Edgar Thurston. The book is most remarkable in its accounts of serpent worship, human sacrifice, magic, divinations, evil eye, and other superstitious attributes of the country. We believe that a book of this sort will be of great value to those who are interested in the occult, and to everyone who pursues the study of ethnology.



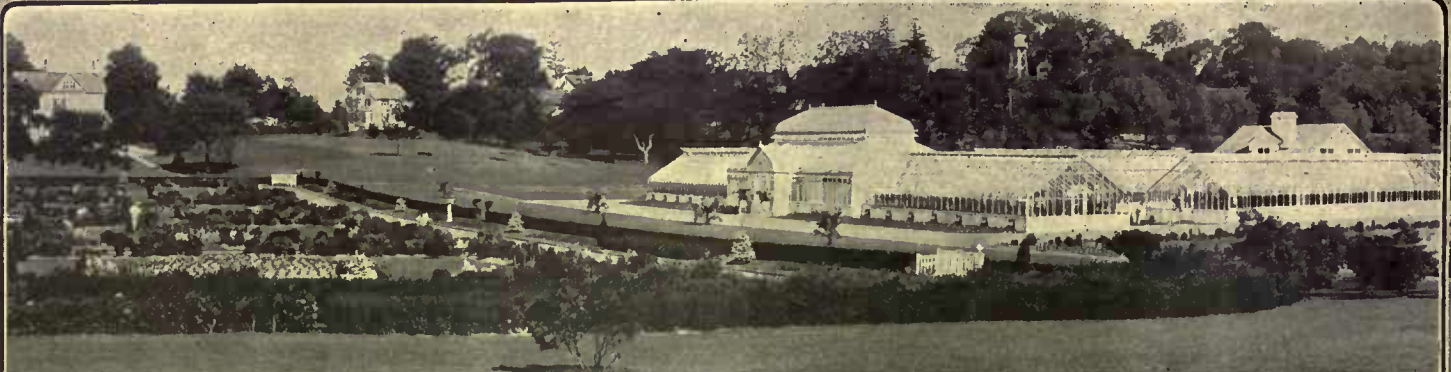
Mrs. Cutting, who has become famous for her wonderful depictions of feminine nature, has created a character in "Sanna" that wins new lovers daily



Hanna Rion in the midst of her Bermuda garden of hybrid poppies. Though they are mongrel, the mixed marriage has produced a surprisingly beautiful race



F. F. Rockwell has worked greenhouse management down to a science. These are his tomato plants that will bear six weeks before those of his neighbors



# THE GARDEN OF GARDENS



The layout of the residence grounds on this estate at Ridgefield, Connecticut, might be likened to an immense emerald saucer, on one side of which is located the imposing residence, with its nearby glass enclosed swimming pool of U-Bar Construction.

Along the opposite edge are attractive cottages snuggled among the trees. In the center of this gently sloping green is this beautiful hardy garden of old-timey flowers, restrained by a hedge of privet.

Adjoining it is the Garden of Gardens—the pleasing group of U-Bar Greenhouses.

It is a fine bit of landscape composing.

As beautiful as the ever changing color mosaic of this outside garden may be, it is always devoid of that never flagging interest and mystery of the greenhouse gardens, with their exotic plants, out-of-season flowers and continuous ripening of fruits.

A regular little orchard of apple trees in full fragrant bloom, in February, for instance, certainly stirs one. And what a delightful thing to be sure of fine, meaty, true-flavor melons the entire year about!

Orchids with their weirdly exquisite blooms lasting for weeks, never lose their charm. And still there is plenty of room left for roses, carnations, violets, sweet peas and the endless other

flowers that so gladden our lives, and those with whom we are privileged to share them.

This, then, might be called an outburst of greenhouse enthusiasm. But it is an enthusiasm that hinges more than you might imagine, on the right and careful construction of the greenhouse itself. So much so, in fact, that many a man is this very moment thoroughly disgusted with his expenditure. It is to prevent just such a possible disappointment that we urge your seriously investigating the U-Bar Construction before you take any decisive action towards having a Garden of Gardens of your own.

We will gladly come and talk it over with you, or send you our catalog. Or both.

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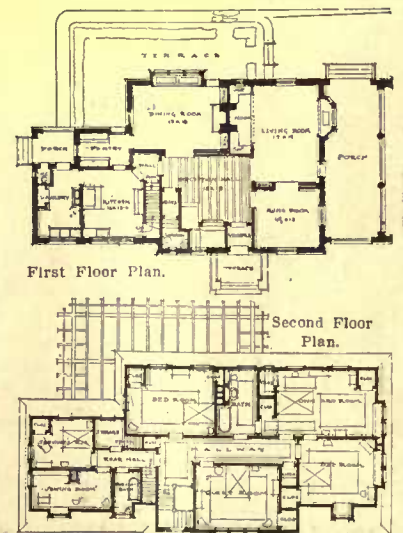
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The peony has been a favorite of gardens for a thousand years and more, and its showy, profuse bloom makes it still desired to-day. It is easily grown, resists disease and injury, and may be found in innumerable varieties, beautiful in varying shades and form and with almost the delicate fragrance of the rose





# House & Garden



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Water in the landscape is always to be desired, and lakes and ponds especially offer opportunities for beautiful planting. Overhanging trees and shrubs are best over a well-defined water edge

## The Picturesque Garden

SOME GUIDE POSTS ON THE WAY TOWARD MAKING A LANDSCAPE OR NATURALISTIC GARDEN—  
HOW TO TAKE ADVANTAGE OF THE BEST FEATURES OF YOUR PLACE—WHAT TO DO WITH VISTAS

BY CHARLES DOWNING LAY

Photographs by the Author and Others

**I**T is a little difficult to explain why a garden should be called picturesque, but the term represents a well formed idea which has come to us from the writings of Sir Uvedale Price and others of his time in England. It might just as well be called the picturesque place or the naturalesque garden. The same character of work is known in France as a *jardin anglais*. The idea is distinctly English and what it means is that the place should look as

if it grew of itself, without the interference but perhaps with the tender care of man. It represents essentially the sentimental attitude toward nature and its ideal is nature unspoiled and unadorned by art. But when nature cannot be left to herself or must be aided, as on a new place, we have an art which is the imitation or perhaps the paraphrasing of nature's accidental beauties with such material as may be at hand or can be procured. It is a style which



The apparent size of the small place is much increased by dividing it into small units of lawn separated by trees and shrubs

gave birth to the profession of landscape gardening as exemplified in the work of Repton in England, and Downing, Vaux, and Olmsted in this country. It represents a cultivated feeling for the delicate beauties of nature and a sensitiveness to her charm analogous to that of the landscape painter. Its victories are very great though they must be long sought, and compared to the beauties of architecture are sometimes more fleeting when they are attained.

The practitioners of this creative art believe that since one cannot easily make the formal lines of the house extend to cover the whole place, it is better to have the house appear as if it were carefully set in a beautiful scene, as few changes being made in the scene as possible, rather than to have it seem as if one were attempting to influence the whole scene to make it subordinate to the buildings, as is done sometimes in formal work



The trees must have more than an aesthetic fitness for their positions. They must be such as grow naturally and easily in a like situation

on a large scale in various places but particularly in France.

The house on a place done in the naturalesque way should be fitted to the ground instead of having the ground fitted to the house.

The intimate relation between the house and ground will give the house the appearance of having grown there, if indeed it does not look as if it had always been in just that spot and could not be moved to another and look as well. This effect of naturalness can be much increased by planting trees and shrubs about the house.

In creating such a naturalesque landscape the inspiration must always come from the character of the ground itself which is the graceful form to which the clothing of verdure is to be fitted. Thus, if there are smooth hills and level valleys the height of the hills should be increased by trees at their top and the valley must be left open, as lawn or meadow. The trees should be elms, maples, willows or other such deciduous trees as will harmonize with the softness of the scene. Rugged pines and oaks or striking cedars should be reserved for a landscape of steep hills with rocky precipices and a narrow stony valley. The trees must have more than an aesthetic fitness for their positions; they must also be such as grow naturally and easily in like situations. For instance, we should not like to see hemlocks on a dry sandy plain or pitch pines bordering a stream through a rocky gorge.

The naturalesque style can be used on small places as well as on large ones, but it is least successful on a small place where the land is level, because then the house becomes dominant and a formal arrangement is more pleasing. For small suburban places it is a dangerous style to attempt. It is too likely to be childish without gaining the charm of the Japanese gardens, which are more like landscapes in miniature.

The small place may be irregular in the contours of its surface, in which case its apparent size is much increased by division into small units of lawn well separated by plantations of shrubs and trees. There are usually views from such hilly places and these must be confined by planting to narrow vistas seen from carefully chosen positions. The effect of the distant views can be much enhanced by using, near at hand, trees of deep green foliage, which make a greater contrast with the blue distance and make it appear farther away. For the same reason, on a small place without a distant view it might be well to plant grey leaved trees of fine texture like the Bohemian olive on the borders of the place, to make its extent seem larger.

Trees with large coarse leaves should not be used on a small place, because they are out of scale and will inevitably make it seem smaller. The height of the tree is, of course, more important than the texture, but large trees may be used on a small place near the house if the object be to dwarf the house.

If there be an outcrop of ledge rock on the place, that may be taken as the keynote and it may perhaps be planted with ferns and mosses, with columbine and stone crop. The shrubs may be junipers or wild roses and the trees pines and scrub oaks, but all must be arranged to increase and accent the native charm of the place so that the beholder will constantly be tempted to say: "My, weren't you lucky to find such a lovely spot," unconscious that it is art helping nature which gives it its charm.

There is never a place so uninteresting, except on the plains, that it will not furnish some theme to be developed, or have some striking character, worthy of our skill in preserving

and amplifying it to an even greater scenic importance.

If the lawns must be graded much depends upon their form. The effect of size is increased on a large lawn by a graceful but irregular roll. Not a hill but a slight rise and drop and another rise. A small lawn should be slightly dished, lower in the middle, rather than full.

It may be that the place is covered with granite boulders, among which one can wander over thick turf, passing now a group of bay berry, roses and cedar trees, a barberry drooping with its weight of fruit; or it may be there are blackberry tangles near soft beds of fern.

On such a place as this one could plant butterfly weed, asters, goldenrod, and any boulder would be a perfect background for flowering plants. A grape vine might clamber over the larger boulders, and there might be tangles of bull brier (*Smilax*), sumac and hazel nuts. Perhaps there is a spring running from beneath one of the boulders, or if it be not there, perhaps it can be introduced and its margins planted with forget-me-not, cardinal flower and other moisture loving plants.

New England is full of such boulder strewn fields where one may find charming compositions and there one must look for inspiration and for suggestions.

There can be no rules for planting of this sort. Every place is different and it would be impossible to say what plants should be used in such and such a position. Beyond their fitness from a cultural standpoint and their aesthetic fitness as determined by their artistic aspect, it is all a matter of taste in which even the experts may disagree. It is unlikely, however, that the best effects will be secured by the use of any except native trees, shrubs, and plants in a landscape of very strong character. In places of a softer nature it is quite possible to use exotic material. Trees from China and Japan and shrubs and flowering plants from all the temperate climes can be worked into a harmonious scene, but its success depends upon the restraint which one uses in introducing this sometimes incongruous material.

Along the sandy coast the character of such work must be kept close to the natural conditions as they appear. Lawns are impossible except at great expense, and anyway why have a lawn when it is characteristic not of the dunes but of hilly pastures? On the sand dunes the only planting worth while is that of beach grass, wild roses, beach plum, pitch pines and sumac. Nothing can be more full of charm than the dunes shaped by the wind into forms like drifted snow, and burying the beach grass which always manages to reach the air again. The dune illustrates one of the difficulties of naturalesque work; how can one build on them and still preserve their unique appearance? It is a hard problem but it can be solved if one is patient and willing to study and experiment.

Water in the landscape is always to be desired, whether it be a roaring stream through a rock strewn valley, whose sides can be planted with ferns and mosses and flowers of the woodland, or a babbling brook, now slinking through reedy meadows and now meandering down a broad valley through clumps of alders. In either case there are characteristic plants to be used to increase its loveliness. Lakes and ponds offer still greater opportunities for beautiful planting. If their shores are low and marshy, cattails, calamus, pickerel weed, iris, and sagittarias can be used, and if they are high, overhanging trees and shrubs seem most delightful.

It is well to cultivate a critical attitude not



If there be an outcrop of rock, it may be made the keynote and its native charm increased by careful planting

only toward the work done frankly in imitation of nature but also toward nature as it appears, because nature as it appears is largely the result of man's interference in one way or another. The pasture is not nature undefiled but is the result of man's efforts in clearing the woods and keeping grazing animals there. The very division of the land into arable fields, pastures and woodland, though it gives great interest to the landscape, is wholly artificial, even if it have a basis in natural conditions. There is no so-called natural scene which could not be improved in composition and in its details if one had a free hand.

The best way to train the critical faculty to appreciate the beauties of naturalesque landscape is to take, say, an overgrown pasture or a wood lot and by cutting out alone make it a scene of beauty with strong individuality. After this is accomplished  
(Continued on page 175)



The effect of distant views is enhanced by using near at hand trees of deep green foliage which contrast with the distance and make it seem farther away

# The Practical Ice House

THE ADVANTAGES OF HAVING YOUR OWN ICE STORAGE PLANT—WHAT IS NEEDED FOR BEST RESULTS—PLANS, COSTS AND CONSTRUCTION

BY A. S. ATKINSON

THE private ice house for the country residence is almost an indispensable provision for comfort and economy of living, and the uses to which it can be put in catering to the table service and in preserving perishable fruits, dairy products, meats, and similar edibles are rapidly multiplying. With a properly constructed ice house, costing upward of \$100, one can lay in a supply of ice in winter at a nominal cost that will make refrigeration possible all through the summer season. Combinations of ice houses and cold storage rooms increase the efficiency of the plant, and where eggs, dairy products and fruits and vegetables are raised in quantities for home use or for market the services of such a plant will repay the owner a hundred times for his investment.

An ice house is the simplest of buildings to construct, and if one keeps well in mind the few important principles essential to the storage and preservation of ice almost any one can do the work with the help of a day laborer. There are many varieties of ice houses in use to-day, built above and below ground, and constructed of cheap wood, concrete, stone, and brick. The selection of the material may be merely a matter of cost for each location. Almost as effective ice houses are made of field stones as of cement in many parts of the country, and sometimes the cheap wooden affair gives as good practical results as the most elaborate structure made of bricks and topped off with stained shingles.

But the few cardinal principles must be observed in all cases, and failure to do this may make the most expensive ice house completely worthless. The first principle is that the ice must be surrounded on all sides by six to ten inches of sawdust or other insulating material or by tight air spaces. This is to protect the stored ice from outside heat, air and moisture.

The second principle is that good ventilation must be provided above the ice and under the roof. If there is not proper ventilation, the air saturated with moisture from the ice will be retained, and this will cause the ice to rot rapidly and at the same time make the place damp, musty and unsanitary.

The third principle is to see that adequate drainage is obtained. A certain amount of the ice will melt in the best house, and if

there is no provision for this to escape it will settle around the ice and cause rapid melting.

If all of these points are carefully observed, and the walls of the house made airtight, the ice will keep cool and dry through the summer, and the shrinkage of the supply will be very inconsiderable. Neglect of one of these points is responsible for the poor results in nine-tenths of the ice houses constructed. Not infrequently designs for ice houses of an elaborate nature have utterly failed because of the architect's or builder's failure to consider the practical side of the matter.

The earliest type of ice house was built underground, and many of them are in use to-day. The early builders adopted this form for very good and important reasons. In the first place, the surrounding earth made the bottom and side walls absolutely airtight so that drafts of air could not enter and produce "chimneys" or air shafts to melt the ice. In the second place, the underground ice house, if built in soil of a gravelly texture, had natural drainage. The water would percolate through the open soil and never settle around the ice. Where the soil was not porous enough a foundation of loose stones and gravel a foot or two in thickness was laid first so that there would be natural drainage. Thus two of the important points were solved without expense or trouble.

The ice house built on the surface or above the ground must be constructed somewhat differently than the underground house. The base and sides of the structure must be made absolutely airtight so that drafts of air cannot enter, and some means of artificial drainage must be provided. This requires sometimes a little skill and experience.

The question of the size of ice house needed must be determined in advance. How much ice and how large a house does the average family need? The smallest size ice house should be at least 8 by 8 feet inside measurements, and 8 feet high. It is generally figured a house of these dimensions will hold about all the ice that a small family will require in a year, but if there is a dairy connected with the place the amount of ice needed for cooling the milk will make too large a demand upon the supply. A house at least 12 by 14 feet should be built, and one 14 by 16 should



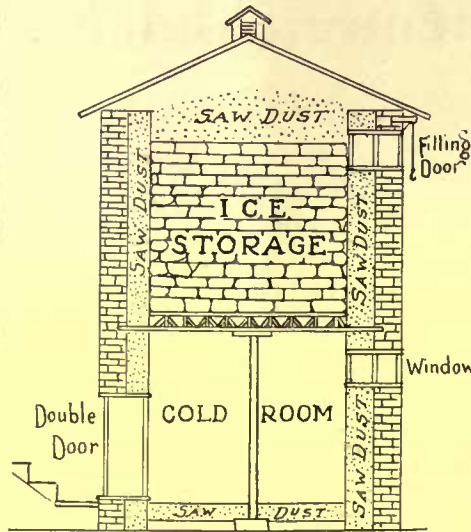
The best site for the ice house built above ground is one where the land slopes sufficiently to drain off the water from the melted ice



Some sort of ventilation, such as fixed slats or open spaces under the eaves, must be provided to carry off the moist air



The grout style of field stones bound together with concrete is very durable and keeps ice well



The combination ice house and storage room is convenient



If set in a hillside the ice house may be filled from the upper side with less labor

hold sufficient ice for a large dairy or a small hotel or boarding house.

In considering the size, it is better to figure out pretty accurately the actual needs of the family in the way of ice. An unusually large ice house is a waste of money and of ice. The house should be all filled with ice. Half filling means an unusual waste. It is better therefore to get the right size than to have one either too large or too small.

The surface ice house is more popular to-day for the reason that it is more readily accessible when ice is needed, and its cost is not so great because of the difference in the amount of excavation needed. The best site for such a house is where the land has a slight slope so that water will drain away. First mark out the lines of the foundation and build the foundation walls of field stones, using sufficient cement to bind them securely together. Inside of these walls then lay a foundation at least six inches thick of coarse stones and gravel. These should be pounded down and brought to a level on the surface. The frame ice house is then built on top of the walls, and the latter are banked up with earth to a depth of two or three feet. Sometimes the walls are run half way up and then topped off with wooden frames.

Lay eight or nine inch chestnut sills on the walls to which the studding is directly fastened. The corner joists should be heavy, and when the studding, sills and posts are nailed together, the framework is nearly finished. The framework is boarded

up on both sides, and the space between filled with sawdust, shavings, hay or straw. It all depends on the cheapest material to be obtained. Cover the outside wall with any kind of builder's paper to make it airtight. Then nail strips of 2 by 4 inch joists to the bottom, middle and top of the outside, and nail plain, unmatched boards to them. This makes an inclosed air space outside of the walls filled with sawdust. The advantages of this are apparent, for the sun strikes directly on this outside wall and raises the interior temperature. The air in this space must not be confined. The corners of the siding are left open so the air can circulate freely. This carries off the heat and prevents it from penetrating through the sawdust wall. The construction of a house such as this costs a little more, but in the end it pays.

The frame roof is placed on in the ordinary way with no attempt to make it other than watertight so rain cannot drip through. The roof of the ice house is intended merely to protect the ice from the sun and rain. The rising air must circulate under this and have a ventilation at the top or side. This ventilation is essential. If the roof is made of double thickness so much the better, for that will keep the sun's rays from unduly heating the inside, but as warm air ascends this heat does not penetrate far down. The top of the ice is thoroughly covered with a foot or two of sawdust, and this protects it.

Cement or grout ice houses are very popular to-day on account of their greater durability, and while the initial cost may

*(Continued on page 176)*



A house built like the one illustrated by the above plan may be situated in this manner, with an entrance through the side of the hill



A variation of the frame ice house that is shingled throughout and in quite good keeping with the other outbuildings around it

# Attractive Schemes from Holland Homes



An interesting effect is given by the half-shutters on the upper floor



Large bays on both floors admit abundant light and sunshine without being in the least obtrusive



Instead of being a mere shed, this piazza roof is inclosed with a railing and fitted up as a useful porch



The plain white trim is thoroughly in keeping with this simple entrance



Brick construction is well used here in connection with the plain roof treatment



This porch is what it should be—an integral part of the house

# How to Buy Good Antiques

WHAT TO SEEK AND WHAT TO AVOID IN PURCHASING OLD-FASHIONED FURNITURE—THE IMPORTANCE OF CHOOSING PARTICULAR STYLES FOR SPECIAL CONDITIONS—METHODS OF BUYING

BY N. HUDSON MOORE

Photographs by the Author

**T**HE rage for the antique instead of subsid-  
ing is gradually extending; people buy  
without sufficient reflection, so that the mistress  
of the tiniest and most simple frame house, loves  
to prate of her "old mahogany." Unfortunately,  
these old-fashioned pieces of furniture, however  
handsome they may be in themselves, often do  
not harmonize with the scheme of the modern  
house. Even old mahogany of the choicest type  
can be a misfit in unsuitable surroundings and  
look as inappropriate as a diamond necklace  
above a calico gown.

Now there are a few simple rules which  
might be laid down about the buying of any  
furniture, antique or modern. They have not  
been lightly formulated, so when you go to  
buy even a simple piece see if it fills these three requirements:  
First, is it useful; second, is it beautiful; third, is it suitable.

You want your furniture to be  
absolutely fitted for your needs;  
if a chair, it should be comfort-  
able, light enough for the average  
woman to lift or move about, and  
a pleasing thing to look upon,  
simple, of good lines, in proper  
proportion, undefaced with ma-  
chine carving and glassy varnish.  
Lastly a chair should be suitable  
for the rest of the furniture, for  
the room where it is to be placed,  
and for you.

A sofa is a harder thing to buy,  
since its life is generally longer  
than that of a chair, its cost more,  
the space you have to put it in  
must be considered, and it must be  
absolutely comfortable. It is a poor  
plan to buy too much furniture at a

time, for since it will be more or less a permanent  
fixture you want to be sure your choice is a wise one.

When you buy antique furniture keep all these  
rules in mind and some others, such as: Shall I  
buy "in the rough" or restored; shall I confine  
myself to one period, one wood, and one general  
style, or shall I buy what I like without reference  
to having a homogeneous whole?

Hundreds of inquiries come each year from  
men as well as women as to the advisability of  
buying, say, a certain piece of "Chippendale ma-  
hogany," a sideboard (he never made these),  
sofa, bookcase, chairs, etc. My first question al-  
ways is, "Have you a suitable background?" By  
this I mean are the rooms large, old-fashioned;  
is the rest of the furniture in keeping, are the walls  
properly treated? If a dining-room piece is at issue, are your silver,  
china, glass and linen of suitable elegance and proper period?

If your home is new with natu-  
ral woodwork of chestnut or oak,  
cypress or even Georgia pine, it is  
far better to have your furniture  
in good shape and of similar  
wood. Familiarize yourself with  
the treatment and general shape  
of fine old pieces, which the mod-  
ern craftsman has not been able to  
improve upon, and see that what  
you buy conforms to these lines.

If, however, your house has  
wide low rooms, if you live in an  
old house or one built on what is  
called Colonial style, nothing is  
more suitable or delightful for it  
than old furniture.

First disabuse your mind of the  
delusion that because a piece is  
old it is beautiful. Under the head



A well shaped chair of the  
American Chippendale



This American Hepplewhite  
shows excellent proportions



Too heavy lower parts spoil  
the harmony of the lines



A very solid but not especially pleasing desk that was  
used by Washington while he was President



The mahogany pie crust table is  
light and graceful



The tambour work doors in the upper part of  
this Sheraton secretary roll back



An admirable example of the Hepplewhite style mahogany settee with original silk covering



The Seventeenth Century "stretcher" makes a pretty bedroom sofa. This one is from Concord

of Empire Style you will find thousands of pieces of furniture made in America say from 1810 to 1830, veneered, heavy, clumsy and without a single qualification to make them valuable or desirable. Yet within the last two years I have known of a score or more of hideous old sofas bringing from \$100 to \$150 just because somebody had set the fashion for them in a particular neighborhood.

If you are going to buy several pieces of antique furniture you want to find one or more reputable antique dealers, unless you can trust yourself to "pick up" pieces. This last method though agreeable is apt to be costly and not satisfactory, since this country has been searched almost as thoroughly as Europe, and many ingenious frauds are palmed off on the unwary.

After you have secured your dealer, tell him what you want and insist on having your pieces "in the rough." No sophisticated collector buys them nowadays in any other condition, and you are more likely to direct their restoration intelligently. You would be amazed at what an unscrupulous dealer will do with inserting new pieces, recarving, repainting, staining, and so on, relying on a coat of heavy varnish to cover up his misdeeds.

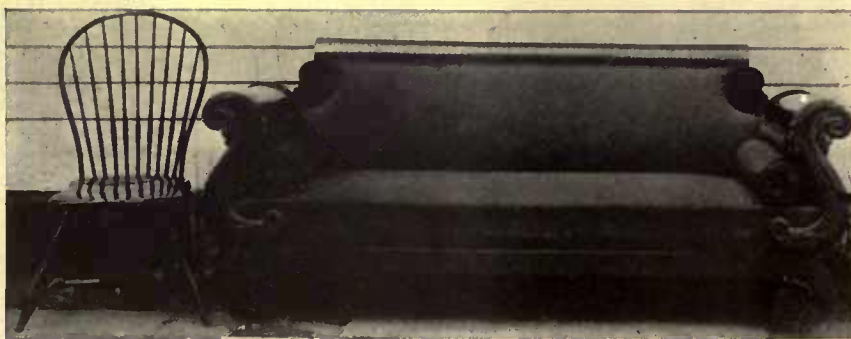
Never buy as antique a piece of furniture which exhibits drops of glue on its under side when you turn it upside down. If of oak, walnut or mahogany, see that no metal nails are in it, only wooden pegs. If your specimen is carved, note that the mark of the carver's tool shows in the low relief, but that the edges



A three-chair settee of the Sheraton period, lacquered, and with cane seat



This mahogany and satinwood sideboard is a good Sheraton example, though the brasses are not originals



The Empire style of furniture is clumsy and lacks desirable qualifications

of the wood are never left sharp.

English collectors place great store on what they call "patina" on antiques. A New England housewife would call it dirt and promptly scrub it off. It is, however, an unfailing mark of antiquity, and is a coating which comes on the used parts of old furniture, like the arms of chairs, and is compounded from dust and dusting, frequent handling and rubbing from clothes, which in the course of time gives a shiny coating to that part. Look for it on exposed surfaces.

If your piece of furniture has drawers, like a sideboard, chest of drawers or highboy, see that the wood of the front of the drawer inside and out shows the same color. I saw a splendid old Virginia walnut highboy the other day which had been completely ruined because the restorer thought it would sell better if it looked more like mahogany or cherry, so he had stained and varnished it!

In old American furniture—and there is more of this about than most people believe—the backs, sometimes the sides, the drawers, etc., are of pine, the wood of the showy parts being mahogany, walnut, cherry or maple. The lighter wood was more easily worked and cheaper. Now if the bit of furniture

on which you have set your heart has handles, look at them carefully. If only one of the original handles remains this is far better than a whole new set put on according to the dealer's ideas, for you can have it copied exactly and then rest comfortably in the assurance that they are correct, which is far better than worrying if the



original handles were ever like the ones supplied by the dealer. If the handles are all missing, note if there are one or two holes showing where they once were. All bail handles have two holes, even the earliest type. If there is but one hole, they were drop or knob handles, and you must suit these to the age of your relic.

When you purchase antique furniture, you must remember that it is somewhat in the nature of an investment and choose accordingly. Many people who wish to sell heirlooms think that personal history and sentiment give an added value. They are worth nothing, however, unless the original owner was a character of national importance, in which case the furniture must have its pedigree in writing or print, and be of absolute veracity. A poplar bedstead is but a poplar bedstead, and without carving, or fine tester and curtains, or interesting sweep from which net curtains originally hung, it is almost valueless.

If you begin to furnish a room in one wood, be it mahogany, walnut, cherry, poplar or maple, see that all your pieces are of the same wood, or at least have some of it in their composition. It is better to wait years and have it satisfactory in the end, than to buy with a rush and always have to be apologizing to people for some unsuitable bit.



The Pembroke inlaid table, made of mahogany, combines grace and utility



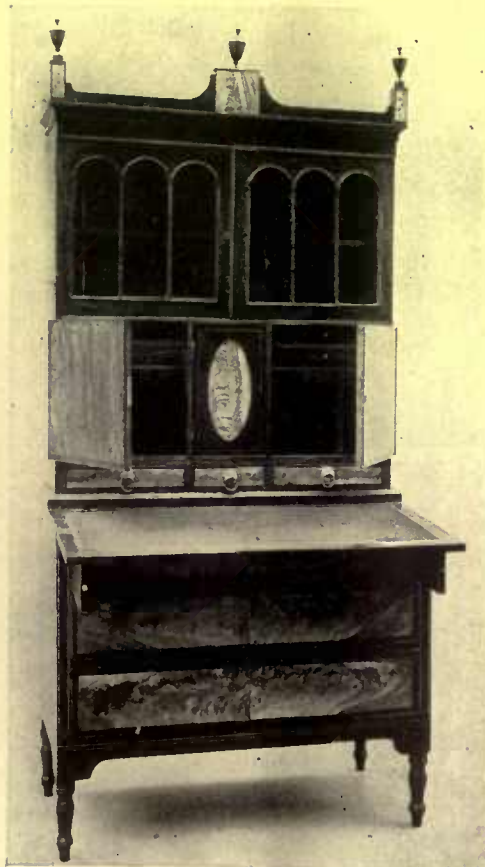
The grain of curly maple is especially beautiful in conjunction with mahogany

There was a wonderful old book published in Philadelphia, called "The Journeymen Cabinet and Chair-makers Philadelphia Book of Prices." The second

edition, which is the only one I have ever been able to find, is dated 1795. In it are given minute directions for the making of very splendid pieces of furniture, carved and inlaid in highest style, with the dimensions and price of each. The woods mentioned are walnut, mahogany, poplar and buttonwood. The prices were not cheap even in those days, for instance, "A plain high-post mahogany bedstead with rails and facings, £9. Of poplar, £3-10-00." Sometimes two mahogany posts were used on poplar bedsteads, in which case the charge was extra. I have never happened to come across the combination of poplar and mahogany, but it was used.

Philadelphia for many years was the headquarters for the best furniture made in this country and it is a matter of regret that none of these specimens was marked or dated. Some there are which still remain in the families for which they were made, and these serve as guides for the other and unauthenticated pieces.

The illustrations speak for themselves, and are used as finger posts to point the way to what is admirable in style. One or two are used as warnings. But before beginning your collecting familiarize yourself with the different woods and the characteristics of the famous makes.



A handsome bookcase desk made about 1800, of mahogany, with maple panels



This slanting top escritoire, probably a century and a half old, has good lines



The large brasses are an indication that this highboy dates from about 1750

# A Small Orchid Greenhouse

HOW TO RAISE ORCHIDS CHEAPLY—PERTINENT SUGGESTIONS FOR THE MANAGEMENT OF A SMALL GREENHOUSE AND SPECIAL DEVICES THAT HAVE WORKED WELL

BY MARY NELMS



AMONG the many beautiful blooms displayed in the florist's windows none appeals more strongly to the lover of exquisite blending of color and grace of outline than the orchids. We are apt to think of them in a vague, indefinite sort of way as living on air, hanging in some mysterious manner from the roof of the greenhouse, or attached to an old dead branch in a tropical forest. But, like most mysteries, they become exceedingly real and practical as soon as we come face to face with actual facts and conditions.

The small greenhouse in the illustration has proved a most encouraging example of what can be ob-

tained under thoroughly amateur conditions. It is entirely of home construction and was built several years ago at a cost of between eighty-five and ninety dollars exclusive of the heating apparatus. The present high prices of lumber, etc., would of course make the figure somewhat higher. The piping cost between forty-five and fifty dollars and a good heater can be bought for about thirty. If you have a friend at court, it is often possible to obtain a perfectly sound second-hand boiler for very much less. It was such an outfit as this that was used during the first six or eight years and for which was paid just twenty-five cents, the cost of hauling it away.

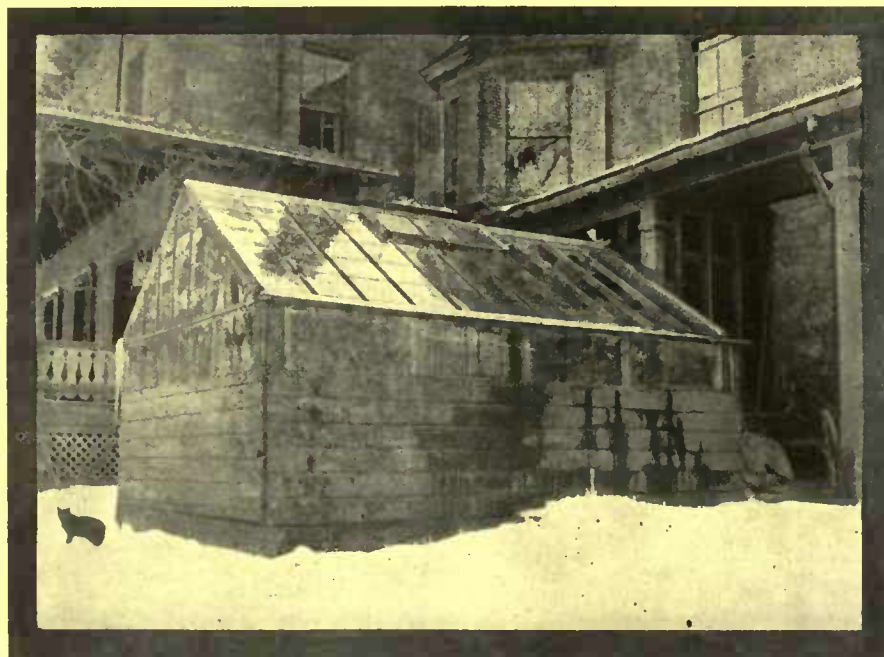
The measurements of the house are eleven by sixteen feet, five feet at the eaves and nine at the peak, and it is entered from a small glass-enclosed piazza on the south side of the dwelling. This in turn stands on the southern slope of a slight elevation, thus affording the best possible protection from the winter winds. Running the length of the conservatory are three benches, two feet wide on the sides and three in the center, with an extra piece set in across the far end of each passageway. These benches or shelves are made of slabs two inches thick, molded from ashes and cement in the proportion of one to five, and supported on one-inch gas pipes along the passageway, and by one of the heating pipes along the wall. These cement slabs not only tend to equalize the temperature, but also retain the moisture much longer than wood and require less frequent renewing and attention, once they are made and put in place.

Under the benches run the sixteen lengths of two-inch iron pipe which carry the heat from the boiler in the cellar of the dwelling-house, and are amply sufficient to keep up the temperature. The boiler also supplies other radiating pipes so that the exact cost of producing the orchids is purely a matter of guess-work. It is, however, very low on account of the protected position of the greenhouse; but even with that advantage, it is necessary to keep up some fire from October fifteenth to April fifteenth, varying slightly according to the season.

The problem of watering is solved most satisfactorily by the standard pipe clearly shown in the illustration. The end is fitted with a universal swing gas fixture to which is attached a regular spray nozzle. This throws a very fine, drenching shower which is an excellent substitute for rain and can be directed toward any corner of the house and allowed to run as long as desired. The wooden handle shown close to the left of the water pipe is attached to the small ventilator in the roof and is arranged with a series of slots by which the exact amount of outside air can be regulated. Except in warm weather, however, this is not called into play, the open door supplying all the necessary ventilation.

The daily care of the orchid house, beyond looking after the

fire, is nothing as compared with the time and labor required by other plants. In three important details the methods of the regular growers are departed from. The temperature is kept at 62 F. rather than 55; sphagnum moss or peat is used for potting instead of fern fiber, and the plants are watered only about once a week. This last condition is probably made possible by the fact that the moss contains the moisture so much longer than the fiber. As soon as the pots become dry, however, the spray is turned on and allowed to play over each section of the house until every leaf



This greenhouse, although it measures but eleven by sixteen feet, and is entirely home built, has proved very successful for orchid culture

and rootlet is thoroughly saturated with water. This weekly shower is not sufficient for the palms, rubber plants, etc., which stand about in corners, making a most effective setting for the brilliant colors of the flowers.

Of insect enemies



A *Dendrobium* well adapted to limited space



*Dendrobium nobile* lends itself readily to propagation from little shoots which appear on the lower part of the stems

then be placed in as small a pot as will accommodate the roots, packed hard with moss, and set away on the shelf to grow. The saying is that unless an orchid can be picked up by the head it has not been properly potted, and though this sends cold shivers through the heart of an ordinary "dirt gardener," he will very soon realize that it is the only way to handle these plants, just as the only way to pick up a rabbit is by the ears.

The coarse, stiff foliage of most of the orchids makes it possible to crowd the plants that are not blooming very close together, and as most of the roots flower but once a year, this fact is of real importance in making the most of available space. On the 120 square feet of bench room in this house, besides palms and other tropical plants, there are 277 orchid roots in fifty-three varieties, many of which are only curious and not good for blooms. And yet last year were cut 400 salable sprays and single flowers, a truly gratifying return for the small amount of labor expended. By more careful arrangement and by utilizing the rafters for hanging baskets, the number of plants could easily be doubled and the greenhouse probably made to pay for itself as well as supply numbers of flowers for home use.

As each variety has its special time for blooming only judicious selection is necessary to produce the heaviest crop either summer or winter. The simplest way for the beginner is to purchase those varieties which the commercial florist finds most profitable

and then add others as he becomes more familiar with the subject. Those which have been found most satisfactory in this house are: *Dendrobium nobile* and its hybrids; *Laelia anceps*; *Laelia grandis*; *Phalaenopsis amabilis*; *Cattleya Loddigesii* var. *Harrisoniana*; *C. labiata*; *C. Percevaliana*; *C. Warneri*; *C. Schvederi*, and *C. speciosissima*. Besides these varieties of *Cattleya*, the following will give a succession of bloom all the year: *C. Trianaei*; *Schroederiana*; *Mossiae*; *Mendelii*; *gigas*; *Chryso-toxa*; *Gaskelliana*; *Boweringiana*.

the orchid has very few. During the summer katydids and grasshoppers will eat the buds and soft growth, making a screen over-door and ventilator advisable. But at all times one must watch out for slugs. These crawl up the sides of the pots and feast on the young roots and tender leaves. They are easily discouraged, however, by a generous sprinkling of air-slaked lime. The various kinds of scale are really the most troublesome pests to guard against, as they spread rapidly if once allowed a foothold. Good fortune has blessed this house in this respect, for in all the ten years of its operation, this is the first that scale of any kind has made its appearance, and it has been introduced undoubtedly on some recent addition to the stock.



A well developed lead. The cross shows where it should be detached for propagating purposes

Unlike the majority of plants, orchids are injured rather than encouraged by too much light as soon as the days begin to get the least bit warm. Two large trees, near enough to the house, shade partially the glass from eleven to four in summer without interfering with the overhead light, thus making further precaution unnecessary except for the few weeks before the trees are fully leafed out in the spring. When exposed to full sunlight, however, the glass should be well coated with the regular whitening preparation used in all fern houses.

Orchid plants cost anywhere from a dollar and a half each to almost any figure you choose to pay; but the original outlay is made once for all, for barring some unfortunate accident, many varieties will last as long as the man and can be easily propagated to increase the stock. *Dendrobium nobile* with its hybrids lends itself nicely to the ordinary propagating from little shoots that appear on the lower part of the stems, while others must be increased by detaching a well-developed lead of three pseudobulbs. Such a lead is clearly shown in the central photograph and should be detached with a sharp knife from the parent root just where the small cross indicates. The young plant should



Watering is accomplished by a stand-pipe fitted with a universal swing gas fixture carrying a spray nozzle

# The Proper Floor for the Small House

WHAT WOODS TO SELECT TO BE IN HARMONY WITH THE STANDING WOOD-WORK AND THE FURNISHINGS—FINISHING AND TAKING CARE OF FLOORS—COSTS

BY LOUISE SHRIMPTON

Photographs by the Author and Mary H. Northend

THE hardwood floor in the small house is a modern development, largely due to the demand in recent years for sanitary furnishings. Carpets that covered a whole floor have been condemned as unhygienic. The rugs used instead expose much of the surface of a floor, and a durable and interesting treatment is necessary for the exposed section. Small Oriental rugs in living-rooms, small rugs of American make in sleeping rooms, are taking the place of the center rug that brought into existence the hardwood border and soft wood center for floors. Hardwood, with perhaps brick, tile or cement used for inglenook, vestibule, or other special locations, is now the accepted flooring for the small house as well as for the large one.

The selection of woods is the first task of the home builder about to install hardwood floors. Here the impulse is often to revert to the "best room" idea, laying, for instance, quartered oak in living-room and halls, and other and cheaper woods in dining-room and sleeping rooms. In the small house two or more rooms are usually seen together, through wide doorways, and a more consistent and unified effect is gained by using, except in service quarters, the same wood throughout. If oak is preferred because of its sturdy, vigorous grain with silver flake effect, it might be used for all floorings, especially if the rooms are large. If economy is necessary and a cheaper wood than oak must be used, or if, as often happens after living with different woods, the home-builder prefers another flooring to the oak, then maple, birch, beech or comb-grained pine are employed throughout the

house with excellent results. Maple permits a fine finish and is uncommonly pretty in grain. Georgia comb-grained pine, being quarter-sawed, does not sliver and is suitable with pine trim or with other woods, while birch and beech make handsome



When shellac is applied to the floor it is essential that it be evenly distributed. If necessary, thin out with wood alcohol

and satisfactory floorings that wear well.

The kind of wood having been decided upon, the quality is the next point for consideration. Here economy is usually found out of place, and a good grade is if possible selected. Quartered white oak in the best grades is clear—that is, free from sap—showing the refined silver edge grain, and is without defects. Plain oak in the inferior grades has a rather coarse grain and worm holes and knot holes are admitted in certain proportions, a condition that prevails in the cheaper grades of the different woods. A good grade in so-called inferior wood is thus often preferable to an inferior grade of an expensive wood. Knot holes and other defects also require great care in the finishing.

The prices current among Central New York lumber companies for the best grades of several woods for flooring are as follows:

$\frac{3}{8}$  in. widths, per 1000 feet: Clear Maple, \$42.00, \$45.00 and \$47.00; No. 1 Maple, \$35.00; Clear Birch, \$42.00; Clear Beech,

\$40.00; Clear White Oak, \$52.00; Clear Red Oak, \$52.00; Clear Quartered White Oak, \$70.00.

13-16 in. widths, per 1000 feet: Clear Maple, \$51.00 to \$54.00; No. 1 Maple, \$47.00 to \$49.00; Clear Birch, \$54.00; No. 1 Birch,

\$46.00; Clear White Oak, \$65.00; Clear Quartered White Oak, \$110.00; Comb-grain Pine, \$40.00 to \$42.00.

For the vestibule of a small house, or, if there is none, for a few feet of space around the front door, brick or tile laid in cement forms a desirable flooring, appreciated by the housewife, since it is easily cleaned, and muddy rubbers can be left



Quartered oak was chosen in this living-room on account of its size and the amount of surface free from rug covering. The finish is shellac

on it with safety. Hardwood floors throughout a house are considerably protected by this entrance treatment, used also to advantage in kitchen entries. For an inglenook, or for the whole fireplace end of a room, a flooring of brick or tile matching the

fireplace material is a picturesque feature that lessens the peril to rugs from sparks and does away with the necessity for fire screens.

For kitchens, pantries and entries, beech flooring is commonly used, but if the floor is to be covered with linoleum or with cork, both of which are suitable kitchen floorings much easier than wood to keep clean, then a cheap grade of wood is permissible. Tile flooring, if seconds are used, is not extremely expensive, and a dado of the tiles would complete an ideal kitchen treatment. Cement floors with a dado of cement and no cracks between the two to harbor dirt are hygienic, and may be flushed with a hose if a small drain, rendered sanitary with a special trap beneath, is in one corner of the room. A couple of rugs may be needed on a cement or tile kitchen floor, as these materials are apt to injure the feet of the worker who stands on them for long periods.

In laying the hardwood floor, care should be taken to select strips of the same tone so that the floor presents an even appearance. If the wood is varied in tone to begin with, it keeps this varied or spotty look throughout the staining and finishing processes. A plan that is recommended is to select first all the lightest colored strips for use together, then the next darker strips, and so on. This is especially practicable if the same wood is used for all floorings, a gradation from light to dark being thus secured. A sub-floor is placed beneath the hardwood, laid diagonally. Damp-proof or asbestos paper is put between the sub-floor and the hardwood. The hardwood floor is laid across the joists and is securely nailed to prevent future squeaking. After it is laid it should be scraped with a cabinet scraper, a process that requires some skill and care, as knife marks show clearly after the floor is finished. This scraping should be done with the grain, not across it. Sanding with fine sandpaper is the next process, and is done with long even strokes that go with the grain. The floor is then swept clean and dusted with cheesecloth, preparatory to the finishing process.

The proper finish of the hardwood floor depends on the furnishings and decorations of an interior. Some small house interiors, like miniatures, possess the charm of exquisite finish. Fine rugs, rare porcelain and prints are their decorations. Carved chairs and cabinets occupy floor space, or the furniture is of stately Colonial type. Polished floors reflecting light and color are a necessity in these interiors. Whether wax or dulled varnish is employed, the rugged woody qualities are obscured to promote the general harmony.

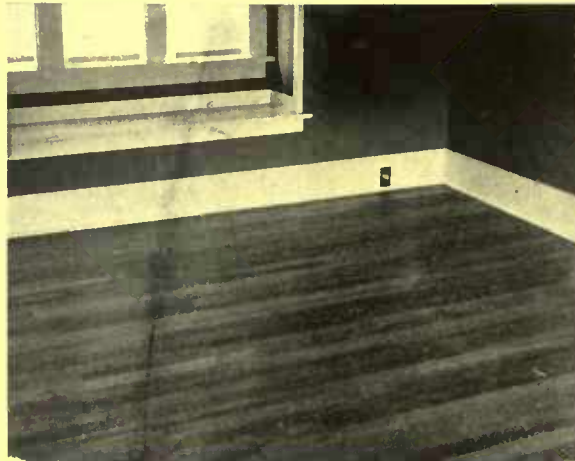
Of entirely different description are the small house interiors where strength and sincerity of construction are leading characteristics; where the pottery of primitive peoples is a decorative factor, and furniture as well as woodwork is of the simple modern sort. In these houses the tradition of the highly finished

floor has been given up. The filler, heretofore thought necessary to fill the pores of the wood, giving it a resistant surface, is sometimes omitted, and a coat or so of stain, with a coat of shellac or of paraffin oil, form the finish given to floors as well as to woodwork, a finish preserving grain and woody texture and easily kept in order. A floor in this finish must be well laid, and without noticeable defects.

For the interior of Colonial style, as well as for the small house of rather luxurious furnishings, it is customary to keep to one of the older methods of finish. One treatment consists of first staining the floor the desired color, usually that of the woodwork or a little darker, since a floor lighter than the wall is neither restful nor agreeable to look at. After the stain is dry a thin coat of white shellac is put on. The floor is sanded when dry with fine sandpaper, and a prepared filler thinned with benzine or gasoline is next applied. As this is colorless a little of the stain is added to it. A piece of burlap is used to rub the filler thoroughly into any cracks or defects of the wood. While the use of a filler is avoided in the treatment of distinctive wood trim and furniture, which are no longer given a surface resembling glass or steel, an impervious surface is still commonly desired upon floors. Two coats of thin white shellac are applied after the filler has dried, each coat allowed to dry for twenty-four hours, then sanded with No. O sandpaper or with steel wool used under a heavy brush. The floor is then swept with a covered broom and given a coat of prepared floor wax. Beeswax heated and mixed with turpentine is sometimes substituted. The wax is rubbed on with a piece of cheesecloth and allowed to stand twenty minutes, when it is gone over with a weighted brush, directed both with and across the grain until sufficient polish is obtained. An ordinary scrubbing brush is occasionally substituted for the floor brush. A piece of Brussels carpet fastened around a brick is useful in rubbing stairs. The waxed finish secured by this method gives depth of color and brings out the beauty of the wood. A thin coat of wax, polished with the brush, must be applied occasionally to keep the floor in order.

A varnish, considered exceptionally durable, is more expensive than the shellac and wax. It is not easily marred and is sometimes preferred to the shellac and wax treatment, especially if there are small children or aged persons in a family who may fall upon slippery floors. For this sort of finish, after the floor has been stained and the filler applied as in previous directions, a coat of floor varnish of good quality is put on with a brush, allowed to dry for forty-eight hours, then rubbed down with pumice stone and oil or with very fine sandpaper. A second coat is then applied and is allowed to dry for the same

(Continued on page 168.)



Beech, if properly selected, is suitable where the woodwork is finished in white



With a weighted floor brush the labor of keeping the hard wood in condition is materially lessened

# A Kentucky Garden of Individuality

A PLANTING SCHEME THAT IS FULL OF VARIETY AND PROVIDES MANY INTERESTING RETREATS—THE USE OF BEDDING PLANTS FOR BEST EFFECT—HOW A VEGETABLE GARDEN WAS RENDERED ATTRACTIVE

BY INGRAM CROCKETT.

Photographs by R. S. Crockett



THE first charm of a beautiful garden is its individuality—that something in the “lay of the land,” as we Kentuckians say; in the turn of a walk, in grouping, in an indescribable touch here and there, something in atmosphere and in background.

I have striven to give my garden this charm. It is undulating. It bears marks of having grown and of being somewhat uncertain as to method after several years of growth. It is also inconsistent, first inclining to formality, and, with the advance of the season, running over into wild naturalness.

In the ordering of my garden, so far as it takes ordering at my hands, I may say that a poor flower in the right place means more to me than a fine one in the wrong place. Along this line I prefer shrubbery to shrubs—massed color to detached—although, of course, certain flowers should always stand by themselves.

The approach to my garden is through curved hardy borders that converge at a bridge over a brook. These hardy borders are edged with spirea Anthony Waterer and low-growing phlox and are gradually built up toward the back with tall varieties of phlox, hollyhocks, *Boltonia asteroides*, *Helianthus multiflorus* and *Marimilliana*, and filled in with annuals and scarlet cannas. By thus filling in I have a succession of bloom.

Back of the grasses, and overtopping them, are banana plants, and beyond the brook, and still higher than the bananas, are four formal catalpas. The effect of the whole is tropical.

Along the brook and around the bridge is Japanese iris. The bridge is flanked by tree altheas, whence the ground rises gradually to the upper garden.

Crossing the bridge, which is sodded, a grass walk passes between hardy beds of iris, lilies, and peonies backed with early and late flowering shrubs such as kerria, golden bell, weigelias and bocconia. Here again I fill in with salvias, cannas, zinnias and

single white petunias, which are effective when properly grouped.

The rise of the ground enables one on the lawn to get the full beauty of form and color of these different plants and shrubs, while the grass walk running through the garden in unbroken green, even over the bridge, gives a vista from the tea-house and fountain, past the fine evergreens in the lower lawn to the front gate—a distance of about six hundred feet.

The roses are kept in beds by themselves and a narrow grass walk enables one to get at them from all sides.

The upper garden is level and lends itself to a more formal arrangement as will be seen by the sketch. I have endeavored to arrange the phlox bed with regard to color harmony, adding white to it from time to time to soften the general tone.

Along the walk leading to the sun-dial are lilies, peonies, *tritoma* and Oriental poppies.

The bed marked 6 I fill in with dwarf scarlet zinnias beginning at the outer borders and building up with tall scarlet sorts toward the center which is of King Humbert cannas. This bed is a blaze of color until frost.

The beds in the rear marked 8 and 9 are of various perennials—rudbeckias, *helianthus*, *boltonia*, and *bocconia* toward the center and giant daisies, asters hardy and annual and old-fashioned

*chrysanthemums* near the borders. If there are bare places I fill in with annuals that will harmonize and give the needed continuous color.

Annual larkspur and four o'clocks I find most satisfactory and I use them extensively as borders.

The sun-dial is of rough concrete ivy-wreathed, in the midst of a little grass plot bordered with box. Its motto:

“Sun and shadow mark the hours  
Of the days of men and flowers,”

is home-made.

At the end of the garden are tea-house and fountain in the midst of climbing roses and clematis

and scattered about are fruit trees—a pleasant resting place, especially at sundown when the wood-thrush is singing and the great hanging garden of the after-glow fills the sky with indescribable beauty.

Nature has done a great deal for my garden by surrounding it with noble trees. About it are a score of century oaks, sweet gums and sycamores. A black oak with a spread of a hundred



The path beside the vegetable garden is bordered by a dahlia hedge and an edging of nasturtiums, which make it have all the charm of a flower garden

feet overlooks it, and along one side is a double row of evergreens.

A gardener is noted for his failures no less than for his successes. I have never met one who did not have his peculiar brand of disappointment. I have several. Notably of rhododendrons. I have tried them time and again, but to no permanent vigor. Our climate and soil in Western Kentucky are hostile to them, but it would seem that by following the best cultural directions—selecting the best locations, and the best stock—I should succeed; but I never have. The first year I have lovely flowers, the next poorer, and the next only shrunken half dead shrubs. And so it goes with a number of things I love—Canterbury bells for instance, and Oriental poppies.

But I have always made a success of asters and dahlias. My dahlias are as fine as any I have ever seen, and I have many varieties, both cactus and pompon. The only trouble I ever have with my dahlias is in keeping them properly staked. In spite of severe pruning they become heavy as the season advances and are often broken by storms. But for all this no flower, in my opinion, pays better. I gather basketfuls at frost-time after having fed the multitude of flower-lovers. This season I am going to try a dahlia fence supporting them on a four foot farm wire fence well braced, that ought to hold them up.

My special "dahlia row," which runs the full length of my vegetable garden and serves in a measure both as border and screen, has been much admired. Beginning at the upper end of the garden I plant certain brilliant colored cactus sorts which do not grow very tall and following along the row as the ground slopes gently toward the lower garden, I shade off into the tall yellow sorts that reach a height of seven feet or more.

Across from the dahlias and parallel with them is my premium hardy border. A grass walk eight feet wide separates the two and by its close cut greensward brings out the beauty of each. This hardy border has two edgings—one for early spring, narcissus, and one for summer, nasturtiums. By the time the narcissus begins to



The garden approach is flanked by curved hardy borders, converging at a bridge. Cannas and caladiums are well used here



Shrubs are considered most attractive when massed as they are in this hydrangea border

fail blossoms are appearing on the nasturtiums and by mid-summer there is a broad band of exquisite coloring all along the walk.

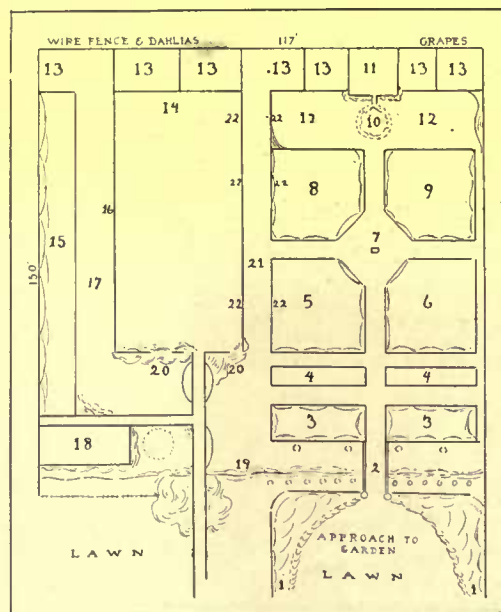
Back of the narcissus and nasturtiums are bell-flowers and lilies, then various hardy grasses and hollyhocks and golden glow—then a background of giant reeds. The border was so well prepared and enriched before planting that it is a constant pleasure.

As an effective screen for the front of my vegetable garden I have found nothing better than *Rosa rugosa*. I have the red, white and pink—a thrifty and beautiful hedge.

One result of my experimentation that deserves emphasis is the treatment of cannas and caladiums. There really is a valuable service that may be rendered by these plants, especially the cannas. Their rapid growth in making a screen is a service that can be rendered by few other plants. But as I have found in the border that converges at the bridge of my garden, the bronze leaves and brilliant blossoms of the canna make them of especial value. Here where a bold effect is required many a plant less brilliant or less sturdy would be lost absolutely. The canna seems to belong in such borders and lends a touch of Oriental brilliance that is unsurpassed, especially before the grasses.

Incidentally there is a suggestion for many a gardener here. The hardy bamboos, especially *Bambusa Metake*, may be the one thing to complete your garden. The tall reeds, *Japanese Eulalia*, and "gardeners' garters"—a variegated *Phalaris*—are some that will succeed even in the north, and form an excellent background for a perennial border. Wild rice is another beautiful grass that has the distinct advantage of attracting the birds with its seeds.

On the whole there is a delight in my garden that is beyond praise. It begins with the first jonquil on the hill slope nor does it end when the evergreens are powdered with snow and the face of the sundial is hidden in meditation. When the days grow too wintry for much walking in it I sit at my window, which overlooks it, and plan what joy shall be ours in the awakening, when the red-bud and the dogwood are in bloom.



1, 3, 15, Hardy Borders; 2, Bridge; 4, Roses; 5, Phlox; 6, Annuals, cannas; 7, Sundial; 8, 9, Perennials; 10, Fountain; 11, Tea-House; 12, Grapeplot; 13, Pergola; 14, Vegetable Garden; 16, Dahlias; 17, 21, Grass walk; 18, Garden house; 19, Brook & Iris; 20, Rosa Rugosa; 22, Hedge.



# Candle Lighting and Candlesticks



THE PLACE IN THE HOUSE FOR THE INDEPENDENT LIGHTING THAT THE CANDLE SUPPLIES — A WORD ABOUT ANTIQUES — THE BEST OF MODERN MANUFACTURE

BY KATHERINE NEWBOLD BIRDSALL

IT is rather remarkable, when one comes to think of all the modern improvements which have pushed aside the old methods of lighting the home, that the candlestick has held its own throughout all these years. The candle has proven itself a dependable light when others fail, and there are few households to-day that do not possess candles for use as well as candles for ornament. When gas, electricity and kerosene fail us, the light of our forefathers comes to the rescue. This useful phase, in addition to the esthetic pleasure which candlestick decoration gives, has obtained steadily for many generations.

For use on the dining-table there is no real substitute for the candle—no light that will give the same artistic welcome and sense of comfort. Nor is there anything so practical. The light in a dining-room should of course be centered on the table; to accomplish this by gas a fixture above the table is needed—an immovable ornament which requires that the table always shall be in its place under the fixture. Electricity from above is subject to the same discomfort. If the table is wired for electric candles or lamps, the wiring is apt to prove awkward, and the table must remain in the one position. With both gas and electricity the dining-room is well-nigh useless if one should desire to remove the table. Table lamps, while inviting in their soft light, are unattractive because of the kerosene—who will guarantee that kerosene shall not have an odor! The candle is the only absolutely independent source of light supply that is available for the purpose of directly lighting the dining-table.

The only safe portable light is the candle—be it wax or electric. The latter is not practical, inasmuch as the battery is so heavy that the candlestick itself weighs too much to be easily movable. The wax or tallow candle, with its stick, weighs so little as to be no burden in the hand. No guest room nor family bedroom seems completely furnished without at least one candle which may be



The great ecclesiastical candlesticks have a distinct decorative effect as used in the studio of Mr. Stowe Phelps

used for trips about the darkened house when one does not wish to arouse the other occupants by excess of light, and for bedside lighting when one does not wish to arise to reach gas or electricity.

There is something about the candlestick at once homelike and decorative which appeals not only to the collector of antiques but to the average house furnisher who does not know pewter from nickel nor old brass from the clever present day counterfeits.

For purely decorative uses the counterfeits of the old French, English or Colonial styles, serve their purpose as well as the scarce and high-priced originals. Manufacturers of to-day have counterfeited so carefully the forms of old candlesticks in all the materials that obtained in those days, that it takes an astute collector to discover whether the piece he admires is a product of the Seventeenth or of the Twentieth Century. Certain shapes, and hall-marks of the maker, sometimes the maker's name and date, distinguish the pieces of value in the collector's eyes. Of course to buy the *old* candlesticks one must pay a high price in these days of many collectors.

But quantities of the Twentieth Century "antique" designs, like the copies of old furniture of various periods, are most exact, with workmanship that makes for long wear. If we accept copies of furniture of Sheraton, Adams, Heppelwhite design, why not accept the modern made candlestick, provided the copy is a good one and

the metal to suit our tastes? Silver and brass being decorative metals are most desirable from the average point of view. The modern "solid" silver, if a good weight and make be selected, will serve to pass on to posterity equally as well as the more laboriously made candlesticks of bygone centuries. If you are disgruntled over the



Antique candlesticks and candelabra of silver that show some of the best shapes and designs of the Colonial period. Their simplicity makes them especially desirable for use

fact that you have inherited no silver candlesticks from your ancestors, let not the following generations make the same plaint of you! Silver-plate candlesticks are made in the same period shapes as the real silver, and everyone knows the





This modern silver work is after Colonial design as may be seen in comparison with original forms at the bottom of page 146

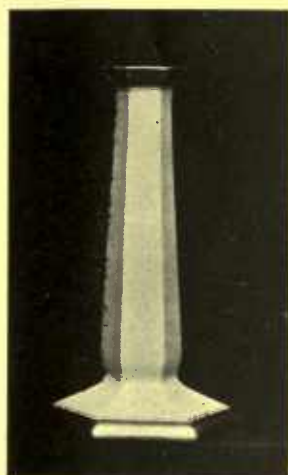


An antique brass candlestick is generally of value since it is so solidly made that it survives wear

wearing qualities of good silver-plate; the ornamental effect is the same, and visitors will doubtless think them "family plate." No one will have a grudge against you but the burglar and posterity!

Sheffield ware is unique and belongs to a period of its own—there is no "new" Sheffield ware, because "electro plating" on other metals has entirely taken the place of the old, careful and lengthy process of making Sheffield ware. If you happen to possess a piece of Sheffield silver, preserve it tenderly and do not have it replated, for that entirely destroys its value; silver plating of to-day does not "renew" the Sheffield plate, for the making of the real Sheffield ware is practically a lost art. You will find dealers who will sell as real Sheffield a plated ware which is manufactured now, and you may find candlesticks that you like among the designs he offers—but in buying, be satisfied with plated ware, for it is not "Sheffield" unless it is really old, even though it is made in Sheffield, England.

Although "brass is brass," the modern brass candlesticks are subject to so much economy in the making, speaking especially of the cheaper grades, that one is very apt to blame one's ancestors for not laying in a large stock in times past, and one is apt to value the battered old brass candlestick from the garret of a back coun-



China candlesticks may be purchased plain for decoration



Modern silversmiths have evolved original designs that are extremely beautiful. This is a good example



One may purchase candlesticks to match the bedroom set

try farmhouse, no matter what family history is attached, far above the product of to-day. The brass candlestick of to-day should be used frankly for what it is; it forms an attractive furnishing as well as a useful one. Where old brass finish is used in gas or electric fixtures, the dull old brass candlesticks tone in better than the bright brass: if the fixtures have an oxidized finish, the "old English" brass will tone in with best effect.

One point is especially to be observed in selecting brass candlesticks—the fineness of the finish. Brass finished imperfectly is apt to have "sandholes" and the blemishes are often not properly buffed off. Those made from "cast" brass are the good wearing ones; they are made in a mold and the workmanship is superior to that of the lighter weight sheet-metal. Sheet-metal candlesticks are from one-third to one-half cheaper than the cast brass, so that the greater the price and the greater the weight of a candlestick, the more sure we are of good brass. Some knowledge of the quality of brass

will be useful to the purchaser. Brass is not a pure metal but an "alloy," a composition of copper and zinc; the greater the quantity of zinc used, the lighter the color and the more brittle and springy the alloy;

(Continued on page 166.)



At left and right of the central photograph are good examples of pottery candlesticks, made generally in green and brown tones, especially interesting with craftsman furniture. Those in the center are modern work in brass that imitate the best designs of the Colonial period

# The Naturalizing of a City Man



*Editor's Note:—The author of this narrative—begun in the December number—had refused to write the story of his experiences in going from business life to a farm. His objection was that the published account taken from his closely written diary would contain nothing of the joy and inspiration he felt in getting close to Nature, and would be merely a matter-of-fact list of happenings with their message lost. He finally consented to write it in his own way, allowing memory and imagination to lend color to those days of struggle which are now cherished recollections. He preferred to hide his identity under the disguise of another person, but the essential facts are true and full of practical information. This installment tells of the early results of the second year on the farm.*

IN spite of all the foresight and planning they had done, the Mantells found themselves, with the lengthening days of February and March, as busy as ever—busier, if possible. With the experience of the season past to guide them, much less time was wasted, or used in ways that did not show immediate results. They had a pretty definite program to follow out, and that enabled them to concentrate and keep pushing steadily in the right direction, so that no steps were lost.

As has already been said, the onion crop had proved the most profitable of anything they had raised the first year. The onion acreage was accordingly to be increased for this season. More than that, Mantell was quietly planning to make it a try-out between onions and "truck." At first glance it looked as if the miscellaneous early garden stuff must pay as well as anything could, but the amount of time taken in gathering, in cleaning and bunching, and in marketing such perishable crops as lettuce, radishes, beans, etc., which would spoil if they were not attended to when ready, made it clear to Mantell that a careful record might show a very different result. It seemed clear to him that the precious hours of the summer time ought to be used in growing things and the cold winter days for trips to market. This of course was theory; and his purpose was to ascertain if results would prove him right or wrong.

Work in the greenhouse, in spite of all they could do, began to get a little ahead of them. Had it not been for Mrs. Mantell's able assistance, they would have been compelled to get some outside help for the work of transplanting, at which March found them busily engaged. There were two things that took up a good deal of time which Mantell did not consider at all economically spent, and which nevertheless he did not know just how to improve. One of these was the sawing up of boxes for flats, which even with the hand power they had rigged up took two men's time and didn't go very fast then. In addition to this the watering, even thus early in the spring, took quite a long time. Mantell had looked into this at the Experiment Station greenhouses, but their system was much the same as his except that they had a good deal more force.

One evening when these problems formed the subject of conversation, the Squire happened in with his usual suggestion for a way out of the difficulty. He had heard, only a day or two before, of a neighbor who had a gasolene engine, almost new, which he wanted to sell. It had given him perfect satisfaction, but he found that he needed one of four horse power instead of two, which was the size he had got. Consequently, the smaller engine for which he wanted thirty-two dollars, made an attractive bargain for somebody.

"I've got a lot of wood to saw up yet," said the Squire. "I'll go halves with you if we can find a saw frame."

Mantell had quite a good deal of wood to saw yet himself, besides the boxes for flats, so that the offer seemed too good to pass by, although the treasury was by no means overflowing. They were able to get a saw frame and saw for \$18.50 by ordering it from the mail order house which Mantell now looked to for so many of his purchases. While it was coming Mantell had a chance to saw up all the boxes he needed, and Raffles alone could cut up three, and do it better, in the time it formerly took them both to cut up one box.

The remedy for the slow watering also involved some expense, but not so much as the sawing outfit. Another set of barrels was procured and connected together, similar to those which they already had, and the three-quarter inch pipe and hose were replaced with one inch. This gave them practically double the flow of water and meant a corresponding decrease in the time needed to go over the benches, beds, and frames; a saving which meant a great deal to them as the rush season came on and every minute used for watering had to be taken from some other pressing job.

All these things made for efficiency, and practice too made them more expert in the many operations of their business. Fully twice as many plants were handled and grown with very little more work than they had put in the year previous; and they were much better in quality. Raffles took a special pride in all that pertained to the greenhouse, and many were the overtime hours which he put in looking after some stray box of seedlings that were getting too "lanky," or soaking some corner that showed signs of needing water before its regular time.

The spring, in contrast to most of the previous season's weather, opened up with no end of rain. It seemed as though it would never stop and never get warm. Profiting by their experience of the year before, they were still earlier in getting out their early cabbage and some lettuce and beets. Several ensuing hard frosts hurt some of the two latter, but the cabbage came through finely; although on several occasions they went to the trouble of watering it with cold water in the morning to make it thaw out before the sun should strike it. This was tedious work, but undoubtedly had something to do with bringing it through and enabling it to get a good start before any of their competitors got around to planting. Some of those who came to get plants, considering themselves as early as possible, would hardly believe that Mantell's cabbages in the open field had not been protected by glass frames or in some other secret way.

On all the other garden stuff, too, they got an early start; their land was sloping and well-drained naturally, so that the surplus of moisture did not delay them as it did some of their neighbors.

This early start included the onions, of which they sowed three pounds—nearly three-quarters of an acre. Mantell's friends seemed to think that this was the last straw. They had been skeptical about his sowing one pound the year before; it simply wouldn't be possible for him to find enough help anywhere around Priestly to weed out such a bed as that. But they worked up the ground as early as they could, taking the best of what had been the vegetable garden the year before, gave it a heavy coating of the best manure and a liberal dressing of their own home-mixed fertilizer, raked it as smooth as a floor, and went ahead. The narrow, even rows, straight as a stretched string, did look both business-like and attractive, and served as a new advertisement, if any were needed, for "that Mantell Company's" place. The Squire shook his head dubiously.

"'Fraid you're biting off too much, Harry!" he advised. "It's goin' to be an awful weedy season, I reckon."

Another thing which excited new interest on the part of their visitors, who became quite numerous as the planting season approached, was the stuff they had growing in cold frames, which were set out to lettuce, beets and radishes as soon as cabbage

plants could safely be removed to a temporary frame covered with cloth sashes. It proved a fortunate thing that they had improved the watering system, for even with this more efficient outfit it was a good deal of work to keep everything properly soaked up, when so many things outside were beginning to demand their attention. It was also quite marvelous how these things, with all the moisture they could use and protected from the late frost at night, shot ahead. It was something new to the several dealers they took truck to at Priestly, and the limited supply they had would not begin to go round, for there was no competition.

With the outdoor truck they were not quite so lucky. Things like cabbages and transplanted beets which they were able to market some time ahead of any competitors, went very well; but lettuce, radishes, turnips, etc., which they had only a few days ahead of their competitors, did not go so rapidly. It was quite universal for the farmers, many of whom grew a little truck, to "take it out in trade" when they had anything to leave at the stores. This offered a great inducement to the storekeepers to keep their orders split up among their customers, in the fear that their trade might be taken elsewhere. Mantell, however, realized that this was poor business, and usually insisted on cash. As he had larger quantities of truck to dispose of, and it was for the

most part better in quality than the average grown thereabouts, it was possible for him to do this.

The field crops they got in in much better shape and season than they had the previous year, for Mantell took pains to secure an unconditional promise from the man engaged for the plowing that he would show up on the date set. Of course, before planting them with a machine, they soaked the potatoes for "scab" in the formalin solution just as they had the year previous, although there was no sign of scab on their own seed. In one of the fields they planned to try out three or four short rows each of several

different varieties, in order to assure themselves which would be the most profitable. They were pretty well satisfied, however, that the new variety which they had planted in the quarter-acre field the year before would prove the winner, and with this sort their heaviest planting was made.

The experiment which Mantell and the Squire had made in regard to machinery seemed to be working out pretty well. Whenever possible they kept each other informed a day or two in advance as to what tools would be needed, so that there was very little confusion due to their both expecting to use the same thing

at the same time. One of the most important things added to their list of machines was a new "two-row" two-horse cultivator, of the very best type. It cost them nearly \$25 apiece, freight and all, but proved to be the greatest time saver they had yet got; for between the two places with their many acres of field crops and frequent cultivation, which had become quite a hobby of the Squire's as well as of Mantell's, they kept it nearly constantly in operation.

This coöperation with machinery naturally led also to their planning their work so that they could help each other out in doing jobs that could best be done by combining their labor forces. Mantell and Raffles took the job of planting the Squire's vegetable garden and by having everything ready and

making a business job of it, they were able to do it in just about half the time the Squire's men would have taken, trying to do it piecemeal and at such odd times as they could be spared from their regular work.

The onions had come up finely and Mantell had made it his personal business to see that they got every attention just the moment they were ready for it. Before they were above ground, the wheel hoe with its disc attachments was run through and used again after the rakes had leveled the soil back against the rows, as soon as the little plants were up. In spite of this extra care, how-

(Continued on page 171.)



Shower after shower blew up, accompanied by no end of thunder and lightning; but not a drop of rain fell to moisten the fields parched by four weeks of unbroken drought



# Our Native Asters

USE SOME OF THE WILD ASTERS TO BEAUTIFY YOUR GROUNDS WITH MASSES OF COLOR AFTER EARLIER FLOWERS HAVE GONE—A FEW OF THE MOST SUCCESSFUL KINDS

BY FLORENCE BECKWITH

Photographs by N. R. Graves

WHEN asters are mentioned, we are very apt to think only of the annuals known as China asters, quite ignoring or overlooking the fact that we have a large number of American species which grow in profusion in country roads and lanes, star the meadows, crowd along the old rail fences and tumbledown stone walls, outline the winding course of the brook and adorn the edges of the woods.

From a walk in the country in the late fall we return laden with these freshly blooming flowers, and a new realization that their feathery prettiness and abundant bloom added greatly to the beauty of the landscape as they gracefully swayed before the chilly winds.

When the early flowers are past, there should be others to fill their places and keep up a succession of beauty, and the hardy asters can be relied upon for that. Late in the fall when the garden is nearly destitute of bright colors; when the annuals are mostly out of bloom and the trees and shrubs are becoming bare of leaves; when the dahlias show the effects of the frosts and hardy flowers of nearly all kinds are past their prime, then the perennial asters show forth in all their glory

and the name starwort (literally star of the earth) shows its appropriateness, for the flowers shine brightly in contrast to the desolation around them, and they remain in bloom for weeks. After the severest and most prolonged storms, they shake the drops from their drooping branches and shine forth as brightly and cheerfully as ever, absolutely unharmed by the stress of the elements.

Not only do these autumn-blooming flowers give grace and beauty to the garden when other blossoms have vanished, but they are valuable as cut flowers, and it is worth while to cultivate them for that purpose alone. Combined with chrysanthemums, the drooping, feathery sprays of the asters produce a charming effect, and they harmonize with all the other late flowers. Their lasting qualities, too, are unexcelled and they will remain fresh for several days at a time. As for colors, they may be had in all the soft and delicate tints between white and rose, blue and purple, and some of them have bright yellow or purplish brown centers.

These hardy asters will grow in any ordinary garden soil and in almost any location. Some-



When the early flowers are gone the asters can be relied upon to fill their places and keep up a succession of beauty

species like sunshine, and others grow best in full or partial shade; some prefer a moist situation, while others will grow in a dry soil or even on rocky ledges and crevices in rocks, so that a variety can always be obtained to adorn any desired locality. They improve greatly in habit when transferred to cultivated grounds, and if allowed to go to seed, fine large masses will soon be formed.

To produce the finest effect, the hardy asters should be planted in clumps or masses. They show to best advantage when set among shrubbery, particularly among rhododendrons whose rich green leaves form a beautiful background for the many-tinted, feathery sprays, and also furnish a support for some of the slender, drooping varieties, making it unnecessary to stake them. They also make an attractive show when planted among barberry bushes.

Different species vary greatly in manner of growth and size of blossoms. Some are tall and stately with large, conspicuous flowers; some which grow on the borders of woods have a peculiar charm of slender, sometimes zigzag growth and medium-sized blooms; and still others have many drooping branches covered with dainty little blossoms that remind one of snow-laden branchlets.

One of the most striking of our



The New England aster accommodates itself readily to almost any location except a heavily shaded one

against evergreen trees or shrubs. The New York aster is admirable for cutting, as the sprays last long in the house and are very decorative. It will bear more shade than *A. Nova Anglia*.

*Aster multiflorus*, the white-wreathed or starry aster, will be found in August and September in dry, open fields and waste places. The long, curving branches, sometimes towering above a man's head, bear minute blossoms arranged in profusion along the leafy stems. The foliage is a grayish green and the small, white flowers have a yellow center, changing to brown. The feathery beauty of the curving spires of green and white is charmingly effective when they are tossed by the winds, and the rain does little harm to the multitudinous little blossoms. This species of aster likes the sunshine.

*Aster laevis*, the smooth or blue aster, is one of the loveliest of all this beautiful class. The blossoms are sky blue or violet and the foliage is a soft blue-green. The color of both blossoms and leaves is very pleasing, and they light up the roadside or the garden with a new loveliness of refined hue. This species will grow either in full sunlight or partial shade, if it has good soil.

*Aster ericoides*, the white heath aster, has tiny white or bluish flowers



*Aster laevis* has sky blue or violet blossoms and grows in sunlight or shade

native asters, and one of the most widely distributed, is *Nova Anglia*, or the New England aster. By many it is considered the most beautiful of the tall species, and it is probably the best known, for its large, deep purple blossoms with golden yellow centers are among the most conspicuous of the roadside flowers in autumn. The plant is tall and vigorous, the blossoms crowning a stem from four to six feet high, and shining with a royal splendor. Intermingled with the goldenrod, with a background of stone wall or old rail fence covered with clematis with its fleecy masses of plumose seeds, and the

luxuriant growth and bright-hued leaves of the Virginia creeper, this aster shows at its very best. The New England aster likes a rather moist situation, but accommodates itself very well to almost any location, except a very shaded one. There is a rose-colored variety, as well as the purple-flowered kind, but it is not as common as the latter.

*Aster Novi Belgii*, the New York aster, is tall and strong with myriads of delicate blue-purple stars varying from deeper to lighter shades and even approaching white. Its clouds of delicate blossoms produce beautiful color effects when the plants are massed



In full sunlight and a dry situation *Aster ericoides* should do well

and feathery, heath-like foliage, charming when seen near at hand and effective at a long distance. This aster has more common names than most species, some of them poetical, others decidedly prosaic. Frost weed, Michaelmas daisy, farewell summer, white rosemary, dog fennel, mare's tail and scrub-brush are some of the titles which have been bestowed upon it. Beginning to bloom in September, it lasts even up to December, meeting the storms of late autumn with no detriment to its beauty, and producing masses of bloom that equally adorn the extensive grounds of the wealthy and the homes of those not so favored. Its manner of growth is so graceful that it is particularly beautiful for house decoration. *Aster ericoides* wants full sunlight and a dry situation. It will grow in very poor or shallow soil, but does best where the roots can penetrate the ground deeply.

*Aster cordifolius*, the common blue, branching, wood, or heart-leaved aster, is one of the most beautiful of the tribe, with its myriads of small flowers gracefully disposed in large spreading panicles. The generous masses of violet or pale blue flower heads look like a mist hanging from one to five feet above the earth in and about the woods and shady roadsides from September to December in favored, sheltered places. So prodigal of its lovely blossoms is this species, that one may carry away whole armfuls and not feel guilty, for there is enough for all and the roadside still remain beautiful. This species prefers open or partial shade. With good soil, it improves very much under cultivation.

*Aster puniceus*, the red-stalked or purple-stem aster, is a very pretty and early-blooming species. It begins to blossom in July and lasts until November. The delicate purple flowers have yellow centers which gradually turn to a tawny brown, giving a great variety at all times on the stem. The blossoms are profusely produced and a plant in full bloom is very attractive. In some localities it is known as the early purple aster, swanweed, meadow scabish and cocash. It will not endure shade, prefers moist places, but will grow in good soil not over moist. In dry situations it loses its vigor, but



*Novae Angliae* is one of the best known and handsomest of the tall native varieties



To produce the best effect, the hardy asters should be planted in masses, preferably among dark foliaged shrubbery

spreads rapidly in favorable locations.

*Aster macrophyllus*, the broad-leaved aster, is found in blossom in the woods in September. The lower leaves are very conspicuous, being especially large and nearly round, with a heart-shaped base. The foliage is a gray-toned green. The blossoms are pale lilac, verging to white, with a yellow center turning to brown. Quite a perceptible odor of camphor mingles with the sweet scent of the flowers. It prefers a shaded or half-shaded situation.

It is impossible to name all the desirable native species. Try almost any of them and you are sure to be pleased, if you plant them in masses, as nature does. The smallest and most inconspicuous blossoms are usually borne so profusely that they make a grand show if the plants are massed. Naturally the wild asters are very graceful, and if allowed to follow their inclinations a pleasing attitude is almost sure to be produced and a charming effect follow.

There is no doubt that if some of these beautiful plants grew only in Japan or China, or some other far region, they would be sought out, perhaps even at perilous risks, and sent home for cultivation. It is only because they are so common, so easily obtained, that they are not duly appreciated. Most of them are charming, even under adverse conditions, and they improve so much under cultivation that they produce fairly gorgeous masses of bloom. If planted among hardy perennials which make an early growth, flower, and then die down, leaving a bare or untidy space in the border, like the oriental poppy, the wild asters will fill the void with such a luxuriance of growth and bloom that a multitude of sins of this kind will be hidden from sight. Their delicate colors never clash with those of brighter-hued flowers, but tend to harmonize many that would otherwise conflict in closely planted gardens. If set in

a border, the shrubs will make a background of green, and their blossoming time will generally be over before the asters begin.

As previously mentioned, a large number of starworts are catalogued by English dealers, and it is only fair to say that many

(Continued on page 175.)

# Distinctive Devices for House Exteriors

HOW A HOUSE MAY BE DISTINGUISHED FROM ITS NEIGHBORS BY MEANS OF WELL EXECUTED AND ARTISTIC DESIGNS ON ITS OUTER WALLS OR CHIMNEYS—VARIOUS STYLES AND MATERIALS

BY HAROLD DONALDSON EBERLEIN

Photographs by the Author

SEA-HORSES and mermaids, serpents and saints are sometimes met with in very queer places—places where we shouldn't at all expect to find them. But when we do chance upon them in unwonted surroundings we are not likely soon to forget either the circumstance or the spot where we discover them. And that is exactly one reason why they are there; in other words, they are employed to give a note of distinction wherever they may be set. As wall devices a whole universe of things that grow and creep and run and fly and swim can be found figuring on the sides of houses or on chimney stacks or wheresoever individual caprice may elect to put them.

Between wall devices and overdoor devices, however close the similarity, there is an essential difference. The purpose of the overdoor device is ordinarily two-fold; the adornment of an important architectural feature and the expression of some significant thought, whether in explicit words or by some symbolic design. The overdoor device sometimes fulfills only one of these objects, sometimes both. The wall device, on the other hand, has not the intimate character of the overdoor device; it does not address itself to the approaching visitor but to the public at large; it is not reserved for near inspection from the threshold but is designed to be seen from afar. Above all, its object is differentiation; it is a distinguishing mark, a kind of identification, by which one house may be designated as differing from another.

House numbers are all very well



A wide space between windows may be broken by some simple design



A sculptured marble plaque especially suited to a brick wall

and necessary in cities and towns but, for suburban and country houses, wall devices are the most practical and at the same time picturesque means of visible designation. The naming of houses has become an almost universal practice. Why should not the signing them with a distinguishing wall device become equally so?

Devices for house walls are by no means of recent invention; at the same time their use is far from general. Small and relatively unimportant in themselves, they can, nevertheless, contribute materially to the character of a dwelling. Take, for instance, the copper figure of Saint Martin that adorns the chimney of a house near Saint Martin's Church and station. Undiscriminating people, to be sure, have been grievously at sea in fixing the saint's personality. Some have mistaken him for an imp and spoken of the "house with a devil on the chimney," others have fancied him an Indian brave and one good soul actually thought he was a suffragette shearing off her skirts!

One and all, however, were duly impressed with the device and the house, its location and the figure on the chimney are indelibly stamped on their memories—all of which simply shows that in this case the wall device fully performed its function of differentiating one house from all the others in the neighborhood, besides furnishing a bit of legitimate adornment in a telling place and supplying a pleasant allusion to the name of the locality by depicting Saint Martin in the act of severing his military cloak with his sword, according to the old legend, to give

and necessary in cities and towns but, for suburban and country houses, wall devices are the most practical and at the same time picturesque means of visible designation. The naming of houses has become an almost universal practice. Why should not the signing them with a distinguishing wall device become equally so?



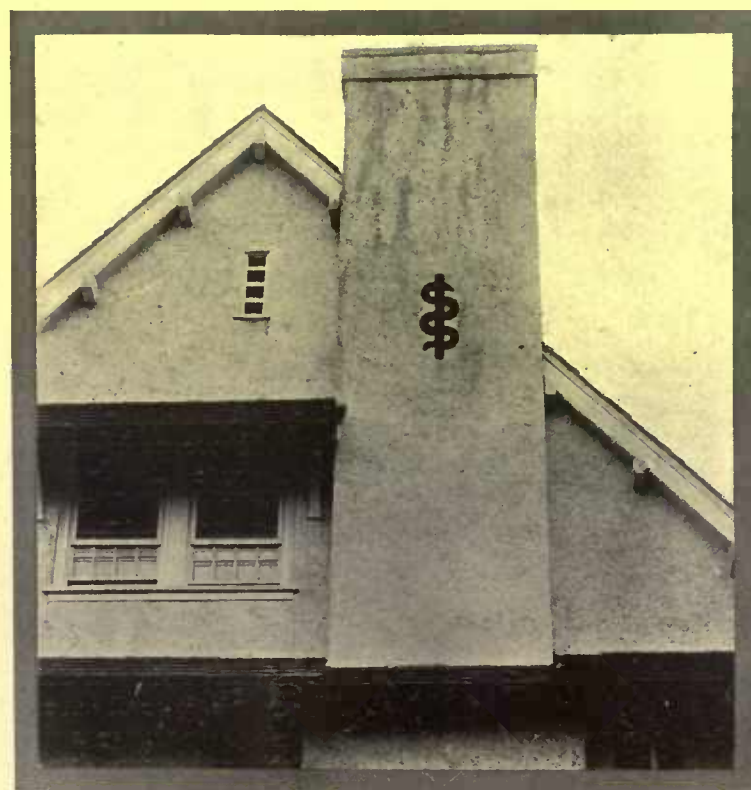
The seahorse device is appropriate to "The Barnacle," a remodeled house which was originally a barn



A useless outhouse window filled with an inserted concrete medallion



The copper figure of Saint Martin severing his cloak stands out prominently and well performs its function of distinguishing this house from its neighbors



The wall device may be suggestive of the owner's occupation, like this symbol on the chimney of a doctor's residence

one-half to a beggar who was in need of some protection.

Of course there are considerations, too, of the element of personality imparted, the piquant dash of ornament, the romantic suggestion—there may be a whole love story bound up with the initials and date set high in the gable end of an old farmhouse; but the main reasons for the wall device must ever be to furnish a distinguishing mark and to add a touch of embellishment and contrast where needed.

Wall devices may be fashioned in a variety of materials. Any substance that will do for an overdoor device will also answer for a wall device, subject, however, to certain limitations. First of all, it should be borne in mind that the wall device must generally be affixed to the plain surface of the wall without the assisting accompaniment of moldings or panels and therefore it is better to make use of such materials and designs as require no support or relief in the shape of moldings to set them off properly. It should also be remembered that contrast with the background of the wall is of prime importance. Without a strong contrast in color, line or texture, or a combination of them, a wall device will not appear to the best advantage nor secure the full measure of effect. For this reason on a stone wall it is not well to have a device in stone or a cement device on a concrete wall, even where the design is deeply graven or brought out in high relief, unless it be emphasized by applying color or gilding to give the necessary contrast. If color or gilding is not used, the similarity in natural hue and texture will neutralize and obscure, if not wholly destroy, the effect.

In this respect, as before hinted, the wall device is quite different from the overdoor device, for the purpose of the latter is to convey some appropriate sentiment expressive of welcome or the spirit of the household or else to enrich and embellish a structural feature; so it is entirely proper that it should be of the same material as the rest of the structure if so desired, particularly as it is always seen at close range and there is no danger of the effect being lost. The wall device, on the other hand, affixed to a chimney or high up in a gable, is almost always seen from a distance—in fact it is desirable it should be visible from a distance—and needs all the assistance that contrast in color, line or texture can give it.

On a house built of gray stone or concrete a wall device of iron or copper can be recommended for the sharp contrast of color. With a brick wall a device molded in terra-cotta might be used but is open to the objection that when the bricks and mortar joints weather and mellow in hue, the terra-cotta, with its comparatively smooth surface and freedom from joints, stands out in almost garish freshness. It is better with a brick wall to follow the Italian method of treatment and have the device sculptured in high relief or deeply graven on a marble or stone plaque or medallion. Weathering will then add to the distinctness of the design. Medallions and plaques of molded cement can likewise be used with excellent results set into brick walls. Their surface is rough enough to let wind and rain and sunshine tone it harmoniously with the rest of the fabric. Iron or copper devices, too, stand out well against a brick background, while lead is especially satisfactory.

In rough-cast buildings occasionally patches of bright hued tiles or Majolica medallions are seen and their use in this way is to be encouraged within bounds. In the case of a wooden house where the walls are covered with either clapboards or shingles, a device painted on a wooden panel is the most practicable, although here again as in all the other instances, iron or copper may be successfully employed.

As to the design of a wall device, the simpler and bolder it is the better. In the first place, as it is meant to be seen from a distance, it must be big enough for anyone to distinguish clearly a long way off. That means that it must stand out boldly, and bold it cannot be if it is cluttered with little niceties of detail and elabora-



tion. Everything that tends to obscure the outline must be sedulously avoided.

When we pass beyond dates, letters, monograms and such simple symbolic designs as circles, swastikas or triangles that can be expressed in outline, we step into the field of the silhouette. Any subject that lends itself to clean cut, simple and unmistakable portrayal in a silhouette may be attempted for a wall device with confidence. In silhouette making, of course, objects must be shown in profile and unless that profile is clear and strong and characteristic it is better not to attempt it. It is a waste of time and labor to heed more than the outline of the silhouette; it will scarcely be noticed. In one instance a copper mermaid fixed to the side of a chimney has her scales and tresses of hair all carefully cut in the surface of the metal, but unless you get very close and look sharp never a scale or a hair will you see. The lady of the waves would have been better for decorative purposes without either and a little more attention instead to the shape of her outline.

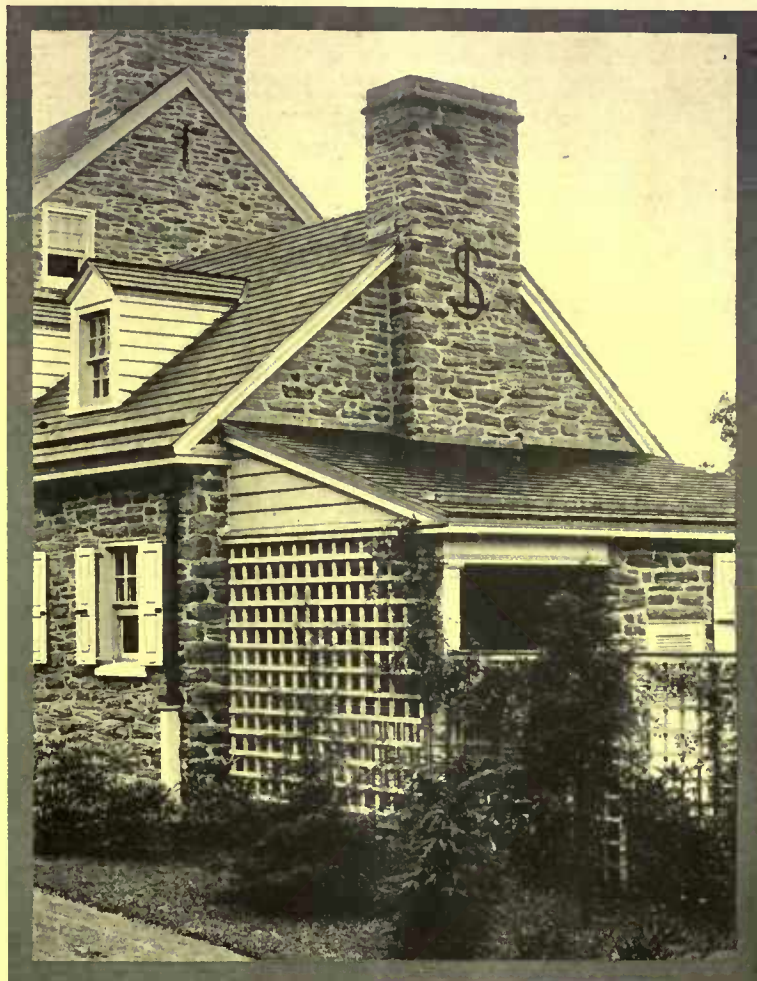
Of course design and material mutually interact and what has just been said is applicable to metal wall devices of bold pattern designed to be seen from a distance. When the decorative element becomes more of a consideration and there is a chance to get a good near view of the wall device, other materials, such as stone, cement and terra-cotta come within the range of possibility. Sometimes where architectural enrichment is the sole end in view, marble or stone plaques bearing classical subjects give a wide scope of choice. In this method of using wall devices we can learn much from the Italians. There is some blank wall space, perhaps, at the end of a pergola or in a spot plainly visible from the house or garden, a wall space that in its blank condition will always be an eyesore. Why not enliven it and make it say something through the medium of a wall device? It may be that a plaque with della Robbia's singing boys is just the thing needed in that place. If the space is small and the wall roughcast, a Majolica medallion can be inserted to good purpose.

Della Robbia and other similar designs can be cast in cement or baked in terra-cotta and are perfectly weather-worthy. A useless and unsightly window in an outbuilding was treated in the way just suggested with happy result. The outbuilding in question is near the house and used for garden tools, tennis nets and the like, but the boarded-up window in its gable end, plainly visible from the library, was a useless blot. The aperture was studded and lathed, leaving the frame as a molding, and a large oval cement medallion, on which was cast a madonna, was securely fastened to the backing. All the space between the medallion and the window frame was then filled in with a thick mixture of concrete plastered on the laths. This concrete surface was colored blue, so that the medallion is thrown into bold relief. Aided by the growth of vines, this treatment has entirely changed the outlook from the windows of the house.

People are apt to be shy of using color or gilding in exterior ornament, but in the case of some wall devices it is absolutely necessary and besides has the authority of good precedent. To mention only one instance, there is the Golden Dog of Quebec. No one would accuse the Quebec post-office of being garish or gandy because of the gilded device of the dog set in its front wall; in fact, if it were not gilded it would be lost sight of and nine-tenths of the visitors to that quaint old city would never know the interesting tale of the building that once stood where the post-office now stands and from which, when it was torn down, the historic Golden Dog was transferred to its present place. Color and gilding may look crude and glaring at first, but under the influence of the weather they will soon mellow and cease to be conspicuous.

Where the device is graven in the stone it is often necessary to pick it out in black to make the design visible. A good example of this is the device on the wall of a little old farm house. On

(Continued on page 174.)



The initials of the occupants set in the chimney or wall of a house are a legitimate device. If of copper or iron, they look well against gray stone



The wall design may suggest some historical belief. This tulip scheme is said to be connected with the old Assyrian emblem of immortality

# Making a Garden With Hotbed and Coldframe

HOW TO CONSTRUCT AND UTILIZE A VALUABLE GARDENING ASSISTANT IN ORDER THAT YOU MAY GET AN EARLY START WITH PLANTS AND CARRY THEM OVER THE COLD WEATHER

BY CLAUDE H. MILLER

Photographs by R. S. Lemmon and Others

**T**HE possibilities of garden frames is very large. Their use is by no means confined to the raising of lettuce and radishes, as seems to be the popular impression. We are constantly finding new uses to put them to, and new tricks and kinks in their management. While in most gardens the principal use is to start the seeds of flowers and vegetables that will ultimately be transplanted into the open, we can also force rhubarb, asparagus and perennial flowers to make a start a month before they would normally do so outside. For such cases we should use portable coldframes. With a hotbed we can have lettuce, spinach and radishes fresh and green all winter. We can store all sorts of plants through the winter that may not be hardy in our climate, such as tea roses and many perennials, and we can make a garden of annuals a sure success, instead of a doubtful experiment.

The initial cost of garden frames is so low that it is practically within the reach of anyone who can afford to have a garden. In the latitude of New York City, the growing season is too short to get the most of our gardens. Just about the time when our choicest lima beans, egg plants, tomatoes and peppers are coming into full bearing, the early September frost may come along and nip them in the bud. By gaining a month or six weeks in the spring, we have an obvious advantage in the fall. We are thus enabled to overcome, in a measure, the whims of the weather.

A hotbed consists of a sub-frame of wood, brick, stone, concrete or some other material, imbedded into the ground to retain heat. This is filled with fresh, fermenting stable manure. On top of this manure is a layer of soil in which the seedlings are grown. The sash, which are the essentials of the whole affair, rest on the frame and have a slope of about 30 degrees to the south. It would scarcely pay a beginner to attempt to make the sash, as they may be bought for about three dollars apiece from a sash mill. The standard size of hotbed sash is three feet by six feet. Our frame will therefore be six feet in

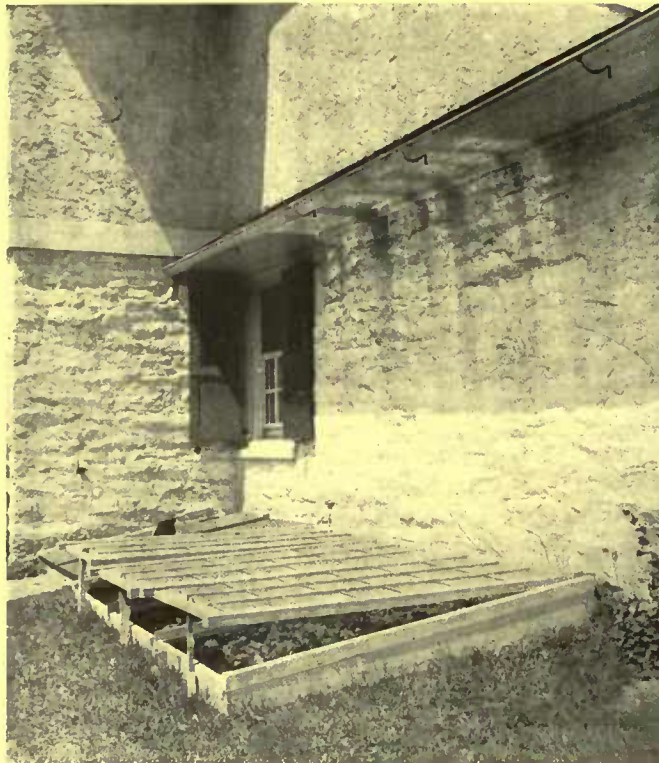
width and some multiple of three feet in length. A very good working standard for the amateur consists of four sash, which means a frame six feet by twelve.

A four sash frame, complete, if bought from a reliable dealer, will cost about \$25.00. The sash alone, without the frame, will cost about half this amount. Such a frame can easily be made a combination of hotbed and coldframe. As soon as the fresh manure ceases to ferment, and the heat dies down, a hotbed automatically becomes a coldframe itself.

In the actual construction of a hotbed, the pit should be dug about four feet deep, and a foot or more larger than the actual dimensions of the frame itself. After the pit is dug and drainage provided, the next step will be the sub-frame. It is not advisable to use plank if we desire a bed that will last indefinitely. Wood will decay after four or five years when in contact with the earth. If, however, it may not be advisable to go to the expense of a permanent masonry frame, use two-inch plank. Chestnut and cypress are two of the most lasting woods for such a purpose. The life of our planks will be doubled if we treat them with something to keep out the moisture, such as coal tar, asphalt paint, creosote or some marine wood preservative, before they are imbedded into the ground. The corner posts should be 2 x 4 locust or chestnut. If we give the sash a slope of about five inches from the back of the frame to the front, they will shed water and will catch the maximum of sunlight.

A brick frame is very satisfactory and of course practically indestructible. For the amateur, however, who does his own work, the ideal sub-frame is made of concrete. In making it, the same general considerations apply as to all concrete work. First we make a form, by means of boards, in

which to cast the concrete. Hemlock is cheap and satisfactory for this purpose. It is customary to use 1" x 10" boards for the form and 2" x 4" studding for the battens and braces. This form is of course only temporary and will be removed as soon as the con-



Permanent frames should be located so that they receive protection from the north winds



Concrete frames are the most desirable. This one shows a mat that is valuable for conserving warmth in zero weather

crete sets. For the outside face of our pit, we shall not need a form if the bank is cut down straight to make an even surface. It would be difficult to remove the form next to the bank, after the concrete hardens, without a lot of unnecessary digging that the value of the boards would not justify. Neither will it be necessary to run the sub-frame down to the full depth of the pit. If it extends two feet into the ground it will answer the purpose just as well.

The standard concrete mixture is the so called 1:2½:5 mixture. This means that for one part of Portland cement we use 2½ parts of clean, sharp sand, and 5 parts of broken stone, cinders or some other aggregate. There are two methods of finishing the bed. Sometimes the sub-frame merely comes to the surface of the ground and a wooden frame is built on it, but the better way is to bring the sub-frame up to the proper level for the sash. Of course the part of the wall above ground must be cast in a form with both sides boarded. Eight inches will be wide enough for a wall of this kind. We must give the top surface a proper slope from the horizontal, and must imbed 2 x 4 nailers into the concrete, while it is still soft, to nail the frame for the sash to rest on.

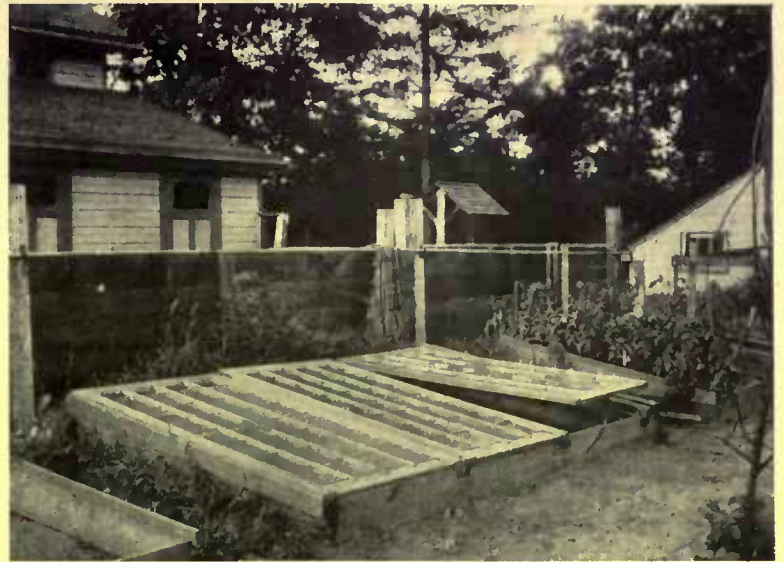
The quick way for the busy man is to purchase frames and sash direct from the manufacturer. They will be shipped, knocked down, and can be put together in a short time by anyone familiar with the use of tools. Such frames are usually of cypress, but there is a great difference in this wood. See that your frames are of seasoned "Gulf" or "Coast" cypress and also that the sash have blind mortice joints in distinction from open mortices which admit water and soon decay at the most important place in their construction.

The first step in making a hotbed is to procure a heap of fresh stable manure. All that we shall ultimately need should be secured at one time, and not be purchased in small quantities. The reason for this is that the preliminary fermentation in the open should be done in a careful and uniform manner to secure uniform results later. The fresh manure is piled in a heap and mixed with half its bulk of dry leaves. Those from hardwood trees are the best, but this is not of vital importance. Sometimes the manure will prove to be so strawy that the addition of leaves will not be necessary: in fact many hotbeds are made with neither straw nor leaves. But it is found in practice that the fermentation is less violent and more permanent, as a source of heat, if some filler is used. The manure must have a slow, moist, enduring heat. We shall need about two cubic yards of manure for each sash of the standard size. This estimate is based upon using our hotbeds and in holding their temperature up to the growing point even with the weather outside close to zero.

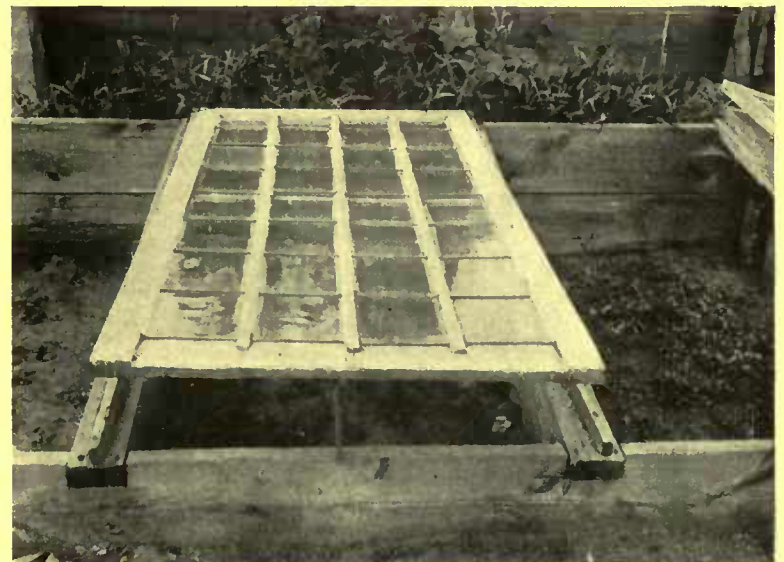
After the heap has fermented for a day or two, it should be thoroughly forked over to cool it down. During this fermentation the temperature will sometimes rise to 110 degrees; a temperature that of course would be fatal to growing plants. After forking, a second fermentation will take place and then, after two days more, the manure is ready to be placed into the pit of our hotbed. This pit should be filled to within eighteen inches of the sash frames. The manure must then be well watered, and packed and treading down solid; especial care being devoted to the sides and corners.

After the manure is in place, the sash must be put on the frames. In a very short time the manure will begin to ferment, giving off steam and fumes of ammonia. The temperature of the fermenting mass should then be taken with a thermometer. When it cools down to 90 degrees Fahr., the bed is ready for the top dressing of soil in which to plant the seeds. If the bed cools slowly, we can hasten the process somewhat by punching holes in the manure with a pointed stick, allowing the steam and fumes better freedom to escape. On the outside of the bed a bank should be piled against the frame, using soil or coal ashes. This is to re-

(Continued on page 170.)



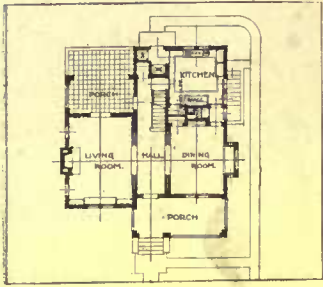
The watering of hotbed or coldframe plants is an important consideration. Here a pipe line runs along the fence with convenient connections at short intervals



During the heat of the day the sash should be lifted to permit the vapor to escape and allow ventilation of the plants



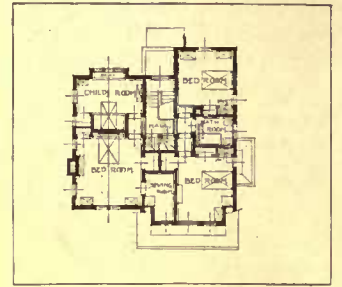
After the seedlings have started growth in the hotbed, they may be transplanted to the coldframe, where they grow to large size



There is a great compactness about the house that goes far toward economy in building. The ground plan is nearly square, which works for economy



Mrs. Thorn's house is entirely unpretentious, but it is planned to include the best features of extensive houses on a small and reasonable scale



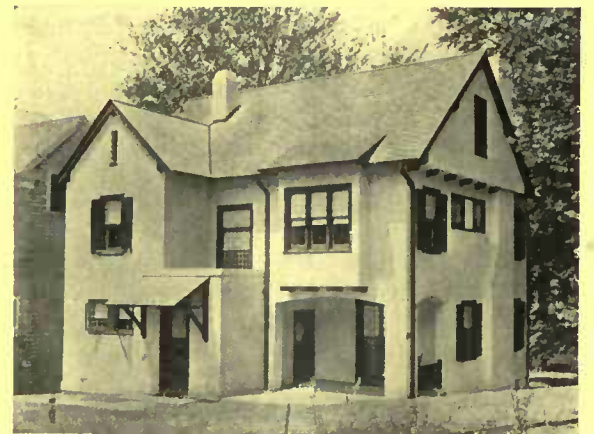
The hall occupies the smallest possible space, giving room for four bedrooms, a bathroom, and a sitting-room within a square of about thirty-two feet



The kitchen is an example of saving waste space. The boiler is put in the closet and all the pipes run within the wall

THE HOME OF  
MRS. L. M. THORN  
TARRYTOWN  
NEW YORK

*L. M. Thorn, architect*



Besides a back porch the rear elevation shows a kitchen entrance, with a place for the ice box and a dumb-waiter down to the basement



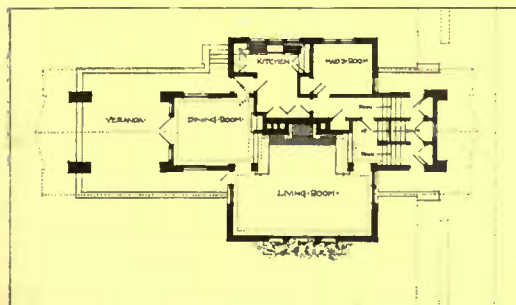
The walls are constructed to provide suitable nooks for the essential dining-room furniture. Every piece has its logical place and the effect of the whole is harmonious



The house is a good model of built-in conveniences. Besides the bookcases, flanking the seat here, a laundry chute and excellent closet space are provided elsewhere



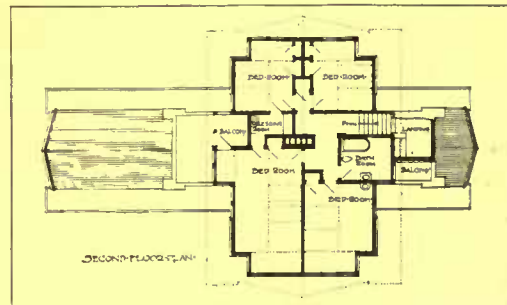
In the environs of Chicago has arisen a distinctive type of house design sometimes called the Chicago School. This style is well represented in much of the work of Mr. Walter Burley Griffin. It endeavors to produce a home that reflects the environment of the vicinity and to create a background that is entirely consistent with the life of the place



There is a slight suggestion of Gothic in the ground plan with its accentuated piers

THE HOME OF  
MR. F. B. CARTER  
EVANSTON, ILLINOIS

*Walter Burley Griffin, architect*



Much allowance is made for outdoor life. Both balconies may be used as sleeping porches



In the interior there is a freedom from applied decoration and absolutely nothing that is used merely for the sake of ornament



The formality of the exterior is planned to coincide with the straight lines of the street. The horizontal wooden strips accentuate this



## Inside the House

Timely Suggestions and  
Answers to Correspondents



The editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope.

### Attractive Bedroom Papers

A NUMBER of years ago wall papers with small conventionalized motifs repeated upon them became very popular. At that time most of these simple little patterns were made in England, and the papers were fairly high priced. Since these papers with small repeated patterns have been so much in vogue domestic papers have, of course, been made in imitation of the imported ones, and the imported papers themselves have become much lower in price. For children's rooms and quaint, old-fashioned bedrooms these papers offer a most pleasing field to work in. Small trees, little baskets of fruit or flowers, and small conventionalized flower designs are the patterns one usually finds.

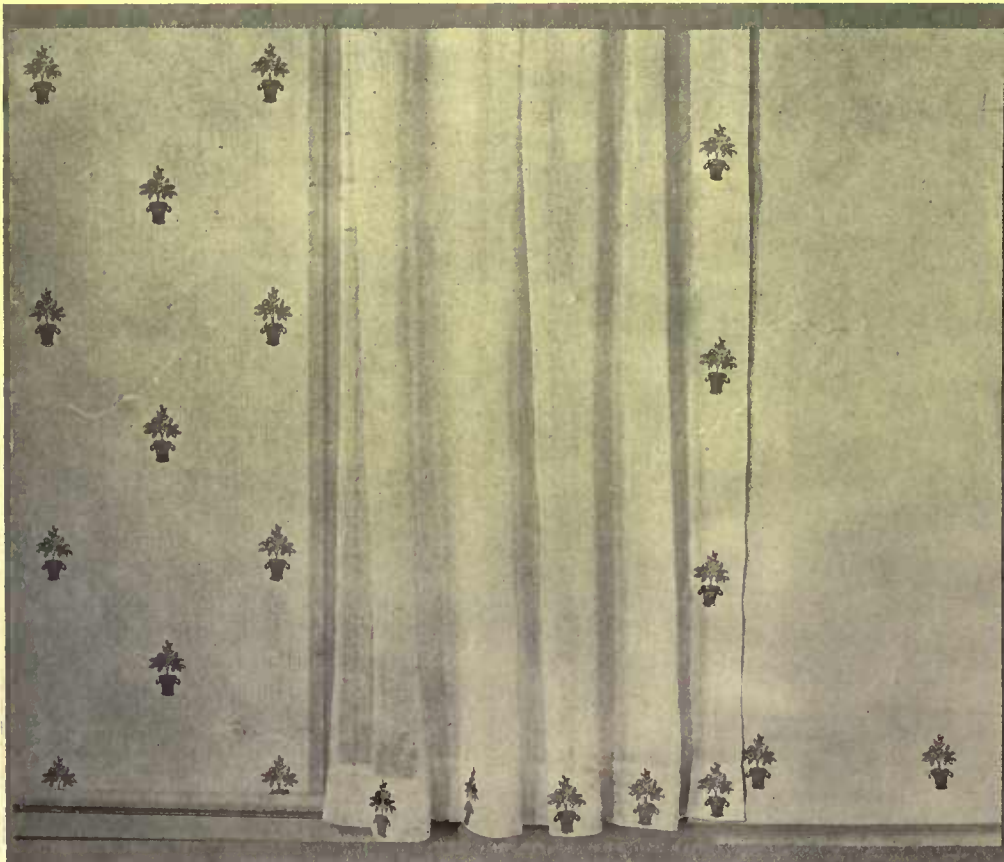
These are so simply handled that a stencil may easily be made of the design and used in a number of ways in the room.

A dainty guest room may be decorated with the paper showing a little fruit tree growing in a basket. The basket is yellow and green, the fruit red, and the leaves green. This on a background of white in which there is an indefinite stripe and dot of very pale gray. This should be used in a room with white enameled woodwork, and the paper carried all the way to the ceiling. The pattern is too simple to require a frieze or border of any kind. Such a finish would be too overpowering for the simple, dainty paper.

A bedroom set of white enamel furniture should be used. A very pretty and

appropriate suit, including bed, dresser, chiffonier, dressing table, a straight side chair and a rocker, may be purchased for \$96. This price does not include the spring and mattress for the bed, which may be had for any price that one feels able to pay, from a very moderate one to a high price for spring and hair mattress of the best quality. This bedroom set is modeled on simple Colonial lines, and the bed is a "four poster." The posts are not very high, and I doubt if a frill could be put around the top of the bed without cutting off a good deal of air. A very narrow one might be used, however. On each piece of furniture the little fruit tree pattern may be stenciled or painted. Three little trees may be painted on the foot-board and the head-board of the bed. A tree in the middle of each bureau and chiffonier drawer, and one tree on each chair on the top splat. This motif may be repeated, too, in the panel of each door in the room. Curtains of fine white scrim with a plain hem will be best to use, and on these curtains the same motif may be stenciled at regular intervals. The white shades may have the pattern repeated along the top of the hem. Thus far there is very little color in the room, and a little stronger note of it must be introduced to give the room character. A pretty, medium tone of green will give the room a delightfully cool and refreshing appearance. An unfadeable fabric, fifty inches wide, which costs in the neighborhood of \$1.25 a yard, is the material I should choose for the over-curtains, the ruffle around the bed and the narrow ruffle at the top of the bed, if one were used. If a white enameled willow chair were used in this room, both cushion and a pillow should be of the same tone of green in a heavier material, of which there are many patterns in the sun-proof goods. Other notes of green may be introduced in the bureau and mantel ornaments.

Candle sticks of white painted wood are to be had for a small price, and these may have dainty shades of white silk, with little flutings of pale green. More pottery is made in different shades of green than in any other color, so we shall not be at a loss to get bowls and vases of charming shapes for the cut flowers that we will



If the wall paper has some simple unit design, such as the little fruit tree and basket, a more complete effect may be attained by repeating it in stencil on shades and curtains

want to keep in this dainty guest room.

A double-faced Smyrna rug in two tones of green will make a delightful floor covering, soft to walk upon and soft in tone. These rugs cost about \$32 for one measuring eight by ten feet.

Another of these English wall papers has as motif a little blue conventionalized rose, the blue almost the shade of a robin's egg. This paper, with the scheme worked up in a way similar to the one just described will make a charming room for a child. These papers cost seventy and eighty cents a roll respectively, and a bathroom paper with the little fruit tree pattern may be had at \$1.25 a roll.

### Wall Vases for Flowers

**A**N interesting and effective way of utilizing cut flowers and living plants for indoor decoration is through the use of the pottery wall pockets or wall vases which are now offered in most of the best shops of the larger cities. Some of these are made in Japan, others in Europe or America. They vary greatly in form, size, color and decoration, but all have a hole on one side near the top by means of which they can be hung upon a hook in wall or doorway. Consequently one can use them



Japanese wall vases are excellent for early spring bulbs like the hyacinth

as jardinières for living plants or fill them with water to hold cut flowers, displaying the combination of flowers and receptacle in much the same way that one hangs a picture upon the wall.

There is practically no limit to the variety of cut flowers that may be displayed to advantage at different times in these receptacles, provided one has several varying in shape and size. From spring till fall the spirit of the outer world may be suggested on the walls indoors by utilizing flowers from garden, field or forest. The early daffodils are particularly pleasing and suggestive when shown in a wall vase against a harmonious background that sets off their dainty qualities to the best advantage. This is also true of the beautiful Poet's Narcissus. A little later the decorative blossoms of the various sorts of iris become available and are followed by the beautiful show of June roses, the delicate glory of the poppies, the stately elegance of the sweet peas, the profuse bloom of the China asters and the bizarre beauty of the cactus dahlias. All of these and many others may be utilized to advantage in these wall receptacles.

Outside the garden one can also find a wealth of display for the walls. The blossoming trees in spring and summer and the glory of the foliage in autumn yield rich treasures for the taking. So also with the wild flowers in the fields and woods, some of which will last in water for a surprisingly long time.

While these pottery wall pockets seem primarily intended for flowers or foliage, they may often be used to advantage as receptacles for growing plants. They are especially useful for plants that grow in water, like the familiar tradescantia or for plants that thrive with an abundance of water like the so-called umbrella plant or umbrella palm—really one of the moisture-loving sedges. By selecting plants with comparatively small root development they may also be used as receptacles for pots of fine-leaved foliage plants—like some kinds of decorative asparagus or for trailing vines.

The hanging vases are especially effective for developing plants of such spring-flowering bulbs as jonquils, hyacinths and daffodils. To watch the blossoms of these open from day to day against a richly toned, harmonious background is a real delight. In cases where the space or designing of a room does not permit the use of regular window boxes for flowers, these vases offer a very satisfactory substitute.

One thing is made necessary by the use of these wall pockets for plants and flowers, and that is a plain background that will harmonize with many colors. An ornately figured wall paper interferes seriously with the beauty of the display.

### Batteries for Electric Bells

**A**N expert electrician has said that the reason so many electric bell systems prove unsatisfactory is because sufficient battery power is not provided. If one cell



Of the many patterns this design is especially suited for plain walls

of the battery is sufficient to make the system work when the battery is freshly set up, use two cells to secure economy. If two cells suffice for a system at the start, use three, etc. As a further guide, one cell will ring one bell on a short length of wiring, but it is better to use two, for the extra cost of one additional cell is soon made up in vastly increased length of operation. Careful tests have shown that when two bells are rung from one push button, as is so often the case when the front door push button rings a bell in the kitchen and also one in the third story, it is best to use three batteries. It should also be remembered that the larger the bell the more battery power will be required.

### The Ice Box Overflow

**I**T is a good plan to carry a pipe from your ice box so as to discharge the water outside on the ground; never under any circumstances into any sewer drain. But if you do this, make a trap by including a U-shaped bend in the pipe. This will prevent the warm air from passing up into the ice chest and melting the ice and in this way will make a large saving on your ice bill. An arrangement like this will be found a great convenience.



## Garden Suggestions and Queries



Conducted by  
F. F. ROCKWELL

The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the gardens and grounds. When a direct personal reply is desired please enclose a self-addressed stamped envelope

### September

SEPTEMBER is the ideal month for the enjoyment of Nature's out-of-doors gardens. Man has improved on the size of her flowers, changed their colors, prolonged their seasons of bloom; but for really getting close to her, for a chance to appreciate her wonders, to feel her comradeship, so intimate, so calm, so restrengthening, no human garden can compare with a tramp through the woods and fields of early autumn.

If Nature were like a great many gardeners, she would give practically all her attention to the plants that are sown or set out in May or June, and very little to those which should be made to beautify next year's garden, and demand attention now. Of these there are several groups. First of all come the hardy perpetual plants. Many of these can be set out in the fall just as well as in the spring, and it is not infrequently the case that the

gardener has spare time now to attend to this work, while if it is postponed to next April or May, he will be far too busy with other things to attend to it. Peonies are the most important of hardy perpetuals which generally do better with fall setting. Strong two-year old roots are best for this purpose; "field clumps" may be bought. To have the "clump" very large is a disadvantage rather than an advantage, especially if size and strength of the individual bloom are desired. The varieties are numerous, but a safe rule to follow with these, as with other flowers, is to take several catalogues and select those which receive the most general recommendation. The mistake is often made of putting the root too deep when planting—two or three inches above the crown is ample. The soil should be very rich and preferably a little heavy. The peony is not only the most showy of all flowers, but very nearly the healthiest of all, being

practically free from all insect and disease pests. About September twentieth clumps which have been growing in the same place for several years should be divided—one good strong bud in a place is enough.

Other plants which you should attend to now are your iris and larkspur, both of which offer a great range of colors. Look up some of the new varieties to plant now; or at least do not forget to take them up, a little later when all growth has stopped, and break off the overgrown clumps and replant to insure better flowers next spring.

### Wild Mushrooms

ANOTHER thing which your autumn walk will remind you of is that most delicious—and sometimes most dangerous—vegetable, the mushroom. In spite of the number of accidental poisonings which one reads of every fall, I think it is absolutely safe to use the common wild mushroom of the fields *if one is familiar with it*. Do not take the risk of being guided by a description or a photograph, as the smell, the texture and the peculiar shades of pink and white (which, by the way, change rapidly with its age) cannot be learned except from experience. They grow both singly and in clumps; the "umbrella" part, which attains a size of from two to four inches in diameter, opens out gradually as the plants grow older.

At first it is a dull white on top and the gills below a beautiful, light shrimp pink, the former color turning browner, the gills darker with age, when they also become much poorer in quality. The white skin of the upper surface, if taken hold of at the circumference, where it hangs in a slight, rough fringe over the edge, except in very young specimens, will peel off easily in a wedge-shaped piece with its point toward the center. The odor of raw mushrooms somewhat resembles that of the cooked dish, but the taste is decidedly different, being somewhat mealy and insipid. However, as I have said before, do not attempt to use mushrooms, no matter how sure you may be that they are the right sort, without consulting someone who has frequently gathered them.



September should be a time of activities in the flower garden, for some of the plants for next spring, such as the larkspur, iris and hardy perpetuals, may be set out now



### A Delicious Dish

**M**UCH safer to use, fully as appetizing, and much more hearty, is the giant "puff-ball" of the autumn fields. It frequently attains several pounds in weight, being of the shape, and at a little distance very much of the appearance of a small boulder, is as solid as beefsteak, and tastes something like mushrooms.

Most people prefer it to the latter when they have once become familiar with it. Puff-balls must be used before the inside becomes discolored and soggy; while in the proper condition the interior is pure white and spongy. It is cut into slices about half an inch thick, pressed under a weight over night if moist, and cooked with butter or in a batter.

### Mushrooms for Winter Use

**Y**OU should not, however, if you are fond of mushrooms, depend upon the uncertain natural supply, or the high-priced market supply. Grow your own. The space required in which to grow enough for a family is very small; the beds can, in fact, where very limited, be placed one above the other like shelves. The place for the bed may be found in any dry sheltered spot, such as cellar, tool-house, garage or greenhouse, where an even temperature of 53° to 58° can be maintained and direct sunlight excluded. The manure, which forms the basis of the beds, should be gathered fresh in the horse stable. Shake out the roughest straw and stack in a square pile, tramping down to induce rapid fermentation. As soon as the heap begins to steam, it must be restacked, to prevent "fire-fang" or burning out, and if it becomes dry, should be wet with the hose. This process must be repeated four or five times, adding at the third turning one-fifth, in bulk, of light loam to the heap. When a thermometer indicates after the last turning that the heat of the pile has fallen to about 115°, put the preparation into the beds about ten inches thick, beating down each layer firmly as it is put in. After several days, when the thermometer has receded to 90°, the spawn is put in. It comes in bricks, usually 12 x 9 inches, each brick making about a dozen pieces. They are covered lightly, and the whole surface beaten down evenly. After eight days, add two inches of garden loam and compact it firmly. Water only when the soil becomes dry, using water that is not colder than 60°, if possible. Beds made this month should begin to bear in October, and they can be had all through the winter if the required heat can be supplied, by "succession" beds. But a single one will continue to bear a long time.

### A Practical Hotbed

**T**HIS is the time of year when you should be considering the building of a good solid, permanent hotbed. It takes up no more room than a coldframe, the "roof" costs no more, and you can get almost double the use out of it. Select a



To obtain the incomparably rich bloom of the peonies, fall planting yields the best results

sheltered and well-drained place and bank the earth well up around it. Make it of concrete if you want something involving no repair bills. For the greatest efficiency, safeness and ease in operating it, get "double-glass" sash. They cost more and are heavier to lift around, but they grow the stuff, for they regulate the ventilation, to quite a degree, automatically.

If you have a really permanent home, however, a place where you expect, with



This mushroom bed was made late in the summer in the most sheltered corner of an unheated greenhouse, and though small, it yielded very satisfactory crops

good luck, to spend the rest of your natural days, you do not want to be content with a coldframe. With prices where they are to-day, a practical, small greenhouse is a well paying business investment, to say nothing of the fun and health it will furnish. Do not fail to look into the building of one now. If you can not afford to have one of the construction companies put one up for you, you can buy the material, and with a few days' help from a carpenter put it up yourself. It is a practical proposition.

### Thanksgiving Lettuce

**T**HE first crop of lettuce for frames or hotbeds, which should be ready for use from the middle of November to the middle of December, should be set out before the first of October. Wet the soil well before planting, keep the temperature as near 45° at night as you can, and shade during the heat of day until they become established.

### In the Garden

**T**HIS is the crucial time for celery. That required for early use—up till Thanksgiving—should be "banked" where it is. That to be stored indoors will need "handling" only—that is, have the earth drawn up to it and then worked in around the stalks with the fingers. "Banking" consists in still further burying the stalks by banking up the earth with a spade. Boards, if available, may be used to take the place of both operations.

All tender vegetables, such as melons and tomatoes, should be gathered before danger of frost and stored in a vacant frame, or other suitable place to ripen.



# EDITORIAL



## THE GUEST

### ROOM

“AND on the top we shall have the spare room.” That was how the sentence ended that described the house I was being told about. All interest left at that and I hoped that I might never go there. What a misfortune it is to have a spare room in the house, for house it will always be, and never home. It may radiate comfort, but it will be a greedy comfort, a lazy luxuriousness that lies in the sense of exclusive possession and personal satisfaction. A home can never be exclusive, it must be inclusive. There must be the traffic of guests, the joy of welcoming, before all the attributes of home can be united. And spare room, what a chilly sound it has, suggestive of mustiness and closed shutters, the last resting place of the deceased furniture that mournfully haunts it, pictures reminiscent of past usefulness keeping perpetual wake, staring sadly down. No, a spare room is something left over, unused, superfluous and where it exists there is no true home.

But the guest room, what a different thing that is. It is the shrine of the house dedicated to hospitality and friendship. Without it, or at least the sentiments that give it existence, one can never know the delights of home. Think what you would lose if you did not turn the house over to the entertainment of guests! Analysis of your own feelings when friend Always was last with you will convince you of this. Was there anything to equal the inspection tour that showed him all the special features of the place? How fine it was to be host for him and seat him at your own hearth. Strange how memory can paint with brighter colors there, and intimacy grow stronger. You realized the satisfaction of hospitality when bedtime came and you yawned a great yawn that sent a quiver down even to your outstretched feet, and led Always upstairs, arm about shoulder, and left him at the room you described to him as “his.” Would this be possible if it were a “spare” room?

It makes little difference how you furnish the room if you have it planned from the heart; if it is a labor of love and is expressive of thoughtfulness and consideration. Some things serve this end better than others. A couch, for instance, will invite a tired traveler to catch forty winks when he might deny himself the rest if it had to come at the expense of mussing the bed in the day time. One of those old, folding table-desks—why do we see so few of them nowadays—will give an opportunity to indite a forgotten letter. There are a few other things that help, but whatever is put there with the idea of giving comfort to others will be watched over by a good spirit that keeps track of kind actions and rendered successful in its purpose.

There is one guest room that I have enjoyed that I shall always carry in that closet of memory that contains certain sunsets and woodland nooks that I have treasured. It is a small room with a tent bed and a highboy of the same family, a little desk of the variety spoken of and two chairs. The walls are stenciled and the curtains also, but it is no ordinary stencil pattern for I am sure it says to each one who stays there—“This was done because we knew you’d like it and we’re glad you do.” There is a broad window and in its bay a comfortable half couch half window seat. Beyond lies the garden, and reaching up from its fresh loveliness is a pear tree. In Maytime it breathes the fragrant breath of its white blossoms in at this window and wafts you off to sleep and dreams of Avalon.

One thing especially pleases me about this room. There is a light beside the bed, and it can be turned out without arising. This and a shelf of books nearby and the bedside table make it ideal. There is something so pleasant, so seductive about reading in bed. It seems to lift sleep out of the ordinary category of the day’s routine and make a ceremony out of it. In the hour when the

house is still and the night sounds begin to be heard through the open window, the mind seems strangely alive to imaginative impressions. When one is away, the holiday spirit takes a delight in doing the extraordinary. There is a desire for stolen sweets that is not thwarted by a sense of duty or a thought of the morrow. With luxurious ease one prepares the pageant of one’s dreams, selects from a book the pictures and images for visions.

The books that fill the guest room shelf there, are in particular things which may sound the note of a finer hospitality. Their choice may yield a subtler satisfaction than an array of costly details that cater to every slightest whim of the flesh. There are some suggestions for selection; perhaps they may help. What others do is always of some assistance. First, the books should be short, or at any rate contain complete but brief divisions. Whether it be for reading in the hour before breakfast that so often comes to the sleeper in a strange bed, for a little time and in the twilight before dinner, or after one has gone to bed, the requirements are the same; the reading is but snatched and it is best complete. Second, it may be easier to satisfy the various tastes of individuals by having standard authors represented, at least accepted books that time has sealed with approval. The good is never tiresome and the discovery of an old friend on the shelf is a glad meeting. In general, a diversity of subject matter will provide for all tastes. I have in mind some titles that have been found in guest rooms and welcomed there. Your memory will call up names from the rich harvest of good books that will be more appropriate than these of random choice.

If you aim at this higher hospitality, Stevenson with his friendly essays should find a place, for who tires of “*Virginibus Puerisque*”? And the tales—there are the thrilling ones of “*Markheim and the Merry Men*,” the dreamy ones, like “*Will o’ the Mill*,” those of an old-time atmosphere, like “*A Lodging for the Night*” and “*Sieur Maletroit’s Door*,” besides a crowd of others of similar excellence. Hawthorne, too, must be represented and what is better than the “*Twice Told Tales*”?—within which is that gem “*The Ambitious Guest*.” And Poe, for the brave cowards that love the thrill of fear I ask no keener delight than the Tales in bed, at dead of night! A bound of memory recalls Maeterlinck’s “*Double Garden*”—a sheaf of poetic-philosophical essays in which I first met “*Our Friend the Dog*.” If you have never read it, do so at once, so that you may have the pleasure of recommending it and the satisfaction of talking it over. And Eugene Field’s “*Little Book of Profitable Tales*”—don’t forget that dear April of stories with its alternate tears and sunshine, its humor and its pathos. Van Dyke, especially if you live in any of the neighborhoods described in “*Fisherman’s Luck*” or “*Little Rivers*,” is appropriate, besides there is his “*Blue Flower*.” All have the country brought within their covers. Three books of essays occur to me. Lamb’s “*Elia*,” Jerome K. Jerome’s “*Idle Thoughts of an Idle Fellow*,” and Ik Marvel’s “*Reveries of a Bachelor*.” There is grave and gay here, and all good. I know little finer than “*The Dream Children*” out of *Elia*. Kipling, of course, and from his galaxy include a volume with either “*They*” or “*The Brushwood Boy*.” Old Samuel Pepys’ “*Diary*” provides pleasant snatches, and there is an abridgment, “*The Red Letter Days of Samuel Pepys*” that will introduce him. A little booklet—“*The Master of the Inn*” will be found acceptable. Hewlett, and Hardy and Bret Harte, they each have much to offer that is desirable. For poetry there is “*The Golden Treasury*,” its name so well taken. A short story collection will be another addition to your shelf. The Bible last of all; perhaps finding it away from home will induce its reading. What a pity we do not read it for pleasure. There is an art in the short stories of Ruth, Esther and Job that is surpassing—and an interest that does not flag.



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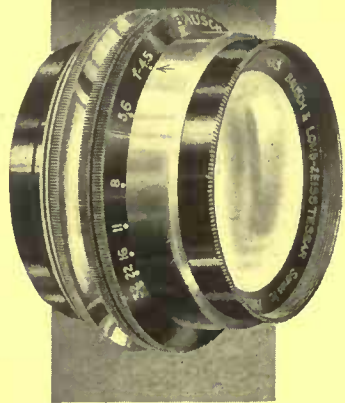
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## Candle Lighting and Candlesticks

(Continued from page 147)

while when a greater quantity of copper is used, the brass is redder and tougher but softer.

Pewter candlesticks are attractive mainly on account of their simplicity. There are many people who would not consider a pewter candlestick an addition to the house "ornaments," nor value it from a collector's standpoint. The writer knows an estimable lady who refused to give house room even to an old family pewter platter! But the desire for pewter is a growing one, although it has small beauty of workmanship or of material to attract the eye. Old pewter is extremely rare, these days. Pewter should be used in such simple surroundings that it will suggest the modest home of the past where circumstances prevented the use of silver.

Cut glass, while highly ornamental, has not the same practical appeal as metal, because of its fragility. But nothing is prettier with dark Colonial furnishings than the iridescence of a well-cut, pure Colonial candlestick. Empire designs—tall, with a large cup at top and base have a stately grace, but seem out of place save in strictly Empire surroundings. Good Colonial designs in plain cut glass are worth from two to four dollars each, depending upon the size and plainness of the cut. Imitations are procurable from twenty-five cents up.

Old glass candlesticks are rare; and rarer still are those with glass pendants—perhaps because of the attraction these sparkling, jingling "lustres" had for the children! Occasionally in the old days brass or silver candlesticks with glass pendants were seen; these were generally in girandole or candelabra sets. Every New England home of any pretensions a hundred years ago had a set usually of three, the center one holding three candles, the others one each. Sometimes these girandoles were of bronze, or cheaper metal gilded. Many of these girandoles are now stored away in garrets. Bring them forth—use them; and do not let someone persuade you to part with *one* of the set. If you should desire to sell at any time they would bring a good price only in an unbroken set.

The very tall candlesticks of glass, ecclesiastical size, are sometimes used as the large brass or bronze ones—on the floor—hardly a safe spot in the average American household.

Pottery candlesticks, made nowadays in so many artistic shapes and colors, are suited to use where they tone in with simple furnishings that do not adhere to any special period; also in craftsman rooms, although dull metal candlesticks and fixtures are always in the best taste with craft furniture.

While one occasionally finds elaborately carved wood candlesticks, they are apt to be too high priced to appeal to the average pocketbook. The designs of Colonial

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simplicity are always good, however, and while hardly as practical as metal, glass, or pottery, they are decorative, and if well cut and well polished are most desirable. The candlesticks should match the furniture; a mahogany candle on a Circassian walnut table would be decidedly out of place. The light woods are seldom used. Wooden candlesticks are cut on tall, graceful lines—none of them are of the squat and bulbous proportions that are good in the metals.

The sconce or wall bracket candlestick should tone in with the other fixtures in the room. If it be an heirloom, so much the better; but the old styles are reproduced to-day even to the glass back-plate which serves as a reflector. We are all more or less familiar with the cheap looking tin reflector back of the candle and would perhaps refuse to give a new sconce of this kind houseroom; the glass reflector, however, is an entirely different thing, and commands our respectful admiration.

Bedroom candlesticks to match the crockery or the bureau china are in good taste, and although not always made in the sets, it is quite possible to secure the separate candlesticks to match the pattern of the crockery—or to have the design and coloring applied by hand to a plain white china candlestick which is made especially for the china painter.

Low, flat candlesticks, no matter what the material, are for bedroom use; those from six to twelve inches in height for the table or mantel, be it living-room, dining-room or hall. The very tall candlesticks, eighteen inches or over, are patterned after the ecclesiastical designs and often supported on three sturdy legs.

Glass shades of all sizes are made for flat candlesticks as well as special Colonial shades for the high ones. Shaded bedroom candlesticks are most desirable, to avoid accidents. The hall candle should also be shielded if possible.

An innovation is a recently imported "guest candlestick," with which the guest in the country house is shown to his room. This is an overgrown copy of the plain, flat "kitchen candlestick," with round base or cup bottom, and handle, and a giant candle therein which throws a giant light over the stairway.

Candles *will* smoke; in all these years of candle making no one seems to have invented a smokeless household candle; that is to say, smokeless after it has been blown out. The next best thing, however, is a candle whose smoke is a pleasure to the nostrils—the bayberry candle. As one who uses candles to-day does so by preference rather than for economy, it is easy to pay more for the candles and get the green bayberry for use wherever possible. The odor from these is aromatic and pleasing—not smoky and waxy. But to be truly Colonial, with Colonial candlesticks, one must use a yellow candle, not a green.

If one uses candles for lighting as well as candlesticks for ornament, snuffers should be kept at hand to trim the wicks



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as in olden times, and to prevent the thief from despoiling the candle. The "thief" is the burned out part of the wick, which, falling over, eats away the edge of the candle and allows the wax or grease to waste.



### The Proper Floor for the Small House

(Continued from page 143)

time. If a dull finish is desired—and shiny varnish is deservedly unpopular—this second coat is also rubbed down with pumice stone and oil.

The simple treatment referred to above, that keeps intact the grain and texture of the wood, is easy to live with, and requires no great amount of labor, either to put on or to keep in order. A coat of stain similar to that used on the woodwork is applied to the floor. It is allowed to dry and is then given a coat of shellac, rubbed down when dry with fine sandpaper. Or a coat of paraffin oil is rubbed on, without the shellac. The oil is used about once a month for cleaning and dressing the floor. This treatment in a house of informal modern style proves adequate and more suitable and friendly than an elaborate method.

That variety of the hardwood floor, the inlaid or parquetry kind, is laid either with wood strips specially made for the purpose, or with the strips used for the ordinary hardwood floor. If poorly designed it proves a menace to the tranquillity of an interior. Diamonds, stars and diagonals may dance a flippant rag-time on the floor of a dignified and lofty room; or inlaid Renaissance motives may attempt to hobnob with rugs and furnishings of primitive Indian design. These things happen when a home builder who would not venture to design wall paper or a rug, blithely undertakes to design an inlaid floor; or when a stock floor is selected from some catalogue without regard to the style of other woodwork or furnishings. Unless a home-builder has unerring taste and knowledge, the architect or a competent decorator should be consulted with regard to the designs of floors as well as about furniture and furnishings. It is true that a master of decorative art could with a few parquetry strips of different woods evolve a design both simple and appropriate, harmonizing perfectly with its surroundings. The ordinary American is no magician, able like the Orientals to play wonderful juggling tricks with all kinds of materials. If, however, an amateur attempts an inlaid floor—and the mechanical part of the task is found a pleasing and not too difficult pastime—wide borders or strips following the sides of a room, with a center of boards laid in the usual manner, form a simple and effective treatment. Rather wide boards, decorated with keys of

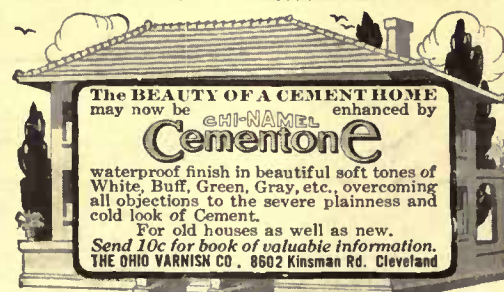
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another wood, serving to strengthen the construction as well as giving an interesting pattern, might be used. If a conventional pattern of squares is desired for the center of a floor, a design from some of the modern German decorative work might be adapted by a home-builder who can draw. Or an artist might be enlisted to design a much conventionalized tree or flower pattern.

Violent color contrasts should be avoided. A subtle blending of tones is instead desirable. Whitewood may be used unfinished, cherry and mahogany in their natural colors, oak stained brown or green, and ash and other woods stained in soft tones. Ebony and teak wood are also occasionally used. Wood strips for parquetry floors may be obtained from lumber dealers, or from special dealers.

If remodeling an old house, instead of building a new one, is the home-builder's problem, the refinishing of floors is usually one of the improvements involved. The most unpromising looking hardwood floor may be brought back to much of its former beauty. But however stained it may be, not a drop of water should touch the wood. A quantity of steel wool (or wire waste, as it is sometimes called) should be secured. A pair of heavy gloves should be put on by the operator, as particles of steel easily cut the skin. The floor is scrubbed with a handful of the steel wool, plenty of wood alcohol being used with it. Any except deep scars or marks are removed by this scouring. Oxalic acid is used to bleach any obstinate stain. The floor is then finished as a new one would be. This method is also good for removing undesirable finish from a new floor. If floorings are of soft wood they are often not worth the labor of refinishing, and the best and most economical course is to lay new hardwood floors above them. In an old Colonial house with wide floor boards, even if they are of soft wood, it is advisable to refinish them with some of the prepared floor finishes, or to paint them. Wide cracks might be filled with colored wax. The present use of narrow boards for flooring is largely due to the growing scarcity of wide ones. The old boards, sometimes twelve or more inches wide, show that when they were laid, virgin forests were being cut down in the region. The old wide boarded floor has an historic interest, and accords better with old woodwork and furniture than would a modern narrow board one.

In the selection of woods for flooring, in their treatment and finish there is as much opportunity for individuality as in the treatment of any other surface of the hollow cubes we live in. It should be remembered, however, that the floor is largely a background for people and furniture. It represents what in a landscape is the ground up to the horizon line. In large rooms it occupies much of the picture that we see when we look about us. To keep the floor unobtrusive, not allowing it to usurp too much attention, should be the chief aim in its treatment.

# Peterson's Perfect Peonies

(FOR FALL PLANTING)



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This is not a department of a general nursery, nor is it a business chiefly on paper, of false and extravagant claims, but one with an establishment behind it—one with Peony gardens and fields famous the country over. Ever since this business began I have DONE as well as "grow" (and sell) nothing else but Peonies and Roses, the year round.

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Rose and Peony Specialist      Box 30, FAIR LAWN, N. J.

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THIS fine old tree that contributed so largely to the interest and charm of this place, was neglected so long that the top became a tangle of vitality sapping growth.

The lower limbs have been indiscriminately cut off, until now the tree has been robbed of much of its characteristic beauty, and looks like an animated umbrella.

The apples are, of course, inferior in quality, and difficult to pick.

Are you neglecting any of your trees this way? Perhaps the seriousness of specially caring for

your trees, as well as your lawn and shrubs, has not occurred to you?

To make sure of the condition of your trees, whether shade or fruit, send for one of our Inspectors. He will frankly advise you their condition, and suggest such work as may be necessary, for their restoration or preservation.

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**HITCHINGS AND Co.**

## Making a Garden with Hotbed and Coldframe

(Continued from page 157)

tain the heat and to exclude the cold. Even a bank of snow will be better than nothing.

The top dressing should be from six to ten inches deep. The ideal soil is somewhat sandy, which will prevent baking and will remain friable and crumbly. A mixture of leaf mould, sand, and well rotted manure will accomplish this result. Some gardeners do not plant the seeds directly into the hotbed soil, but use shallow boxes technically called "flats." This is a very satisfactory practice but not absolutely necessary.

Except for the under layer of fermenting manure, a hotbed and a coldframe are practically the same. The method of management is also very similar. Of course we can start our hotbeds at least a month before we do our coldframes and be more independent of weather conditions, sunlight and so on, but at the same time that we plant the tender seeds in a hotbed we may also plant the more hardy things, such as beet, lettuce, radishes and onions, in a coldframe.

Seeds are usually started in a hotbed and later the plants are moved to a coldframe, to harden off, where they remain until planted in the open.

Hotbeds and coldframes will require protection at night to retain the heat. During the day a certain amount of heat is contributed to a hotbed by the sun, but at sundown, the temperature invariably falls, and to maintain a temperature of say 60 degrees in the hotbed, when it may be below freezing outside, we must give some protection other than that furnished by the glass. Some hotbed sash are double glazed. This is a great advantage. The inclosed air space between the two lights of glass form an insulating chamber in just the same way as double sash on our houses. But even double glazed sash will sometimes require additional protection. All sorts of frames and mats are used for the purpose.

Perhaps the best solution to the mat problem is to purchase direct from the manufacturers from whom you buy your sash, the standard mats and slats that they make for the purpose. They cost \$1.00 each for a single sash and \$1.25 for a mat large enough to cover two sash. This is considerably cheaper than straw mats can be made.

There is really no month in the year when a set of frames can not be put to some use. First of all in the early spring, we prepare them as hotbeds to get an early start for our flowers and vegetables. After the heat has died out and the seedlings transplanted, we use them as coldframes. We can always fill in gaps by sowing lettuce and radishes. During the summer, we can leave a few plants to mature right in the beds themselves. These plants will give us our best results. We shall have tomatoes the size of wal-



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nuts even before our own transplanted plants have blossomed. Cucumbers grown in a hotbed may be regarded as a practical certainty by June 15th.

In the fall, if we remove the soil and manure from the frames, we then have a pit in which to bloom chrysanthemums or to store and winter tea roses, perennials or bulbs that are not entirely hardy. Some plants, such as Easter lilies, tulips, and hyacinths, require darkness and warmth to develop an adequate root system before throwing out their tops. The hotbed is an ideal place for this purpose.

In a hotbed we can also winter cabbages and cauliflower, and keep green and ready for table use, spinach, lettuce, radishes and Swiss chards. It is impossible to grow certain things, such as sweet potatoes, in the latitude of New York without the use of a hotbed to start and protect the plants.

The general custom of setting out tomato plants that have been started in hotbeds is of course universal. No one would think of attempting to grow them from seed in the open, as the chances are that before they could mature, the frost would kill them. Even under the best condition, the bearing season is just about at its zenith when the first frosts come.



The Naturalizing of a City Man

(Continued from page 149)

ever, the rows themselves soon began to look green with myriads of tiny weed-seedlings, and if Mantell had not been keeping a sharp lookout the field would have been beyond saving in a very short time. Instead of being less weedy than it had been the year before, it was much more so—a fact that puzzled Mantell greatly until Mrs. Mantell suggested that they had probably plowed up to the surface this spring the accumulated crops of weed seeds which they had plowed under last year so deep that they did not germinate. Whatever the reason, the fact remained that it took Mantell, Raffles and Robert, besides two men whom the Squire sent over to help them out, over two days to go over the patch. Rain drove them in the middle of the second day, which was a Saturday, and by Monday the onions were almost hidden from sight in spots, so rapidly had the intruders grown. It was a close shave and made Mantell realize that there were some dangers in trying to do things on a large scale, that did not develop when only a small patch was planted. Nevertheless, when it was cleaned out it looked very fine, indeed, and he was quite proud of it. A dressing of nitrate of soda and another cultivating with the wheel hoe put it into the best of shape.

Some of the garden things, however, had suffered neglect in the shuffle, and it began to be evident that the Squire had had some basis for his warning early in the season. It seemed quite evident that

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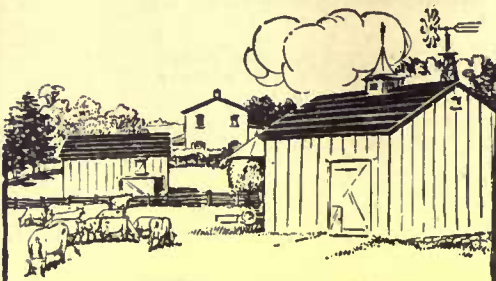
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contains the germs of a disease peculiar to rats and mice only and is absolutely harmless to birds, human beings and other animals. The rodents always die in the open, because of feverish condition. The disease is also contagious to them. Easily prepared and applied.

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INDEPENDENT CHEMICAL CO. 72 Front St., New York

either onions or garden truck would have to take a secondary place; which it should be remained to be seen.

The field crops were coming along splendidly. The potatoes, which had been started in the greenhouse, excited the exclamations of all passersby. Two or three very late frosts touched them, but not enough to do any damage, and the bugs which put in an early appearance were controlled by arsenate of lead, applied with a hand sprayer, which at a cost of \$7.50 had been another of the improvements added to the joint stock of the two farms.

Late potatoes were coming forward by leaps and bounds. Corn was almost twice the size it had been at the same time the year previous, and hay bade fair to yield twice the crop it had. As Mantell made his occasional tours of inspection about the place, he could not help feeling a great rejoicing within him; after the hardships of the two winters they had been through, and the previous summer's almost slavish work, things were at last coming his way. He thought of the more adequate heating and water systems so sorely needed in the house, and of how little, comparatively, it would take to install them; they could do practically all the work themselves, and the prices of the mail order houses were very moderate indeed for material. And then there was a new express wagon required for the delivery of vegetables and small loads of potatoes and onions. He figured these things up and balanced them against the returns which now seemed almost certain from the season's work, and the result was most encouraging. They were down to hard pan again, the current receipts being not much more than enough to keep things going nicely; but the golden harvest in promise was not many months away. All this gave them renewed energy to put into their undertaking. Early morning would find them hastening to the several tasks they had left late the night before. Some of their neighbors complained of the very wet spring, said they would never get through planting and did not know what would happen. But the general outlook was very optimistic and everywhere a better year than had been experienced for half a decade was anticipated.

Finally it stopped raining, hot weather came on with a rush, and then a battle with weeds began in earnest. It was not Mantell's fault that he had begun farming in a neglected and run-down place, but the penalty was his, nevertheless. In spite of all the work they had done with horse tools in the potatoes and corn, all but the new land had to be gone over with hand hoes. Haying time came and would not wait, so some of these weeds got pretty big before they could attend to them; none, however, ripened seed, and Mantell rightfully considered that half the battle. Their treasury did not permit the installation of a horse-fork, and Mantell helplessly begrudged the hours wasted in unloading a pitchforkful at a time,



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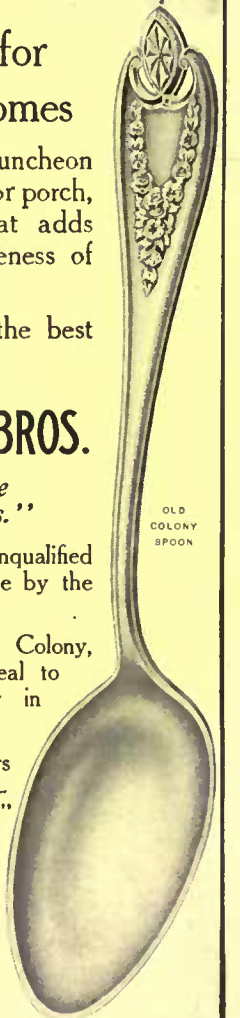
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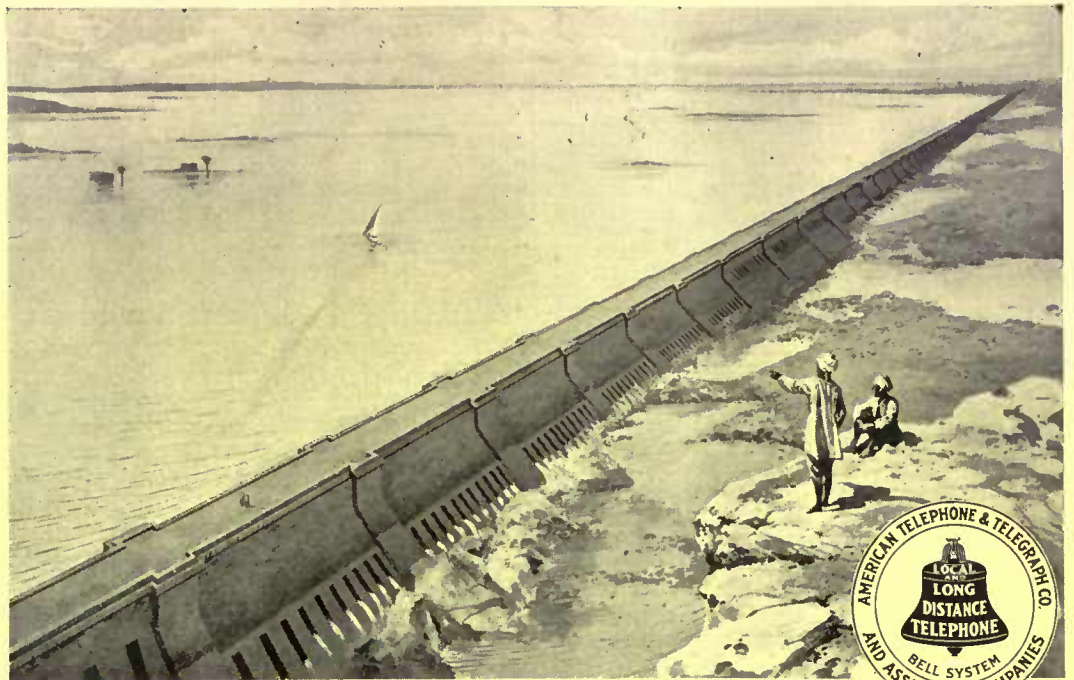
when so many things were in crying need of attention. Then there was the meadow land out of which they had cleaned a lot of brush the previous fall and winter, which gave them a good deal more to cut there. This was second quality hay at the best, good only for bedding, if it was not taken in time. Of course, it all had to be cut by hand and then "poled out," three or four tumblers on a couple of long slim poles, held parallel beneath them.

Nevertheless, by dint of extra hard work made more efficient by Mantell's careful supervision, they were able to get the upper hand. Much to Mantell's surprise, it was the onion field again which gave them the closest call. It did not seem, after the first thorough cleaning they had given it, that it could require any further attention except with the wheel hoe, and the pulling out of an occasional bold and belated weed. This was so far from the case, however, that just in the midst of their busiest time everything had to be dropped to save the onions again. First those rows done by the Squire's two men, who had been new at the work, began to look green again, and they were more than twice as hard to clean out as the others; weeds had been broken off instead of being pulled out, in spite of Mantell's instructions to the men, and the result was that these were now stocky masses of roots with little top growth, which frequently brought one or two onions along with them when they came up. The ground was beginning to get a little hard, too, and that made the work much more difficult.

This hardness was the first indication to Mantell that the ground needed water again. For the last week or two people had been saying that "a good rain would help everything." Mantell had realized that this was so, but had not given it further consideration. Now he began to scan the sky anxiously on the lookout for rain-laden clouds, for the memory of last year's dry time was fresh in his mind.

None came, however, or at least all which came sailed on to other lands. Four weeks had passed and not a drop had fallen. Everything still looked well from the fine start it had had in the spring, but unmistakable signs that the turning point was near at hand made themselves evident. The second planting of peas dried up with their pods half formed; on the high spots the corn leaves rolled up a little earlier in the forenoon each day and the squash leaves looked more and more limp, although this year the borers did not get them. Shower after shower blew up, with no end of lightning and thunder, only to pass with a few pattering drops or none at all. On every hand the drought became more universally the subject for conversation. It became the *bête noir* of a whole section of the country, as the results of a season's investments and work began to dwindle toward nothingness from the best outlook for years.

The Mantells did everything within their power. But day by day the dust



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mulch became deeper and deeper, until for inches down the soil was like flour. It ran over the wheel hoe blades like water and stirred in low sullen looking clouds of dust. Day after day stretched into weeks, and no relief came. Many of his friends had accepted the situation as lost, but Mantell became more and more determined to do something—he did not know just what.

## Distinctive Devices for House Exteriors

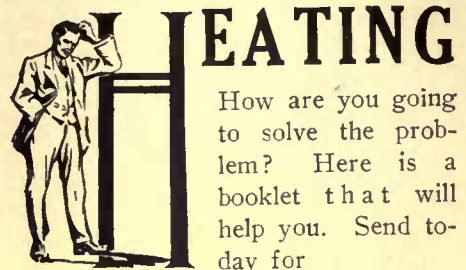
(Continued from page 155)

three adjacent stones of the rubble wall a rude device is cut. On one stone are the initials C O. M O. surrounded by a band. On the next stone is the date 1743. On a smaller stone above the junction of the two others a tulip and two leaves grow out of a curious cross-hatched pot. Were it not for occasional freshening with black paint this remarkable bit of work would become almost invisible.

In choosing wall devices, other than those patterned after the masterpieces of Classic or Renaissance art, the question of appropriateness looms large. Ordinarily it is well to choose a subject in allusion to the locality, the name of the house, its history, the character or profession of its occupants—though this might seem to savor at times of a sort of advertising—or some symbolic or talismanic meaning. Even an S tie-rod makes a pleasing decoration. By way of example, the mermaid device alluded to is on the chimney of a house on Mermaid Lane, St. Martin guards a house at the corner of St. Martin's Lane, the monogram I.C.E. is affixed to the wall of a dwelling that was an ice house before it was remodeled, while the emblem with the fat serpent continually wriggles about a staff on the chimney of a physician's house says to all beholders as plain as the nose on your face, "This is a doctor's house."

The placing of wall devices must be left largely to convenience or inclination, but as a usual thing the side of a chimney, the end of a gable or a wide space between two windows where some break seems desirable, are appropriate spots for such adornment. In cost wall devices may range from a very low to a very high figure. The simpler ones may be made on the blacksmith's anvil and cost but a few dollars, while those of greater pretense may come from a sculptor's studio and cost thousands.

In making a device of the silhouette type, cut out your silhouette in paper first. It may chance to look like something else and you will wish to change it. The silhouette devices may be cut out of sheet copper and backed on very thin board to give them body, or sheet iron will do; even wood by itself may be made to answer. Be careful in setting up wall devices not to overdo the thing and make the work gingerbread; a proper restraint must at all times be preserved.



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Our Native Asters

(Continued from page 152)

of them are exceedingly beautiful and perhaps might be considered as improvements on some of our native species. In this country, also, most seedsmen list a number of varieties, many of them imported from abroad. All of those described in this article, except, perhaps, *multiflorus*, can be obtained of dealers who make a specialty of native plants. Either spring or fall will do for setting them out.

But any one who has access to the fields and woods need not have recourse to dealers to secure a supply of beautiful and charming species. Just take a walk or a ride along almost any country road in the fall and you will find any number of desirable kinds. They bear transplanting well, even when in blossom, and by cultivation they are greatly improved in size of flowers and abundance of bloom. They will do their part, too, by a lavish distribution of seeds, and in a year or two you will have a wealth of plants and of bloom. Coming into blossom when there is a scarcity of other flowers and lasting for many weeks, or until extremely cold weather, they are among the most desirable plants for the garden, and Americans certainly ought to show their appreciation of these beautiful native wildings.



The Picturesque Garden

(Continued from page 133)

one can begin to enrich it by planting, and the planting must be strictly enrichment like the carving on a capital. The simpler the material used the more charming the naturalesque place is likely to be, for its beauty depends more on the arrangement of the masses and on their size and texture than it does on their variety. Unity of effect should be the aim, and this can be obtained without seeking new or weird things.

There are as many kinds of naturalesque gardens as there are kinds of natural scenery, but the place as it exists, no matter how unkempt or how injured by accident or by injudicious attempts at beautifying it, must be the basis of the new design. The building of artificial hills or imitation rockeries has no part in real naturalesque gardening. If such work is to be attempted it had much better be made formal.

There is one manifestation of the naturalesque style which should be severely condemned. This is the type where every tree is different and where all are bound together by a viscous mass of shrubs, and standing shamelessly in front of the shrubs one usually sees a job lot of annual and perennial flowers of the gaudiest colors and most inharmonious sizes. This is called a border plantation or a perennial border, and it is an unimaginative way of doing something that can only be

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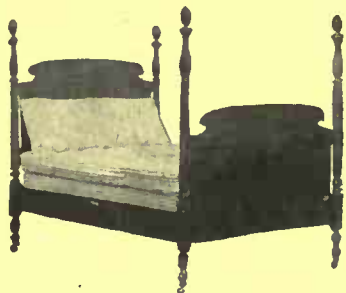
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well done when one possesses an active imagination and taste cultivated by much study of the accidental beauties of nature. There is a way of planting such a combination of trees, shrubs and flowers, called by Miss Jaeckyl the drift system, where the shrub masses make irregular bays, peninsulas or even islands. The perennials are planted somewhat in the bays, but instead of being in dense masses are planted in light drifts with ferns or small shrubs between.

It must not be supposed from this that one is to be restricted to the things one sees in any particular locality, or that the restrictions in the use of material are very great. Anything can be done in the way of planting, provided it looks right and enhances the effect of the landscape as it existed.



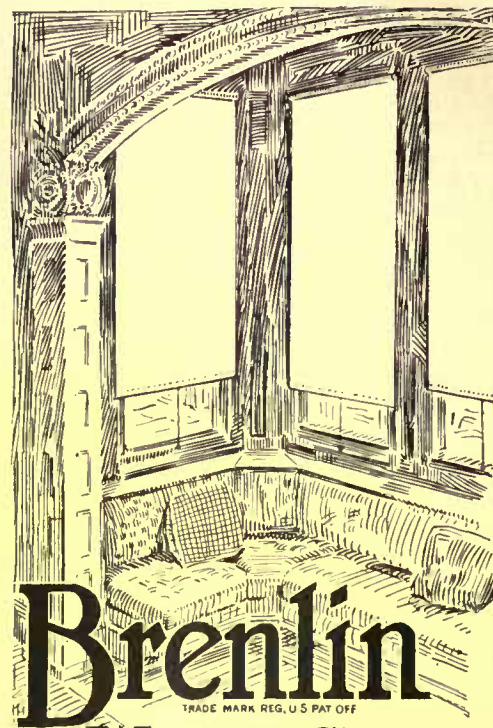
### The Practical Ice House

(Continued from page 135)

be a little more than the wooden house in the end they prove the cheapest. This type of house should not be confused with the all-concrete ice house. The walls are made of field stones bound together with concrete, and the only wood used is for the doors and roof. To build walls for a grout house some sort of a temporary mold must be made. Posts are driven in at the corners, and boards nailed to them as the wall is laid up in cement. A grout wall of this character, if made thick enough, is very durable, and it practically forms its own insulation against the outside heat.

The walls should be at least twelve inches thick, and made of stones ranging in size from an egg to a small coconut. The cement should be made liquid enough to pour in the molds and fill all the interstices between the stones. Small medium size stones make a better bond with the cement than large ones. The walls are raised to the desired height, and then a plate is laid on top to receive the roof. Such an ice house without any double walls or air space or sawdust insulator will preserve the ice very well, but in storing the ice plenty of sawdust must be used, around the sides. The drainage is obtained in the usual way by making a floor of six or more inches of stones and gravel. If the soil is very thick, however, it will be well to make the floor a foot or more in thickness, using larger size stones for the first six inches of foundation. Grout ice houses of this character are sometimes finished off inside with a wood inclosure so that a space for sawdust can be had. If this is contemplated openings or niches should be made in the walls for the ends of joists to which unmatched lumber is nailed. This gives the desired space between the walls and the boards for insulation.

The all-concrete ice house is made of hollow concrete blocks or from home-made molds set up one at a time as the



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work proceeds. The foundation is first made of broken stones bonded together with cement and gravel. Then on this foundation the hollow concrete blocks are laid. But better yet are the homemade hollow walls with one-quarter inch reinforcing rods. Two walls are practically built by this method with a hollow space between them. The two walls need not be more than three or four inches thick if reinforcing rods are used every twelve inches. The space between should be ten inches, making a wall of 16 inches in all. The bottom and top of the air space should be filled in solid so that the dead air is imprisoned there. The reinforcing rods should be flat, with the ends turned up an inch, so they will bind the two walls firmly together and make the whole rigid and strong.

The old-fashioned underground ice pit is simply an excavation in the ground, with a six-inch floor of loose stones and gravel for drainage, and walls of field stones or bricks laid up to keep the dirt sides from caving in. On top of the walls, the roof is laid. With plenty of sawdust for packing the ice away, there is no need of insulating materials in the walls.

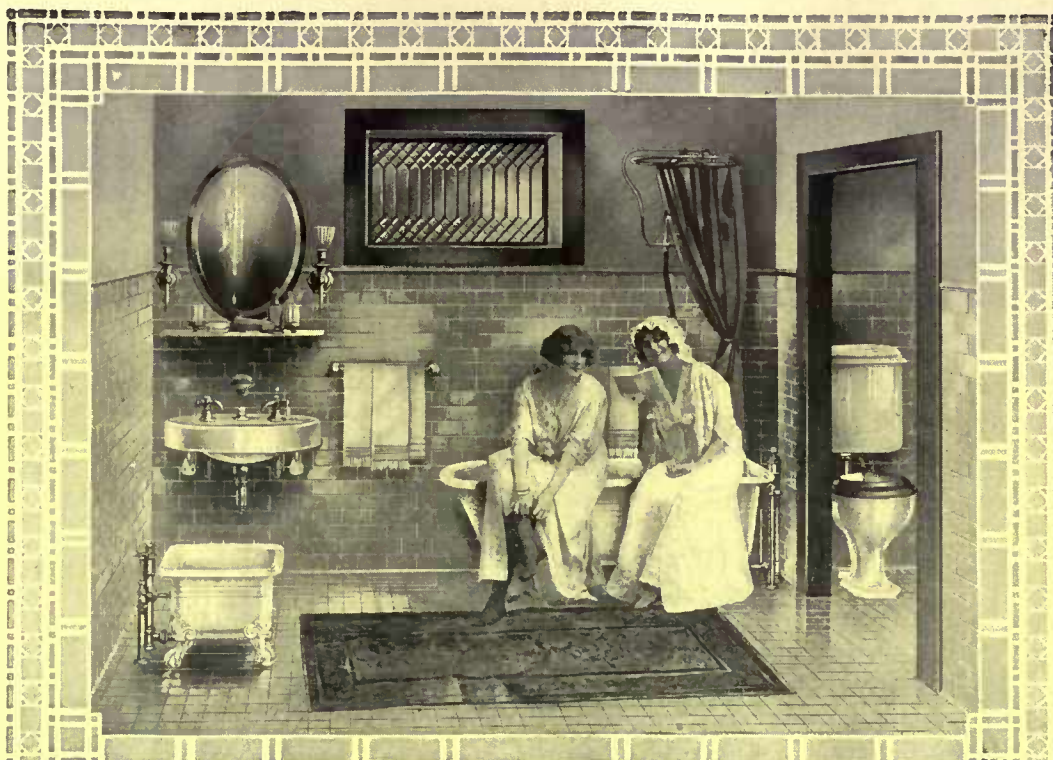
Semi-subterranean ice houses are also made. Half of the house is underground, and the other half above. The upper part is made of frame walls, with sawdust packed between, and the roof laid on top. It is usually built on the side of a hill or elevation, and the entrance is through a door that is placed below the ground surface. An excavation is made through the side of the hill for the door. Such an ice house is easy and convenient to reach and greatly facilitates the handling of the ice.

For dairy purposes sometimes a wide vestibule is provided in front of the house for the accommodation and chilling of milk. The entrance to the ice house is through this vestibule. The inner wall and door protect the ice from outside drafts of air, but the temperature of this vestibule is always kept low. The outer door must be kept closed all the time and opened only at intervals to remove the milk. If double windows are provided, the vestibule is a light place in which to work.

The cost of ice house construction of course varies a good deal, but an idea may be obtained from a few typical illustrations. A 12 by 14 by 8 feet cement or grout ice house was built with the following materials: 26 loads of stones, 9 loads of sand, and 13 barrels of cement. In addition \$40 worth of lumber and shingles were used. The total cost, including \$15 for hired labor, was not far from \$100.

A 14 by 16 by 8 feet frame ice house, with double walls for sawdust packing, was built at a cost of \$145. In this case \$23 were for labor, and \$20 for shingles. The lumber bill, sills, joists and sundries, amounted to \$80. But this house was well and carefully built with all improvements.

In storing ice in the house care should be taken to have large cakes cut of good hard ice—never snow ice. These should



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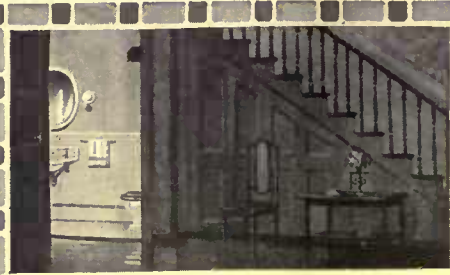
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be stored away carefully, laid flat and placed as close together as possible. Boards should first be laid loosely across the foundation of stones. A space of eight to ten inches should be left between the ice and the walls of the house for sawdust. The insulating material should be put in the space and rammed down hard as each layer of ice is piled up. The cakes of ice should be packed on a level, and to secure this, snow or shaved ice must often be used to raise up corners and edges. When the last layer is in, the top should be covered with a foot of sawdust, shavings or other material.

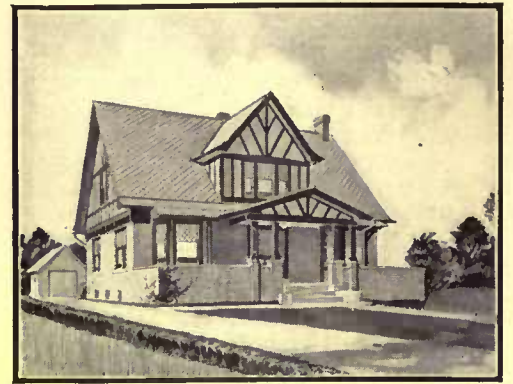
Before the ice house is refilled each winter, all the old ice should be removed and also the loose sawdust. The doors and windows should be thrown open so that the interior can dry out. It does not as a rule pay to carry old ice over the second year. It is apt to become rotten and cave in. If carried over it should be removed and packed on top of the new crop so that it will be the first to be consumed.

If the ice house is properly supplied with drainage and ventilation it is not unsanitary—not even when located near the house. The low temperature of the ice prevents any germs from flourishing there. The very principles which are essential to the preservation of ice preclude the possibility of germs growing. This fact should be born in mind for the reason that some people insist upon a distant location of the ice house from the residence, under the impression that it is unsanitary and unhealthful to have it very near. Convenience of handling and reaching the ice should be considered in building an ice house, and for this reason a good many build what may be called combination ice houses and cold storage rooms.

The ice house after all solves only one-half the perplexing problem. It provides no cold storage place for articles of a perishable nature. About all it provides is an abundance of ice for the refrigerator, the table, and for refrigerating articles when shipped to market. Meanwhile, eggs, dairy products and other goods must be stored in places where the temperature is neither uniform nor low enough in summer to do much good.

For the purpose of solving both questions in one, the plan of an ice house and cold storage room is presented here. It is a workable plan, and one that has given satisfaction in a number of instances. It can be built on a simple or elaborate scale, and can be made of wood, bricks, stone or concrete.

If such a building is located close to the kitchen so that the cold storage room can be entered easily, it will provide additional attractions to the housekeeper. Milk, butter, fruits, eggs, and all perishable articles can be kept in it. The room is cool, dry and perfectly sanitary, and practically no additional ice is used for keeping it cold. The ice stored in the space above is removed as needed, but so



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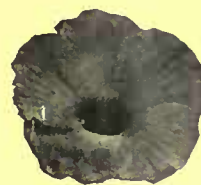
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long as the last cake is in the upper chamber the room below is kept cool.

The cold storage chamber is practically underground, and it is entered by stairs from the outside. These stairs may be placed so that they begin at the back porch. This will make it no more difficult than to enter the cellar of the house.

The underground storage room should be excavated to the required depth, and about twelve feet square. An ice house of this size will store about twenty loads of ice, which should be sufficient for the ordinary family. The lower part of the building is used for a cold storage room, and the upper part is made for holding the ice. The division between the two rooms must be perfectly air tight, and a moderately good conductor of heat.

The walls of the building should be built up in the usual way of stones, bricks or concrete blocks laid up in cement mortar. The tighter the wall the better it will be. The floor of the storage room should be made of concrete laid over a surface of six inches of loose stones. There must be a space for sawdust or layer of still air between the wall and the inside of the room, and this can be made by inclosing the room with matched lumber, leaving a space of at least ten inches. This space is carried up clear to the roof, as will be seen by the illustration.

The beams or girders for carrying the load of ice in the upper chamber must be unusually stiff and strong. They must be heavy enough to carry twenty or more loads of ice. In the center of the storage room a strong pillar or post or a series of two or three should rest on a stone foundation to help carry the upper floor. The beams should rest their ends on the stone wall where they can be embedded and closed up with concrete.

The floor of the ice room must be made of zinc sheets so that any water dripping from the ice above will not leak through to the storage room. To make the floor waterproof strips of rubber sheeting are first placed on the floor, and the zinc sheets nailed firmly to it. This makes the joints waterproof and airtight. The zinc flooring has a slope to one side and a drain pipe connected to it to carry the water away outside.

It will be noticed that the blocks of ice do not rest on this zinc floor, but on a platform built up above it a few inches. This is to prevent the ice from tearing and breaking the zinc when being put in. It also provides an air space underneath the ice which helps to preserve it. Perfectly dead, inert air keeps ice. It is circulating air which melts it.

If the foundation of stones is carried up to the top of the cold storage room, the upper part of the building can be finished off in bricks, concrete blocks or with lumber. A space of at least ten inches should be left between the wall and the ice chamber for sawdust. This space incloses the ice on every side, and on top a layer of sawdust is also provided.

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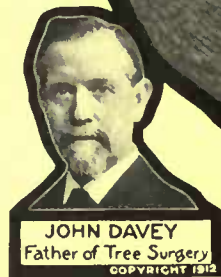
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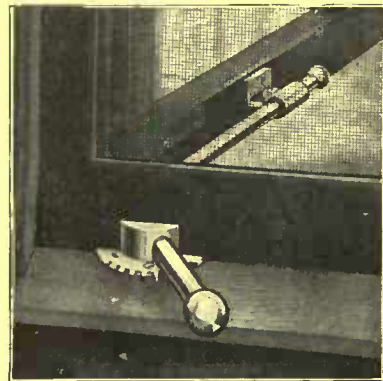
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—IN THE KITCHEN—



It will be noticed that the ice is surrounded on all sides with sawdust except at the bottom. This permits the chill of the ice to pass through the floor and keep the temperature of the storage room cold. Naturally there is more waste of ice in such a building than in the typical ice-house, but the waste is only apparent and not real. It goes into chilling the storage room, and in this respect it is the most economical method of using the cold.

There is only one entrance to the ice room for filling the chamber. In the cold storage space there is a door and a window opposite. Two windows may be provided if needed for sufficient light. Double windows should be made so that a space of dead air is kept between them. This will keep the chill in and retain a uniform temperature. Double doors should be provided at the entrance, with a narrow vestibule between. By closing one before the other is opened the inside temperature will not be greatly affected by frequent entrances and exits.

At the peak of the roof of the ice house there must be provided some method of ventilation, for the wet air of the inside must escape if the place is to be kept dry, clean and sweet. The ventilator must be regulated somewhat according to the weather. On very windy days it must be almost closed, and on quiet days opened the full distance. The important principles of every ice house must be observed here. There must be ample protection from the outside heat, air and moisture.

The inside of the cold storage room can be fitted up for the storage of almost anything of a perishable nature. There is ample room for racks and closets to keep all sorts of household articles through winter and summer. The chilling of the room is automatic and is retained at all seasons without any attention. The ice stowed above can be reached, as in the ordinary ice house, without disturbing the chill room. As piece after piece is removed for household purposes, the amount of chilling power from above will be very gradually reduced, but not enough to cause any perceptible rise in the temperature of the storage room. There will be less ice needed for household purposes on account of the advantages of the chill room, and consequently the supply ordinarily exhausted in a season will last much longer.

The advantages of such a cold storage and ice house combined in one building are quite apparent to any one. If one raises chickens and eggs for market, they can be stored in this room for long periods without losing any of their freshness. If one has a large dairy connected with the place, the cold storage room is invaluable, or if one is engaged in fruit raising the chill room will keep the fruit in fine condition until ready for shipment. Even for the ordinary household not engaged in any of these pursuits, the storage room is of the greatest advantage. In it one may keep meat indefinitely. A whole pig or a quarter of a steer can be kept there.

Starting Plants for the Perennial Garden

THE perennial garden can be stocked with less expense from seed than from purchased roots or bulbs, and where one plans for a garden of any size this saving is important. With some exceptions in case of tender plants, the garden perennials may be planted where they are to remain and given merely a protection of leaves or straw in the winter; but since with many of us so much of our garden space is occupied by blooming plants at this time, it is more convenient to plant the seed in some special place suited to the tender nurslings and where they may be watched. Afterward, when the garden scheme has matured, it is a simple matter to transplant them to their permanent location or to winter quarters, as the case may be.

A partly shaded location, drained and moderately moist answers best. Sprinkling daily after sunset will be necessary if the weather is dry. Columbine, fox glove, lobelia, pansies, and the lilies thrive best in the partially shaded location. Do not make the mistake of using a spot that has been neglected all summer, and only recently cleared of weeds which have ripened seed. These warm summer days are as favorable for quick weed growth as for the germination of the flower seeds, and the young weeds and young plants are hard to distinguish at an early age. The soil should be well prepared—as deep and mellow as for spring planting, but if it is a good, rich garden spot, you need not fertilize it again. Sow thinly, as this saves the young plants from overcrowding, and makes weeding and subsequent transplanting easier. To secure strong-rooted plants for flowers the following year, the seed planting should begin in midsummer and cease not later than the middle of August for most of the perennials and biennials. Pansies, however, may be planted as late as September. The seed of sweet william and other members of the pink family, and the biennial hollyhocks and bell-flowers should be planted in July—the chimney bell-flower early in July. Snap-dragon, achillea, delphinium (larkspur), columbine, foxglove, forget-me-not and centaureas or corn-flowers may be planted in August.

The self-sown seedlings, which appear about the large plants now blooming in your garden, should also receive attention, being kept clear of weeds and carefully transplanted after their second leaves have formed. The Shasta daisy should be protected where it has grown and transplanted in the spring.

All other seedlings that are to be moved should be transplanted before the last week in September. The Canterbury bells and other bell-flowers, fox-glove and snap-dragon are best wintered in a coldframe. The young dahlia roots grown from seed will, of course, have to be taken up and stored, but the hollyhocks, sweet williams and other hardy members of the pink family, columbine, perennial larkspur, pansies,

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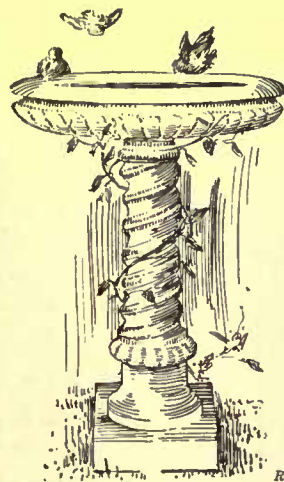
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and the rest of the hardy class need merely a litter of leaves to cover them.

The African lily (*Agapanthus umbrellatus*), and the Peruvian day lily (*Alstroemeria pulchella*) will have to be wintered in the greenhouse, but the Chilean day lily (*Alstroemeria Chiliensis*) may be left out-of-doors with merely a covering of leaves.

Some of the perennials will, if planted early, bloom the first season, but if any of them show signs of blooming before transplanting time, merely pinch out the flower buds when they begin to form. Some varieties of the larkspur, snap-dragon and the Chinese bell-flower may show an inclination to bloom if they have room. There is no advantage in this. It is better to conserve the plant's energies for a long blooming season next year.

These perennials may be planted to bloom next May and June:

<i>Adonis vernalis</i> (Ox-eye).	Cowslip ( <i>Primula</i> ).
Hardy Garden or Clove Pinks.	Pansies.
<i>Arabis alpina</i> (rock cress), (give dry location ultimately).	Violets.
	Perennial poppies.

The following will bloom in June:

<i>Platycodon</i> , a Chinese bell-flower (until August).	Hardy candytuft.
Peonies.	<i>Campanula persicifolia</i> .
Peruvian day lily.	Bush clematis.
<i>Astilbe</i> ( <i>Spiraea</i> ).	Yellow larkspur (June and July).
<i>Centaurea</i> ( <i>Perennial cornflower</i> ).	Butterfly flower ( <i>asclepias tuberosa</i> ).

These will bloom all summer:

<i>Physostegia</i> ( <i>Virginica grandiflora</i> ) Dragon Head, blooms from June until frost.	<i>Myosotis forget-me-not</i> .
<i>Lupinus</i> ( <i>Polyphyllus</i> and <i>Albur</i> ) until Sept.	<i>Veronica spicata</i> ( <i>Longifolia subsessile</i> ), ( <i>Speedwell</i> or <i>Bluejay</i> flower).
Hardy phlox.	<i>Anchusa</i> ( <i>Italica</i> ) Italian alkanet, ( <i>Italica</i> ) drop-mare.
Painted daisies ( <i>Pyrethrum roseum</i> ).	<i>Achillea</i> ( <i>The Pearl</i> ).
<i>Trollius</i> (globe flower).	<i>Aquilegia</i> or columbine ( <i>Rocky Mt. blue</i> and <i>Chrysantha do best where a little shaded</i> ).
Cornflower aster ( <i>stokesia</i> ) July to October.	Chilian day lily.
<i>Tritoma</i> (red hot poker plant or torch lily).	<i>Coreopsis</i> .
<i>Dicentra</i> or bleeding heart.	Perennial larkspur (except the <i>Sulphureum</i> ).
<i>Pentstemon</i> .	

The following plants bloom in midsummer:

Hollyhocks.	<i>Gland bell-flower</i> ( <i>adenaphora potanini</i> ), until frost.
Shasta daisy.	<i>Plume poppy</i> ( <i>bocconia japonica</i> ).
Sweet william.	<i>Companula</i> ( <i>chimney bell-flower</i> ), until autumn.
Foxglove.	<i>Baptisia Australis</i> (false indigo).
Canterbury bells.	
Yellow Chamomile ( <i>Anthemis Tinctoria</i> ).	
Snapdragon ( <i>Antirrhinum</i> ).	
<i>Heliopsis</i> or orange sunflower until autumn.	

For August and fall bloom, one may count upon the

<i>Aconitum napellus</i> (monk's hood).	<i>Lobelia cardinalis</i> .
<i>Gypsophila</i> or baby's breath.	Hardy aster or Michaelmas daisy.
<i>Caryopteris</i> ( <i>blue spiraea</i> ) until frost.	<i>Anomone</i> ( <i>japonica</i> ).
	<i>Anomone</i> , <i>St. Brigid's</i> or <i>poppy-flowered</i> .

The *Helianthus* or hardy sunflower and the *Rudbeckia* or golden glow bloom in the fall.

M. ROBERTS CONOVER



### A Good Perennial

ONE of the most beautiful and satisfactory midsummer flowering perennials is the *Physostegia* or false dragon head. It is not appreciated as it deserves, perhaps because little known. It forms a dense bush, three to four feet high, and

bears spikes of delicate tubular flowers, something like a gigantic heather. It is catalogued in three shades: Virginica, bright but soft pink; Alba, white, said to be very fine, and Speciosa. I have the last named, Speciosa, a very delicate pink, in my garden. I admire and value it greatly, for it comes into bloom about August first and continues for several weeks, until the last minute bud opens in the top of the flower spike. The leaves are dark green, quite glossy, long and narrow. It is well named, for each separate flower looks exactly like a dragon's head, the jaws, teeth and all, and is quite interesting.

In cultivating, it should be given a good, deep, rich garden soil, and should be well staked, for a hard wind often causes it to topple, when in heavy bud, and being of a rather brittle nature, it can never be successfully lifted again. It is propagated by a division of roots and by seed. I have grown it for years, and only a few days since found a lot of seedlings coming up in other flower beds, walks, etc. It should be transplanted in spring, as early as the ground can be worked.

I am sure those who have not yet made the acquaintance of the false dragon's head will be charmed with it. As I have already said, it blooms to perfection in midsummer, when other flowers are rather scarce.

N. T. M.

### Picture Frames and Mats

NOTHING adds or detracts from the ultimate effect of a picture so much as a frame. Each style of picture presents a special problem in which certain principles when understood may be applied generally, and others that it will be easy to apply in specific cases.

Mats are as necessary to most pictures as the frame, the exception being oil paintings and those that are large enough to occupy the field of vision when seen from the distance suitable to the best view of them. The mat like the frame is used only to enhance the beauty of a picture and should therefore not be conspicuous. No decorative work should be on the mat as this draws attention from the picture. Of course the width of the mat should be in good proportion to the picture.

In framing monochrome pictures like etchings, engravings and photos it is best to have the mat as well as the frame in the same general tone as the picture, the frame the darkest and the mat neutral. Carbon prints are of this class and the soft effect of the golden browns is completely destroyed when gray or black mats are used and ebony frames. Carbon prints look best framed in Dutch oak with a narrow band of gold between the picture and the frame; this has the effect of bringing out the shadows in the print.

It is a curious fashion for picture dealers to offer white mats for water color pictures, as they are never satisfactory. One reason given was, "that water colors were in general such wishy-washy affairs that any other kind of mat would



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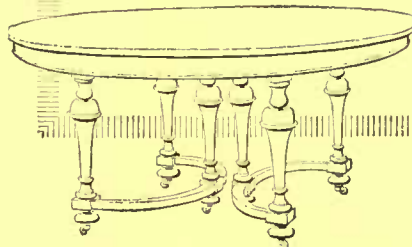
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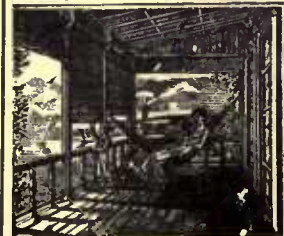
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kill them." Since this is the case there is all the more reason for rendering the mat less conspicuous, more a part of the picture itself, and this may be done by using tinted mats in the lightest tone of some color in the picture, such as the lightest sky tint sea green or a sunset tint, and so on. If you cannot find these mats in suitable tints purchase the white ones and tint them yourself. There is a wall paper provided for ceilings that has a smooth surface not unlike water color paper and comes in exquisite tints of green, pink, cream, violet, a delicate gray and yellow. It takes a wash as if it had been made for an artist's use and is cheaper than any water color paper or mats, costing only twenty-five cents for eight yards—the smallest quantity sold—but as there are many other pretty uses for this paper it can certainly be made up to advantage. A water color handled with vigor will look well in a gold mat, or it may be treated as any oil painting the size determining whether or not it should be matted.

Water color paper dipped in coffee gives a tint that is an excellent imitation of old-paper color and this harmonizes charmingly with the soft golden brown tints of carbon prints.

Picture frames should be as wide and varied as the pictures enclosed. A large picture should have a heavy frame and a small one a delicate frame. A strong, firm line separating the picture from the wall is the essential thing. A serious subject should be framed in a quiet, dignified molding and a light and airy subject may have a more ornate frame. Simplicity, however, is the rule in these days of artistic perceptions and we are beginning to understand that the frame should be in beautiful harmony with the picture, but less conspicuous. Their mission is merely to enhance the value of the picture, not to attract attention, however favorable, to themselves.

Gold in frames as well as in mats is of a neutral tone and tones well with any color. There are different shades of gold that are adapted to different pictures, as lemon tones or those that suggest green, rather than the pink tint, which is undesirable because not so effective.

White frames are never desirable and black is a color to be used with great discretion. The exceptions for its use are highly colored scenes like sunrise or sunset on the sea, or other paintings in which brilliancy of color is given. When the picture is a monochrome the color of the frame should be the darkest note in the picture. The reason for this is that it is the best way to limit the panel effect and keep the vision from wandering outside the field of interest. If the background should be too dark for this rule—the frame not showing enough against it—try a flat gold frame with a narrow mat tinted in the shade the frame should have been. However, there are few walls with paper or tinting so dark but that

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another tone of a color will show off well against it.

Passepartout is a simple but attractive way in which to frame photos and other simple pictures. Many of the outdoor scenes in the magazines are worthy of a place on our walls for their beautiful finish.

One young woman on her return from college wanted to renovate and make her room attractive in a novel manner. "The walls are the main point," said she. "All the rest of the room's belongings will naturally fall into place harmoniously." So, having selected her wall paper—a design of wild rose sprays on a cream-white background—as the key note of the room's furnishings, she soon evolved therefrom a lovely combination throughout in cream and pink tints. From among her large collection of black and white prints she selected those of a size. All were outdoor scenes of woodland, pretty bits of roadside views, etc. These pictures were set between rows of picture molding in stained oak with similar strips set in to divide each scene. The whole effect was very attractive as she had tinted the background of all the pictures very slightly with a water color wash in a light rose tint, and the natural tints were used for touching up the foliage roads, and the like. Just suggestive coloring it was, as more color would spoil the desired effect.

T. CELESTINE CUMMINGS

Hollyhocks

MY attention has been lately drawn to the beauty of the fig-leaved or Antwerp hollyhock (*Althaea ficifolia*), which has the great merit of resisting the fungoid disease unfortunately associated with one of the noblest of garden flowers. A *ficifolia* is a species, that is, a native plant, and is distinguished by vigorous growth, without a taint of disease, and stems about twelve feet high lined with pure yellow flowers which have a pleasant shade in the full sunlight and the cool evening air, creating the same impression as the fragrant evening primrose. This is certainly a hollyhock to purchase and to rejoice over its bold, clean growth and clear yellow flowers.

We wish, however, for more than one hollyhock, and still have faith in the favorite *A. rosea*, which is the parent of the hollyhock of our gardens. It need not be mentioned that there is a wide range to colors in the varieties, pure white to crimson, with intermediate tones as varied and beautiful as in the rose itself.

The plants still suffer from the disease, but my experience is that it is less prevalent in seedlings raised in May than in those sown in heat. It may be interesting to mention that the fig-leaved hollyhock (*A. ficifolia*) is a Siberian plant, and should be grown in the same way as those we are more acquainted with. The yellow fig-leaved hollyhock is a welcome change from the monstrously double florists' flowers now so often met with



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**Box 152, Little Silver, N. J.**



in gardens, which appear, unfortunately, to have ousted the cottage garden hollyhocks, with their wide, quaint petals and daintily-clustered centers that were the pride of many a village in the old days. The lemon yellow flowers of this variety, three to four inches across, are of delicate texture and most refined appearance, and the tall stems, towering fully twelve feet in the air, set with the softly-tinted expanded blossoms, make a pretty picture. The leaves are large, five to seven lobed, somewhat resembling those of a fig tree. From July to September this hollyhock creates a beautiful picture in the garden. It is apparently not so susceptible to the dreaded hollyhock disease as the florists' varieties. Numbers of self-sown seedlings are found in the garden and maybe given away every year. Hollyhocks it must be remembered, require a rich soil and liberal doses of liquid manure are appreciated.

There are signs that probably in a few years the disease which has been so prevalent will have spent itself—at least, one can safely write that it is possible to grow hollyhocks with success now, whereas a few years ago such a thing was impossible. The name of the pest that attacks the plant is the hollyhock rust (*Puccinia malvacearum*). It is easily recognized by the orange spots on the leaves and stems. The affected leaves should be at once removed, but when the plant is covered with the pest no remedy is possible. Burn it—root, stem and shoot—to prevent the spores spreading and continuing the mischief elsewhere. If the pest can be got under control after the removal of these leaves, spray the plant with the now much used Bordeaux mixture, which is made by dissolving ten ounces of sulphate of copper in a little boiling water, and add five gallons of cold water; slake six ounces of lime in some water and when it is cool pour it into the solution of copper; stir all well together. To test the mixture, so as to make quite sure it will not injure the leaves, hold the blade of a bright knife in it for a minute; if the blade is unchanged it is all right, but if the steel shows signs of a deposit of copper more lime must be added.

W. R. GILBERT

Plants for the Sun Parlor

THE furnishings of the sun parlor seem incomplete without some form of plant life. Of course, those plants that cannot bear the direct rays of the sun and those requiring an excess of moisture cannot be depended on for the inclosed veranda. Where plants are to thrive and bloom the temperature should not go below 65° at night and should reach 78° or 80° in the daytime.

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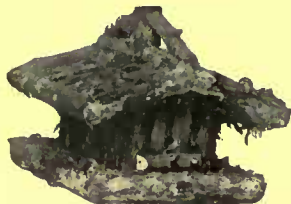
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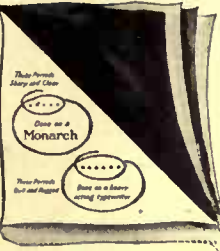
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Ferns and palms are so highly ornamental that one is hardly resigned to their absence from the sun parlor. Care must be taken to shield them from the full rays of the sun either by moving them temporarily or by the use of screens.

For winter blooming and foliage plants for the sun parlor one must plan ahead. In the case of flowering bulbs most of the work is done in October. Potted plants wanted for bloom should have been handled with that end in view in the summer. Geraniums and other plants that were potted in seven-inch pots early last summer—the opening in the bottom of the pots having been stopped, and the pots sunken in garden or other cultivated soil—are alone dependable for bloom. If the buds and tips of the branches were pinched back last summer the bloom will be more abundant this coming winter. Some geraniums suited to the sun parlor are Beauté Poitevine (salmon pink), S. A. Nutt (crimson), John Doyle (scarlet), Berthe de Priscilly (rose pink).

For December flowering the seed of Chinese primroses should have been sown early last May. They will flourish in the coolest corner of the sun parlor. One part rotted manure and two parts loam is the best soil for them.

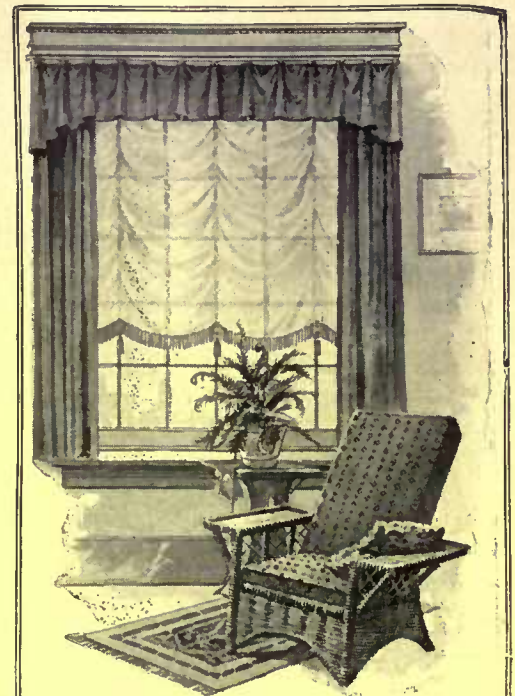
For potting plants the rules are simple—a pot much larger than the plant retards blooming as much as one too small; one and one-half inches deeper and broader than the mass of roots is the proper room for expansion. Dry, hard root masses must be rolled or lightly pounded to render them porous. The pots must be porous; moldy, dirty pots will have to be scrubbed inside and out. Painted pots are a crime against plant growth. Drainage of broken crockery, rocks, shells or pebbles should be placed in the bottom of the pot to a depth of one and one-half inches and the opening in the bottom left free and clear.

The soil for the pots must be rich but one must be very wary as to the application of chemical fertilizers such as would be used safely in the open garden soil. A mixture of sandy loam, sifted fine and well-rotted manure, or of rich garden soil and rotted leaves in the proportions of half and half, are safe for pot culture.

Freesias, cyclamen and lily-of-the-valley, as well as other bulbs wanted for flowering should be planted in pots in October. The tops of the bulbs should be barely covered with soil. Six or seven freesia bulbs are necessary for a seven-inch pot and one of the cyclamen. These pots are set in a cool dark place for three or four weeks to develop their roots. After that time they may be brought to the light, watered and set in the sun parlor.

Sweet alyssum is very attractive in a low broad pot or fern dish. The seed should be planted in October, well watered and allowed a sunny place for the development of the young plants.

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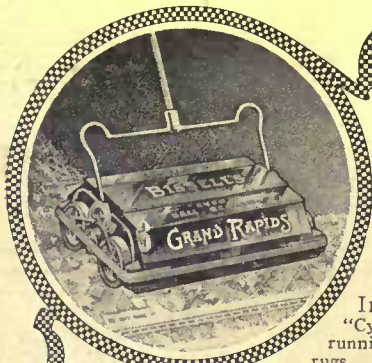
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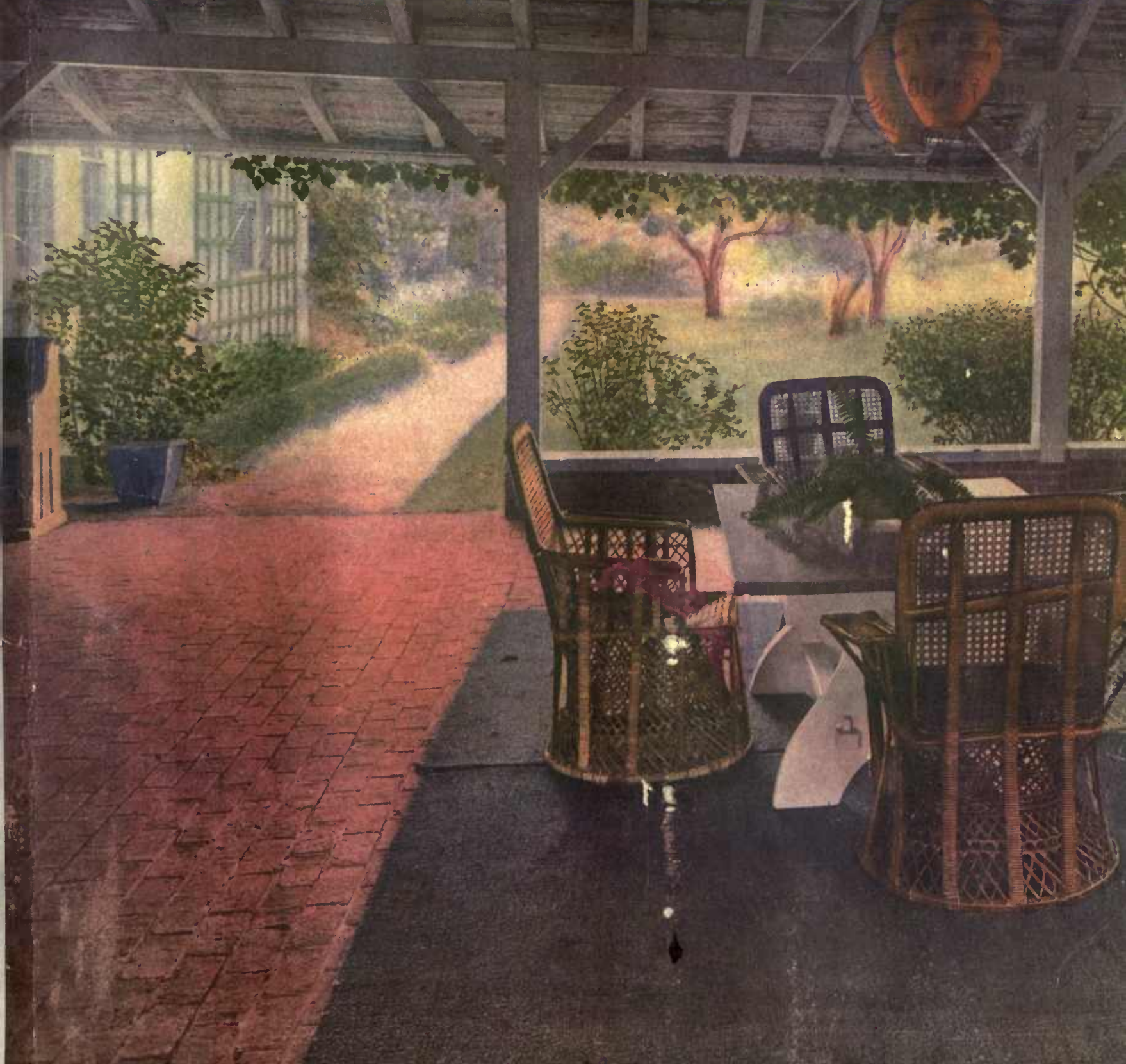


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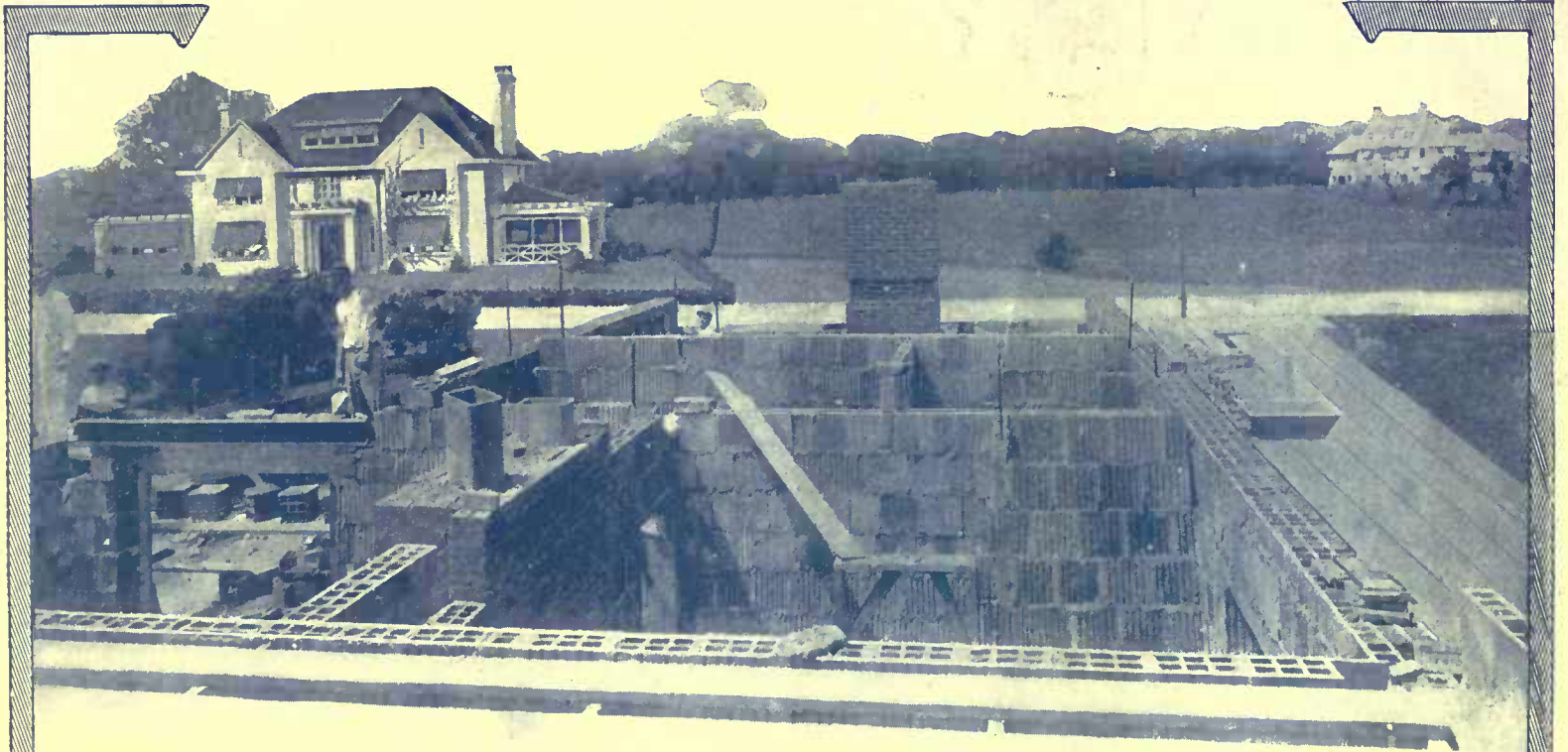
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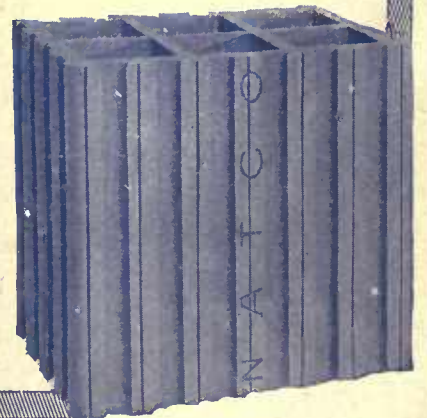
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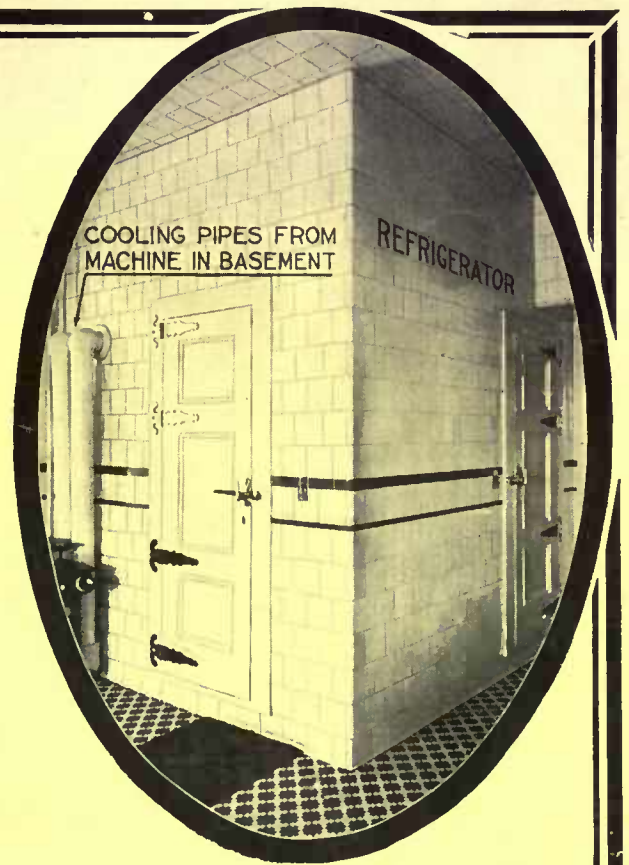


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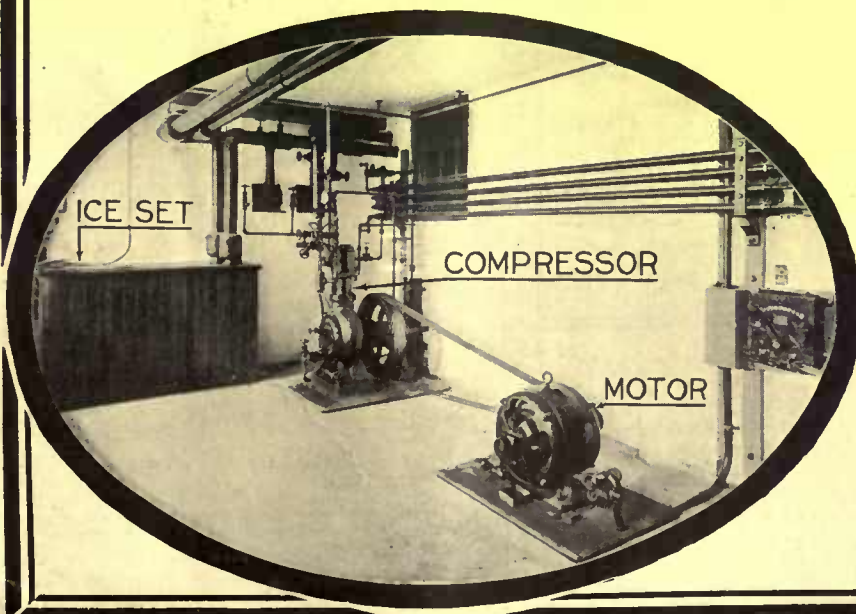
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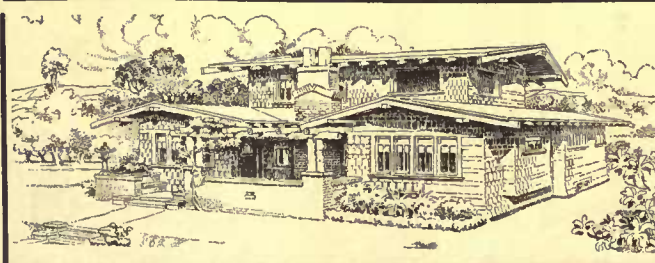


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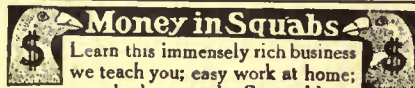
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**M**UCH smaller than the more common Pekins, and active, Indian Runner ducks have been called the Leg-horns of the duck family. There are three varieties, fawn and white, penciled and pure white, the last named being the least common and the highest in price.

These ducks lay as well as hens. The eggs are somewhat larger than a hen's, and are excellent for the table as well as cooking. From 130 to 150 eggs a season is not a record to occasion comment. The ducks eat scarcely more than a hen and will forage for bugs as well as eating much grass if given their liberty. An eighteen-inch fence will confine them, which is a decided advantage, for such a fence is light enough to be portable and requires no gates, for the attendant can easily step over it.

Low, cheap houses answer as well as more expensive ones. It is necessary only that they be dry and free from draughts. Neither nests nor perches are required, for the birds sleep on the floor and lay in the litter.

The ducklings are easy to raise, do not need large yards, are not afflicted with vermin and may be driven about with the greatest ease, as may the mature ducks, in fact, for they invariably move as a flock, instead of scattering in all directions as chickens do. They begin to lay when five months old, as a rule; sometimes when younger.

Yet Indian Runners, like other ducks, have their faults. They are exceedingly dirty, to begin with, and their pens will emit a very disagreeable odor unless given constant care. They play in their drinking water and get themselves wet, and having web feet they track a large amount of mud into their houses.

E. I. FARRINGTON

## Training the Dog—II

**W**E will take it for granted that you have now had your puppy for a week or two, in which time you have gained some insight into his character, and he, on his side of the situation, has become thoroughly accustomed to his new surroundings and friends. Also it may be assumed that he is in normally good health and spirits.

You are doubtless eager to begin the pup's education, but before taking the first step in this direction, fix firmly, definitely and ineradicably in your mind these three words, which are as guide posts on the path to success as a dog trainer: *patience, firmness and sense.* Too great stress cannot be laid on the absolute essentialness of these three qualities. I wish that their prime importance could be drummed into the heads of dog owners in general for the sake of the trained as well as the trainer, because their application constitutes the underlying principle, the very foundation and bedrock of success in the handling of dogs.

The very first thing that every dog must learn, provided he is to become a self-respecting and respected member of the household, is that what his master



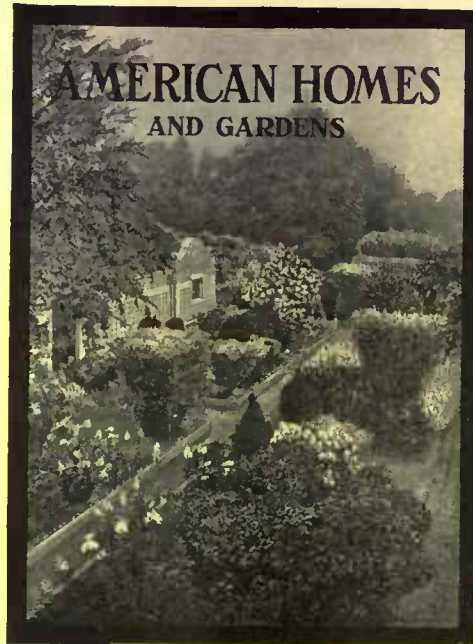
or mistress says is absolute law. Perhaps this may sound a bit obvious, but if it does, just stop and think of the few dog owners you know who have the slightest control over their pets when the latter prefer to follow their own inclinations. Fido, or Roger, or Bruce, has his natural instinct for hunting temporarily aroused by a carriage which rattles along the street, and he proceeds to depart from the family group on your friend's piazza at the rate of three jumps to the second and five barks to the jump. A chorus of feminine shrieks and masculine roars, all with Fido's name as motif, is added to the tumult; but Fido happily continues his noisy career as unheeding and care-free as an English sparrow on a cornice, and he and the carriage vanish up the street in a cloud of dust. After the family ire has had time to cool down, Fido returns, for he is a knowing dog and abhors punishment.

This is not an agreeable picture, though a tiresomely common one; so whatever you do instil obedience in your dog: it will be well worth while. And with these general remarks, we are ready to take up the first real lesson—"Come."

Begin when the pup is hungry. Let him see his dish of food and then pick it up and walk slowly away with it, repeating in a clear but natural voice the *single word* "Come." Naturally the puppy will follow willingly; continue walking about for a minute or two, repeating the word "come" and avoiding all others. Then set the dish down, pat and praise the pup a bit, and let him eat. Do this at every meal, and at various other times when the pupil seems in the mood to approach you use the same word in the same tone. In a short time (varying, of course, with the puppy's brightness and your own liking for the work) he will associate the spoken word with the act of coming to you, though as yet he does not understand it as a command which must be obeyed.

Now take the pup to a small closed room in a quiet part of the house, where there will be no distracting sights or sounds to draw his attention from the lesson he is to receive. Take also a suitable collar—to wearing which we will assume he has been accustomed—a piece of stout cord ten or fifteen feet long, and all the patience at your command. Close the door and give the puppy a few minutes to explore the room if he feels disposed to do so. Then give him the word to "come." Probably he will heed it at once. If so, pat him a little to show your approval, and when he has moved away repeat the command. For the first few times the word will probably be heeded and then the pup, finding that there is no forthcoming reward in the way of something edible, will much prefer to go on about business of his own.

This is the critical point. You *must* insist upon obedience or else the lesson and many others which follow it will go for naught. Repeat the command once, to be certain your pupil has heard it, and



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FALL PLANTING NUMBER, OCTOBER, 1912

will sustain the high reputation this magazine holds for giving a wide circle of readers of the right sort, the right sort of reading matter on all subjects connected with the development of the home, indoors and out. The following is a partial list of articles scheduled for October:

BRICK HOUSES

By Robert H. Van Court

FALL PLANTING FOR THE SUMMER FLOWER GARDEN

By Gardner Teall

A HOUSE AT READING, MASSACHUSETTS

By Mary H. Northern

MOUNT PLEASANT ON THE SCHUYLKILL

By Harold D. Eberlein

PERGOLAS

Double Page Feature

A HILLSIDE HOUSE IN CALIFORNIA

By Margaret Craig

BULBS FOR FALL PLANTING

By Ida D. Bennett

PHEASANTS

By E. I. Farrington

WHY COLONIAL?

By Harry M. Yeomans

AROUND THE GARDEN

By the Editor

HELPS TO THE HOUSEWIFE

By Elizabeth Atwood

RAISING BANTAMS

By E. I. Farrington

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Here are some of the features of the October issue of Travel, "the magazine that takes you there:"

**BABYLON AND BEYOND**, BY FRED SIMPICH, is an absorbingly interesting interpretation of present-day life in Mesopotamia, that sandy waste to the eastward of the Holy Land, where buried Babylon is being disinterred. The story of the excavations is almost told by the photographs alone.

**PICTURE TOWNS OF EUROPE**, BY ALBERT A. OSBORNE, the series of delightfully written articles on European towns that are remarkable for beauty, or atmosphere, or romantic history, takes up this month RONDA, a garden spot of southern Spain. It's one of the best things Mr. Osborne has ever done for us.

In **NAPLES OF THE NEAPOLITANS**, Mr. RUS-

SEL W. LEARY shows with the aid of remarkable photographs just how the real people of Naples live. Their amusements, their business, their home life—well, just read it and see if you don't agree with Mr. Leary that Naples is "the noisiest city in Europe."

**AUTOMOBILING IN EUROPE** is a practical and yet anything but a dry-as-dust account of how to conduct yourself and your car when touring on the Continent. GUILD FALKNER writes it, and he knows whereof he speaks.

Then ARTHUR STANLEY RIGGS takes us to TAORMINA THE GOLDEN; and London, California, India and France have their share of attention.

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the puppy still refusing to come, walk quietly to him and without any further remarks attach one end of the cord to his collar. Walk away a few feet with the other end of the cord and again order "come," following it *at once* with a steady shortening of the taut string. As soon as he feels the pull of the cord the pup will be sure to hang back and very likely cut up all kinds of antics. Do not mind this in the least; do not hesitate a moment, but pull him steadily to you firmly but not roughly, repeating "come" in the usual tone. Then pat as before, move away a short distance if the dog does not move from the place to which he has been drawn, and again give the order. Wait an instant for him to come of his own accord, and if he refuses bring the cord into play again.

Half a dozen repetitions of this pulling process may teach the pup the why and the wherefore of it, or they may not. In either case, stop after the sixth or seventh time, untie the cord and give your pupil a chance to regain his probably ruffled composure. Let him move about the room freely without any attempt on your part to control his actions, and when he feels less dispirited, again bid him "come," resorting to the cord treatment as before if necessary.

It is not well in most instances to prolong this lesson for more than fifteen minutes with a young puppy; in the case of a mature dog I strongly advise that you "stay with him" until no glimmer of doubt remains in his mind as to who is master. Throughout it is absolutely necessary that you refrain from all harshness of word or hand. Be kind but firm, insistent but not noisy, and do not move hurriedly about. Dogs are very easily affected by the temperament of their trainers and are quick to perceive the slightest giving way to irritation or impatience.

When the lesson is over open the door and let the puppy out. Treat him exactly as if nothing out of the ordinary had happened and do not attempt another session with him for several hours at least. On the other hand, do not allow more than a day to elapse between lessons, for growing puppies can forget a great deal in a short time. Continue the cord, collar and room treatment until the two first mentioned are no longer necessary. Then stretch your arms, take a deep breath and whistle, if you want to, for the first and hardest battle has been practically won.

Perhaps you wonder why I have advised that the "come" lessons should be given in a small room; the freedom from distracting influences may seem an insufficient reason. There is another and very good reason—the pup can't get away from you. In the room you are always in a position to enforce commands without delay; outdoors you may not be. Remember this principle throughout the training work: *Never give a command when you cannot enforce it.* After implicit obedience is once thoroughly instilled the case is different.

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Miss Grace Tabor is so instilled with the idea of creating a true Colonial garden that she has made a systematic study before beginning her planning. The data is so interesting it will appear in book form



Mr. W. H. Butterfield, the author of "The Book of House Plans," and Mr. C. F. Peters, who illustrated "Traumerci," spend much time in discussing the relative values as art of drawing pictures and drawing plans

THE name "old-fashioned garden" is very loosely used nowadays to apply to any place surrounded by a box hedge and planted with marigolds, phlox and flowers prized fifty years ago. There has been such an appeal about the gardens of our forefathers that Miss Tabor wished to find out just what kind of a garden her grandmother planted; what there was in it and how it could be reduplicated consistently in order best to preserve the sentiment of Colonial times. In her work to find out these things she has met with an astonishing lack of information. A great many of the flowers that are regarded as old are practically modern developments since 1850. These naturally could not claim the dignity of old-fashioned flowers. Then investigation showed that the gardens that have existed from Revolutionary times are so very scarce that they might almost be counted on the fingers of one hand. Literature descriptive of gardens and seedsmen's catalogues have had to be searched for in the private libraries from Montreal to Florida. At last her patient and painstaking search has begun to show results and before very long Miss Tabor will be able to tell us just what type of garden was planted in the Dutch colonies and the English colonies in the South, and, best of all, there will be color schemes and practical suggestions for reduplicating the real old-fashioned garden.

Although Mr. C. H. Claudy has had years of experience with large cameras and in creating wonderfully artistic work, still his old love is a kodak, since it may be carried into all sorts of situations and be of service in an instant whatever the case may be. This photograph was taken on the tiptop of a mountain ledge many thousand feet high, up which Mr. Claudy had climbed. It would have been impossible for him to carry anything else than a small hand camera. This constant acquaintanceship with photographic materials has made him especially fitted to write his "First Book of Photography," which he does with the straightforwardness of advice that a friend would give.

An invitation to write to the editors of departments in *House and Garden* for information relative to the

subjects of which they treat has been extended to subscribers for some considerable time. Perhaps it has not been generally known to what extent these services reached. In connection with the work in the house, if those who desire schemes will write a brief description giving the architectural style, a characterization of location and some data as to the structural difficulties of the house, schemes will be submitted for various rooms giving designs for rugs, curtains, wall paper and samples of the materials in thorough harmony with the suggestions. *House and Garden* will even go farther, and attend to the purchasing of such materials for those who live far from the city.

Of late there has been such a pressing demand upon *House and Garden* to furnish schemes for the construction of houses and to give plans and specifications that McBride, Nast & Company have finally decided to publish a book of house plans and elevations for small houses. It will be an intensely practical work and one that should appeal to a great many planning to build. The present difficulty that architects have of simply receiving a commission on the expenditure entailed in building a house has deterred many of the more prominent from giving their time to houses under \$5,000 in cost. There is as much work necessary to design and oversee the building of a small place as there is in a more pretentious one. Consequently, many of the smaller places are built by construction companies and lack merit of design. Mr. Butterfield, who is the left one of the two figures in the upper corner of this page, has spent much of his time in the development of the extremely reasonable house. He has put much effort in making these places as attractive as the more elaborate work that *House and Garden* has illustrated from time to time. By creating the designs of more than twenty houses, each one distinctive, and covering a wide range of materials and design, he has been enabled to undertake this work. Specifications and blue prints may be had for any of the designs of the book. The work should be a real contribution to the building field, especially as it has been developed in the spirit of causing a general improvement in houses that were architectural eyesores.



Mr. Claudy's activity as a mountain climber does not make him oblivious to the softer virtues of telling stories to children. His next literary effort is a book of children's stories



Dr. Leary is capable of supporting three children in more ways than one. Perhaps his strenuous life in Andorra enables him to do such circus stunts as this without a quiver

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# CONTENTS—OCTOBER, 1912

COVER DESIGN: PHOTOGRAPH BY JESSIE TARBOX BEALS

CONTENTS DESIGN: PHOTOGRAPH BY GRACE ASPINWALL

FRONTISPIECE: PHOTOGRAPH BY ELLA M. BOULT

WELL PLANNED INTERIORS THAT SHOW CHARACTER: A SYM-  
POSIUM ..... 199

COMPARATIVE COSTS OF BUILDING AND BUILDING MATERIAL... 203  
*By H. W. Butterfield*

MODERN METHODS OF WINDOW TREATMENT..... 205  
*By Louise Shrimpton*

DEFINITE DIRECTIONS FOR FALL ACTIVITIES IN THE GARDEN. 208  
*By Grace Tabor*

REJUVENATING THE OLD ORCHARD..... 210  
*By Stephen-N. Green*

THE USE OF NONDESCRIPT FURNITURE ..... 213  
*By Abbot McClure*

PLANNING THE BULB GARDEN..... 216  
*By E. O. Calvene*

THE NATURALIZING OF A CITY MAN..... 220

THE GARDEN BESIDE THE HIGHWAY..... 222  
*By Walter Prichard Eaton*

PERENNIALS THAT CAN WEATHER THE WINTER..... 226  
*By W. C. Eagan*

THE HOME OF MR. FRANKLIN BAKER, JR., GERMANTOWN,  
PENNSYLVANIA ..... 228

INSIDE THE HOUSE..... 230  
A Wall Treatment for Living- or Dining-room  
The Crocheted Rag Rug  
Converting the Old-Fashioned Washstand

GARDEN SUGGESTIONS AND QUERIES..... 232  
Three Good Perennials  
Fall Planting  
Storing Vegetables for the Winter

EDITORIAL ..... 234

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HENRY H. SAYLOR, Editor



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Such gardens with as limitless a succession and variety of wild blooms as any garden annual can compile for you are still common on our American back roads. They used to be common everywhere before the invasion of lumbermen, telegraph and telephone poles, and other servants of utility. They might be common still for a little love and care, and toward that achievement many an old New England roadside points the way



# A House & Garden



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A drawing-room that aims at comfort first. In this drawing-room, the color scheme of which is blue and buff, the upholstered lounge is set before the fire and backs up upon a table. This central feature is a desirable one to adopt

## Well Planned Interiors That Show Character

THE WORK OF MODERN DECORATORS AS SHOWN IN CAREFULLY EXECUTED ROOMS—SCHEMES FOR EACH ROOM IN THE HOUSE WITH POWERFUL SUGGESTIONS—FURNISHINGS HARMONIOUSLY COMBINED

Photographs by Ph. B. Wallace, George Doust, Mary Hopkins, Floyd Baker and others

*An Informal Drawing-room* **A** WAG being asked to define a drawing-room replied that it was a room where rocking-chairs were taboo, and where the atmosphere was three-fourths starch. The first part of his answer was right enough; the second was without foundation or reason. No room should be stiff. A room may be formal and elegant without stiffness.

As the drawing-room is a place *par excellence* for entertainment, a place for polite conversation and other forms of social intercourse, its furnishings should accord with its purpose. The dividing line between drawing-room and living-room is not always clearly defined and in many households the functions are merged in one apartment. As the drawing-room, however, is ordinarily of a some-



The keynote of the library is found in its paneled woodwork

what formal character, the greatest care and circumspection is needed in treating it successfully, in the first place with regard to the color scheme, and in the second with reference to furnishings.

One very charming drawing-room is worthy of description for its richly suggestive character and the hints to be gained therefrom. The color scheme is simple and striking, buff and blue. The walls are covered with a plain buff paper with narrow satin stripes alternating with the dull ground. The curtains and the upholstery are of a peculiar shade of peacock blue. The only considerable notes of other pronounced color in the room are a leopard skin before the fireplace and the deep red tiles of the hearth and facing of the fireplace. The carpet is a large Axminster rug of plain blue



The two panels stenciled above the fireplace are in conventionalized designs on the subject of dancing



The white enameled furniture used with the desk was old material refurbished



The panel above the wicker couch has a motif of ballet dancers, the colors of which are chiefly gray-green and rose

of the same shade as the curtains. The woodwork is painted a glossy white, with a faint cream tinge.

Bookcases and books are always allowable anywhere and in the alcoves at either side of the chimney-jamb are built-in bookcases with small-paned glass doors. On the tops of the cases are a few well chosen pieces of bric-a-brac. The white Colonial mantel is of the simplest design and on its shelf the only articles are a round nautical clock which bells the hours and several vases of choice but unostentatious porcelain.

Facing the fireplace and not far away is a deep, ample and luxuriously upholstered sofa, covered with blue velour, also to match the color of the curtains. The quiet colors are all enlivened by the shining brass of andirons and fender. Close against the back of the sofa is a handsome, oblong rosewood table of excellent plain pattern. On it are several editions de luxe of rare old prints, a couple of very good small bronzes and one or two other articles of *vertu* such as are wont to find their way into drawing-rooms.

This arrangement of sofa and table back to back is particularly good in this instance for several reasons. In the first place the room is oblong and this grouping divides it practically in half and does away with the Desert of Sahara effect sometimes noticeable in the central region of drawing-rooms. It also makes it possible to have two distinct conversational groups after a dinner, and this is always wise, for it rarely happens that eight or ten people at a dinner party are all interested in the same topics of drawing-room discussion. The table in the middle also permits the low light from a lamp set thereon to shed a mild, subdued radiance in the room.

In a corner at the other end of the room from the fireplace

is a handsome mahogany Chippendale secretary and to go with it there are three good Chippendale chairs, the seats covered in blue velours to agree with the rest of the upholstery. The remaining chairs are modern and done in the prevailing peacock blue. The brass electric light fixtures are of the plainest possible design.

H. D. EBERLEIN

*The Paneled Library* **I**T sometimes happens that family portraits prized for obvious reasons, prove an embarrassment in a distinctly modern house.

Taken all in all, probably the most satisfactory way to display any portrait is to set it into the paneling of the wall, and this method is especially good when the portrait is not in itself of superior value, yet has an indefinable charm. The formal pose, the little quaint details of costume, the flashes of character that the painters achieved in spite of their tight method, all combine to make the portrait a valued record of the past. And the setting of such a record should suggest permanency above all else. The library here illustrated is in a beautiful suburban home, a house that is distinctly modern and of our own time, but speaks unmistakably of long

years of future usefulness still ahead of it.

The keynote of the library, as of the other first floor living-rooms, is found in its fine woodwork of dull-finished oak. Bookcases, of course, liven the walls except where interrupted by the great fireplace and grouped windows. Above the book-shelves the paneling extends to the ceiling, and into each space, left by doors and windows, is set one of the old portraits, the surrounding moldings very cleverly arranged to throw the painting into relief, though they do not protrude much from the wall.



In the third floor bedroom that was converted into a combination living and sleeping room book shelves were constructed of paneling to match the woodwork. The couch and curtains are of Russian crash





The studio living-room is distinctive in that it is absolutely simple. The grays and white form a background for color which is restricted to the pictures and pillow covers



This table is convertible into a settee by lifting up the top. Beneath this is a storing space

Mullioned windows with leaded glass, curtained by simple sash curtains of dark cool green silk, furniture of heavy plain design in the same dull-finished oak, and upholstered in dark green leather carry out the idea of rich simplicity. Spots of subdued brightness are secured by lamps of bronze with shades of leaded glass, and a few jars of green, or of old copper always filled with flowers or bright-hued leaves give an effect of cheerful color without detracting from the solid, serious character of the decorative scheme, or putting to shame the faded tones of the six or seven portraits which lend such distinction and richness of tone to this very livable and homey room.

MILLICENT LIVERMORE

*A Stenciled* **T**HE problem laid before the decorator was to furnish and decorate a room for a young professional woman, making it a cheerful place to sit in of evenings, and a harmonious setting for its owner. Economical furnishing was a necessity, with the utilization if possible of furniture already possessed.

A fireplace, considered the best available dispenser of cheer, had been built at a cost of fifty dollars. A large closet with window was planned to serve partly as dressing-room. Since sleeping outdoors the year round is the young woman's custom, the room could be treated as an individual sitting-room.

The owner and her apparel were considered important factors in the color scheme. And since the gowns harmonized charmingly with their owner's pale gold hair and rosy coloring, a special triumph of the dressmaker's skill was taken as a guide in color effects. Pale gray, a soft rose-color, pastel blue and pale gold were thus selected as echoing or contrasting colors that

formed a good background in perfect harmony of tints.

The woodwork was painted in flat white, with doors of gumwood, oiled. Pale gray ingrain paper was put on the walls, toning with the gray brick fireplace. Wall stencils were done upon panels of pale gold. Furniture was painted in white enamel, or selected in gray wicker. A rug in gray green was chosen.

Two old-fashioned chairs were re-painted and utilized, with an old chest of drawers and a stand. The new furniture included a desk, a gray wicker settle, and fireside chair. A wall cupboard for holding tea-set and books is designed, but not yet built.

Wall stencils emphasizing the interesting features of the room were planned as decorations. Since dancing in its modern development is a fad of the room's owner, who goes to see all the exponents of the art and has a collection of prints of them, the dance was chosen as subject. Two tall narrow panels on the chimney breast show conventionalized treatments of a fragment of the ballet in "Schéhérazade" and of a pose of Russian dancers in "L'Oiseau de Feu." The panel above the wicker couch has as motif ballet dancers, their skirts suggesting big flowers, in circles formed of wavy lines. Dégas, the painter pre-eminent of the ballet



In this room with a single color scheme even the flowers are selected for a pink and white effect and the pots painted white

girl, was levied upon for a model as were photographs of well-known dancers, but a decorative effect, with the spirit and "go" of the dance were the chief motives of the stencils, done simply with few lines.

The colors used were fresco tints in powder form soluble in water. Yellow dextrine served as a binder. The colors were mixed thick, since if thin they run down a wall with disastrous ease. The stencils were cut in the ordinary manner. The pale gold backgrounds were put on with a stencil brush, in one stencil

over a coat of pale silver, to give an atmospheric effect. In the stencil over the couch gray-green and rose-color were used, the flesh tints washed in with lighter rose. In the others blue was added. Doing away with the need for framed pictures, the stencils are enjoyed by their owner as the exemplification of a favorite fad, and they help in making the distinctive setting that can be worked out in a room devoted to a single individual. LOUISE SHRIMPTON

*An Attic Room*

WHERE there are four or five people in a family the living-room often becomes uncomfortably crowded with those desiring its use for varied and conflicting pursuits. A young woman found this the case in her home, and wished to create some place for work and reading undisturbed, some place where all her working materials had need not be shifted and misplaced.

So she set to work to make her third floor bedroom more of a living-room, regretting, to be sure, the dainty bed, but replacing it by a very comfortable spring cot which gave some extra room which was almost essential. As a desk was a necessity, the typical bedroom table had to go, and was replaced by a bench table which could be folded back and made a settle, giving an extra seat for the occasional visitor; for the smallness of the room permitted only two chairs, a comfortable willow armchair and the straightback chair which served both at desk and dressing-table.

The furniture had been white, but had become dingy, so it was painted a clear, cool, gray several tones lighter than the silvery Russian crash that was chosen for the couch cover and hangings.

A word or two about this Russian crash. Every one knows that it is to be bought in the toweling department of some department stores, and that it comes about sixteen inches wide and is sold for dish towels of a rather low order.



The bedroom is stenciled with nasturtiums in their natural colors and the counterpane contains a design to match



It is a difficult thing to combine antiques and museum furniture as consistently and with as great resultant comfort as here



This complete kitchen offers suggestions in its table against the wall and wide hood covering the sinks as well as the stove

Not everyone is aware of the great variety of its color. This, of course, is made of the natural colored flax, but varies from a silvery gray—very beautiful—to a dirty muddy color almost a brown. The good colored pieces are comparatively rare, but it is worth while to hunt until you find them.

This crash, then, was used for the couch cover, cushions, and curtains. For the couch it was whipped together with very large visible stitches in carpet warp, dyed a deep orange, and along its edges was couched a simple flower design. The design was put on with torn strips of cotton cloth dyed the same deep orange, and couched down with the carpet warp.

There were three casement windows nearly square and opening outward, and they were curtained with straight side pieces of the crash, showing the same design and full inside curtains of orange cheesecloth. The walls were painted a clear yellow, the chiffoier, its mirror removed, had a cover of the crash, and on it stood a great brass jar always filled with flowers or leaves and a row of books at the back held by brass book ends. The couch was made comfortable with a sufficient number of pillows, all covered with the crash, its only decoration, the large stitches of orange. One or two cushions with inwoven designs and one in Ori-

ental blues and reds gave the needed variety. The windows occurred one at the end of the room and two at one side. The couch was placed perforce under one of these windows; at its foot stood the chiffoier, and beyond it under the other window (its mirror hung directly against the sash) was placed the dressing-table. This arrangement, common in English cottages, is an excellent one, where the view from the window is not desirable. A better light for a dressing-mirror cannot be conceived. In this case the other two windows gave ample ventilation so that it was seldom necessary or

(Continued on page 255)

# Comparative Costs of Building and Building Material

THE ACTUAL ESTIMATES ON THE SAME DESIGN FROM ALL SECTIONS OF THE UNITED STATES—THE RELATION OF LOCAL MATERIALS AND COST—HOW TO ESTIMATE EXPENSE OF CONSTRUCTION FROM THE PLAN AND DRAWINGS

BY H. W. BUTTERFIELD

Drawings by the Author

MANY people are apt to be skeptical about the usual magazine articles relating to the cost of small country houses. We dare say that in the majority of cases the magazines are correct, for they publish information regarding an actual house built in some one section of the country. However, the fact that the house is located in *one* section is responsible for the misunderstanding upon the part of the readers.

It is impossible to give a figure that would cover the cost for the entire country. We must consider each factor that enters into the total outlay and judge of its relative importance in the various sections in which building is carried on.

The two principal factors are labor and material. In some places the first factor, labor, plays the more important part. Wages are high and hours are short. For example: in the vicinity of New York City, union labor is well organized and the mechanics receive the maximum wage for the minimum number of hours. In central and western New York State, carpenters and masons get a modest wage and some materials, requiring a long haul, are expensive. The lumber sections of the Northwest and some parts of the South give a plentiful supply of cheap material and where labor's demands are not exorbitant at the same time, we find here the most favorable conditions in which to build cheaply.

The distance which material is hauled is a strong factor in determining its cost to the consumer. Therefore, aside from esthetic reasons, it is always wiser to construct your house with native materials, as far as possible.

In spite of the growing price of woods and the reduction in the price of masonry material, such as cement, it is still cheaper to build a frame house than one of any other kind. Of course certain parts favored with the close proximity of brick yards or quarries give these materials the advantage over frame on account of durability and cheapness.

To get down to facts we shall compare the prices obtained from each quarter of the country; prices obtained on the same house and specifications. To test this the plans and specifications of the house shown in the illustrations were sent to architects all over the country. There was a list of questions to be answered and the costs of various materials sought. The replies were carefully averaged and the results are given below. A glance at the design will show its general character better than a written description. We give prices, both in lump sums and per cubic foot:

New York City (suburban).....\$4300.00  
 Per cubic foot frame.....17 cents  
 Per cubic foot brick.....21½ cents  
 Per cubic foot stone.....22½ cents  
 Stucco on metal lath.....18 cents  
 Vicinity of Philadelphia 10% to 15% less than near New York.  
 Maine.....\$3400.00  
 Per cubic foot frame.....14 cents

Per cubic foot brick...17 cents  
 Per cubic foot stone...20 cents  
 Stucco on metal lath...15 cents  
 In the southern New England states the cost would be slightly in excess of the above.

Middle South, Kentucky, Maryland, etc.....\$3000.00

Per cubic foot frame,  
 10 to 12 cents

Per cubic foot brick,  
 12 to 14 cents

Per cubic foot stone,  
 15 to 20 cents

Stucco on metal lath,  
 11 to 14 cents

Chicago, vicinity of.....\$3800.00  
 Per cubic foot frame,

15 to 16 cents

Per cubic foot brick...18 cents

Per cubic foot stone...20 cents

Stucco on metal lath,

16 to 17 cents

Middle western states such as Ohio, Michigan, Iowa and Wisconsin...\$2550.00 to \$4000.00

Per cubic foot frame,  
 10 to 17 cents

Per cubic foot brick,  
 12½ to 20 cents

Per cubic foot stone,  
 16 to 25 cents up

Per cubic foot stucco on metal lath.....12 to 18 cents up

Pacific coast (Northwest),  
 \$2000.00 to \$3200.00

Per cubic foot frame.....8½ to 13 cents  
 Per cubic foot brick.....9½ to 14 cents

Per cubic foot stone.....14 to 16 cents  
 Per cubic foot stucco on metal lath.....9 to 14 cents

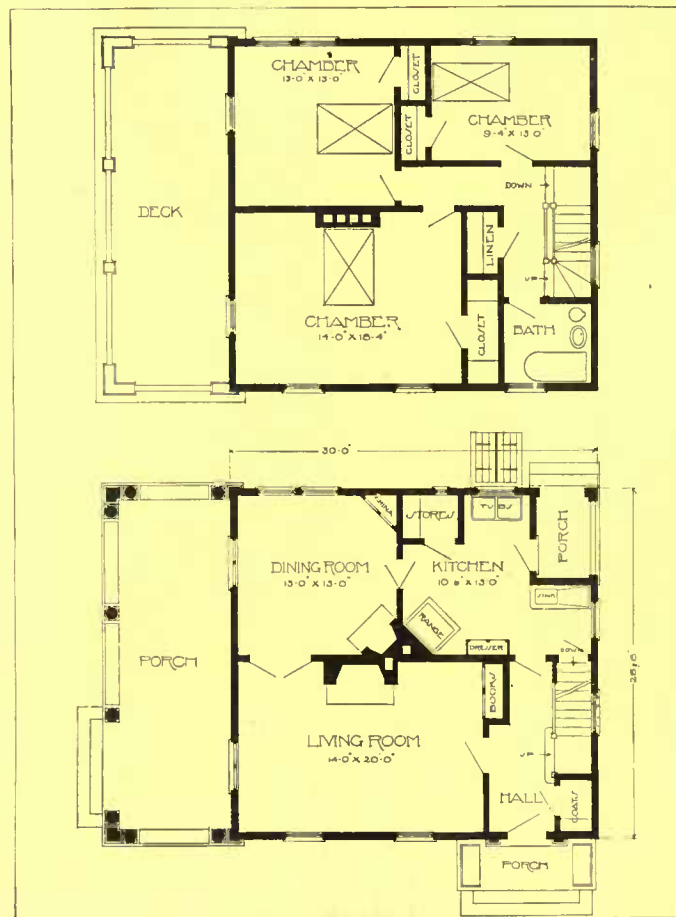
Colorado (average).....\$3100.00 to \$3200.00  
 Per cubic foot frame.....12 cents

Per cubic foot brick.....14 cents  
 Per cubic foot stone.....15 cents

Per cubic foot stucco on metal lath.....13 cents  
 Southwest (Arizona and New Mexico)....\$2900.00 to \$3000.00

Per cubic foot frame.....12 cents  
 Per cubic foot brick.....13½ to 14 cents

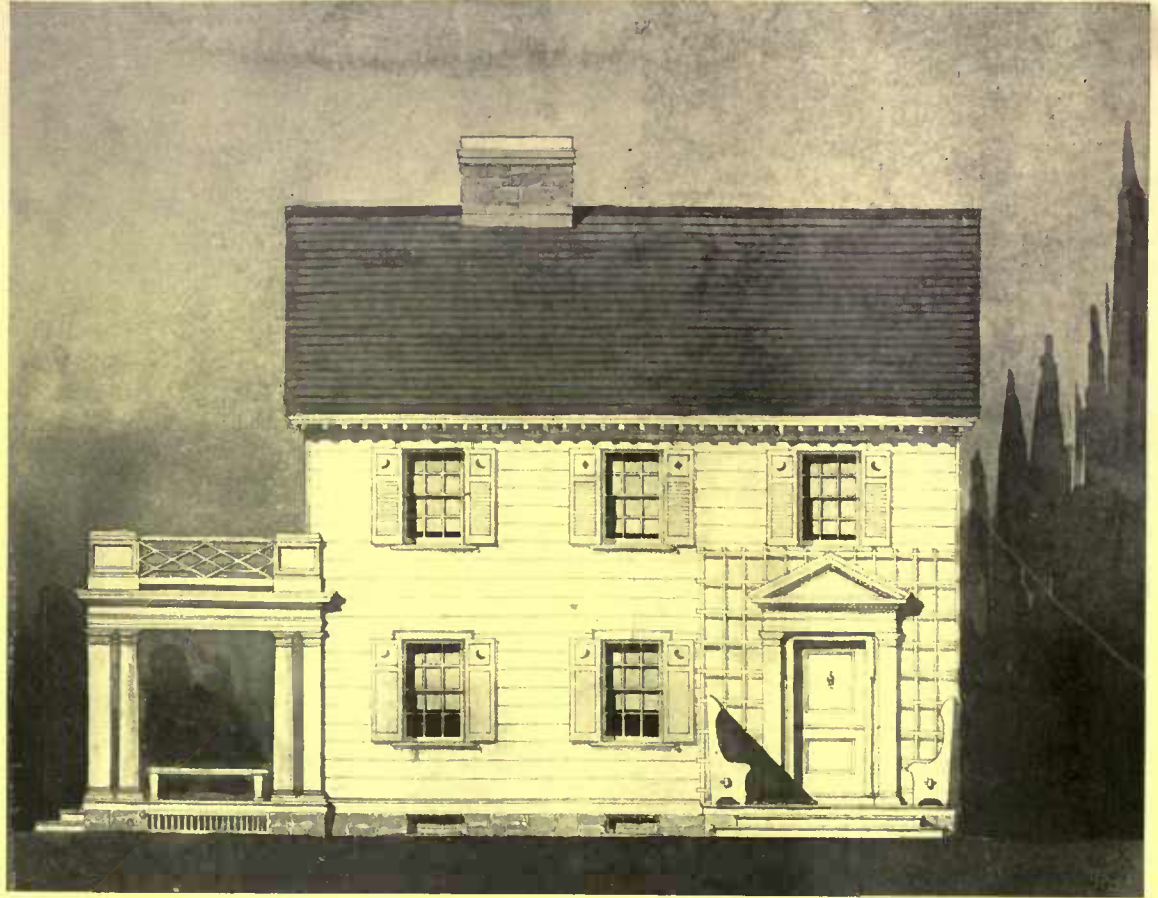
Per cubic foot stone.....16 cents  
 Per cubic foot stucco on metal lath.....13½ to 14 cents



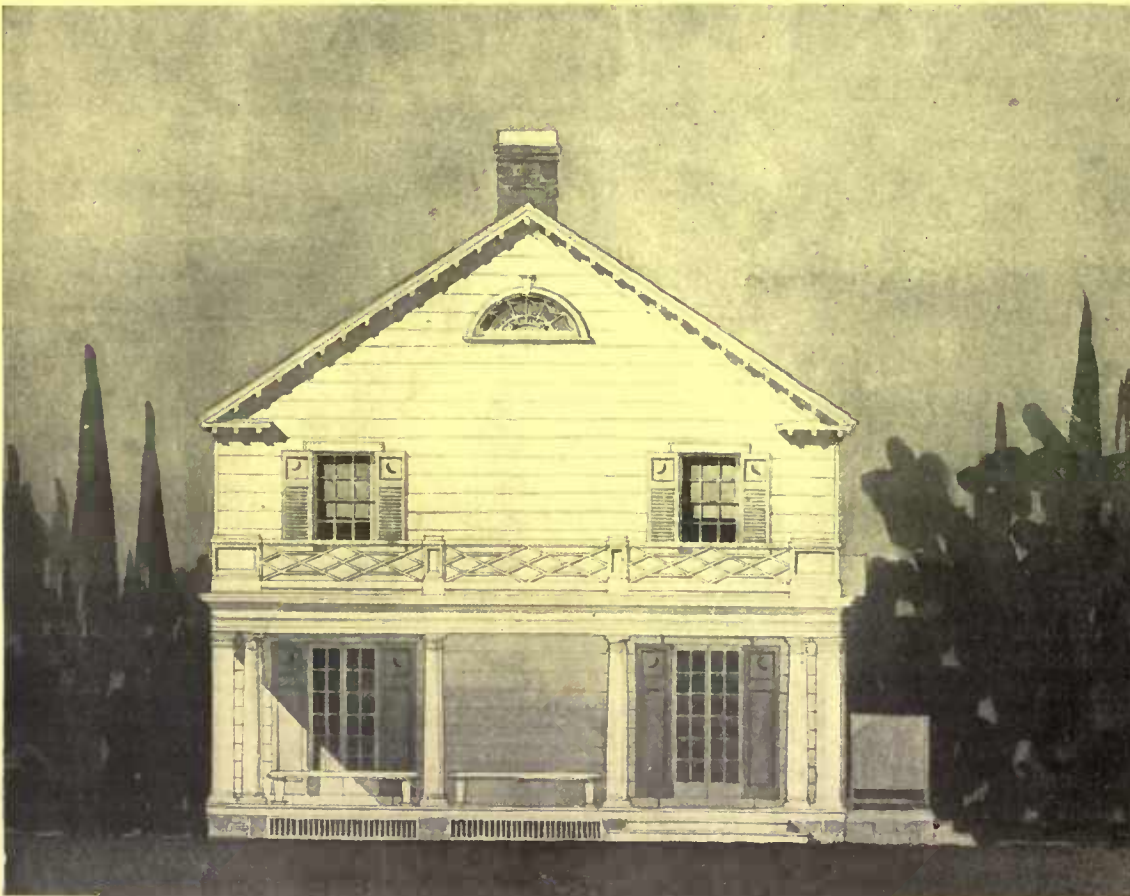
The floor plans of the design show all the necessary conveniences for a small house that is economical but practical

We have covered in the above list a wide range of territory; the districts mentioned are characteristic of all sections. The New York section heads the list with the Northwest Pacific Coast at the foot, due to the peculiar conditions mentioned above. Prices however, may vary in each section. We have known of two houses built from the same plans and specifications, one in Flushing, Long Island, and the other in Essex County, New Jersey, in which the cost at Flushing was 10% less than the Jersey cost. Transportation had much to do with this variation.

In giving a scale of prices such as above it is necessary to adhere to a certain type of house; this is one which includes all the conveniences and arrangements suitable for the average family without any special features or elaborate details. The construction is supposed to be thorough and materials first class. Simply a good substantial home built according to the custom of the locality for such a class house. These figures are for a com-



The drawing of the front elevation shows consistent Colonial detail of the better sort but of the most restrained order. There is, however, a good variety in the house surface offered by the different sets of shutters and the use of a simple lattice



With first-class materials this design should turn out to be a substantial home for any locality. One source of economy is shown in the squareness of the plan. The porch does not increase the cost by much

pleted house with the exception of the lighting fixtures, which may cost any amount one is willing to pay. They could be procured for \$50.00 or up.

Everyone, about to build, is desirous of first ascertaining as near as possible the total outlay he will be obliged to make. The first step after selecting the design is to multiply the total cubage as given with each design by the cost per cubic foot in your section. You will then be able to get an idea if it is possible to keep within your appropriation. Next consult a local builder, one who is accustomed to putting up the class of building you desire. There may be certain governing conditions in your neighborhood with which he is familiar and you are not. He will take the cubical contents and the design as submitted, together with instructions as how you wish the house finished, and give you a very close preliminary estimate. Then when he receives the working drawings, details and

(Continued on page 254)

# Modern Methods of Window Treatment

HOW TO HANG CURTAINS AND SHADES—THE PROBLEM OF PROPER LIGHTING  
—WHAT MATERIALS ARE IN GOOD TASTE WITH VARIOUS FURNISHINGS

BY LOUISE SHRIMPTON

Photographs by Geo. E. Doust

A FEW years ago windows were regarded less as apertures to admit light and air to houses than as decorative features—puppets to be “dressed” in lace and heavy draperies. Whole pages of upholstery journals were given up to designs showing how to make elaborate swirls, knots, lambrequins and variously contorted over and under window draperies. Properly to launder the long lace curtains in vogue for front windows was a task that periodically upset households. A naked window was a scandal, and besides the numerous curtains that swathed them, dark window shades kept half or three-quarters

down, carefully guarded windows from any stray bits of sunlight. In the suburban or city house as well as in the farmhouse with its tightly drawn shades, the proper function of windows, adequately to light rooms and to furnish them with oxygen, was ignored with uncommonly cheerless and unhealthy results.

A marked advance in knowledge of hygiene and simpler ideals in house decoration are doing much to revolutionize present-day window treatment. Simply draped curtains take the place of complicated arrangements. Instead of heavy germ-harboring materials, fabrics light in color and texture are selected. In the small house, scrim, muslin, net or silk are superseding the once ubiquitous lace curtain, and draperies are often made up and hung by their owners with results of individuality. The half-way-down window shade still seen in the ordinary house has disappeared from the distinctive one, where shades are rolled up to the top in the daytime and are lowered only to give seclusion in the evening or to darken sleeping rooms.

The style of window treatment is governed by the style of the



There are no shades on the small windows, which are hung with thin Japanese silk in grayish white. The drapery at the French door is of monk's cloth in similar tone, and at night the curtains are drawn in place of shades

cheerful and pleasing effect inside and out. Still, even in the white, the half or quarter way down window shade cuts off much light, and that of the most valuable sort—the light that enters a

room nearest the ceiling and above the apparent horizon line. As Russell Sturgis has called it, “the precious light of the sky, coming in through the uppermost third of the window, that light by which the beauty of the interior can alone be judged.”

It is strange that the purpose of the architect in planning spaces to admit this “precious light” should ever be deliberately frustrated by the home-builder. It may be assumed that the architect, in opening spaces near the ceiling takes into consideration the quality of light desired; that he often plans windows to admit a special view of countryside or street, spoiled by cutting down to the sky line; and that his composition of light and dark spaces in an interior permits no curtailment. To run directly

counter to the architect's scheme, making darker spaces with window shades upon a window than above or on either side of it, seems a grave mistake. There are still many rows of well built



A group of four windows simply treated with curtains of Japanese cotton having a pale green and lavender pattern

house and its furnishings. Much also depends upon the size, proportions and placing of the window; whether it is wide or narrow, with small panes or large; whether it is small and placed high in a wall, or of the large variety known as French; whether it is a casement, requiring special treatment, or one of a group, perhaps in a projecting bay.

Whatever the style of window or of house, the window shade is of prime importance. The white shade now often seen shuts out much less light than the opaque varieties. In a house of Colonial design especially, the white shade gives a

suburban and village houses where dark colored shades lowered at an arbitrary line give as gloomy an effect to the street as would flags at half mast. Working in the half light caused by this fetich of housewives cannot fail to prove difficult and irritating even to those inured to the custom. From an esthetic viewpoint a floor better lighted than a ceiling or side walls, a woman's skirt receiving more light than her head or arms, are unbeautiful, topsy-turvy effects often noticed in the ill lighted room, never in the artist's studio or in the house planned with care in every detail of lighting and furnishing. The recent inquiry of an anxious home-builder as to whether window shades were no longer "worn" is a sad commentary on the status of window treatment, still often classed with millinery and dress-making, and controlled by fashion rather than by esthetic effect.

Though the window shade may often follow an inartistic convention, curtains present a cheerful contrast with those of even a decade ago. Curtain material throughout a whole house, or on each floor, is often the same. For to furnish different rooms each in a different period style is a custom infrequently followed. The Empire parlor, the Jacobean library, the Oriental den, and the American Indian dining-room form a *pot pourri* too highly flavored for the restricted space of the small house. Simple Colonial styles are usually adopted throughout, or the modern English or American method of building and furnishing as simply as possible unencumbered by tradition is used. Curtains naturally share this uniformity of treatment. If the house is Colonial, chintzes reproducing the patterns of a hundred years ago are now available, sometimes reprinted from the old blocks. The old "copperplate" once brought from the Orient, with its glazed surface and quaint flowery designs, is not reproduced, but motives borrowed from the Chinese in Chippendale's time are again appearing upon attractive fabrics, and are as appropriate with our Colonial furniture as with the English. One of our pictures shows a dining-room window curtained with one of these new-old chintzes, used throughout this modern Colonial house. In one house, small and of Colonial cottage type, are bedroom curtains of chintz, used with inner curtains of cheesecloth. They are looped back with bands of the material. An old mahogany rocker was done over in the same

flowery chintz, echoing the rose and green, though the bewildering complexity of pattern of the room where nearly every surface is covered with chintz is avoided.

If plain material is desired, Chinese or Japanese silks are suitable for the Colonial house. A smooth silk in light gray, to be found in Chinatown shops, is durable and attractive, washing well. The silks called Durbar and Kyber, among others, resemble the raw silks of Japan and India, but are smoother, not catching the dust. Scrim, hem-



The new-old chintzes are well used in the dining-room of white trim. The same pattern is used throughout this house



Curtains of simple net with a small valance serve to good advantage in the living-room of almost any furnishing

stitched, is used for any style of small house, and white muslin is always charming.

For the small house that is distinctly modern, with, perhaps, built-in and movable furniture of Mission style, there are many appropriate curtain fabrics. One of the most pleasing is linen. There are the English linens, with an oyster white or gray green, or blue ground printed in all-over designs of artistic value, suitable for portières and couch covers as well as for outer window draperies. There are plain linens from England in white and yellowish tones. There is a roughly woven, primitive looking, Canadian linen, with simple border design, procurable at some decorators' shops. There is Russia crash, cheapest and most adaptable of linens, which can be made into top and side borders for windows in single width and is often stenciled in one or two colors in simple patterns. Glass toweling with its red and white or blue and white squares is sometimes used for kitchen window curtains.

In cotton there is unbleached muslin which makes astonishingly effective curtains at small cost, especially if stenciled in an all-over repeat pattern in a flower or sprig motive. For sleeping rooms in the country cottage, cheesecloth stenciled in this way makes pretty curtains, and dotted or barred muslin stenciled or plain is invariably fresh and inviting. Madras is often seen, the Scotch being least likely to fade. A material called Cruggleton, resembling challis, comes from England, and is especially appropriate for rooms furnished in Mission style. It has a white or pale colored ground, with quaint woven designs in tones of pale green, rose and lavender, colors that do not fade with washing. Chinese or Japanese silks are as suitable for the house of purely modern style as for the Colonial. Sometimes two curtains of thin Japanese silk are used one over the other. Of blending or



Here the draperies are of rep, decorated with inconspicuous embroidered bands. White shades are serviceable here as they admit more light

contrasting colors, they give subtly changing effects. Japanese crêpe is suitable for nurseries and children's sleeping rooms. It is found in any Oriental shop, but the printed Indian cottons that give quite as pleasing results are more difficult to procure. Japanese toweling in flower and bird designs is pretty and inexpensive for children's curtains and may be used for bureau covers and chair cushions as well.

Fabrics in colors that fit into a particular scheme can often be found at dress-goods counters in department stores. Decorators' shops, linen stores, Arts and Crafts studios, and the quaint shops in foreign quarters of large cities all furnish interesting and delightful materials suitable for individual needs.

In making up curtains, a length that just clears the window ledge is most often seen. Curtains extending in German style five or six inches below the ledge are occasionally used and this type shows to advantage bands of embroidered ornament. In living-rooms the curtains are usually allowed to hang straight without looping, but in sleeping rooms are often looped back, as otherwise they are apt to be whipped by the wind. Curtains made with a valance are desirable as giving the window a frame at the top as well as sides. The valance is gathered but little and is usually narrow. Curtain rods should be carefully selected as cheap ugly ones spoil the appearance of a room. Plain brass rods and end pieces are commonly used, but wooden dowel rods may be procured of a carpenter, cut into the right lengths and used with a small end fastener. They are either stained or painted to match the woodwork finish and are thus unobtrusive.

A group of three or more windows may be furnished with thin inner curtains and end curtains and valance of heavier material, or, as in our illustration of a group of four windows, the thin curtains may be omitted. In this case a thin Japanese cotton is

used, with a design in pale greens and lavenders. Trees close to the window so shade the room that inner curtains are unnecessary and in any case they would interfere with a charming view of apple tree boughs.

For casements curtains hung on rods that swing into the room are the most practical. A rubber cushion receives the rod as it goes back into position. For casement windows that swing outward after the English fashion with screens inside and an ingenious American lever that opens the window from within, the curtains may have the ordinary stationary rod.

For the window that is tall and narrow the curtain may cover the frame, extending beyond it two or three inches, thus covering practically none of the glass, and increasing the apparent width of the window. The interior of a house built in the ugly period of fifty years ago is much improved by this trick of curtaining.

Windows set high in a wall need only side curtains and no valance. In our illustration showing small, high windows and a glazed door, grayish white Japanese silk curtains are used, and there are no window shades, since the house is in the country and the windows secluded by their position. The glazed door is curtained in grayish white monk's cloth, the curtains taking the place of shades, being drawn over the doors at night. By daylight, however, they are drawn well back to frame landscape pictures that the doors were planned specially to reveal.

Where it is necessary, as in some city houses, instead of admitting a beautiful picture through a window to shut out an unlovely one, thin curtains placed close to the glass obscure the view without much lessening the light. If the exposure is towards the north these curtains may be a clear yellow that gives a fictitious effect of sunlight. Outer curtains of darker material are used in addition to the thin ones.

In the small house where windows are planned as structural rather than as decorative features, privacy is secured, not by drawn window shades, but by high outside walls or hedges, or by the location of living-rooms upon gardens at the rear, instead of upon the street. Air and light are admitted in generous proportions, and the hygienic value of sunlight is appreciated. Curtain material is selected, not arbitrarily, but to harmonize with other furnishings, and simplicity is the chief consideration in making up and hanging.

The foregoing may serve as an indication of the possibilities of appropriate and artistic effects which are obtainable by the proper designing and use of curtains to fit individual requirements. The subject is one which will well bear considerable thought on the part of the house owner, for aside from the matter of having your curtains tasteful, there is the practical side to consider also.



The chair in this room is upholstered with the same chintz used in the window curtains. The inner curtains are of cheesecloth

# Definite Directions for Fall Activities in the Garden

SUGGESTIONS OF GARDEN ARRANGEMENT—A SPECIMEN PLAN WHICH MAY BE APPLIED WITH CONSIDERABLE VARIATIONS TO FIT NUMEROUS CONDITIONS—THE ADVANTAGE OF AUTUMN PLANTING

BY GRACE TABOR

Photograph by Jessie Tarbox Beals

IS it not true that there is a something in common between the quieting down of Nature's preparation for the winter rest and the very act of planting—of burying in the earth? For that is what planting really is, and it always seems to me that the plants themselves would rather be "planted" then and tucked in snugly and left to rest.

All of which is a most fanciful vagary, to be sure; yet it is not by any means a misrepresentation of the real state of affairs. But there is another reason, an esthetic reason, that in itself is enough to prompt the forehandedness of fall planting without any practical or sentimental considerations whatever. And this is the very real advantage actually gained by fall planting. With the coming of spring, work is done instead of to be done; there is something there.

It is usual to begin our garden apology—promises about with the coming of the first dandelion. From then on the burden of our song, sung aloud, fortissimo, to our neighbors and the critical non-gardening members of our families, or hummed pianissimo, secretly to our own hearts, is "this-is-what-it's-going-to-be;" for by the time the first dandelion smiles broadly up

at our feet, the garden's "improvements" have just about reached the most impossible stage. Hence, so far from contributing favorably to its general appearance, they uglify it beyond measure. Every spot that has had earth turned up in the process of planting or transplanting, is marked by anæmic, weary looking grass, if grass remains at all; otherwise it shows bare earth. Every little leaf bud that had started into growth on trees or shrubs just set out, has given up and is dead and black. And borders that are newly made show long and bare and brown, with never a green iris blade spearing its way through, or rosy peony shoot growing with promise of what lies beneath.

"Shucks," say the unfeeling, "where's the garden?"

Then begin the explanations and the apologies and the efforts to demonstrate beauties which are to be—another season; but even the politest, and the most considerate, and the most imaginative, unsupported by the gardener's faith and hope as they of course must be, can muster only faint murmurs expressive of

obviously fainter belief in the wonders so confidently predicted.

Fall planting does away with all this—and it gives us too a chance to enjoy that ever delightful spring expectancy which is as true a fruit of gardening as any that more substantially feeds the inner man. A garden, newly made and put to sleep, offers quite as much in its awakening as any long established garden does. Buds open in the springtime, green appears, the blossoms take their turn just as buds and green and flowers ought to do; and even though they are less rank and lusty than the second year

will show them, surely the fact of having them at all, of really having a garden that shows the year of its infancy something of what it will become when time brings it to fulfilment, is enough.

So much for the new garden; now for the old. Autumn is the time when defects are most obvious, when gaps show, when vegetation, generally tired out and ready to stop work for awhile, reveals its weak spots. Therefore it is the time above all others when the garden should be examined and studied from every point, and corrections should be made.

None but the garden maker knows the ideal toward which he

is working; none but the garden maker is qualified, therefore, to say what the garden needs to have added, changed or rejected. And not until he has spent a week in studying it, from every angle, from near at hand and at a distance, from indoors as well as out, is even he qualified, perhaps, to say what it needs. A week spent in such study will be a week well spent, and will reveal a great deal, if each discovery is noted down as soon as it is discovered. Then it should be noted outdoors, on the ground with stakes labeled and driven in where new things are to be planted or just plain stakes set down beside the things which are to be transplanted.

Orders should be placed so that goods may be delivered by the end of September in the latitude of New York, September and October being the months most favored by the experts for fall planting here. The idea is to give things a chance to become settled in the ground and established before the leaves would naturally fall. This allows the summer's wood to ripen and the



The garden which has been planted in the fall attains by the following summer a completeness and appearance of age impossible with spring planting



new leaf buds for the following year to mature as they should.

Be governed at all times—spring as well as fall—in the selection of trees especially, by what grows naturally in the locality for which you are selecting as well as in similar spots in the locality. Because a certain kind of tree flourishes on a hillside not fifty yards away, do not make the mistake of assuming that one of the same variety will thrive on the flat and perhaps heavy land at the foot of the slope. There are some trees to be sure that will do equally well on uplands or lowlands, but this is not usual; and every little variation in level, moisture and soil texture may count. Remember that nothing is too small to note and be guided by.

Dampness and alternating cold and warmth are the most serious menace to autumn planted gardens, but both of these may be overcome without any very great effort. Deep preparation of the soil, with a loosening of the hardpan beneath that retains the moisture, is usually all that any but actually swampy land will need to overcome the first. If this will not assure a fair elimination of moisture, give up all idea of fall planting; it is courting almost certain failure to plant in the fall in such a spot—or even in a less moist

one, if the soil generally of the locality is heavy and wet and cold. Be content with fall preparation of the ground in such a locality, turning it over to a depth of eighteen inches to two feet and leaving it for the action of the weather. This helps to secure mellow earth to work with when spring and planting time arrive.

Alternating warmth and chill or frost are taken care of by proper mulching; and this brings us to a matter of the very greatest importance. Unless it is fully understood that every single tree, shrub or flowering plant that is fall planted must be protected through its first winter, and that its protection must be applied in a certain way and just at the precise moment when conditions demand it, there is bound to be a very considerable loss, if not a total one. Do not attempt summer's-end gardening unless it can be followed up with proper care. It is not so much a question of what kinds of plants as it is of what kind of a planter, and the work is not more than half done when the things are in the ground. They must be blanketed and bedded down, and this means vigilance as well as willingness on the part of their caretaker, else all the earlier work will come to naught.

With the work all rightly done, however, nearly everything succeeds as well when planted or transplanted in the fall as in the spring. But there are certain exceptions which must be noted. Rhododendrons and all the broad leaved evergreens, are one; these should not be newly set out from the nursery or even moved a short distance in the garden, excepting in the spring. Some claim to be able to handle them with good results in the fall, to be sure; but the best growers do not approve it. Other evergreens usually do best when shifted in August or September—to

to be called fall, yet decidedly nearer fall than spring, planting. Roses should be planted in the spring and spring planting is conceded to be better for magnolias, the birch, beech and members of the poplar family; also for the stone fruits—that is, the peach and its kind, which grow around a pit. And some perennials are regarded as doubtful candidates for moving in the fall; but proper protection during their first winter will carry any of them over, I am convinced, unless their location is particularly unfavorable.

The operation of planting is of course the same, whether it is performed in spring or autumn. A hole as large as the full spread of the roots of tree or shrub or herbaceous plant must be dug, and this should be made deep. Usually I have all holes to receive trees or shrubs made from six inches to a foot deeper than the roots require; then over the bottom a layer of manure is spread, and over this, well pulverized earth. Let this be raised a trifle at the center, making a low pyramid; this forms a bed conforming to the natural incline of the roots downward, as they radiate from the bole out, and will be found to facilitate the work of setting and securing the tree very much. It leaves less opportunity for settling later, too; and does

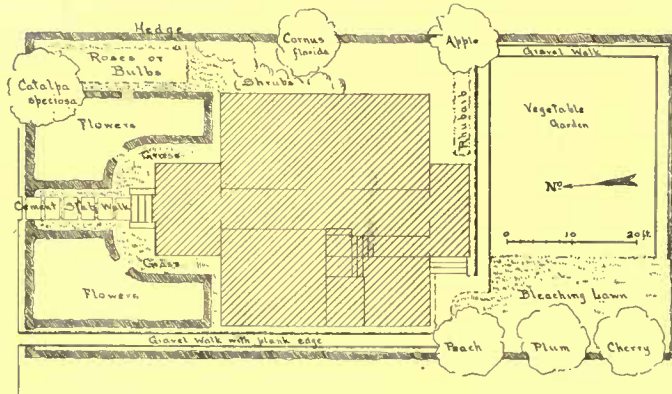
away with the necessity for working quite so much earth down through the roots immediately beneath the tree trunk.

The protecting mulch of leaves or straw litter should not go on until the ground freezes; then it should be applied *at once*, before the frost has an opportunity to escape. Its purpose is to keep a steady, even temperature, not to induce warmth; to keep the sun from thawing what in the night has frozen. Thawing and freezing are the fatal things, fatal because they almost invariably throw a plant clear of the ground when repeated many times, as well as because they submit it to extremes which it is not prepared to endure unless it is fast-rooted to the earth—which of course it is not, immediately after being moved. The mulch around every tree and shrub must be broad enough to cover the full spread of the roots and six inches beside. A uniform depth of from six to twelve inches is advisable, with branches or slats laid criss-cross to prevent blowing thinner and thicker, here and there.

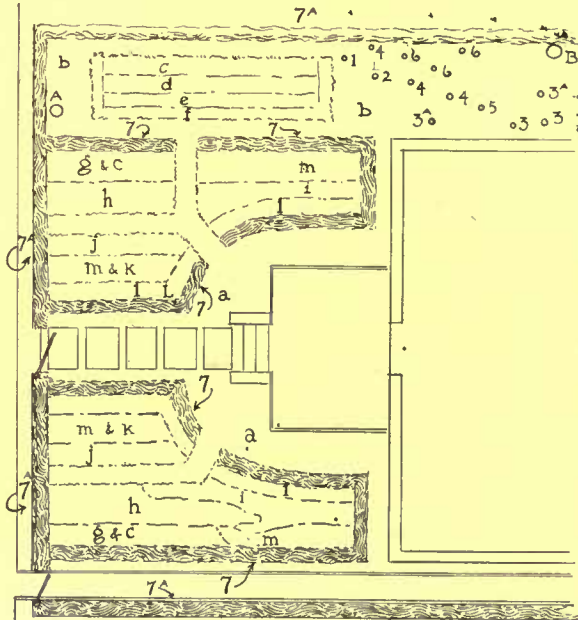
Peonies, iris, pyrethrums, phlox all the spring bulbs—hyacinths, tulips, narcissi, jonquils, crocuses, snowdrops, glory-of-the-snow, squills—all lilies, and all early flowering plants are especially adapted to fall planting, for this saves their bloom of next season; all of these will blossom next year unless something goes radically wrong. And this is equally true of the early flowering shrubs as well; forsythias, spiræas, lilacs, weigelas, viburnums, cornus, all will bloom their first summer in the garden of which they are given possession in the fall.

Flower seeds and vegetables too, of a certain few kinds, may be sown in the open any time before the middle of October, with a

(Continued on page 241)



The proper laying out of a garden cannot be accomplished offhand. With modifications this scheme is adaptable to many places of various sizes



A detail of the flower garden shown above, illustrating bed, group and border planting. The key is given on page 242

# Rejuvenating the Old Orchard



HOW TO MAKE BETTER FRUIT GROW ON OLD TREES—MODERN METHODS IN RESTORING THE VIGOR OF OLD ORCHARDS—PRUNING, SPRAYING, GRAFTING AND CULTIVATION

BY STEPHEN N. GREEN

Photographs by the Author and Others

THE country place without fruit has lost half its charm. Without the king of fruit, the apple, it lacks one of its greatest attractions. To-day we demand perfect, high colored apples in abundance. The old orchard does not produce such and to wait until a new orchard comes into bearing seems very long. Can anything be done with the old orchard? Modern horticulture has proven beyond a doubt that the majority of old orchards may yet be made profitable.

Let us look at your old orchard. There is still great hope for it if it is not past the prime of its life, say from twenty to fifty years of age. While specimen trees live to a ripe old age and continue to bear fruit, an orchard must contain trees of a reasonable age to be brought back into profitable bearing. The outward appearance of a tree will tell much. Are the trunk and roots fairly sound and do they present a good, vigorous appearance? The orchard may be in a sad state of neglect and still we may be able to save many of its individuals. Have the trees been planted too close so that they have been forced into a growth like forest trees? If so we can thin them out and remedy this. It is much better to have the trees rather far apart in a mature orchard than too close together. Forty by forty feet or 400 square feet to the tree is close enough. Make a careful study of the situation and remove the surplus even though it may seem a considerable sacrifice.



Does your orchard contain the dreaded San José scale? If you are not familiar with this pest have an expert make an examination. If you find scales on the dead or dying twigs send a sample to your State authorities. This insect in an old orchard is very hard to control and its presence means persistent spraying to keep it from its undoing the results of other labor.

The basic and usually the first operation in orchard rejuvenation is pruning. This in the average orchard has been neglected entirely or given only indifferent or unskilled care for the past decade. The trees are a tangled mass of growth which prevents proper fruiting. Dead limbs and water sprouts are to be found everywhere.

When pruning has been done by the previous owner it has been to "prune it up" in the literal sense of the word. The bearing top of the tree by this method is now beyond the reach of an ordinary ladder and spraying very difficult or impossible. This class of trees is the result of the half hearted standing upon the ground when pruning and cutting off such limbs that might be within reach close to the body of the tree. This requires little work and looks fairly well until the tree reaches maturity when the faults of this system are greatly magnified.

Trees vary so widely in growth that each in itself is a separate problem and only the most general rules for pruning can be formulated. In brief it is the broad low tree with an open center that the modern orchardist aims to attain.

Your old orchard may contain many of these "sky scrapers." Even if you are able to spray and pick the fruit from such trees, if one should bear a fair load of fruit it is almost certain to be ruined near harvest by any summer wind storm and all of your labors will be wasted.

These high headed trees as well as all old neglected trees need heroic treatment. A long ladder, a crosscut saw and good nerves are necessary. The high top must be brought back to earth even if you have to remove the present foliage-bearing part entirely and leave nothing but bare stubs. There are plenty of people who will tell you that this means death to the tree, but don't mind. You have seen plenty of trees receive harsher treatment by storms, yet survive. Thin out all surplus and intercrossing limbs until you have a structure upon which to build your new growth.

While an entirely new head is growing you cannot expect full crops and in extreme cases it may be three or four years until such may be borne. However, this is a much shorter time than is required to bring new orchards into full bearing, and you need not be discouraged. In some cases it is advisable to extend the severe pruning over two or more seasons, which may in a degree result in larger crops the intervening years.

However, it is surprising how very severe pruning will stimulate the life of the tree. The lower branches, sterile before, will bear profuse bloom and set freely. The fruit makes rapid growth and is not inclined to drop. The inner limbs that before had no opportunity will shoot forth and bear splendidly. A remarkable new growth takes place and the ugly stubs are soon hidden in a wealth of green foliage. Spraying is now a pleasure while insects and disease are kept in easy control.

Clear the orchard of all sprouts and undergrowth and burn together with all the prunings. Burning such trash will kill all insects hiding in it and prevent the spread of diseases. If the trunks and large limbs of the trees are shaggy they can be scraped off and sprayed and white-washed to prevent growth of moss or lichen. A clean orchard makes quick work possible and a neat appearance has much to do in retaining the interest of the owners and workmen.

If the trees have received fair care during their growth the problem of pruning is much simplified and only a moderate amount of it needs be done. If the trees are low but long limbed do not hesitate to cut off a third or a half of the length. It is surprising what little labor is necessary to bring many orchards back into proper trim.

In many orchards there are trees of obsolete or undesirable varieties. These may be top-grafted to newer or desirable kinds. It is preferable that top-grafted trees be young and vigorous. Also solid blocks of one variety are rarely advisable as many kinds are more or less sterile to their own pollen and pollen from the blossoms of other kinds will greatly improve the setting and size of the fruit.

Among the several methods of top-working an apple tree to another variety, cleft-grafting is the most desirable for old orchards under ordinary conditions. The operation is simple and may be performed by any intelligent workman. The limbs upon which the new wood is to grow are cut off low and square across.



Late fall or winter pruning is advisable in cleaning up the old orchard. A comparison with the picture below shows proper pruning



Severe pruning stimulates the life of trees. By cutting for the open head, symmetry and better bearing results are obtained



This is an example of what cultivation and pruning and spraying will do in increasing the apple yield and making the fruit easier to pick

Now split down the center of the stub about two inches with a grafting knife or tool. Hold the parts apart and insert the scion, release and the pressure will hold it firmly in place.

The scions should be gathered from bearing trees of the desired variety that are known to produce satisfactory fruit. They should be of well matured wood of the previous season's growth, and each scion should contain three or four well formed buds and be from four to six inches long. These scions should be trimmed at the base with a sloping cut and more slightly on the side intended for the inner edge. Two of these scions are placed in each stub on the opposite sides. It is highly important that the growing layer of wood of the scion be placed in contact with the growing layer of the stub so that a union will be effected and the wounds heal promptly.

Grafting wax should be applied to all cut surfaces to exclude infection and prevent decay. The wax may be applied direct or waxed tape may be used. Grafting wax can often be purchased or can be made by melting together one pound of tallow, two pounds of beeswax and four pounds of rosin. The wax is poured into cold water to cool and then pulled like taffy.

In pruning, all fresh cuts an inch in diameter or over should be sterilized or painted to prevent decay. The pruning and sawing should be done with clean sharp tools. All limbs should be cut close and smoothly at their junctions so that the wound may heal completely over. A stub left usually results in decay that reaches the heart wood and weakens the tree.

Many old trees require a little surgery. All decayed cavities should be cleaned and sprayed and if filled with concrete will greatly strengthen



One stick of dynamite will break up the sub-soil about a tree, prevent fungus growth and check insects



Gnarled, twisted trees may be picturesque but of little utility



Even old specimens under proper treatment can produce such yields as this



Picking and sorting in the home orchard is as important as in the commercial one. Proper care will make your supply last twice as long

the tree. This work if done carefully will often save a tree that would otherwise be doomed to fall in a short time.

The time for pruning and top-grafting is usually in early spring just before the buds swell. At this time there are usually days of fine mild weather when such out-of-door work can be done conveniently. However, fall and winter are often used for pruning.

The old orchard has doubtless been used as a pasture for many years. Naturally this with the growth of the trees has robbed the soil of most of its original fertility. The animals tramping the ground when wet have reduced it to almost a brick-like con-

dition. No wonder the leaves turn yellow and the fruit falls prematurely. You must feed and treat your orchard just as you would your wheat or corn if you are to expect crops.

To bring the old orchard back into fertility and good mechanical condition of the soil, either one or the combination of two methods may be used — cultivating or sod mulch system. If your trees do not shade the ground too greatly and the roots do not prevent plowing you may plow and cultivate just as you would a

cornfield. In the early fall sow a cover crop, such as soy beans, clover, rye, etc., to plow under the following spring and thus add plant food and loosen up the ground.

If your orchard is on hilly land or in soil that washes easily, the mulch system is advisable or necessary and the results will be just as satisfactory as by cultivating.

By this method you keep your orchard in sod and under as well as around each tree maintain a heavy mulch of some coarse vegetable matter, such as manure, straw, corn stover and the grass and  
(Continued on page 245)

# The Use of Nondescript Furniture

THE VALUABLE FIELD FOR FURNISHING THE HOME IN GOOD TASTE WITHOUT RESORTING TO THE PERIOD STYLES—STRAIGHTFORWARD DESIGNS THAT ARE UNIVERSALLY SERVICEABLE

BY ABBOT McCLURE

Photographs by Mary H. Northend, P. B. Wallace and Others

**H**IBERNIANISMS may be illogical, but they are usually apt. They often hit the nail fairly and squarely on the head and, in a brief, paradoxical way, say exactly what we mean when otherwise much roundabout, prosy verbiage would be needed. It may, perhaps, seem a contradiction in terms to speak of describing the nondescript, but when it is seen how the term "nondescript" is employed in the present instance the seeming difficulty of description vanishes. As applied to furniture the classification "nondescript" may be said to include all types, at least all comparatively modern types, not embraced in the various kinds of "period" furniture, that is to say, Chippendale, Hepplewhite, Sheraton, Adam or the styles named after the monarch during whose reign they flourished. The several sorts set in this miscellaneous category are, in themselves, readily susceptible of description, but the sum total of the many kinds that belong to no particular "period," and of some kinds that do, is indeed nondescript. The term "nondescript" may also be applied to a medley of pieces, each of which belongs to a different style or period.

Let it be distinctly understood that the word "nondescript," as used here, is in no sense a term of reproach; it is merely a comprehensive term of convenience. Nondescript furniture,

like anything else, may be good, bad or indifferent. Some kinds of it are to be shunned as we should the plague—tables afflicted with fluted elephantiasis, chairs with spavined legs, settees with curvature of the spine, all of them conspiring with their contortions and distortions to hurt the body and offend the eye. There is no repose nor dignity in them and, of course, no beauty. They are incarnations of criminal ugliness. So much, then, for the "dreadfuls" of nondescript furniture. On the other hand, there is a great deal of nondescript furniture that is most excellent and well worth using and it is our business here to note the places in



That furniture which has the appearance of hand work combines well with articles of different styles



In this room are good types of Windsor chairs that may be found to-day in excellent reproduction. They are exceedingly comfortable and well in accord with the built-in settles shown here

which it is likely or proper to be used and to see how it may be turned to the best account. Its use and arrangement afford great scope for the play of good taste and originality. After all, there is something peculiarly cosmopolitan and catholic about the really good nondescript furniture that seems to accord with the character of the Nineteenth and Twentieth Centuries.

There is hardly a house where a collection of furniture more or less nondescript does not have to be reckoned with and disposed to such advantage as circumstances permit. Most houses are full of it and its proper arrangement constitutes one

of the chief problems for the interior decorator. Oftentimes, by inheritance or other means, people have come by a large quantity of such furniture that is of material too good and intrinsic excellence too great to sacrifice and which it would be positively wrong and prodigal to waste. The two problems then proposed are, first, its rearrangement in the manner most suitable to its setting and, second, the judicious purchase of any more that may be needed to go with it.

This article is written largely, however, for the behoof of those that are furnishing a house anew and find it not convenient, because of expense, or inexpedient, for some other reason, to equip their establishment with period

furniture. Perhaps the house itself may be of a type that would not stand such furnishing, for there is such a thing, be it remembered, as making an indifferent house look vastly worse by unsuitable furniture that, in itself, may be in the best of taste. It need scarcely be added that it is infinitely better to have good furniture of no particular inherited design than a period style ill made, wrongly shaped and altogether devoid of the subtle grace of line for which the old pieces are distinguished. If one has an unquenchable yearning for period furniture it is always a comfort to remember that good pieces, old or reproduced, can be acquired



A living-room with several styles of mahogany tables, arm chairs of wicker, and cretonne upholstery, that still is in good taste



By the use of harmonizing tones, in walls, hangings, cretonnes, and rugs, nondescript furniture gives a unified effect

tables and bookcases in this style, not overwrought and their embellishment confined mostly to simple moldings, may be good, the merit of the wood itself helping to atone for any lack of grace in form. Sideboards and cabinets to match, however, are apt to be quite "impossible." This variety is to be found in abundance and great discrimination is needed in purchasing. It is a good rule to insist on the utmost simplicity and avoid all attempts at anything ornate. No general idea of the cost of this furniture can be given except to say that it is apt to be expensive, the price depending entirely on the character and amount of the upholstery, the kind of wood used and the excellence of the workmanship.

Then there is the wicker or woven furniture made of willow osiers, reeds and rattan. The willow or wicker ware—and it is to the willow ware only that the name "wicker" is properly applied—began to be imported from Madeira about fifty years ago. Now, however, the chairs and other articles woven in America are stronger than their prototypes and may be had in a great diversity of patterns, including the original styles and also some really admirable adaptations. The prices for good willow chairs

range from \$3.50 to \$18.00 or \$20.00, according to size and pattern; the chairs with pockets in the arms for magazines or fancy-work cost from \$10.00 to \$25.00. The simpler the weave and shape the less expensive they are, and here again the best taste will favor simplicity. Willow chairs and the flowered chintzes and cretonnes, available in such ample



Willow furniture comes in infinite variety and fits in satisfactorily anywhere

gradually from time to time to replace other things that may be less desirable.

Besides the foregoing consideration for lovers of the antique, this discussion is also meant for those that have no inclination toward the period styles and yet may be by way of looking for suggestions in other fields. Let all such beware of trying to give a room a homelike appearance, an aspect of up-to-date, comfortable informality by making it, as they so often do, an "omnium gatherum" into which they crowd a hotch-potch of everything they happen to lay their hands on. In the selection and placing of nondescript furniture, an almost unbounded range of possibilities is opened up for the exercise of sound judgment. Its disposal is not to be entered upon lightly with a notion that it is a casual, trifling thing of easy accomplishment. Its successful treatment exacts even more care, thought and watchfulness of detail than the ordering of rooms where one style reigns supreme. A partial list of the kinds of nondescript furniture most frequently met with and a few pertinent remarks about them may prove helpful to those seeking a solution of difficulties.

There is, to begin with, the sort made of walnut, rosewood or other dark woods, much upholstered, either in leather or stuff, comfortable to sit in and often with distinctly good lines. Chairs and sofas of this genus are sometimes very attractive. Mirrors,



With the high, beamed ceiling of heavy oak trim this furniture of sturdy lines but original design is especially appropriate

assortment seem especially suited to each other, and both possess the virtue of adaptability. A well designed and properly cushioned willow chair will look well in almost any company and is particularly suitable for living-room or library. Although the natural color of the osiers is pleasing, willow ware may be painted to make it harmonize with any color scheme desired. So many articles all the way from chairs to lamps are now made in willow that it is possible to furnish a whole room with it and such treatment is often highly satisfactory.

Another variety of woven ware that comes from China, made of rattan, is known as "Canton" furniture and consists mostly of chairs and settees. The "hour-glass" or "mandarin" chairs of this ware are of exceptionally pleasing shape and can be satisfactorily used in almost any place, whether indoors or out, as they harmonize readily with pretty much any aggregation of furniture. They can be found at nearly every shop that deals in Eastern wares, as well as in some other places, and range in price from \$5.00 to \$7.50, according to size. Occasionally they may be picked up, if you watch your opportunity, for as little as \$3.50.

The claims of cane-seated and cane-backed chairs and settees should not be overlooked. They can often be found with wooden frames of Spanish or French pattern, "neutral patterns" one might call them inasmuch as they can generally be put with other types of furniture with good effect. They are more expensive than the willow or rattan ware and vary in price



The simplicity in craftsmen furniture is excellent in rooms with unfinished woodwork



The dining-room of the house at the top of the opposite page. The Georgian china closet is an anachronism with this table, yet harmonizes



This bedroom is a good example of various furniture used well in combination. The simple repeat design ties the room into a unified whole



A type of nondescript furniture valuable for small rooms is the cane-backed and seated chair of dark, shiny finish

according to the material and elaboration of the work on the frames.

Next we must take note of "wooden" furniture, that is to say, Windsor chairs and settees with their charming backs and arms of slender spindles, humbler chairs, too, and tables of less pretence but with good, bold lines, the product of Colonial carpenter shops. Cupboards and chests may also be found, some of which lend themselves admirably to painted decoration after the manner of Biedemeyer, the Bavarian peasants or their Colonial decorators who adorned them with quaint, stiff little baskets of fruits and sprays of flowers done either in black or in vivid colors. Many of these forms possess a distinctive robust comeliness of their own, while some of the Windsor family have a certain patrician grace that entitles them to special consideration. Then, too, there are the old ladder-back, applewood chairs with rush-bottomed seats and heavily turned legs and rungs or stretchers. Other rush-bottomed species, likewise, including the American "Empire" things, are to be counted in the enumeration.

By several makers all this old "wooden" furniture is now being carefully reproduced in hickory and other hard woods from reliable models and may be secured either unpainted, so that the purchaser can have it decorated to suit his fancy, or painted black,

(Continued on page 236)



TWO STYLES OF DESIGN AND THE PROPER PLACE FOR EACH IN THE GARDEN SCHEME  
 —SOIL, PLANTING AND CULTURAL DIRECTIONS TO ATTAIN THE BEST RESULTS

BY E. O. CALVENE

Photographs by Nathan R. Graves and Others



HERE are two ways of handling bulbs, just as there are two ways of handling all kinds of flowers. The definitely designed garden is one—the garden which is commonly called “formal”—while the happy carelessness of a border here and another there, where opportunity seems to offer, and naturalized masses in long grass, is the other. Each has its merits and advantages; each makes its distinct appeal to a distinct temperament; and actually, neither one precludes the other. One may encourage bulbs to grow as Nature scatters daisies and buttercups, and still have a prim, trim garden wherein stately iris and pallid lilies preserve the stiff decorum becoming in the gentlefolk of bygone days.

In planning a formal bulb garden, the same three things must guide in selecting species and varieties that guide wherever flowers are used together: namely, the height, time of flowering, and the color. And

the formal design must of course have its proper center, however small and simple it may be. From some point it must develop symmetrically along an axis, and from this point it should be approached and here the main entrance to it should be located.

It may be laid down as an axiom that formal designs are never effective if the corresponding portions are carried out with plants that vary greatly in height. In order to preserve the symmetry

and continuity of the whole, vertical proportions must correspond as well as the horizontal. Take for example the simplest form—a square divided into four triangular corner plots by a walk running in to a grass plot at the center, from each of the four sides. If the first plot on the right is planted with specimens that reach a height of two feet, while the corresponding plot on the opposite side of the axis—otherwise on the left—is filled with growth that reaches a height of four feet, the symmetry is completely destroyed and with it the design too, to all practical purposes. But right and left plots nearest at hand may contain tall growing plants and the two plots beyond may be filled with lower growing ones without impairing the effect. It is only on either side of the main axis that there *must* be corresponding proportion, ordinarily; but it is undoubtedly always better to maintain a fair measure of it throughout a design.

As for the fancy beds in which tulips and hyacinths commonly find themselves, what is there to say for these? Have they a place anywhere in the world? Public squares are perhaps improved by beds; such squares in parks, and the ground at the base of statues and monuments, as well as cemeteries and railroad stations—are of course of all spots the stiffest and most formal; consequently they demand an exceedingly formal and ceremonial treatment. That a round, smooth mound bristling with pink hyacinths which circle around a mass of white hyacinths, and are in turn encircled by a mass of blue, the whole belted with a deeper pink perhaps, is not the ideal, would seem to be a rather obvious fact; but even this arrangement brings color and life where both are eagerly craved.

But anywhere else there is not the ghost of an excuse for fancy



beds, nor for bulbs "bedded out." Do not confuse the plots that go to make up a garden with the sort of thing I am condemning in this wholesale fashion, however; for these garden plots or beds are of course only units in a design and as such have every reason for being. It is the detached triangles, stars, crescents, hearts and anchors, dropped into the midst of otherwise good lawns, that come under the ban. For this is a treatment of plants that is contrary to every principle of good taste as well as being contrary to nature; and besides all this, it is a violation of every rule of harmony and composition.

If the area of any given plot is limited to a degree that will not admit a garden, carefully designed and set apart, consider the entire place as a garden; let it in its entirety be the design. Utilize the house and whatever other buildings there may be, the trees, the vegetable garden, the walks and drives, as motifs, and introduce the flowers in clumps and bands as adjuncts to these. A long, straight border along the sunny boundary, broken once perhaps by a seat, or some feature of interest in itself, is always in good taste and always insures the widest effect for every flower that blooms in it.

The typical suburban place indeed offers very little opportunity for placing flowers in any other way—but however restricted

space may be, and even where there is no sunny boundary, there are sure to be walks which may be "bordered." Keep away from the house however with everything excepting vines and now and then a shrub or shrubby group. Not many flowers are suitable for a position immediately against foundations, where eaves either drip or keep rain away entirely. Then, too, there is no possible enjoyment of the bloom from within the dwelling when they are so located and this is something which ought always to be considered.

Bulbs naturalized are always a great temptation, but one that should be restricted when space is at a premium and conditions not altogether in harmony with such treatment. So much has been said and written about "naturalizing" that it is small wonder one goes quite mad over the idea. Disappointment will surely follow inappropriate naturalizing, however—so go slowly and cautiously. Snowdrops and squills may of course find a place in any lawn, however tiny it may be, scattered

broadcast; but the use of Narcissi, tulips, jonquils and any of the other bulbs which are lovely handled in this way, in the proper places, is not advisable unless there are space and general conditions which are decidedly "natural." Deep, uncut grass is not for the small dooryard, nor even for the orchard, if it be a strictly



As one of the earliest evidences of bloom in the garden, the crocus should not be neglected



The long, straight border of bulbs along the sunny boundary line is always in good taste and insures a striking effect



Mass plantings of long-stemmed bulbs such as the narcissus are appropriate in conjunction with shrubs



In the carefully laid out garden there should be balance between the heights of the flowers in adjoining beds



When used in borders with a background of dwarf evergreens, bulb blossoms are especially effective

well kept, up-to-the-minute scientifically handled orchard.

All of the bulbs that are suitable for naturalizing may be used in borders, so nothing is missed by the restriction above implied except the manner of planting. But I always feel that snowdrops, squills and glory-of-the-snow are so delicate that they need turf beneath them, even though it is brown and sere, rather than bare earth. So, although they may perfectly well be massed in borders, I always prefer to naturalize these, by fifties or hundreds—or thousands—as the case may be. They are so small themselves that very small space allows enough room for at least the first number.

I am not going to say anything about the ideal soil for bulbs, because that concerns only the commercial grower. Common garden earth will grow them perfectly well, when it is in just a common garden that they are wanted. So, for the private garden, whether it be large or small, be assured that any soil will be satisfactory if the drainage is assured.

Bulbs will indeed grow almost anywhere; but wherever they are and whatever conditions of moisture they may like, always remember that a bulb itself must have free drainage. It may be a plant that revels in cool dampness, that grows best where water stands on the ground after heavy rain, or beside a stream where water is fed constantly through the soil at its roots by capillary action, but the bulb itself *must be free* from constant contact with water. Certain kinds of "bulbs" may endure it better than others, to be sure, as one might judge from their character; the solid corms or rhizomes into which water cannot penetrate are naturally less



The isolated lawn bed is never as effective as such plantings shown above



Under proper conditions and with sufficient space crocuses may well be naturalized

likely to rot under such conditions than the loose, scaly, or even the dense, tunicated true bulb. But it is, the safer rule to give *all* a chance to breathe.

However wet the location into which they are to go, and however heavy and mush-like the soil, this is rapidly accomplished by setting the bulb on a cushion of sand or of fine coal ashes. This cushion may be shallow or deep according to conditions, the denser soil and greater moisture requiring the deeper layer of loose drainage medium. True bulbs, especially those of the open, scaly class, should be bedded on a two or three inch layer; indeed it is well to bring an inch wall of sand up around such as these, leaving only the top to come in contact with the soil. The roots which the bulb puts forth will go through the sand immediately in their search and reach for moisture, while the bulb remains safe and snug and dry.

Fertilizer is appreciated by all bulbous plants, but manure ought never to touch a bulb of any kind. Usually the gardener is advised to supply cow manure liberally and spade the ground very deep, then grow something else for a season before planting the bulbs. This insures the decay of the manure to be sure, but it delays the garden; consequently it is not a method with which one has much sympathy.

Bone meal is really the safe and therefore the best thing to use, when the bulbs are being planted. It may be mixed into the earth below and around each one, and worked in over the surface after they are buried. Once they are under ground and established, however, well rotted cow manure may be applied to the ground above them, and worked in each

(Continued on page 238)



Why not consider the bulb plants an important part of your garden? It would be difficult to rival the beauty of such colonies of poet's narcissus wherever planted, and are you aware that you can buy one thousand bulbs for five dollars?

# The Naturalizing of a City Man



*Editor's Note:—The author of this narrative—begun in the December number—had refused to write the story of his experiences in going from business life to a farm. His objection was that the published account taken from his closely written diary would contain nothing of the joy and inspiration he felt in getting close to Nature, and would be merely a matter-of-fact list of happenings with their message lost. He finally consented to write it in his own way, allowing memory and imagination to lend color to those days of struggle which are now cherished recollections. He preferred to hide his identity under the disguise of another person, but the essential facts are true and full of practical information. This installment concludes the story of the successful experiment.*

IT was indeed hot, long and disheartening, that journey which Mantell took to the Experiment Station to see if they could give him any advice that would help him combat the drought. Through the cinder begrimed window of the car, jerked along by an antiquated engine, he gazed on fields of corn stunted and rolled up, burned down on hillsides and dry knolls. Where, on his former trips to the Station, he had passed over rivers, there were for the most part to be seen now only muddy bottoms or winding lines of green which stood out conspicuously enough in the autumnal brownness of the general landscape.

The trip up from the depot to the Station grounds only brought the widespread devastation of the past few rainless weeks still more strikingly to his notice. He was miles and miles away from home, but the damage done had been as great here as there.

The field crops on the Station grounds were looking better than those on most of the farms he had passed, owing to the constant shallow cultivation they had received. They showed very plainly, however, the effect of the deficiency of moisture. The men at the Station were, in a way, as deeply disappointed over the outcome of the season as any of Mantell's neighbors. It was not, it is true, a matter of bread and butter with them, their salaries being unaffected by the size of the crops; but numerous experiments were under way and these were, of course, seriously interfered with.

Yet there was one bright spot. The year before, when he had made the visit from which so much information and inspiration had been derived, the professor with whom he had become acquainted had told him that they were just about to try out a new system of irrigation. About an acre of this had been put in, over the plot where the vegetable and flower gardens were located. There had been little chance the first year to test it out further than to see that it worked all right, because it had been put in so late and because of the rains toward the end of the season. This season, however, when the dry spell had set in there had been a chance to see what it was good for practically, and it had done wonders. Everything within its reach flourished most luxuriantly—looked better, the professor said, than they had in any season he remembered. He was very enthusiastic, more so than Mantell had found him about anything before. It would make, he said, "a revolution in market gardening."

The system was, although simple, a radical change from any of the old methods of irrigation, which the professor kindly ran

over for Mantell's benefit, from the clever water-wheels and elaborate dam systems of the ancient Egyptians and the laborious swinging buckets of the Chinese, to the gigantic new dams and almost endless canals of our Western States.

"As far as their use in the East is concerned," said the professor, "all these ditch systems have several very serious drawbacks. In the first place, they must be carried out on a large scale; then they necessitate land either naturally or artificially leveled; and as the water is applied in very large quantities at a time, leaving the soil packed, surface cultivation must be given after each application. This new system can run literally up and down hill and is practical for a quarter of an acre, four acres or fourteen; and the labor of applying it is almost nothing, as a man can keep right on with his work of hoeing, weeding or cultivating while attending to it."

While talking, they had left the main building and gone down to the engine house, by the shore of the large duck pond.

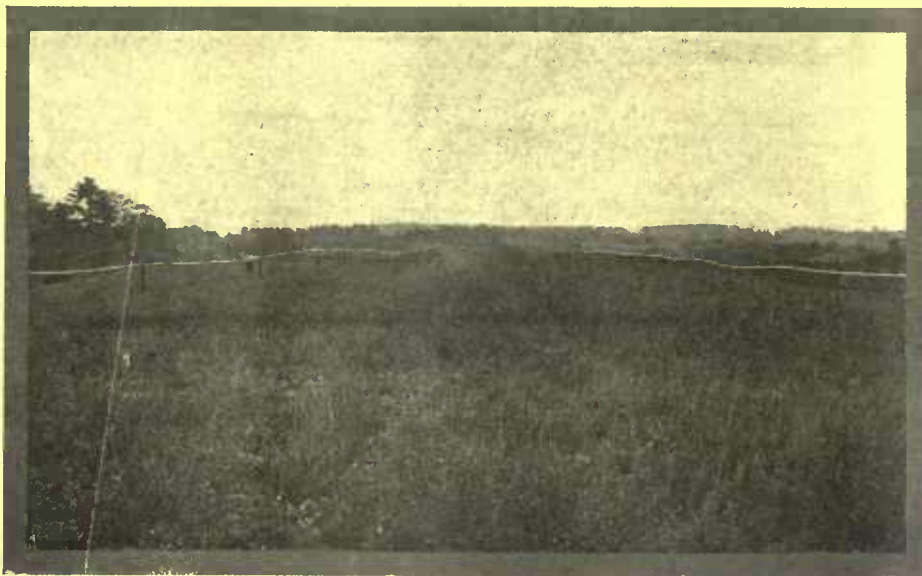
"You see," continued the professor, "that the tank up by the barn there did not give us either water or 'fall' enough to connect the system direct to it, so for the present we put in a larger main pipe line—two-inch pipe—up as far as the field where the garden

is, and pump directly into the irrigating system. We are, however, trying to get an appropriation from the legislature for an adequate water supply for our growing needs. They seem, however, to have money for almost everything except the work which is of most direct benefit to the State's largest taxpayers, the farmers."

He turned on the gasoline, adjusted the oil cup, and gave the crank a couple of turns. "Do you mean to say," asked Mantell, "that that engine"—it was only two horsepower—"will supply you with

water fast enough to water a patch of any size?" "An acre at a time, easily," answered the professor, as he shifted the belt over onto the tight pulley and the pump began its slow, monotonous backward and forward strokes.

The sight that awaited his curious eyes as they returned to the field seemed almost incredible. There was a slight breeze blowing—here and there in the broad fields about them it stirred up clouds of the powdery brown soil. The foliage, even far from the roadside, was covered thickly with white dust. A parching, searing dryness was everywhere. Everywhere except just ahead of them, and there, for a stretch of 400 feet, two thin walls of water mounted, wavering and gleaming, into the air, broke grace-



Two long lines of pipes fitted at intervals with nozzles from which the water issued in tiny jets were the means of saving the onion crop

fully and came down in a fine drenching spray. It seemed almost a miracle, and Mantell stood quite enchanted.

"You see," said the professor, "it is practically automatic. All the attention required is to turn these handles occasionally"—he seized one and revolving the long line of pipe half over, threw the inverted waterfall out in the other direction—"Each line of pipe will throw its spray out to a maximum distance of over twenty-five feet on either side, so that the lines are put fifty feet apart. Our posts for holding up the nozzle lines are about six feet high, so that we can conveniently cultivate under them. There is no reason, however, why you could not just drive in a piece of narrow board, about two feet high, to support them on for the rest of this season if you want to put it in over your onion field. The only patented parts of the system are these unions with a handle to turn the lines of pipe, and at the same time prevent leakage, and the nozzles which as you see are placed four feet apart. The whole thing is under perfect control; all you have to do if you want to work in part of the field is to shut down one of these valves."

"It seems to be a wonderfully efficient thing," said Mantell, "but how about the cost?"

"That's one of the best things about it," answered his companion. "Come up to the office and we'll figure it all out."

They drew out a rough sketch of Mantell's garden and the onion field, and figured that for one acre it would take the following supplies:

Main line to field, 400 ft.	2 in. black pipe (second hand) at 6c.	\$24.00
Risers . . . . . 10 "	1½ in. black pipe (second hand) at 5c.	.50
Nozzle lines . . . . 280 "	1 in. galvanized pipe (new) at 4½c.	12.60
	520 " ¾ in. galvanized pipe (new) at 3½c.	18.20
Nozzles . . . . . 200	at 5c.	10.00
Unions . . . . . 4	patent turning, non-leakable, at \$1.85.	7.40
One drilling machine.		10.00
One pump, cap. 1200 gallons per hour, net.		50.00

\$132.70

"The second acre, you see," said the professor, "would cost you a great deal less. What you put in now would probably pay for itself this year in saving your onion crop."

Mantell considered the formidable total for several minutes in silence.

"I do not doubt it," he said, "but as you know we're just starting in, and the treasury is pretty low just now. Why couldn't I get enough for half an acre, and, after watering half the field, simply move the nozzle line over onto a new set of stakes?"

They figured out that this would save \$24.10.

"Well, if you were going to do that, temporarily, a smaller pump would do for the present. We have one that we took out last spring, when we enlarged the irrigation system, that could, I think, be bought for \$25 or \$30. And I think I could arrange to have the drilling machine loaned to you, as we shall not want it again this season."

Mantell thanked him warmly for his interest, and they had just time to take the team that was waiting for them and catch his train.

Now that he saw a way out of his heaviest loss by the drought he came to a quick decision. On the ride home he figured out that getting the pump at \$30 the outfit would cost \$78.60 besides freight and a few inexpensive fittings.

He got off at Priestly, instead of going on to his own station, and went at once to the bank, but found it closed. Going into the drug store next door, he called up the bank and as the president was there, was granted a few minutes' interview. He also telephoned home for the team.

In a few brief sentences he explained the situation to the banker and got his promise to drive out with him to the place that very afternoon. It was the first time he had approached the bank on the subject of a loan, but he felt that the present case justified it.

The bank president was a man of progressive ideas and was much interested in the various activities at Pandora Cottage. He was pleased with Mantell's business-like way of doing things, and very glad to arrange a loan of \$100 for the purpose of putting in the irrigation system.

That night Mantell mailed the orders for his pump and fittings after carefully measuring distances with Raffles, who was rather skeptical at first, but became enthusiastic as they got actually to work at things. The patent nozzles and turning unions he telegraphed

for to be shipped by express, as they had to come from a long distance.

No time was lost in waiting for these things to arrive. Early next morning they were at work putting in the foundation for a dam across the little stream north of the barn. Fortunately, the banks were quite steep at this point, and two days' work saw a substantial dam of stonework, sods and a puddled clay lining, with a wooden sluiceway in the middle, which enabled them to back the water out into quite an impressive looking pond. The next thing was a simple little house about 6 x 6 feet for the pump, and so arranged that the gasoline engine could be backed up to it on the outside.

This sudden activity on Mantell's part aroused new curiosity on the part of his neighbors, whose wonder reached the limit when they put two lines of stout boards, standing two feet high, down through the onion field and over a quarter of an acre, mostly occupied by celery and late cabbage, neither of which looked as though they would long survive. These things kept them busy until the arrival of the pump and pipe, which with the assistance of the man who had helped them put the pipe in the greenhouse, were at once installed. One long day was spent in awaiting the arrival of nozzles, for which the holes were already drilled, as Mantell had brought back the drilling machine from the Station.

(Continued on page 243)



The pump and gasoline engine for forcing water into the spraying pipes were installed on the sloping ground near the pond

# The Garden beside the Highway



BY WALTER PRICHARD EATON

Photographs by H. H. Saylor and Ella M. Boulton

*Editor's Note:—As the year rounds into the full glory of the autumn, comes the last chance to urge the natural planting of our roadsides. Why should we not permit Nature to spread our gardens beyond the fences and give to America its distinctive natural charm of wayside border that is surely as beautiful as the famed hedge rows of England? If we do not "resow our highways with their natural loveliness," we at least can make it our duty to see that roadside timber bordering public roads is not wantonly destroyed and wayside gardens not uprooted.*

A MOTOR pulled up at the cross roads this morning evidently waiting until my dog and I reached the spot. Three goggled fat women sat on the rear seat. A goggled fat man and a goggled chauffeur sat on the front. All five were covered with dust. The goggled fat man had a map spread out on his fat knee. "Pardon me," he said, running his fat finger over this map, "but can you direct us to Great Barrington? We can't quite make out the road."

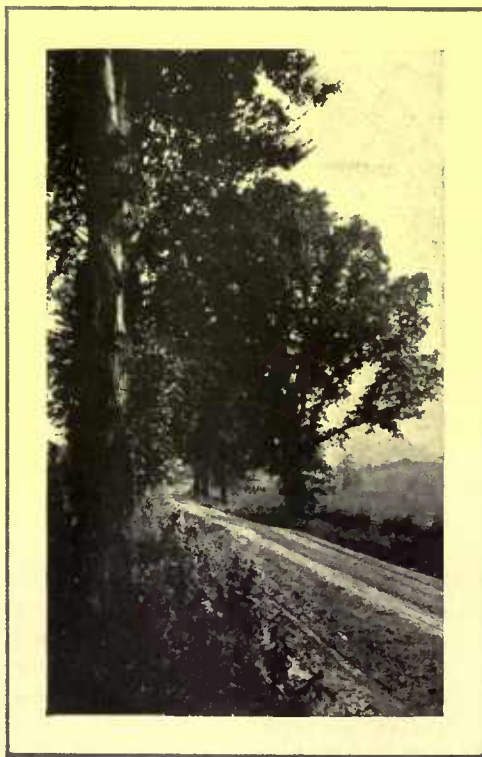
I gave them the directions, and the chauffeur backed the car half-way around, cut out his muffler, and sent the machine with a leap and an explosion like a battery of Gatling guns tearing down the road. It disappeared in a cloud of dust.

"Barney," said I to my dog, "they are seeing the Berkshires."

Barney looked up, wagging his tail, and then set off into the field on a woodchuck scent. I continued my plod up the side road till presently I reached the Berkshire garden which I sought, and the perfect view of Monument Mountain. There were no motor tracks in the road here, since it leads only to a little pond and a farm or two, ending against the wooded hill. It was a clear autumn morning, crisp without chill, and fragrant as new cider. Already the pageant of the season was being staged over hill-slope and

swamp. The red banners of October were flying in the woods, and with every gust of wind a little battalion of dead leaves roused into life in the road at my feet and rushed forward as upon some foe.

The spot where I paused was on a slight elevation of pasture land, commanding a wide prospect. The road was bounded by low stone walls, gray and half hidden with careless briars. A few hundred rods ahead, where the road dipped through a tamarack swamp, lay a little pond, reflecting now the autumn foliage on its banks like colors laid on a palette of black glass. To the right, across the fields, a mouse-gray farmhouse nestled in an orchard, two piles of bright red apples under the trees adding a rich and cheerful note. Immediately at my feet, on either side of the brown carpet of fallen leaves and extending to the gray stone walls, were two delicate and exquisite garden beds, sown with the careless symmetry of nature. They held little blue asters, sometimes called iron weed asters; just that and no more, save a few feathery tufts of dead grass between the clusters of blooms. These little asters, which flower after the frost, hold a faintly faded blue of summer in thin tiny petals, and spread a bit of sky along our New England roadsides more satisfying and suggestive to me than any formal border on the grandest estate.



Down the vista of the country road between the shaggy trunks of the sugar maples are the pictures that enrich the real country

Just behind the stone wall to the left of my roadside garden rose a single white pine, bifurcated near the ground as pines so often are when they stand alone, and extending wide lateral branches. One of these branches hung over the wall like the binding line of a Japanese design, and beneath it, two miles distant across a corn field and the green-spined expanse of a young hemlock wood, rose the solid battlement of Monument Mountain, proud with its banners of autumn, perfectly framed by the pine above and the wide garden of roadside asters below. The corn was stacked in the foreground field and orange pumpkins glowed against the brown soil. The odor of autumn was in the air, the smell of fallen leaves and garnered corn. I put my pipe in my pocket and sat down on the wall.

Presumably, by the time I had looked and sniffed my fill, my fat friends in their motor, who were "seeing the Berkshires," had passed under the crags of Monument, where the paper mills huddle, and were tearing along beside the trolley track on their way to Great Barrington and lunch. It was little enough of the true Berkshires they had seen, or ever would see—the true charm of our hills and valleys lying in these lovely pictures which everywhere abound, under the limb of a pine, down the vista of a country road, between the shaggy trunks of the sugar maples, or across green meadows to the silvery willows and the winding river; pictures which are only to be had, however, for a little searching and experiment, and savored at leisure and in quiet. Of the roadside gardens they could know less than nothing, for these fairest jewels of old New England lie too close under their rushing wheels, and demand beside for their savoring a certain meekness and delicacy of spirit, a child-like content to roam slowly in small spaces and find beauty and happiness in the common things of the wayside. One of the greatest of American artists, and one of the gentlest and sweetest of men, has planted the roadside before his house with goldenrod, though formal terraces and marble gates and all exotic blooms were at his command. I like to read a symbol of his greatness in those careless drifts of gold, and in the sturdy apple trees which stand beyond them up the slope to his spacious dwelling.

Indeed, there is many a symbol to be found, and many a lesson

read, in our American roadside gardens, alike for the elevation of our spirit and the improvement of our garden craft. One of the quaintest of misconceptions in our gardening is the too frequent attempt to reproduce a Japanese effect on an estate in Long Island or Westchester or New England. The first principle of Japanese gardening, underlying even its religious formalism, is the principle of landscape reproduction. The Japanese garden, though it be made in a pie plate, must reproduce a native landscape of Japan. The Japanese art of dwarfing trees, of course, is

an outcome of necessity, to maintain the proportions of Nature. Such flowers, even, as are found in the Japanese garden are there not for their own sakes, but because they belong to the landscape. The true Japanese garden in America, then, would contain no pergolas and moon bridges and stone lanterns and wistaria. It would much more properly contain a bit of old road winding between gray walls fringed with clematis and asters into the shadow of the pines or the emerald shimmer of the birch woods. Over its water feature would hang the purple of wild grapes; and water lilies, not lotos, would nod on the ripples. The "tea house" would be a square, mouse-gray dwelling, reproduced to scale, with great central chimney and lean-to roof behind, the type which all of us associate with our fairest and most characteristic country landscapes. Against the weathered clapboards of this house the hollyhocks would nod, and in spring its gray would be exquisite amid the bursting pink of the orchard.

Such would be the true Japanese garden in

America. Does one exist? Our architects, at the instigation of our "captains of industry," go gleefully forth and crown a New England hilltop with an Italian villa, planting Lombardy poplars where oak and pine and maple grew, to say nothing of the stately elm. They go into a tract of woods, hew out an opening, and erect a French Renaissance chateau of imported marble, with bay trees on the terraces, lotos in the fountain pool, and rare, exotic blooms in a thousand formal beds where marble statues stand and seem ashamed of their nakedness. To me, at least, such estates and gardens are the Twentieth Century equivalent of the French-roofed houses with a tower at one corner and great lawns sloping up broken by a huge ugly bed of canna and an iron deer, which were the acme of taste in our mid-Victorian



Not a few Nature lovers have planted the wild asters and the golden rod beyond their fences and made an effect incomparable with the flat look of shaven lawn or doctored hedge

era. Our estates cost more now, and we copy better models. We have substituted Donatello for the iron deer. But we are little nearer either an architecture or a garden craft of our own. Especially in our gardens, the New England back road still shames us in its artless use of native materials and the simplicity and grace of its effects. The old New England farmhouse against a backing of orchard, pine and wooded hills, seen up an undulating road bordered with pink and gold and azure blue, still puts to shame our modern country villas amid their pseudo Italian or French or Japanese gardens—sometimes all three together, with a dash of Tudor-English thrown in. Because it is indigenous to its site and soil, it has the ultimate quality of spontaneity, and hence it is seemly and beautiful. As once we were in our literature, so we are still in our gardening — too often mere parrots. A true Japanese garden is the concentrated delicacy and fragrance of the landscape of Japan. How many American gardens catch and compose in little the charm and freshness of our native landscape? Do we think, when we enter our gardens, of Nature and the peace of Nature, and its pictorial magic? Or do we think of a florist's catalogue and a photograph of Italy? For me, I prefer a certain cross-road triangle of wild sunflowers and thistles to your formal beds of phlox

that lead to a Grecian pergola behind a Tudor sundial, flanked by a Japanese pool and an Italian Renaissance stone bench.

One of the roads winds down the hill to Tyringham, through ranks of giant sugar maples that on the dullest day of autumn seem to hold the imprisoned sunlight in their golden depths, and in mid-summer frame between their shaggy trunks the level meadows far below, the roofs of the village, and the distant hills beyond. When you come to the cross-road, your ear catches the tinkle of a brook, and your dog, sniffing water, disappears into the bushes, whence you hear his greedy lapping. The spot is warm and sunny, the sound of water refreshing. In the untrimmed delta, so common when country roads intersect, the wild sunflowers grow shoulder high, and among them, forcing their heads up level with the golden blooms, hundreds of pink thistles add their delicate but daring color. Over this bank of pink and gold hovers in mid-summer a shimmer of brown, rising as you draw near, a cloud of tiny butterflies; and in it incessantly, warm as the sun itself, stirs and hums the business of the bees. There are few passers on this Berkshire by-way. The valley town lies far below, reached by other roads less steep. The gorgeous garden spreads its colors for the bees and butterflies and for an oc-

casional farmer on his way to market. It asks no care of any one, no trimming of the edges nor thinning of the roots. It is just a jewel set in the landscape by a better Architect than we, on the sleepy road to Tyringham.

Such gardens, with as limitless a variety and succession of wild blooms as any garden annual can compile for you, are still common on our American back roads. They used to be common everywhere, before the invasion of lumber men, telegraph and telephone poles, stone crushers and other servants of utility. They might be common still for a little love and care. The wanton destruction of timber on the borders of our public roads, one universal, is yielding slowly to a more enlightened sentiment. But there is no more reason why the wild flowers on the untimbered

borders should be mercilessly mowed down, and the roadsides reduced to ugly stubble. One prays sometimes for a Senhouse in every American county, to resow our highways with their natural wild loveliness, to weave our roads into the landscape with a binding chord of color, to show us in time, perhaps, how we might, out of native materials, achieve a garden craft of our own. So far as we know, this is an opportunity for village improvement societies, not yet grasped. Their activities mostly cease where the houses of the town cease and the true landscape begins.



Over the bank of pink and gold hovers in midsummer a cloud of tiny butterflies and within it stirs and hums the business of the bees. The valley town lies far below

What formal drive on the most elaborate of estates can match for beauty the bend of the country road into the dark shadows of the hemlocks, where the banks are lush with moss, and on this richest green velvet the scarlet bunch-berries glow? Perhaps, too, a tiny thread of water runs by the road, fringed with gentians. The road is unparched and cool, the green moss cool, the color rich but sparing, the shadowing trees stately and quiet as a church. You will go far amid the gardens made by man, to match it. Nor will you easily match so humble a garden as a field of that stubborn pasture weed some New Englanders wrongly call hardhack, when on a neglected slope it spreads its yellow blooms from the roadside to the border of the forest or the green bulwark of a mountain. Pure gold it is amid the pasture rocks, and cow paths wind between the clumps with a quaint suggestion of a map of Boston. And can you better that shrubbery effect where the laurel is massed against the trees, and the road bends around it as if in deference to its charm?

Few of my readers, probably, have been in Mount Washington Township in the southwest corner of Massachusetts, an upland plateau behind Mount Everett. The post office is the top of a desk in a boarding house, and boasts nine boxes. Mount Wash-



ington Township is not densely populated. But it has in prodigal profusion what many a gardener would perjure his soul to possess, established clumps of mountain laurel, eight and ten feet high and sometimes twenty feet in circumference, lining every roadside, lifting proudly over every gray stone wall, and stretching up the pastures into the mountain forest till the hill-slopes fairly riot with their wealth of pink. Mountain laurel has been occasionally transplanted with success; but usually the most careful attempts to domesticate it fail. It demands to be let alone, amid its pasture rocks and briers, the self-sufficient aristocrat of our native landscape. Some of us love it the better for this, and make annual pilgrimage to the gardens where it grows, nor find its loveliness less because it flames by gray stone walls and over rocks and briers, instead of beside formal paths and upon clipped lawns; and because beyond it we see not an Italian garden and the stone portals of a French chateau, but only green rows of corn, perhaps, and a mouse-gray barn and then the doming ridge of the Taconic Hills. We like to think that laurel is one of those things money cannot buy. We cannot have a formal garden with a marble sundial and lotos flowers on the pool. But, for a ten cent fare on the trolley to South Egremont and a five mile walk past a perpetual roadside garden and a

dancing brook, we can achieve such pink glory as no nursery man ever rivaled, where the only gardeners are the cows.

The Japanese scorn roses as too "obvious," though they cultivate, somewhat paradoxically, it seems to us, the peony. There is something a little showy about roses, however, something suggestive of feminine vanity and expense, especially when they are cultivated in formal beds and forced for large and odorous blooms. But the climbing rambler would be a sorry loss as an aid to architectural picturesqueness, and against the American wild rose, surely, no Japanese could cavil, for in its manner of growth, its delicacy and its harmony with the landscape, it is almost the most Japanese of all our flowers. It opens its heart by the wayside when the world is growing lush with green, and beside old fences hung with clematis or gray walls where the blueberries are coming to fruit, it masses its pink blooms, each one delicate and perfect but all together making a rich note of color against the virgin green and white of little birches and the golden summer fields. How carelessly massed the wild roses grow, yet how they seem to fall into skilfully calculated beds. They add warmth to the June day, and they add a delicate wistfulness, too, by their individual quality of petal and feminine poise, even as MacDowell has

caught them in his music. To one who loves Nature (oh, perilous phrase!), and flowers as a part of Nature, of the landscape, of the pictorial loveliness of the world, the wild rose garden by the wayside has a charm and beauty no collection of her showier sisters behind a yew hedge, bounded by formal paths, can hope to match.

The more striking of roadside shrubbery planting, such as the clumped sumac, rich in autumn with its red leaves and deep, luscious red bloom spikes, has been frequently copied by gardeners, employing the same material. The fragrant trailing clematis, too, running wild over wall and fence, runs no less readily to rule, though seldom in the formal garden has it the same charm in winter, when, by the wayside wall, the white

relics of its blossoms are borne on delicate sprays against the snowy mystery of buried fields and shrouded hemlocks. We prize the flowers of spring, as well, and save a corner of our garden to hold the trilliums, the bluets, the anemones, the violets, the columbines, which grow so carelessly just out of the wheel ruts on the borders of country roads, as if they had come down from the woods and fields to speak the passer-by of May. Yet even with our most careful art we can hardly rival the white snowfall of hepaticas under leafless trees nor catch the careless grace of a columbine swaying



Beside the road grow the delicate and exquisite garden beds that held the tiny blue asters which, flowering after the frost, hold a faintly faded blue of summer in their tiny petals

its red bells on a ledge of rock above the bend of the road, a ledge where the violets climb up from the ferns and the shy anemones lurk in the grass. Nor shall our garden hold that vista round the curve, of wood and field and purple hills.

Of the humbler flowers, the roadside weeds, few are the praises sung, though Thoreau did say of mullein that it is "so conspicuous with its architectural spire, the prototype of candelabrum." But one expects the praise of humble weeds from Thoreau. There are among the library poets no sonnets to hardhack or orange milkweed, no odes to toad-flax, no lyrics to celebrate hemp weed or bed straw. Yet each in its season praises its Maker with bloom and color along our northern roads, and adds to artless gardens the charm of its petals and fragrance. What the farmer knows as wild carrot bears a dainty, flat-topped white bloom sometimes as large as a saucer, and a long bed of them will often appear like a strip of delicate embroidery along the wayside, making their more aristocratic title of Queen Anne's lace entirely applicable. In winter, too, they are still beautiful, for the blooms curl up on the tall, dry stalks and hold, after a storm, each its little cup of snow. Indeed, there is seldom the stark

(Continued on page 248)



*Achillea ptarmica*, "The Pearl"

# Perennials that Can Weather the Winter

SOME OF THE HARDY PLANTS THAT SUCCESSFULLY WITHSTOOD A REMARKABLY SEVERE PERIOD OF COLD AND MOISTURE — SUGGESTIVE CULTURAL HINTS

BY W. C. EAGAN

Photographs by Chas. Jones and Nathan R. Graves



The phloxes are old garden favorites

of Chicago along the shores of Lake Michigan last winter deserves a medal of honor. It is interesting to note the extreme severity of the weather, for as a test of plant hardihood it is seldom equalled.

In an experience of over twenty-five years I have never seen so many perennials winter-killed. The winter of 1898-9 probably did more damage to trees and shrubs, but near here it was not as destructive to perennials. Extreme prolonged cold followed by an undue amount of moisture at their crowns caused the destruction.

Under-drainage, light, porous soil and even raised beds availed nothing. The plants were in a mud bath for over ten days, and time-honored standbys such as the hardy garden phlox and the German iris succumbed in certain situations. Undoubtedly the extreme cold injured some plants, especially the shrubs, but I am satisfied that the main trouble occurred in the latter part of March.

There had been only a moderate fall of snow during the winter, and the ground was frozen perhaps three feet deep. In March we had two fairly heavy snow storms, which remained unmelted for about two weeks. This snow drew out the frost from below to a depth of about six inches, when a sudden thaw came and converted this six inch zone of unfrozen soil into a mushy mud. On banks or elevated positions, some drainage ensued, but on level surfaces there was no escape. The soil remained in this condition for over ten days, and the crowns of

many plants rotted away.

Plants that like moisture at the roots, like the cardinal flower—*Lobelia cardinalis*, *Pyrethrum uliginosum* and the *Lysimachia clethroides*, came through splendidly. Fall planted garden phlox and the *Iris pallida Dalmatica* in my garden were killed, while old established plants were all right, but in sections near by they were killed by the hundreds.

Of course such a combination of unfavorable conditions may not occur again in thirty years, and we must not debar from our garden all of our old favorites that failed. At the same time a list of those that fought the battle and won—the survival of the fittest—would enable one to make a selection that would seem to be able to combat all conditions that might occur.

Some plants that survived happened to be in positions that allowed drainage, such as the upper part of a narcissus bank where a slope allowed proper drainage, and my plants of *Pyrethrum roseum* which border a cinder walk in the vegetable garden. The border not only runs down hill, but is higher than the walk as the garden is trenched up during the winter. There was a deep gully or ditch immediately behind the plants. They thus had drainage in three directions, and I lost but few out of a row of some eight plants. The following perennials and biennials came through the winter in good shape on my grounds, in spite of the trying conditions. From the



The perennial garden if planted with the hardier sorts will withstand extremely severe winter weather and be ready to send forth a profusion of bloom the following year

list as given it should be possible to select hardy species which will meet any reasonable demands as far as beauty and variety are concerned as well as successfully withstand extremely severe winter weather.



Five perennials each of which possesses some striking peculiarity of form or color which commends it to the hardy garden. From left to right they are: *Hemerocallis fulva*, an orange day lily; *Inula glandulosa*; *Echinops ritro*; *Helianthus cucumerifolius*, and the well-known *Iris Germanica*



*Delphinium* and *Lilium speciosum*

- Aconitum* in var. Monkshood.
- Asters in var. Michaelmas daisy.
- Anthericum liliago*. St. Bernard's lily.
- Anthericum liliastrum*. St. Bruno's lily.
- Astrantia major*. Masterwort.
- Artemisia lactiflora*.
- Astilbe Davidii*.
- Alstromeria aurantica*. Peruvian lily.
- Adumia cirrhosa*. Alleghany mountain fringe.
- Acorus calamus*. Sweet flag.
- Aquilegia* in var. Columbines.
- Actaea spicata*. Baneberry.
- Amaryllis Hallii*.
- Achillea ptarmica*. "The Pearl" and "Boule de Neige."
- Asparagus verticiliata*. Climbing asparagus.
- Boltonias*. False chamomile.
- Campanulas* in var. Bell-flower.
- Calimeris incisa*. Starwort.
- Cimicifuga racemosa*. Snakeroot.
- Delphiniums* in var. Bee larkspur.
- Digitalis ambigua*. Yellow foxglove.
- Dodecatheon Meadi*. Shooting star.
- Dictamnus Fraxinella*. Gas Plant.
- Dictamnus caucasicus*. Giant gas plant.
- Echinops ritro*. Globe thistle.
- Echinacea purpurca*. Red cornflower.
- Eulalia zebrina* and *striata*.
- Erigerons*. Fleabane.
- Funkias* in var.

- Geranium sanguineum*. Cranesbill.
  - Geranium platyptalum*.
  - Geum coccineum*. Avens.
  - Geum heldreichii*.
  - Gaillardia grandiflora*. On edge of an elevated bed.
  - Hemerocalis* in var.
  - Helianthus* in var. Sunflower.
  - Helenium autumnalis*. Sneezewort.
  - Heliopsis picheriana*.
  - Hesperis matronalis*. Rocket.
  - Hibiscus militaris*. Mallow.
  - Hibiscus crimson-eye*.
  - Hibiscus marvel* mallows were killed.
  - Inulas* in var.
  - Linum austriacum*. Austrian flax.
  - Lobelia cardinalis*. Cardinal flower.
  - Lysimachia clethroides*. Loose-strife.
  - Lysimachia punctata*.
  - Lychnis chalcidonica*. Lamp flower.
  - Lychnis Haagiana*.
  - Lilium tigrinum*.
  - Lilium umbellatum*.
  - Lilium Hansoni*.
  - Lilium testaceum*.
  - Lilium speciosum*.
  - Lilium auratum*.
  - Lythrum superbum*.
  - Mertensia virginica*. Virginia bluebell.
- (The white and blue forms are natural-  
(Continued on page 2))



Foxglove and Canterbury bells below



Primroses, some of the many varieties of which are shown in the center picture, are to be had in beautiful and varied forms. On their left is *Thalictrum celaral*, the feathery, hardy meadow rue, and on the other side is a stalk of *Eryngium amethystinum* with steel blue or purplish stem



In Mr. Baker's house the architects have excellently coped with an irregular situation. The house fits naturally into the different levels, yet has a compact mass and a main outline undisturbed by cuts and breaks. The problem of saving the trees is beautifully answered



A loosely laid brick walk running before the house lends a touch of warm color consistent with Colonial houses

THE HOME OF  
MR. FRANKLIN  
BAKER, JR.  
GERMANTOWN  
PA.

*Duhring, Okie & Ziegler  
architects*



At the steepest drop in the land the kitchen wing is placed with fine effect. It fits well and provides space for laundry, cold room, etc.



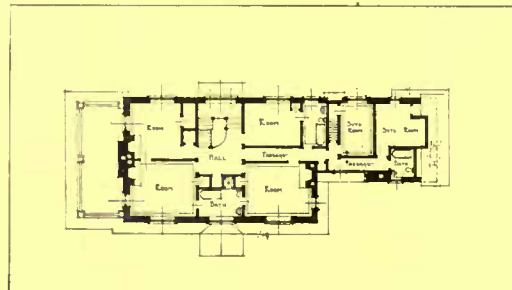
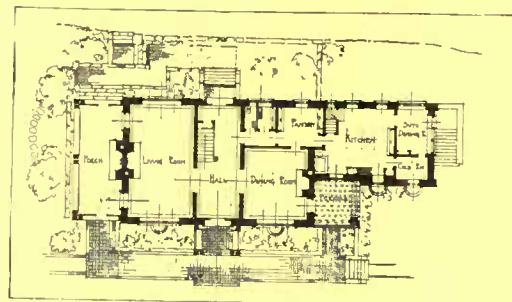
The living-room mantel shows careful attention to detail of the best Colonial precedent. The tiles are Moravian of a mat glaze



All the woodwork is thoroughly consistent as the vista from hall to dining-room shows. The door frame motif is paralleled in the mantel



The banister rail is matched by a mahogany strip crowning the baseboard



There are such provisions made as porch fireplace, cold room, and adequate servants' quarters



The entrance porch is of the simplest design, and looks an integral part of the house



The rough stone walls have been coated thinly with stucco, which gives a uniform color and a satisfactory and pleasing surface



Both front and back are equally attractive in finish. Here the straight stairway ends in a terrace landing that serves as a porch



**Inside the House**

Timely Suggestions and  
Answers to Correspondents



*The editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope*

### A Wall Treatment for Living or Dining-Room

**A**N interesting and very beautiful treatment for walls may be obtained by the use of a tapestry or foliage wall paper in which the background spaces are small and of approximately the same size. With a sharp stencil or penknife, the paper being placed upon a piece of glass for easy cutting, all the background spaces may be cut away and the paper then put upon a background of Japanese gold paper. This is not by any means an easy or an inexpensive piece of work. Comparatively speaking it is inexpensive, for the effect obtained is extremely rich and makes a very handsome room. The paper need not be very high priced, but the labor of cutting it out and hanging the tracery-like strips will be a fairly large item. The cutting may, of course, be done at home if one has a great deal of patience and time which is not more valuable spent in some other way. A strip of paper cut out at one time may not be too large an undertaking, and a few evenings spent in this way will accomplish without expense a piece of work which if done by a paper hanger would be a very considerable item.

Japanese gold paper comes in very large sheets, at ten cents a sheet. The wall should first be papered with these sheets and then the foliage paper hung over it. If there is a molding or plate rail in the room, the wall paper need be carried only to that, leaving the plain gold paper above it; or a frieze may be made in this way, choosing some plain paper or grass cloth of a harmonizing color to go below the molding. The body wall of the shining gold paper would be too obtrusive and garish.

When the process of papering the walls with first the Japanese gold paper and then the tapestry or foliage paper is accomplished, a coat of thin shellac may be applied to the entire wall space that is to be covered. It has the effect that a wash of thin color has on a water color drawing. It subdues the coloring and holds the papers together, and at the same time gives the wall treatment the effect of old leather. It is not necessary to give the papers the

coat of shellac. Perhaps both treatments are equally handsome.

Two excellent wall papers to use for these treatments of a room are shown in the illustrations, which unfortunately do not give one the slightest idea of the beauty of this arrangement. The photographs were taken from sample boards which had been made up in this way, but the entire effect of color and brilliancy is lost in the photographs.

The rose foliage paper is in tones of autumn colorings, soft tans, green or gray-

rose tones shading into violet. This paper costs \$1.90 a roll and makes a beautiful living-room. The tapestry paper of fruit and flowers is in tones of gray, green, and old blue and is excellent for a dining-room.

Such a treatment of wall space is too striking and unusual to overdo, and one room papered in a house in this way would be sufficient. Like many excellent things, it would lose its distinction if overdone. The two suggestions are given for those who are contemplating decorating the one room or the other.

A very beautiful shade of amethyst velvet, or velour if one prefers it, may be had for the portieres and over-hangings to use in the rose-papered room. A better match would be hard to find, and the dark rich shadows of the plain hangings contrast admirably with the design covered wall. Rugs at almost any price may be had to go in this room. A double-faced Smyrna rug of amethyst color with a border of slightly darker tone would be perhaps the most inexpensive one to use. Made-to-order rugs in the colorings of the paper may be had at prices ranging from about \$4.50 a square yard for a Scotch art rug to hand tufted rugs at prices varying from \$12 to \$40 and \$50 and more per square yard.

Old English furniture of either walnut or oak, or both, is an excellent style and color to introduce into this room. Upholstered chairs of Queen Anne design may have the seats covered with tapestry, the colors of which harmonize with the wall paper. A few antique gold finished willow chairs and a small table or two will also be excellent to carry out further the gold of the wall covering. Two hand carved electroliers finished in antique gold with shades in tones of amethyst and tans will be excellent on either end of a large center table of English oak or walnut, or lamps of pottery may be made to order. The vase shown in the illustration is an excellent piece to use in such a room. The overglaze which runs irregularly down to the rough body of the piece is the exact tone of the velvet hangings and the violet-rose of the wall paper. It is a most unusual color to find in a piece of pottery, and used either as a vase or made into a lamp,



A pottery vase that harmonizes perfectly with the rose papered living-room

nothing could be better for use in this room. The spray of blossoms is in white, and the little bird and the rushes springing up from the bottom of the vase are soft greens, again repeating some of the colors of the wall paper. The vase stands about fifteen inches high and is twelve inches in diameter. It costs \$9.50.

For a dining-room in which the fruit and flower paper is used the draperies can be made of one of the unfadeable fabrics. A most excellent match is to be obtained in a piece that is "changeable" or like the "shot silk" so much in vogue for dresses at the present time. It is of old blue and old gold and is a perfect match in colors of the paper. Here again, because of the designed wall coloring, the hanging and the rug used in the room must be of plain colors. Either mahogany or old English furniture may be used in this room, for the fruit in the wall paper is a red brown, or mahogany color, while other tones of brown in the paper harmonize with the browns of English oak.

### Converting the Old-Fashioned Washstand

**I**N the present age with all its modern conveniences we have no use for the old-time washstand, but in almost any attic there is one to be found. If not, they can be purchased at a reasonable price at some antique store or by keeping watch for auction sales and making frequent visits to second-hand stores.

A great many people have a horror of going to a second-hand store, but I can scarcely pass one by for fear there may be something to interest me. Often desirable articles can be bought there for ridiculously low prices.

The picture shows an old mahogany washstand converted into a useful tea table. There is a large hole in the top, so a large copper tray was bought to fit over it. The drawer is useful for napkins and other things used when serving tea. The washstand at the right originally had a marble top, which was replaced by a ma-



These two tables were originally old-fashioned washstands, and in their renovated form are both useful and appropriate. The one on the right makes a particularly good serving table

hogany one and makes a most useful serving table. The drawer is convenient for napkins and underneath is a shelf, making a splendid place for table linen. There is always a nook or corner where such a table would fit and more space in the attic would then be available for other things.

### The Crocheted Rag Rug

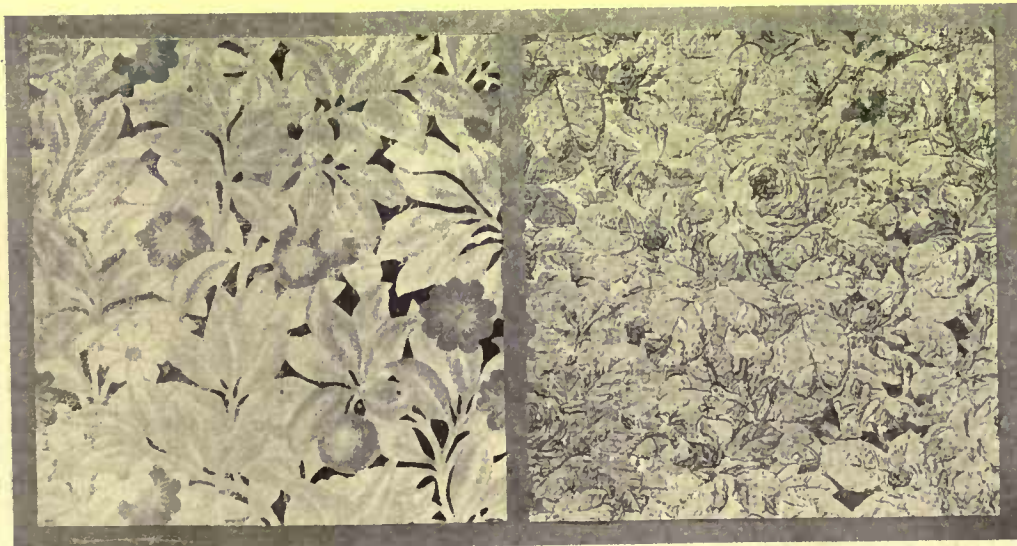
**F**OR making the finger crocheted rag rug the rags should be selected in the color arrangement desired, some strips or "chains" being of one tone, others of the oldtime "hit-and-miss." The start of each chain is exactly like the start of a chain in wool or cotton yarn, only in place of the crochet hook, held in the right hand and drawing the strand through, the first finger of the right hand is itself used. Each loop should be well drawn down to make the work fine and strong and give durability to the finished article as a floor covering. It is therefore necessary, after

each one is made, to work the previous one, through which it was drawn, down into a compact, snug knot. A very little practice will determine just the right degree of tightening needed for any kind of rag, however—they need not be tighter than the loops in knitting—and will surprise the worker with the ease and rapidity with which the "crocheting" can be done.

The chains are sewed together, wound either in a round form, which starts exactly at the center and builds out like a spiral, or in an oval form, which starts at the center with a loop sewed together, and then goes on around this by the addition of successive rows until the requisite size is reached—or the rags are all used up. The sewing should be done on the wrong side, with a strong cotton or linen thread of a color to show as little as may be against the cloth. It must be carefully done in order to "fit" each chain against its neighbor, but it is coarse work and easy enough to be quite within the possibilities for the maker of the chains, if she can handle a needle at all.

It is well to begin sewing when the first chain has progressed far enough to make it possible to start, for this will show whether the work is tight enough or not. It also develops any peculiarity in the "pull" of the rags, if they have any. Different kinds work up differently and one has to learn just what to expect and what to allow for in every instance. Lay the work down flat on a table often, to see that it is keeping flat and neither growing too full nor too tight at the outer edges.

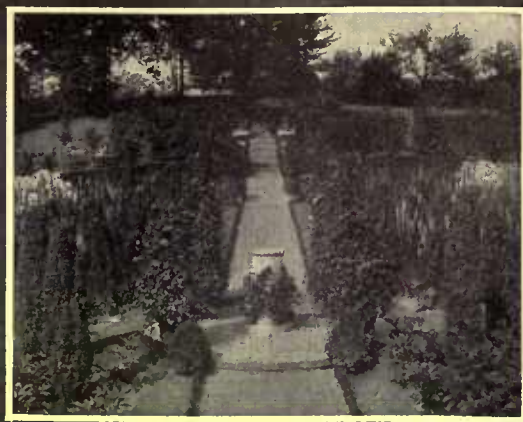
The effect of a rug made in this way is not quite like any other method of working up rags. Done carefully, the finished article is even and firm, with an "all-over" surface differing from the definite cross lines of woven rags quite as much as it does from the little arrow-like pattern which braided rags show.



Two papering schemes made by first covering the wall with Japanese gold paper and then placing over it suitably patterned wall paper from which the background spaces have been cut



## Garden Suggestions and Queries



Conducted by  
F. F. ROCKWELL

*The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the gardens and grounds. When a direct personal reply is desired please enclose a self-addressed stamped envelope*

### October

**T**O the gardener the month of October brings both important duties and golden opportunities—and both of them, as a general rule, are neglected.

In the first place it is time for him to have a general house-cleaning, to take care of all the odds and ends of things that should be done before winter weather, both to save what he can of this year's garden and to do everything possible toward the forwarding of next year's. In the second place, there is a number of things which positively will not get done in the spring, if they are postponed for another year, and that can be done now.

It seems quite natural to let winter take possession of things without interruption. There is little encouragement for working outdoors when flowers are fading and leaves turning brown.

There are some things, however, that must be done, such as the taking up of tender bulbs—caladiums, gladioli, tuberous begonias and any others which may have been left out until frosty weather. Of these, the caladiums are the tenderest. These, as well as callas and amaryllis, are usually handled in pots, and should be gradually dried off on the approach of cold weather. They ought not to be left for the early frosts to cut down, as are the gladioli, tuberous begonias and cannas. These latter should be cut back to within six or eight inches of the soil and stored in a dry, sunny place to dry—if not under cover, then where old bags or some other effective covering can be thrown over them when a freezing night seems probable.

Roses should not be mulched until next month, but if, as is frequently the case, long canes of new, soft growth have been sent up late in the season, they should be cut back about a third, or even a half if necessary, after growth ceases, to prevent them being whipped around and broken in the fall winds. This is also the best month for the making of a rose garden. The slight task of setting the plants had better be left until spring, especially if you are going to use started plants, which are the best. But the work of digging out and preparing the beds should be done now, so

that they can have all winter in which to settle and mellow, and be in the best of shape to furnish a strong, healthy growth to the plants next year. Select a sheltered, well drained place, and dig out about two feet deep, spading up the subsoil below that unless it is sandy. Fill in with about half a foot of clinkers or broken brick or stone, and then put back all the excavated soil that is good, sods near the bottom, mixing in a generous supply of heavy manure (cow manure is the best) and topping off with four or five inches of garden soil without manure; bring the surface a little above the ground level to allow for settling. Good plants set out next spring in a bed prepared thus cannot fail to give an abundant supply of beautiful roses the first season, and practically all the work will be done now.

### Fall Planting of Shrubs

**W**HEN you say "plant shrubs this fall" to the average home gardener it does not convey any definite idea of ac-

tion to his mind. Shrubs are a thing that he has a vague notion about as being beyond his skill and his pocketbook. Nothing is further from the truth, and there are thousands of small suburban places, the appearance of which could be improved 100 per cent, if their owners could once be convinced that our numerous small shrubs, especially the flowering sorts, are not only beautiful, but easily cared for and above all inexpensive. Most of them can be bought in good growing size for twenty-five or fifty cents, and that is the end of the pocketbook part of it for years! They thrive in almost any soil and require no care save a slight annual pruning and the maintenance of clear space about their roots. Even when absolutely neglected most of them will continue to grow and blossom for years, remaining objects of the greatest beauty around old house sites, for instance, whence all other flowers except possibly an old-fashioned rose have disappeared long ago. There is not space here to describe the various sorts—not to



Many of our small shrubs, especially the flowering sorts, are not only beautiful but easily cared for and inexpensive. For best results, plant them in the fall



mention the varieties—but ten cents invested in postage will bring you several good catalogues with dependable descriptions and suggestions for their use. The shrubs should be set out just after the first frosts, five or six feet apart according to variety and the effect desired. One of their great advantages is that single specimens at a very insignificant expense give such conspicuous and beautiful results. Don't remain ignorant on this subject; the hardest work connected with it you will find to be getting out of your old rut and arousing energy enough to send for a catalogue.

### The Time to Plant Bulbs

THE fall planted bulbs are not quite so much neglected. They should, however, be much more universally used than they are. The cost is very little, they last several years, many of them almost indefinitely, require very little care, and send up their profusion of beautiful flowers at a season when they are most appreciated.

After planting, which is done any time from the middle of September to the middle of November—but the earlier the better as a rule—they require absolutely no care except to be covered over, after the ground freezes hard, with three to six inches of dry leaves or litter which is removed in March or April. They are not particular as to soil, as most of the nourishment for the first season of bloom is already stored up in the bulb. Two things they do need; thorough drainage and, for best results, old rotten manure or bone dust mixed into the soil before planting, so that after flowering the bulbs may make a good growth for the following season. If the soil is at all wet or heavy, a handful of sand or sifted ashes should be placed under each bulb. These precautions having been taken, the bulbs are simply put in



The English iris is one of the most beautiful of flowers and is unexcelled for cutting

the soil, "neck" up, and covered an inch to four inches deep, according to size—a safe rule to follow is one and a half times their own diameter. Do not make the mistake of following the old time idea of making cartwheels, spiral and other hideous designs on the front lawn. One of the most effective and beautiful ways of using them is to "naturalize" them in the lawn or near shrubbery. Tulips are perhaps the most popular of the spring blooming bulbs. Within recent years a wonderful degree of beauty as individual flowers has been achieved in their development. One of the newest types is the Darwin, and it is, on the whole, the strongest and best kind for all-round purposes; the flowers under proper conditions, reach a height of three feet. Tulips of most sorts can be bought at from one to three or four dollars per 100. The narcissi (including daffodils and jonquils) are hardy in any position. They are particularly valuable for naturalizing, as they multiply rapidly and do well even where left absolutely to themselves. First quality bulbs can be had at from one to three dollars per 100. The hyacinths, which can be had in various shades of red, blue, white, pink, lavender, etc., are especially valuable for mass effects of color, in beds or borders. Do not be tempted into making one of those crazy hyacinth pies on your front lawn; stick to one or two colors; it will be cheaper as well as better to use them in small groups, or in narrow lines for borders, where they will look more natural. The price ranges from three to eight dollars per 100 bulbs.

### Three Good Perennials

THERE is a number of perennials also which should be planted now. Probably you will glance through the list and decide you cannot have them all—and therefore cannot get any. I want to insist, however, that there are three you should try which probably have not now a place in your garden. The first is not a new thing, but one does not often see it—*Lilium speciosum*. Plant the bulbs as soon as received (order from a reputable seed house instead of depending upon the doubtful product of some local hardware store) and put in a good handful of sandy soil. Remember that in any case they must have very good drainage. They are covered about four inches deep. The other two are irises—not the German and Japanese with which you are familiar and which probably already have a place in your garden—but the less known Spanish and English types. They are among the most beautiful of flowers, require practically no care, are unexcelled for cutting and are so cheap that anyone can afford them by the dozen. The Spanish irises have well been named the "orchids of the hardy garden," and are especially graceful and beautiful, the colors ranging through yellow, white, violet and blue in the most delicate shades. The English iris, which is larger than the Spanish, blooms just after it, and they go well when planted together. The roots, which are bulbous in form and quite differ-



*Lilium speciosum*, with its tall stems and handsome flowers, needs good drainage

ent from those of the Japanese, can be had for from one to two dollars a 100. Among the other perennials which should be planted now are arabis, alyssum (saxatite) primula and larkspur (the perennial types), phlox, dianthus, gaillardia, peonies, bleeding heart (dielytra) hardy pinks, and others which can be found in the fall catalogues.

### Saving Cuttings and Vegetables

TWO other lines of work must not be overlooked in all this constructive planning. The first is to take cuttings of all the plants you want to propagate for winter flowers or plants next spring, such as geraniums, heliotropes, verbenas, fuchsias, etc. These are rooted in moist sand and potted off in small pots when the roots get to be about half an inch long. It is much easier to root cuttings and thus get strong, healthy, new plants than to try to carry through old ones. Where this is attempted, however, remember to cut the plants back severely and pot them up as soon as possible, so that they can become established out-of-doors where conditions are more favorable than they are likely to be in the house.

The other thing is the saving of all vegetables in the garden which may be of use through the winter. There is usually a great deal of waste in this matter; beets, carrots, cucumbers, tomatoes, etc., which might just as well be kept for part or all of the winter, are lost. A good frost-proof cellar in which the furnace or heater is partitioned off, makes the best place for keeping all root crops, cabbages, etc., but it is not a necessity. Any room which can be kept dark and cold will do, and barrels or boxes of damp sphagnum moss will do to take the place of sand, which is generally used for keeping beets, carrots, parsnips, oyster-plant, etc., in the

(Continued on page 254)



# EDITORIAL



## DEDICATING THE HOUSE

**A**IMING to create some permanent distinguishing feature on the house and to give it that intangible impress of the man who dwells in it several individuals have treated their house exteriors with some apt motto over the door or some device upon the wall or chimney. This field of activity holds many possibilities for those who consider the home as a much different thing from the sum of the physical materials that were used in making the house.

In the two previous issues of *HOUSE & GARDEN* short articles described what some have done to accomplish this impress of individuality. The exterior devices of iron or copper, the use of tile and concrete plaques, the small symbolic figures, all these are of value to gain this result. At the christening of the house would this not be a fit consideration? Each family surely has some particular device or emblem, or the locality has some legend or historical fact that might be perpetuated. The suggestions that were previously given offer enough to build upon; beyond that it is the owner's special province and delight to use his own ideas.

We still retain enough of the old ceremonials to place a corner stone and dedicate a public building to its future uses. In some sections the setting of the roof tree is celebrated. The use of some distinctive device gives opportunity to the dedication of the newly built house to its services as a family home. Perhaps this might be considered a sentimental affection; but why deprive our lives of the small extra graces that such affairs might give? House warmings are held, isn't this a more genuine way to celebrate? The family, friends and neighbors gather together, there is, perhaps, the intimacy of a dinner, then the unveiling of the device that marks the house with the character of its inmates. Whatever means are taken surely some slight ceremony would be well to mark the turning of the architect and builders' product into its uses as a home. These things, unimportant as they are in themselves, do much to stir one's memory afterward and work toward creating the proper appreciation of the home as something intimately connected with the family's life, not simply a mere dormitory and workshop. The pagan household gods have long been removed from the house, is there not some little thing that those of us who do not entirely scorn sentiment can put in their places?

## THE JOYOUS AUTUMN

**T**HE melancholy days that the poet sings of are fast approaching. There will be brown meadows and drifted dead leaves and bold blasts of driving winds. So far the poet is right. We never could quite agree with him, however, about the sadness of the fall. In our mind autumn was but the culmination of the great pageant of the year, the crowning glory of a procession of beauty. From the delicate hues of spring through the brilliance of summer to the vigor of the gorgeous autumn is a swelling scale, a crescendo of magnificence with a grand finale. And there is nothing lingering, no tremulous weakness about it. With the October's golden harvest and the electric thrill of November's glow, Nature, like the favorite at a ball, has danced up to the final number and with flushed cheeks and flash in eyes, though perhaps a trifle in disarray, with flying hair and a danced out slipper retires to the comforting, revivifying sleep that follows the climax. There may be bathos in the confusion and the tattered decorations, but there is no wasting away. The final full note has been sounded and it is to the business of recuperation in rest that both Nature and the dancer turn. It is like a breath-drawing for another appearance, for renewed conquests, but no thought that this is the end of good things. Who knows, perhaps winter's carefully spread coverlid hides smiling recollec-

tions of a complete triumph and shining visions of successes.

So much for the suggested similes of life and the year. The scientist of course sees the essential utility of each change in season and finds no regret in an approaching autumn. It is not to his calculating glance, however, that this is directed. The ordinary mortal must find some emotional effect in all change. What it may be is determined entirely by where the emphasis is placed.

It seems to us, though, that the gardener's round of labors give him a right aspect on the seasons. With the first flash of the autumn sun he is stirred to new activities. Fall planting is due and he is busy again with the tasks of transplanting, sowing and pruning. He is not preparing a corpse for burial, he is giving the initial impulse to life, preparing his alchemist mixture to seethe softly and work quietly through the winter until its latent potentialities attain fruition in the spring.

Again, what country boy is gloom ridden at autumn's arrival? He may have cause enough in the unpleasant prospect of taking up old tasks, the return to stern duties, but there is the meed of livelier pleasure than the swimmin' hole or fishing offered. Is it not autumn's seductive call that lures to the hunt, and drives him where the foxes are barking on the hillside or into the brush where with terrifying whirring the partridge seems driven up by some convulsion of the earth itself? There are deer tracks, too, at the lake, and the noise of men and dogs in the moon-lit bog—a vagabond army after coons. It is a time of excitement when he must swallow hard to keep the great swelling of his heart from causing it to leap actually from his throat. Cider and apples and Thanksgiving—why go on with the catalogue? The fall is the time to be up and doing, to run with quick pulse; not a suggestion in it of withering and weakness. It used to belong to Bacchus and about the wine press rose its praises. Look at it from all sides and you will find no cause for long sighs at the parting year. Whatever your particular bent may be the season is now calling you. We speak to those who are garden lovers and urge them to prepare for spring, not for winter.

## THE ROADSIDE GARDEN

**W**E have spoken before of that pride in locality that might so well be cultivated but that seems in some ways to be sadly neglected among us here. Village improvement societies will carefully gather the waste paper from streets, build fountains and plant garden plots at square and station, but seem entirely oblivious to the disfiguring patchwork of ugly signboards that flank the walks and abut on the entrances to the town. Individuals will improve and beautify within their walls or at their gateways, but leave the borders of the road uncared for and without a thought. It is much like the slovenly school boy who washes that part of his face that is visible and leaves grimy the shadowy regions behind his ears and under his jaws. If something might be done to awaken a sense of individual responsibility, it would be a great accomplishment. The picturesque English hedgerows and the highway-bordering gardens that lend so much to the charm of England's countryside and for which it is so justly famous, these are the gifts of each resident, not the result of a widespread movement.

There is an inspiration in what Mr. Eaton has to say in this issue of *HOUSE & GARDEN* that points a way toward better things, and a simple course besides. His rural New England, unassisted by man, but not hampered by him, grows in natural beauty. There is a powerful sermon directed toward our present attitude and a fine appreciation of the humble beauties of the wayside that points a way for us. With our sensibilities aroused and the desire to create what he chooses to describe as the American garden that the Japanese would evolve were they native here, what wonders would result. Will you listen to his message?



While sketches in color are sufficient for the trained decorator, the layman must also see actual examples of the furniture in order to get a definite and adequate idea of how the room will look when completed.

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## The Use of Nondescript Furniture

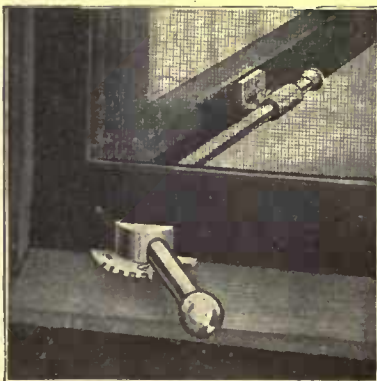
(Continued from page 215)

bottle green, French gray or any of the other colors specially favored in Colonial times. Chairs of estimable design and honest workmanship can be got from \$5 up. Oftentimes, however, really old ones can be picked up for a mere song from their possessors who would rather have something new in exchange. While one might naturally hesitate to fill a whole room with articles of this type, the possibilities are too great to be disregarded. With judgment these “wooden” allies of the decorator may be made to render yeoman service.

Mission furniture is too ubiquitous to be in any danger of falling into oblivion. With its angularity and chunkiness it marks a natural revulsion from the fantastic excesses of the mid-Victorian cabinet-maker. Why we should adopt a rude, exotic style when we already have other and far better native things in the wooden genus just previously referred to, it is hard to see. The mission crudities savor dangerously of the “burlap” architecture that seeks originality through “gobby” effects. There are places, however, where it is undoubtedly in keeping and may be used to good purpose and it must assuredly be reckoned one of the available nondescript resources. It possesses the merit of being inexpensive.

Associated in many people’s minds with Mission furniture are the craftsman productions, possibly because of the “Will Bradley” shapes they so often assume. They frequently run into medieval and semi-ecclesiastical patterns, too. Handicraft furniture, however, is not wedded to any one style, but is capable of wide variation. Of course it is likely to be expensive, but is usually worth it. A thoroughly well made piece of good design is always a pleasure and preferable to, as well as more economical than, three or four inferior pieces. There is no branch of furniture-making in which the art of the craftsman may not be profitably called upon.

In the realm of built-in furniture a whole world of resources is opened to us. The articles that most readily suggest themselves, perhaps, are bookcases, cupboards, chests, drawers and settles, but there is large scope for ingenuity of contrivance in other directions. Built-in furniture can invariably be made in keeping with the other appointments of a room. It can be either severely plain or ornate. Good proportions and pleasing moldings may accomplish well nigh anything. The plainer it is, though, the better it is likely to be. The color it is painted or stained and the hardware used on it also count for much. Furthermore, it is not expensive. For the outlay involved, no kind of furnishing will yield larger or more satisfactory results. Under intelligent direction from the amateur decorator a capable carpenter can soon make what is required. The bill for the carpenter’s time and the comparatively trifling cost of materials are



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the only items to be reckoned, if one undertakes to do the painting one's self, which is not seldom a wise plan to pursue. Time and again some of the best and most artistic results are achieved with this built-in, one might really say "home-made," furniture.

From this partial list of available "non-descript" styles it may be seen that the field is by no means barren of resources. Other nondescript varieties less generally known, it is true, but not less attractive, might be added to the tale already enumerated, but it will, perhaps, be more to the point to mention a few instances of the successful combination of articles of miscellaneous pattern.

One drawing-room contained a number of heavily upholstered chairs of modern make, covered with slips of bold-figured cretonne of Chinese design, in which the prevailing tone of the pattern was mauve. A deep-cushioned settee with straight back and sides was covered with the same goods; a large armchair was covered with mauve velours. Besides these there were a satinwood Adam table, a small mahogany table with block feet and saltire stretchers between the legs, a round-arched Dutch cabinet of Spanish walnut with glass doors and sides, a set of tea-poy, a small Jacobean secretary, a cane-seated and cane-backed painted and gilt Adam armchair with a settee to match and a grand piano—surely a sufficiently varied assortment. The walls were a neutral gray and utterly devoid of adornment save a beautiful old Dutch mirror with carved gilt frame, a remarkable Chinese painting on glass and, at the end of the room opposite the fireplace, a Japanese screen fastened to the wall in the manner of a tapestry. The carpet was a solid deep mauve and at the three French windows, opening on the terrace, were curtains of mauve *crêpe de Chine*. None of the mauves matched, but all harmonized and presented an indescribable sense of unity. All these diverse objects were marshaled with consummate good taste and breathed an atmosphere of dignified repose and admirable restraint.

In another house what might be considered a combination drawing and living-room contained a brocade-covered Louis Quinze chair, with white and gold frame, built-in bookcases, several mahogany tables of different periods and styles, a cushioned willow armchair, a modern upholstered armchair and an ultra-modern cushioned divan. Here again was a heterogeneous assemblage, but so skillfully disposed that the refined taste of the owner was everywhere apparent. Across the hall in the dining-room was an excellent Georgian china cupboard built into one corner, a gate-legged table and chairs of Spanish type.

A bedroom in still a third house showed what a little care may effect. An old four-poster bedstead with wagon-top canopy had been painted white; beside it stood a willow wing chair with bright cretonne cushions; there were also two white Wind-

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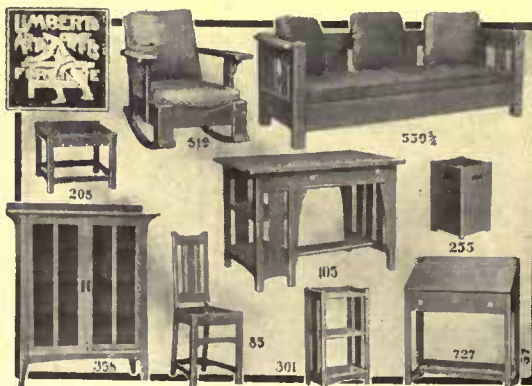
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or chairs, a Hepplewhite bureau and a dressing table of mixed New England and French parentage, painted a yellowish gray. The wall paper had a very unobtrusive flowered repeat. No two pieces in the room were alike and hardly any two belonged to the same date.

Certain guiding principles governing the arrangement of "nondescript" rooms may be suggested. In the first place, much unifying influence can be exerted by the general color scheme; in other words, have a care to the carpet, curtains and walls if you would avail yourself of a powerful factor in bonding miscellaneous things together. Again, the harmonizing and amalgamating effect of upholstery, and especially of the flowered cretonnes, should be kept in mind. The quality of restraint is most useful and should be sedulously preserved. It is well to remember, too, that elimination will often prove the key to a successful solution of a puzzling situation.

The achievement of felicitously arranging and combining nondescript furniture is always gratifying. There is a stimulating fascination about experimenting and solving the difficulty just as there is about working out a puzzle or a problem in mathematics. From what has been said it is abundantly evident that there is no excuse for awkward furnishing because the pieces are of miscellaneous character.



## Planning the Bulb Garden

(Continued from page 218)

spring; or even left to lie loose on the ground. It will reach through the soil under the rain and enrich it down to where the feeding roots are.

Bulbous plants are different from all others in that they make and store away each season's bloom during the *preceding* season. This is the process that is going on when we speak of the bulb's "ripening;" and unless it is absolutely uninterrupted, no flowers can be produced during the succeeding year. Every bulb as it comes from the ground in a dormant state, contains next season's flowers, *every one* of them—tiny, rudimentary embryos to be sure, yet nevertheless the actual blossoms. Bulbs that do not are immature and cannot bloom until they have been given time and opportunity, in the ground, to reach maturity.

Some require longer for this than others, and naturally the time needed enters into the price of the bulb. "Extra Selected First Size Named Hyacinths," for example, have been cultivated from four to six years in Holland—where soil and general conditions are ideal, hence the great Dutch industry of bulb culture—before they reach the full size necessary to produce the finest flowers here in our gardens, consequently before they are large enough to bring the highest market price. Such bulbs are from eight to ten inches in

circumference. After once flowering here however, they are bound to take a season or two off, because, being fully mature themselves, they must go on to the next step in the life round and begin to reproduce their kind. This reproduction is by means of offsets, and not until some of the offsets have reached early maturity can they in their turn blossom.

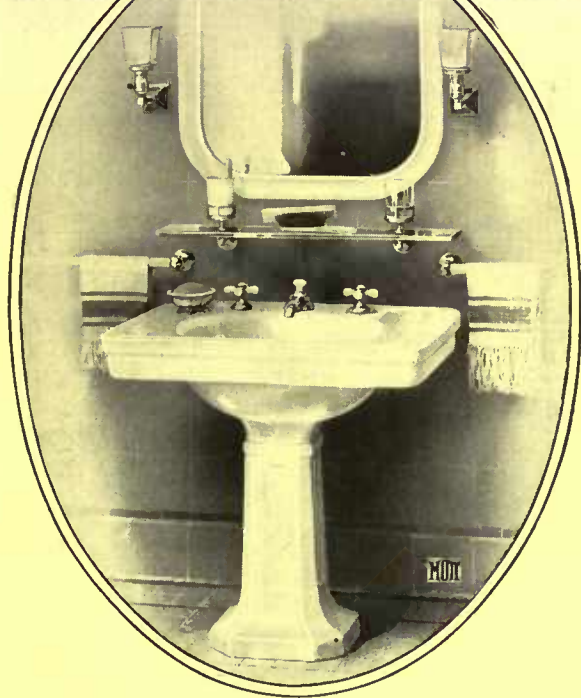
Bulbs which are planted in the permanent garden and left untouched year after year, carry on this reproductive work all the time and are consequently at all times in all stages of growth. Therefore there are always offsets from the original bulb planted long after this has disappeared, which are blooming; and others from these which will take up the work where these leave off, and so on indefinitely. For this reason, however, it is well to lift and divide clumps every third or fourth year usually, lest they become too crowded by their own reproduction.

Because the full size bulbs must have a season or two in which to reproduce, after blooming once in the garden here, it is really better to buy smaller bulbs for the garden; these will immediately begin producing offsets, even while blooming themselves and there will be no gap of a year in bloom. And the first year's flowers, though not as remarkable in size perhaps as the flowers from first size bulbs, will be quite as effective in the right kind of garden arrangement.

What is true of hyacinths is true of all bulbs that are offered in different sizes. The largest or "first size" as the catalogues give it, is the mature, healthy, properly grown bulb; from this, different dealers grade down differently. None who is really high class offers seconds of narcissus, tulips, jonquils and the general run of bulbs, although the second size in crocus is frequently listed, and among certain lilies two and even three sizes are usually offered. The first size crocus bulb will yield from six to a dozen flowers, while the second will not give more than half that number—but in mass planting or naturalizing, this is sufficient. Practically the same difference will be found with the lilies.

Authorities differ on the depth at which bulbs should be planted, some claiming that deep planting is a cause of failure, others that it is the one thing necessary to insure success. The bulb's size has the most to do with it, naturally, and the nearest that we may come to a general rule seems to be to plant each under one and a half times its own depth of soil. That is, the distance from the top of the bulb to the surface of the ground should be one and a half times the depth of the bulb from top to bottom. This will bring the bottom of some bulbs from ten to fifteen inches or more below the surface of the ground, but this is not too much. Certain lilies—especially *Lilium Harrisii* and *Lilium longiflorum*—in addition to rooting at the bottom of the bulb, throw out other roots from their stems after these have grown up from the bulb; these need earth of course to feed them, therefore the bulb

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itself must be at a considerable depth. No bulbous plant does as well when its roots are shallow and insufficiently covered with earth.

Winter protection is always advisable although not always essential. Its purpose with the hardy bulbs is to prevent thawing after the real winter freeze has come however, and not to keep the bulbs from freezing; therefore it must not be put on until the ground is frozen hard. Four inches of oak leaves, held in place by branches, is an ideal mulch, although straw, marsh hay, or any autumn leaves will do. Remove this, bit by bit, in early spring, taking off the first layer by March first, and gradually getting down to the bare earth by the first of April. This discourages premature starting of the shoots and hardens them gradually when they do emerge from the ground.

The commonly accepted time of planting is October and November, although with bulbs that mature earlier than this and are therefore offered earlier, there is no reason to wait. The less time they spend out of the ground, the better. The early spring-flowering bulbs may be planted later than any of the others, for the reason that it is important to hold back their top growth altogether the fall of their planting. Ordinarily top growth commences about six weeks after planting, the bulb up to that time being busy with development of its root system; therefore the ideal time for planting the bulbs which it is desirable to have checked in this above-ground activity until spring, is six weeks before the time for frost, or rather freezing. This date may easily be figured for any given latitude with the aid of a good almanac.

Always cut the flower stalks away immediately after the flowers have faded, but *never cut the tops or leaves* from any bulbous plant after it has flowered, until they have turned brown and quite dried up. This is the signal of "ripening." When the bulb is through with its foliage it dispenses with it; it cannot spare one bit of it a moment sooner. The leaves have their part in the work of storing away next summer's flowers, quite as important as that played by the roots, and without the coöperation of both, the work cannot be completed. It is for this reason that crocuses seldom last long when planted in the lawn, highly though some recommend them for such a position. The very early cutting which lawns demand does not give the crocus bulbs time to ripen; consequently their foliage is sacrificed before they are through with it, and gradually they starve and dwindle away. Snowdrops, squills and glory-of-the-snow, all three of which ripen and shed their leaves before the lawn mower makes its first round, are really the only bulbs which are suitable for free hand sowing in close shaven turf.

The full and perfect effect in the bulb garden should not be expected the first season after planting; the second year should bring it however, and there should

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be undiminished glory from then on for four or five years, or until crowding below ground begins. This crowding will reveal itself in diminished bloom and less rugged flowers—and these are the summons from below to go dig up and divide and thin out. Snowdrops and all naturalized bulbs, wherever they may be, may be left untouched for decades, to be sure, but even these suffer from lack of elbow room after awhile.

If the second season after planting, however, does not show finer returns than the first, if there is any falling off rather than a gain, then something is wrong. Deterioration so early as this, before there is a possible chance of crowding, is a sign of uncongenial location or soil, or of unhealthy bulbs—if the previous year's ripening has not been interfered with, or if the bulbs have not been allowed to produce seed. The aim of all plants, always, is reproduction; if a bulb succeeds in its efforts to this end by developing seed, it will not—indeed it cannot, for lack of energy—duplicate its work by proceeding to store up within itself a new set of blossoms for another year, as well as to make the young bulblets which assure reproduction below ground. For even if its seeds are allowed to mature, it still will be intent upon more of its own kind—upon its offspring—and until assurance is made doubly sure, with seeds above ground and offsets below, it will take no heed of ever producing another flower. So all flower stalks should be cut away as soon as the flowers fade; it is an even greater advantage to the bulb if the flowers are cut in their prime, when they are first opened. This is not necessary however; one may be guided by preference—but it is always done where bulbs are grown commercially.

### Definite Directions for Fall Activities in the Garden

(Continued from page 209)

practical certainty of success. Sweet peas, planted in a trench three to four inches deep, and hilled up as the plants' growth advances in the spring, will yield earlier and better flowers than any from spring sown vines. And annual larkspurs, slow to start into growth from seed, are given a chance by fall sowing which otherwise they do not have. Sweet alyssum and the opium poppy endure perfectly through the winter and gain a month or more over spring seedlings; the poppies indeed will actually self-sow and thus, although only an annual, renew themselves year after year.

Spinach, kale and corn salad are the vegetable garden's summer-end possibilities; seeds of these should be scattered in September. The kale is better for being touched by frost, although a mulch of loose straw should cover it as well as the other two. From under this they may be picked for eating during midwinter, when snow is upon the ground.

The garden design which is shown is

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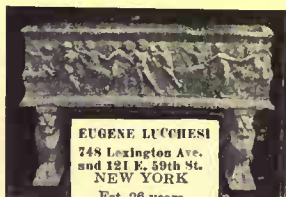


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one developed to meet the requirements of a man who wishes to get the most possible *into* the plot which he owns, and at the same time get the most *out* of it. A vegetable garden was a requisite, some fruit—the peach, plum and cherry are not to be set out until spring—and a real flower garden which should harmonize with the type of house. This is a modified Colonial, not the sort that has Doric columns and should be surrounded by a five acre lawn, but the city Colonial, if I may be allowed the term.

The flower garden has been made to supersede the usual lawn, and the hedge and edgings are to be of boxwood. This is an expensive species, however, and for one who does not wish to spend quite so much money, I would suggest the substitution of the small leaved privet—*Ligustrum amurense*. This may be sheared quite as closely and kept as low as the box naturally grows, and although it is not by any means as elegant a hedge, its effect is excellent and it makes possible this treatment, which is better than any other for a garden before a house of this kind.

A turf bed for the cement slab walk which leads in from the street, and turf walks from which to reach the flowers relieve the place from any sense of congestion; and in this turf, squills are scattered everywhere. Underneath the catalpa tree at the northeast corner of the plot snowdrops are naturalized; these must have shade above the bulbs when the heat of summer comes, else they will not survive it.

In those spaces where more than one kind of plant is indicated, the mixture is irregular, and cannot well be shown in plan. Such planting is a matter to be worked out as it is done, rather than according to any detailed plan, the object being to scatter two or three clumps of different sizes—one of perhaps five plants, another of three and one of seven or eight, among the predominating species; and placing these so that they do not regularly divide the group equally, but are thrown into it as seeds might naturally fall when scattered carelessly upon the ground.

Shrubs: 1, *Hydrangea paniculata grandiflora*; 2, *Dierrevilla*, Eva Rathke; 3a *Deutzia crenata*, Watereri (pink); 3, *Deutzia*, Pride of Rochester (white); 4, *Spiraea Van Houttei*; 5, *Philadelphus coronarius*; 6, *Forsythia fortunei*; 7a, *Ligustrum amurense*, 5 feet high; 7, same, kept down to 18 inches. Trees: a, *Catalpa speciosa*; b, *Cornus florida*. Bulbs: a, *Scilla Sibirica* (naturalized); b, *Galanthus Elwesii* (naturalized); c, *Lilium speciosum*; d, *Narcissus poeticus*; e, Jonquils; f, crocus. Perennials: g, *Phlox decussata*, Jeanne d'Arc; h, *Hemerocallis Thunbergii*; i, *Delphinium hybridum* (Kelway); j, *Phlox decussata*, Peachblow (pink); k, *Paeonia*, Duchesse de Neumours (white) and Marie Lemoine (white—late); l, *Iris Germanica*, assorted colors; m, chrysanthemum, hardy pompoms (browns, yellows, whites).



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## The Naturalizing of a City Man

(Continued from page 221)

The Squire was, of course, tremendously interested. His faith in Mantell's latest scheme broke down, however, when the nozzles finally came, and he saw the size of the holes.

"Water an acre of ground through those pin-pricks? Never—never in the world! They've soaked you this time, Harry, all right. It's too bad." But he hung around while the unions were being fitted and the nozzles inserted in the holes.

Robert and Helen went down to start the pump, and for a few anxious moments Mantell stood at the end of the line, waiting for the water. It arrived and the one hundred tiny columns mounted into the air and broke into a fine pattering shower over the long strip of thirsty leaves and dusty soil. Rain, rain at last!

The Mantell Company broke into a hearty cheer.

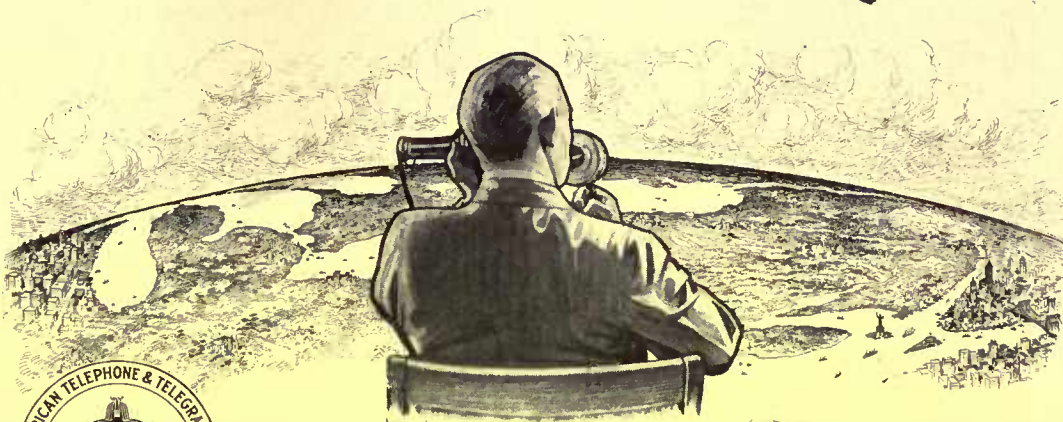
"Well, I'll be darned," said the Squire. "What are we comin' to next? It may rain on the just and the unjust all right, but I guess the time's come when it isn't going to rain the same for the hustlers and the moss-backs. I take—I take off my hat to you, Harry."

Mantell went to bed that night, after watching his rain machine for a while in the moonlight (Robert and Raffles having volunteered to stay up and attend to the occasional turning of the pipe, so that they could shift it onto the other half of the field the next morning) with a feeling of great relief and satisfaction. The greatest problem of his new business had been satisfactorily solved. Never again, for his most important crops, would he have to depend on the clouds for that most vital of all requirements, water.

The fall passed quickly. Showers came in time to be of some use to the field crops of corn and potatoes, but no real good soaking rains. And the new irrigation system more than paid for itself in saving the crops of onions and celery, both of which sprang into new life after the first soaking they received.

The potatoes that they had planted to try out several varieties side by side did not offer any very conclusive evidence at the close of the season, it had been so dry; but the field crop from the new sort that Mantell had grown for seed on the new quarter acre lot was evidently ahead of anything else they had, and also carried away first prize at the local fair. So they decided to keep these for their entire field crop next year, and about fifty bushels were especially selected for seed, well cured, and carefully stored away in the innermost part of the cellar. Their early potatoes he did not consider good enough for seed, so he sent away for five barrels for himself and the Squire, knowing that they would be much cheaper than in the spring, and also because he wanted to be sure of having them in time for starting in the greenhouse.

In the careful record he had kept of the



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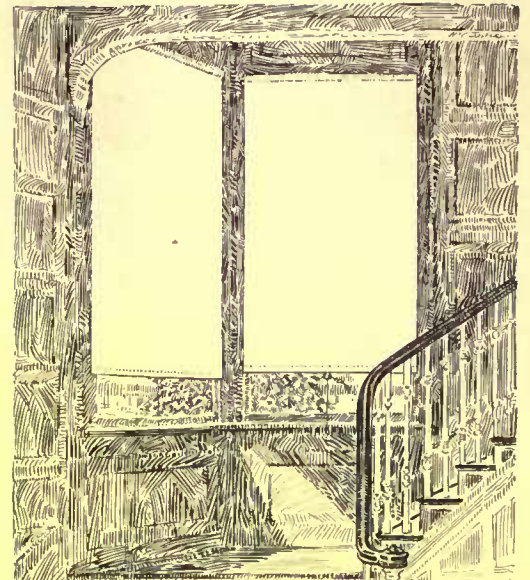
comparative cost and receipts of onions and miscellaneous garden crops, the onions were, even at the fall price, away ahead. It was not, of course, a fair test, as the other crops had not had the benefit of the irrigation and onions were extraordinarily high because the crop had been a very small one all over the eastern part of the country. They were bringing a dollar a bushel, and as his were extra good in quality, he could easily have disposed of the whole crop of 450 bushels before Thanksgiving. Remembering last year's experience, however, they carefully stored as many as they had room for in the cellar, and another 100 bushels in the barn loft, to be kept by the freezing method for next spring's sales, as there was a practical certainty that they would be very high before the new crops began to come in.

And there was a great deal of new work to do. Part of the field in which the garden and onions were had not been plowed for years and was grown up to briars and small birches and, near the stream, alders. Upon examination the soil seemed as good as in the garden, and as this whole field would be easy to irrigate by extending their present system, it was decided to get at it and clear it up at once, in time to put in a winter crop of rye and vetches to be plowed under in the spring for early potatoes, planted close and irrigated, and followed by late cauliflower and celery. This double cropping would pay for the irrigation and also get the ground into condition for onions as soon as possible.

With the potatoes, onions and other root crops they had the cellar was crowded full; so that an extension in this direction was another late fall job and a serious one, as it meant a lot of slow, hard work. They put this off for the last job before hard freezing weather.

Robert and Helen took up their school work again, but neither of them had grown tired of their farm interests and Robert was planning to stay in the country rather than seek a profession in the city. He had become greatly interested in fruit, and it was through his efforts that Mantell bought an old apple orchard covering nearly five acres, on the place beyond theirs and adjoining the lot which had been so laboriously cleaned. It had grown up, through neglect, to brush and brambles until the wild berry crop was of more value than the apples, and the owner thought he had "put one over on that Mantell bunch" as he told at the store, when he got \$150 for it. Young Robert, who was capable of holding his own with the neighboring Yankees, had told him he expected to sell it for cord wood, which had enough of the truth in it to satisfy his business conscience. He and Helen had saved up \$50 in cash from the hen business, which went into the orchard venture.

On the whole the outcome of the second year left no cause for discouragement. It had been so fair, in fact, that Mantell felt they could spare a few dollars for some "fixing up" which Mrs. Mantell, al-



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ways patient when the "business" demanded every cent there was, had long wanted to do.

Thanksgiving came and went again, as happy as before; and winter found them even better prepared for the long siege of cold weather, snow and short days. The greenhouse was kept full of lettuce and radishes; they tried also a part of a bench of carnations, but the demand for them was too unsteady.

They found that the new pond, made for their irrigation project, would also supply them with ice—clear, transparent, spring water ice, and also save them a two-mile trip for every load; and there was enough for the Squire, too. They also got a machine for grinding corn, cobs and all, at an expense of \$16—of which the Squire of course paid half—and this saved a good many cold trips to the grist mill at Priestly, besides the expense of having it ground.

Their plans for the coming year showed some changes. The onion acreage was to be increased from three-fourths to one and a quarter. The garden truck, except what they could be sure of having well ahead of the general supply, was cut down. Potatoes were to stay at four acres with half an acre of extra early ones. The poultry department did not show as big a per cent. profit as the year previous, although the total was greater, and it was decided to keep this about the same, especially as the new apple orchard, upon which they had already done a good deal of work, would require Robert's attention.

In addition to the moderate degree of prosperity which they were beginning to enjoy, after two years of intelligent and unremitting labor, they had all enjoyed the best of health, and naturally the combination made for the best of spirits.

Their third Christmas in the country was, of course, the happiest. What had begun as a temporary retreat from the ill fortunes of the battle of the city had turned out to be the best move of their lives. Mantell and his wife still sat before the dying open fire, after the Christmas party had broken up and the young folks had gone to bed, talking over the various events of the last two years and plans for the coming ones.

For a long while they sat in silence until at last Mantell, turning, gazed for a moment into the firelit eyes of his helpmate.

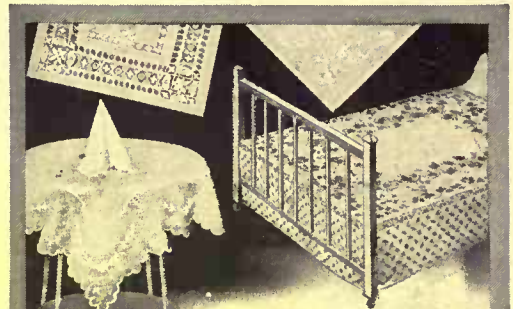
"We surely have been blessed, dear," he said reverently. And drawing her head down to his shoulder he added, in a happy tone, "There surely was unbounded luck in Uncle Peter's golden key."



## Rejuvenating the Old Orchard

(Continued from page 212)

weeds from the orchard mowings. This mulch decaying supplies the tree with food, keeps the ground moist and brings up the physical condition of the soil. A



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<p style="text-align: center;"><b>RIVIERA ITALY — AND EGYPT</b></p> <p style="text-align: center;">THE LARGEST BRITISH STEAMERS IN THE MEDITERRANEAN TRADE</p> <p style="text-align: center;"><b>"ADRIATIC"</b> 24,541 TONS</p> <p style="text-align: center;"><b>"CEDRIC"</b> 21,035 TONS</p> <p style="text-align: center;">Sailing From New York <b>NOVEMBER 30, JAN. 7, JAN. 21, FEB. 18, — MARCH 4 —</b></p>	<p style="text-align: center;"><b>WEST INDIES PANAMA CANAL SOUTH AMERICA</b></p> <p style="text-align: center;">THE NEWEST STEAMERS TO THE WEST INDIES</p> <p style="text-align: center;"><b>"LAURENTIC"</b> 14,892 TONS</p> <p style="text-align: center;"><b>"MEGANTIC"</b> 14,877 TONS</p> <p style="text-align: center;">Sailing From New York <b>JANUARY 8, JANUARY 22, FEBRUARY 8, FEBRUARY 22 28 AND 29 DAYS, \$175 AND UPWARDS</b></p>
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mulched orchard is a most pleasant place to work in. There is no mud and the few apples that fall are not bruised. There is also less labor in maintaining the mulch system than in cultivating.

The application of commercial fertilizers to many old orchards will bring remarkable results, especially on soils that are thin and worn. Fertilizers may be applied when either the cultivation or mulch system is used. Study conditions to find what your soil requires. Then apply the fertilizer in liberal quantities and the returns will be in proportion. A few cents' worth of fertilizer to the tree often returns the expenditure a hundred fold in fruit. Naturally as the fruit buds are formed one season and the fruit the next, the greatest returns cannot be expected until the second season, but the growth and color of the foliage the same season the chemicals are applied will be an index to the success of the application. Feed your orchard liberally but by all means do not give it too much.

It very often happens that the subsoil in an old orchard is naturally or has become very hard and in a poor condition for the growth of the tree. A hard-pan a foot or so below the surface prevents a downward growth of the roots. The trees easily blow over and drainage is poor. The trees cannot avail themselves of any but surface fertility and water, with the natural results of small apples and poor crops when the tree should be in its prime. In an old neglected and pastured orchard this is especially true on clay lands. The use of dynamite under and around such trees will greatly relieve these conditions.

Four small charges of about a quarter stick of 40% dynamite placed equally about the circumference of the outer edge of the branches will break up the subsoil, when placed about three feet deep. A half a stick directly under the trunk will result in the effect of a root pruning as well as loosing the soil. All this breaking of the old roots will result in a fresh growth of the root which will keep pace with the new top growth resulting from pruning.

Each charge of dynamite, as well as breaking up the subsoil, also creates as it were, a huge sponge of earth which gathers and retains moisture. This moisture dissolves and renders available the food material of the tree. The roots penetrating this sponge draw this food-rich moisture and a very large amount of new fertility is within reach. The amount of water a full growing tree requires is enormous and to assist the tree in obtaining it is highly important. The small cost of dynamite is quickly repaid in increased crops.

Dynamite is also very handy in removing undesirable trees and stumps from an old orchard. A full charge of dynamite not only does the work quickly and cheaply, saving hard labor and much time, but leaves the ground in best possible condition for planting a new tree, if this course is decided upon. The heavy charge

has loosened the soil for a considerable distance and the fumes are certain death to all fungus and insect life. All this gives the young tree every possible chance during the first and most critical years of its life.

Spraying the old orchard is an absolute necessity. It is in fact the keystone of successful orchard rejuvenation. Insects and disease run riot in all old orchards to-day. If you are not prepared to take up thoroughly this phase of the work, it would be better not to undertake fruit growing for it is not possible to raise large, perfect, profitable fruit without it.

If your orchard is infected with the prevalent San Jose scale you must spray with lime-sulphur mixture before the buds begin to swell. Lime-sulphur as a summer spray is also replacing the standard Bordeaux mixture. Besides having all the qualities of Bordeaux it has a great tonic effect on the foliage. Two, three and sometimes four summer sprayings are necessary to control codling moth and various fungus diseases.

A spraying outfit for a small orchard need not be expensive. A small hand power sprayer is often all that is necessary. The chemicals are not expensive and their proper mixing and applying is not so difficult as many suppose. Your State Experiment Station, your supply dealers, and farm papers all stand ready to supply you with the detailed instruction needed.

If often happens that a number of neighbors can combine to renew and care for their orchards. Machinery and tools can be purchased and used in common. Supplies and fertilizers bought in quantity are always cheaper. There is always an added impulse to do good work when a number get together. Study and discussion always bring out valuable points and suggestion, as well as added enthusiasm.

One point of the work of successful orcharding, that is often neglected by even the more careful, is proper thinning of the fruit when necessary. You prune, fertilize and spray and the chances are your trees will load themselves heavily with fruit. It is very easy to have too much fruit on the tree and the result is that you will harvest all undersized apples. One good sized apple is worth much more in the market than four small nubbins. On most trees five fruits grow where there should be but one. Thin your fruit by all means, when necessary, if you want fancy grades. This thinning should be done as early as possible. Remove first all the imperfect, then the surplus apples. The strange point is, that you will get as many bushels after proper thinning as you will from the unthinned tree. The larger sized individuals make up very quickly for the loss in numbers. Besides, the thinned apples are always better colored and better flavored. Thinning is better for the tree as it doesn't take as much life to produce twenty bushels of large fruit as it does twenty bushels of small. The result is that by thinning you will have fewer "off years." Apples should be thinned to stand

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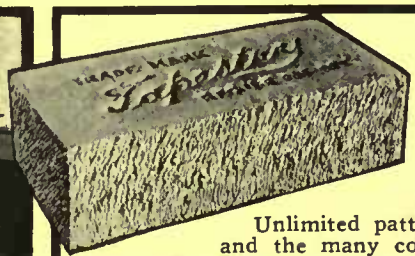
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about six inches apart on the branch and never left in clusters. It seems reckless to follow this rule but it pays. It takes work to thin. Yes, indeed, the renewing of an old orchard means work if you want the fullest success.

An old neglected orchard in a neighborhood is a menace to all others old and new. Like worn out buildings they should be condemned. It is always a source of disease and insect distribution. If your old orchard cannot be saved or cared for, cut it down and blow out the stumps. Plant the ground to corn or potatoes and you will be better off.



### The Garden Beside the Highway

(Continued from page 225)

desolation of the formal garden in winter about the roadside garden. There is, primarily, always the line of the road and the white, encompassing, free landscape. Then there are, beside the cups of the wild carrots, the glowing berries of the bitter-sweet, a red limb of them hung athwart the snowy world, as if New England were intent to show that it, too, can produce a Japanese screen; the lavender stalks of blackberry vines; the tawny stems of the willows. In autumn the asters bloom when the frost has killed the last of the flowers in the formal garden, and when all the leaves are gone there is still the belated blossom of the witch hazel, shining like thin gold where, a burning bush, it crests a bank against the western sun.

"The housewives of Nature," said Thoreau, "wish to see the rooms properly cleaned and swept before the upholsterer comes and nails down his carpet of snow. The swamp burns along its margin with the scarlet berries of the black alder, or prinus; the leaves of the pitcher plant (which old Josselyn called Hollow-leaved Lavender) abound, and are of many colors from plain green to a rich striped yellow, or deep red."

It is just here, where the road crosses a swamp and is raised a little above the surrounding level, that one sees his roadside garden stretching off and merging completely with the landscape. Above tall grasses the taller stalks of the cat-o'-nine-tails lift their brown fingers; the irises gem the sedge, scattered like stars, not lined in formal rows as in a man-made garden; the brownish-red pitcher plants in bloom glimmer dully; or over against the woods, the sticky wild azalea, or meadow pink, masses its color and sends out all the long June day its incomparable perfume. Perhaps a dark swamp pool is pricked with water lilies, and tall brake or modest maiden-hair fringes the slope at your feet. Such, in one season or another, is the roadside swamp, a garden wandering with the leisure of still water courses away into the woods or fields, as much a permanence of the landscape as the sky above your head or the far horizon line.



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Anchor Post fence posts are braced with driven anchors. No digging post holes.



Did you ever notice a country boy on the face of the fields? He goes about his business curiously a part of Nature, it may be industriously gathering nuts under a brown hickory, or a tiny figure disappearing over a pasture ridge or crossing a square of stubble surrounded to the knees by a swarm of startled grasshoppers. He fits into the landscape like a squirrel or a bird. So the little orange and gold blooms of the paint brush in the grass by the wayside, or the Canadian lilies looking up over a wall, or the banks of golden rod and asters laying their splendid colors with the curve of the road mile on mile, have no blight of artifice upon them, but, though seen, are yet unseen, are rather felt as a part of the peace and loveliness of Nature. They do not assault you with their showiness, they and their sisters, nor cry of their clever arrangement nor whisper excitedly to the breeze that the house up the path cost \$200,000. They are humble weeds at best, wind-sown, bird scattered, bound into a wild garland only by the ribbon of the road. They are fairest on neglected by-ways, and for him who still tramps the by-ways they are garden enough. What need hath he of vast estates whose ways lie where the mountain laurel climbs the hills or the purple of flowering raspberry and the tiny jewels of gold-thread are the foreground for a vista of falling brook and emerald vale to the blue dome of the Taconics? What garden estate shall ever satisfy him, indeed, that does not hold something of the simplicity and wild grace and pictorial naturalness of this rural America, of this landscape which shall always be to him as the thought of home?

It was an old road out of Concord that Thoreau hymned, in one of his lyric passages. "The May weed looks up in my face there, the pale lobelia and the Canada snap-dragon; a little hardhack and meadow-sweet peep over the fence; nothing more serious to obstruct the view, and thimble berries are the food of thought (before the drought), along by the walls. A road that passes over the height-of-land, between earth and heaven, separating those streams which flow earthward from those which flow heavenward."

He did not scorn the flowers, intent on this high rhapsody. To him they were lovely and of good report. He only asked that they should not shut out his transcendental view. Even in more earth-bound mood we may well ask of gardens that they do not shut out our view of Nature, and even though they be but a screen against our neighbor's clothes yard that they seem less a horticultural display than a bit of spontaneous growth from the soil wherein they stand. The larger our gardens are planned, the more feasible it becomes to make them truly spontaneous and reproductive of the landscape, or a part and parcel with it. And toward that achievement many an old New England roadside still points the way.



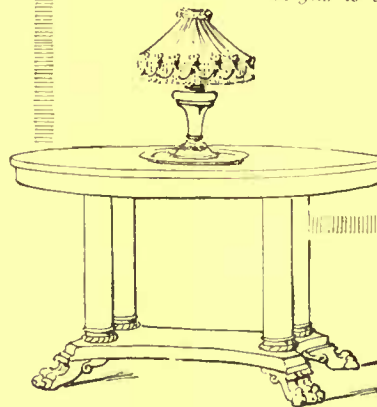
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## Fall - The Ideal Tree Planting Time

If some kind friend told you of his success in planting trees and shrubs in the Fall and was thoroughly convinced of its decided advantages over Spring planting, wouldn't you be inclined to give the question enough serious thought to at least send to Hicks for full information and a catalog showing kinds and prices of the trees you want? If, however, you haven't any such helpful friend, then let us act as both friend and adviser and strongly urge you to do your tree and shrub planting this Fall—now.

Plant Hicks big trees if possible—big ones like the maple in the illustration, which was moved from our nurseries. If you want smaller trees, we have them in all sizes, from 30 feet down to 6 inches. No choicer, sturdier, more carefully root-pruned stock can be found anywhere.

Come to our nursery if you can and make selections. If you can't, you can depend on our handling your mail order in a way entirely to your satisfaction.

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## YOUR ORCHARD HAVE US INSPECT IT THIS MONTH

**H**AVE it done this October, because guided by the quality and quantity of the recent crop yield we can the better locate any obscure troubles that have materially affected the yield.

Oftimes the start of a highly destructive trouble can be located in this way and given timely treatment. There is likewise, no better time to do pruning, chain supporting of the limbs, or treating and repairing cavities.

But whether you conclude to have us do any work at any time or not, our inspection will have informed you of the true condition of your trees, which is what you certainly want to be informed on. With this end in view, send for our booklet—"Trees—the Care They Should Have," and let us arrange for one of our inspections at an early date.



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From early July to late August the Phloxes will make your garden a spot of wondrous beauty—for, next to the glorious Peonies and the orchid-like Irises, I think the Phloxes are the most lovable of all our hardy plants, and when planted in masses, or with shrubs, are among the best of the hardy garden flowers.

**MY BOOK "FARR'S HARDY PLANTS"** gives a list of the Phloxes at Wyomissing, as well as Peonies, Delphiniums, Popples and Irises. I will send you a copy if you are interested in these hardy plants, or in Roses and Shrubs.

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WALL PAPERS -- DRAPERIES  
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## Perennials That Can Weather the Winter

(Continued from page 227)

ized on ravine banks.)

*Manardia didyma*. Oswego tea.

*Orobus superba*. Bitter vetch.

*Ornithogalum pyramidalis*.

*Ornithogalum umbellatum*. Star of Bethlehem.

*Pyrethrum uliginosum*. Giant daisy.

*Pyrethrum roseum*.

*Platycodon* in var.

*Physastegia virginica*. False dragon head.

*Primula veris superba*. Primrose.

*Putmonaria saccharata maculata*.

*Papaver orientalis*. Oriental poppy.

*Peonies*.

*Polygonum cuspidatum*. Giant knotweed.

*Ranunculus acris*. Bachelor's button.

*Rudbeckia nitida* and *triloba*.

*Spiraea aruncus*. Goat's beard.

*Spiraea filipendula*. Dropwort.

*Spiraea palmata*.

*Spiraea venusta*.

*Statice latifolia*. Great sea lavender.

*Statice Gmelini*.

*Stylophorum diphylum*. Calandine poppy.

*Saponaria ocymoides*. Soapwort.

*Sedum spectabilis*. Live-for-ever.

*Tricyrtis hirta*. Toad flax.

*Thalictrum* in var. Meadow rue.

*Valeriana officinalis*. Garden heliotrope.

The large flowered hybrids of the *Jackmani clematis*, the *Coccinea* hybrids, *Integrifolia*, and its hybrids *Crispa* and *Viorna*, and quite a number of the bush forms came through safely. *C. paniculata* were killed in some situations. *C. Virginiana*, *C. flammula*, and *C. coccinea* were killed roots and all.

The garden phlox (hybrids of *P. paniculata*) and the German iris, were on my place in good condition where the plants had been established for a year or so, but last fall planted stock rotted. At a nursery near here they lost large blocks of both the phlox and iris and at Lake Forest, five miles away, a patch of two hundred phlox in the garden was killed. Hollyhocks, Shasta daisies and *Epilobium* also succumbed.

Many weigelas, forsythias, privets, altheas, deutzias were entirely killed, but *Deutzia lemonii* proved hardy even to the tips, and in exposed situations. In fact, this is the only one of the species that is reliable here. Weigela Eva Rathke proved the hardiest of its class. *Rosa rugosa*, of course, stood it all right, as did the hybrids of the *Russiani* form of *rugosa* and General Jacqueminot; but the hybrids possessing "tea" blood, including Conrad F. Meyer, were killed to the ground. Even our native *R. setigera* was badly injured. All climbing roses not properly protected went to the roots, as did Lord Penzances hybrid sweet briars.

The small, short-tailed, mole-like field mouse did unusual damage. They completely gutted twenty-two coldframes for me, leaving about fifty forget-me-nots as a consolation. Two frames of the poisonous *digitalis* were eaten roots and all.

## Unusual Hedges

NOTHING adds more to the beauty of a country home than hedges, and their beauty is equalled only by their varied usefulness. To inclose one's grounds; to cut off an ugly view of tenement or factory; to screen out-buildings; to border walks and drives; to edge garden plots; these are only a few of the many ways in which hedges may be "their own excuse for being." And infinite variety can be obtained by a little more planning and forethought; a little less sheep-like following in the footsteps of neighbors who are almost a unit in thinking that there are only five available hedge plants—privet, boxwood, Norway spruce, althea and hydrangea. Now all of these make good hedges, but why be confined to a "pent up Utica" when there is a boundless universe of growing things to select from? Almost every tree or shrub with a conspicuous blossom makes an attractive hedge, and when a row of evergreens is added for a background it is good to look at, winter as well as summer.

Where ground space is not limited, a triple or quadruple hedge in blossom is something to thank the gods for. To cut off an ugly view, set out a row of Scotch pine, white pine or hemlock. Any one of the three will make fine large trees. Plant forty feet apart. Time is gained by setting out trees five feet in height, and if care is exercised in planting and caring for them the first year, they will do as well as smaller trees. Dig holes about five feet across and three feet deep and fill in with good rich earth, but use no manure. The nurseryman has probably packed the roots most carefully, but soak them for a couple of hours in tepid water: be sure it isn't too warm, and that the roots are not exposed to the air. When everything is ready, trim off all broken roots and set the evergreen so it will be no deeper than it was before. Spread out the roots carefully and with your hand work in the dirt so that each root has the earth filled in all around it. Then pour in three or four buckets full of water, pack dry earth on that, so the sun won't bake it. Set out two stakes, one on each side and far enough from the tree that the roots will not be touched, wrap a piece of cloth around the tree so the cord will not chafe it and tie securely to stakes so the windstorms can't shake the tree and break off the tiny rootlets when growth begins. If you do all that the trees will live. Then in the spring or fall have the trees worked around and bone meal or ashes scattered, but no manure. In places subject to drought, protect the roots during summer by a mulch of leaves and stones. There is no special virtue in stones, but they prevent the leaves from being blown away by the winds or scratched away by the neighbors' chickens.

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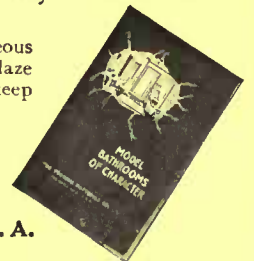
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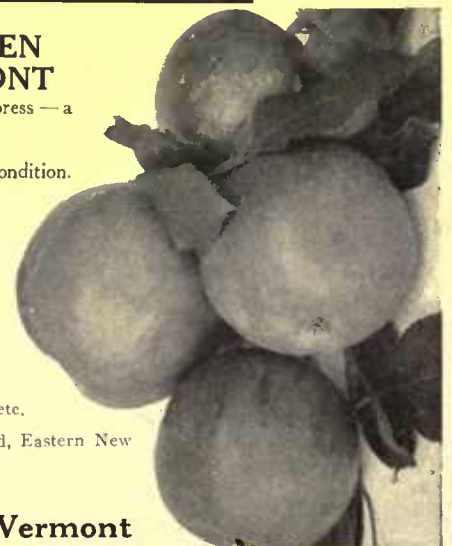
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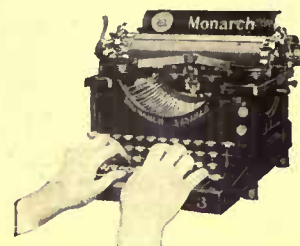
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ten feet in front and about that far apart set the flowering peach, red and white alternating. (The same cultural directions apply to all trees and shrubs, the only difference being you can take chances with deciduous plants that it is not well to take with evergreens.) About eight feet in front and as far apart set out white and purple lilacs alternating. About six feet in front of them and the same distance apart plant red cydonia, yellow forsythia, and white spirea alternating. For a low evergreen border, use dwarf box, then as a final touch plant a row of violets and you have not only shut out the ugly view, you have replaced it with one of such surpassing beauty that for the remainder of your life, the new year will begin, not on the first day of January, but on the day that this variety of color and perfume gladdens your sight. These hedge rows naturally will leave a great deal of vacant space. Fill in with yuccas, or if you prefer, flowers, with daffodils, poets' narcissus, Roman hyacinth, snowdrops, purple flag and Spanish iris. Plant them haphazard and not too close together and they will multiply and be as permanent as the shrubbery.

Should this hedge require too much space, use the evergreen background, and in front plant a row of dogwood (those "white tents of spring"), setting out ten feet apart. And dogwoods can be transplanted from the forest. People tell you that they are the most difficult of all wild woods things to move successfully, but I have not found them so. Once, in a moment of exceeding recklessness, I transplanted a dogwood, twelve feet in height and in full bloom, and it lived. I never have understood why it didn't die, but it didn't. However, I've never tried that experiment again. The last of October, or the first of November, is, in this climate (North Carolina), the best time to plant trees and shrubs. The winter rains give the roots a good start, and the plant is well established before leaf growth begins.

In selecting dogwoods get bushy ones about six feet in height, and be very careful not to injure the roots. It is almost impossible to convince a man that the root is an important part of a tree. To him, trunk and limbs are all that matter; so superintend the job yourself. As soon as dug, cover up roots so sun and wind will not dry them, and plant as soon as possible. It is better to have all holes made ready one day then next morning dig up plants and set out that afternoon. Don't keep them out of the earth any longer than necessary, and if well supplied in the matter of roots every one will live.

Trim all shrubbery when first planted to make it branch, but do have enough respect for the eternal fitness of things after the first trimming to let your hedge severely alone, to grow according to its own sweet will. If your mind is set on a formal hedge, use privet or box or something like that. It would be monstrous to



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thing like that. It would be monstrous to clip a lilac into a formal hedge.

For a screen to cut off the unsightly backbuildings so necessary in the country, the hardy bamboo is unsurpassed. It is a beautiful feathery evergreen, growing from ten to fifteen feet tall, with canes that the boys of the family can use for fishing poles. Were it not for its very troublesome habit of sending out long underground runners which come up in unexpected places, far from the parent stem, its use as a hedge could not be too highly recommended. However, a day with the hoe each April will make that all right. Its long green plumes are fine for decorating either churches or homes, and it grows so luxuriantly there is always enough and to spare. *Yucca filamentosa* makes a good border for the bamboo, as anything less hardy would be choked by the bamboo roots, while the deep green of the yucca is a beautiful contrast to the light green of the other. I do not know how far north the bamboo is hardy, but it would be an easy matter to ask one's nurseryman. In North Carolina it requires no protection. Snow and sleet do not seem to interfere with it at all. Once planted it takes care of itself.

*Agnus Castus*, Holy Lamb, sacred olive, or lavender tree, for it has as many names as a prince of the blood, makes a conspicuously beautiful hedge as well as a fragrant one, with its gray-green, lavender-scented leaves and its spikes of purple bloom. As it is loveliest in August, when the summer glory of bloom is on the wane, it deserves a welcome that so far has been conspicuous by its absence. A stately rival, and blooming about the same time, is the crape myrtle, both pink and white. All grow about twenty feet in height, ordinarily, though in unusually favorable localities they become trees. The black haw or wild thorn is almost as fragrant as its celebrated English namesake, and far more beautiful, not only defying but actually flourishing in the heat of Southern suns, when the English thorn either dies outright or lingers in such a withered, faded condition that one wishes it would die. Farther north it succeeds very well.

If you wish fragrance, pure and simple, for the flower is an inconspicuous greenish white, set out a hedge of "baby's breath." I do not know any other name for it. It is an old-time shrub, six feet tall, and blooms about the first of March. It remains in bloom a month, and during that blissful four weeks its fragrance is so sweet, so dainty, so elusive, that one's nose becomes one's most precious possession, and sniffing the perfumed air one's most enjoyable occupation.

And can any hedge be more satisfactory, either for beauty or fragrance, than one of white and purple lilac, alternating? It is of slow growth, "seven years from root to flower," they say, but think of what the bloom will be when it comes, and seven years of waiting will pass as rapidly as did Jacob's. Lilacs are troublesome



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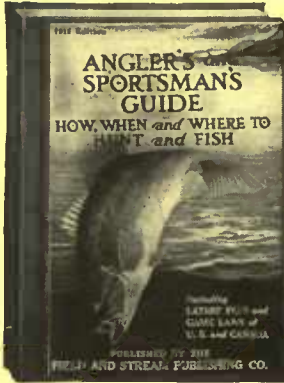
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on account of the numerous shoots that appear each spring and that must be kept away, but a thorough working in February is generally sufficient. In the autumn throw manure around the roots and in summer keep the grass from choking the life out of them. Beyond that no attention is necessary. That much, however, must be done for all shrubs until they are so well grown they no longer need any care.



**Comparative Costs of Building and Building Material**

(Continued from page 204)

complete specifications his figures may be gone over and verified. Of course, if the builder has the final drawings from the first he will be able to give at once an exact and final figure.

If you contemplate building a home study your own section. What in the long run seems to have proven to be the best materials for the locality; what materials are used for foundation walls, exterior walls, roofs, porches, trim, chimneys, etc. If one material predominates for each part, then there is some good reason why it was used. Probably for the sake of economy or procurability. A little thought and careful study in the beginning may save time and expense in the end.



**Garden Suggestions and Queries**

(Continued from page 233)

best of condition that is possible.

As to winter work, the coldframes will now be requiring more attention—cold nights will necessitate covering them with the glass sashes, and water should be given less frequently, and in the morning. The first crop of lettuce should be put into the frames about October 1st and will mature without artificial heat; following crops must go into the hotbed or the greenhouse. Bulbs for winter bloom, such as narcissi, tulips, hyacinths and Spanish iris, should be started now, planted in flats and kept in a dark and cold place or covered several inches deep with soil for the present, the idea being to stimulate at first root growth only.

It is not too late to investigate the small greenhouse question. Why not build one this fall, attached to the house, and heated from the house heating system? No small investment that you can make will give greater returns, both in pleasure and in actual money saving use throughout the winter and especially next spring. It will prove an addition to both house and garden that will never be regretted once you have realized its advantages.

## Well Planned Interiors That Show Character

(Continued from page 202)

even desirable to open this window, especially as it faced another window only three feet away in another building.

Every inch of wall space was occupied by some piece of furniture. There was no room for a bookcase, yet books a plenty must be within reach. This problem was solved by the two high shelves running around the corner, from window to window over the couch, the lines of which added much to the quaint charm of the room.

At night, the work was all put away, the settle back turned up, and the couch pillows and cover piled upon it, disclosing the bed with its white spread and pillows. A white and yellow washable bedside rug was spread over the deep orange rag rug, and a dainty bedroom emerged from the workroom of the day.

ELEANOR GODWIN

### A Studio

**T**HE studio living-Living-Room room of these pictures had to serve as workroom by day, dining-room upon occasion, and sleeping-room at night. An ample bathroom accommodated dressing-table and chiffonier, so that the couch bed was the only evidence of this necessity.

The decorator saw that it was very large, high ceilinged, had fine lines, good woodwork of an older type painted white, a mantel of white painted wood supported by fluted columns, with yellow brick chimney and hearth, the whole very charming in design.

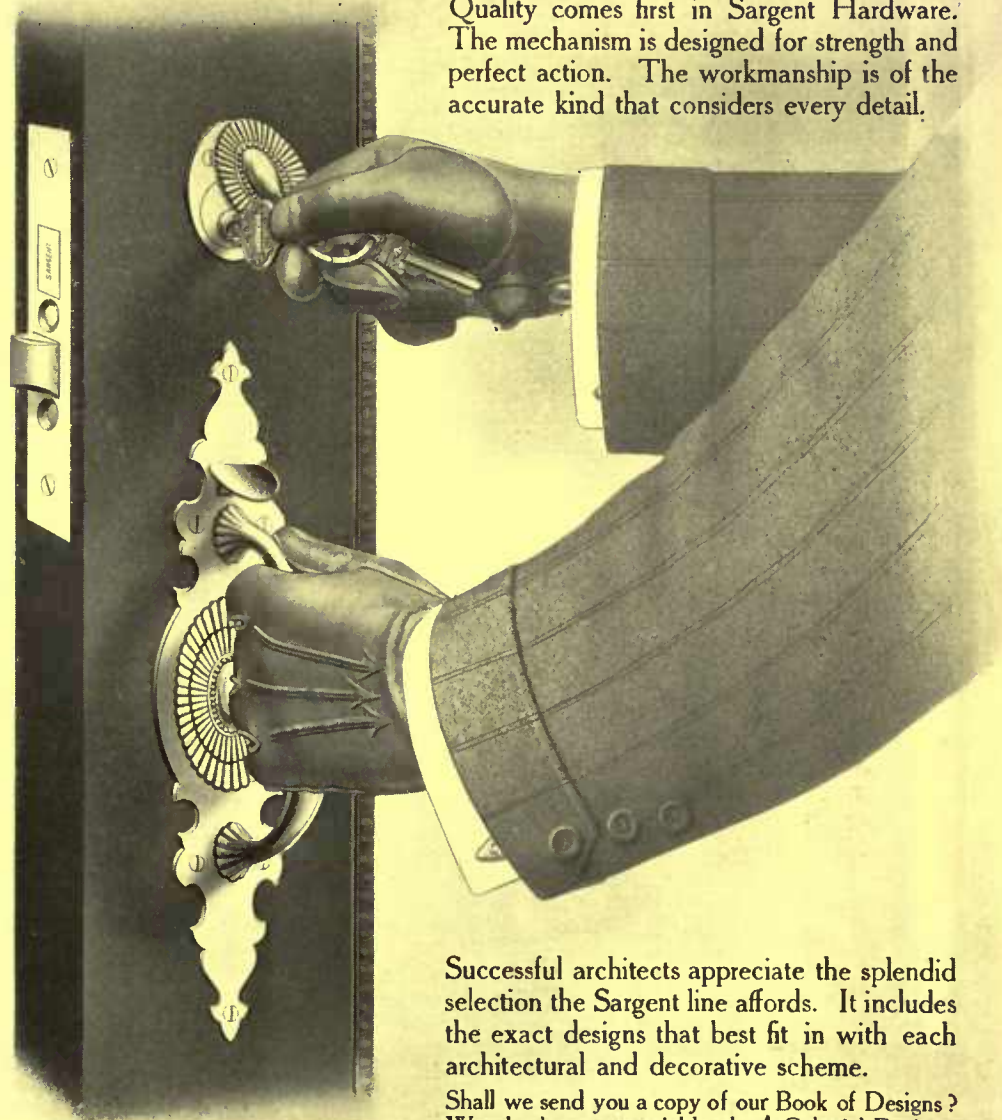
It will be seen at once that such a room could fittingly be made the setting of extreme richness and elaboration of furnishings. The other possibility was to treat the room with extreme simplicity and this was the method chosen. The color scheme was the first consideration. For the walls there was chosen a Japanese crêpe paper of a slightly warm neutral tone, and the pictures were strictly limited to the two fine landscape paintings, and two Japanese prints—a Hokusai with its characteristic blue sea and yellow sky and distant Fujiama, and a Toyakemi figure in dull greens and reds. The landscapes were a colorful scene of boats and a gray Dutch village with red roofs.

These pictures comprised all the variety of color that was permitted in the room. The wooden furniture was all dead dull black, extremely plain of line, and it was limited to the few necessary pieces, a large writing table, some straight high-backed chairs, a bookcase, serving-table and small folding dining-table. Two comfortable wicker arm chairs were painted with dull gold and cushioned in blue. The keynote of the room and the one big spot of color was in the couch cover and cushions, and one large rug covering the center of the room, between the couch and the hearth. These were of that wonderful living blue obtainable only from pure

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indigo. Of "bric-a-brac" there was absolutely none. Again it must be repeated, elimination was the rule and extreme simplicity the result. In the whole room there was only one "ornament," and even that was of use now and then—a large antique Chinese plate, whose blue decoration carried the note of blue onto the mantel. A few brass candlesticks, and brass and copper jars in actual use for flowers, gave touches of light here and there. The large writing-table had upon it a bronze copy of an antique sarcophagus, flanked by two tall candlesticks. The bronze box was put to the use (base, perhaps, wholly worthy) of concealing all the little necessary impediments of a working-desk. A copper tray for pens, and the ever present bowl or jar of flowers completed its burdens, leaving much wide space for real use of the table.

The note of the room, as has been said, was simplicity. There was, perhaps, a measure of initial sacrifice in eliminating all the little odds and ends, each choice and beautiful in itself and many valued for association's sake, but the effect was well worth while. **KATHERINE LORD**

### The One-Color Scheme

AS variety is the spice of life, many people think that

a house decorated throughout in different tones of one color would be a very dull and tedious affair. If it were done badly they would be quite right, and it would also be very ugly. When this method is carried out artistically and correctly it is charming and restful in effect and adds the appearance of size to the interior of the house.

The house which I take as an example to point my moral and adorn my tale is in the country, with plenty of light and air and surrounded by a charming garden. It is not an excessively large or expensive house, but it is comfortable and homelike and has an elastic hospitality about it which adds much to the joy of life.

The architecture is Colonial, which gives the keynote for the decorations. The hall is wainscoted to the height of about thirty-eight inches, and all the woodwork is painted a very light soft gray, almost white in fact. The wall paper is a copy of an old-fashioned one, gay with birds and peonies, and the side-curtains, over white muslin which is also used throughout the house, are a soft deep rose-colored taffeta edged with narrow fringe of the same color, and a simple gathered valance. The furniture is all Chippendale, and consists of a gilt mirror with a card table used as a console table, and two chairs, one on each side of the table. Near the door is a small table for the card tray and pad and pencil. The rug is a plain deep rose-color.

The drawing-room has a very light gray paper, and the woodwork is the same shade as the hall. The side curtains are lovely flowered cretonne with tones of pink and gray in it, chiefly pink. The furniture is Georgian or Colonial, and



some of it is covered with the cretonne, and some with velours of the soft deep rose-color, which is the foundation tone for the house. The floor is covered with a rug of this color. The room is large and has many centers of interest made by the clever arrangement of the furniture, and the view through the French doors across the well-furnished piazza to the garden beyond is charming.

The dining-room has a high wainscot connected with the cornice at the corners of the room, with over-doors and a beautifully designed over-mantel. All this woodwork is the same soft gray-white as the other rooms. The wall paper is plain deep rose-color, and the Oriental rug has rose for its chief tone. One end of the room is entirely of windows with a broad shelf running the whole length, on which are kept pink and white flowers in white jars or white painted pots. The side-curtains are rose-colored damask. The furniture is Sheraton.

The library has built-in bookcases around the room. The wall paper is a soft warm gray, the side-curtains rose silk rep, and the gray-stained willow furniture and window-seat cushions are covered with rose-figured cretonne, and a big comfortable sofa is covered with the plain pink. The rug is of deep warm gray. There is a large "Washington" library table, a small block front desk, and several other pieces of mahogany add their charm to the room.

The bedrooms deserve to be described in detail, but space forbids. They are all carried out with the idea of rose and light gray for their base. One has an old-fashioned four-poster charmingly draped with old-fashioned chintz, and the other furniture is in keeping, a highboy, wing chairs, etc. Some of the rooms have low post beds, and some have enamel furniture. There is an upstairs sitting- or morning-room done delightfully with gray enameled Adam furniture.

The details of fireplaces, ornaments, lighting, pictures, and lamp shades, must also be left out, but I end as I began by saying that the use of one color, when used correctly, gives charm and distinction and a sense of peace to a house in which there is no danger of monotony.

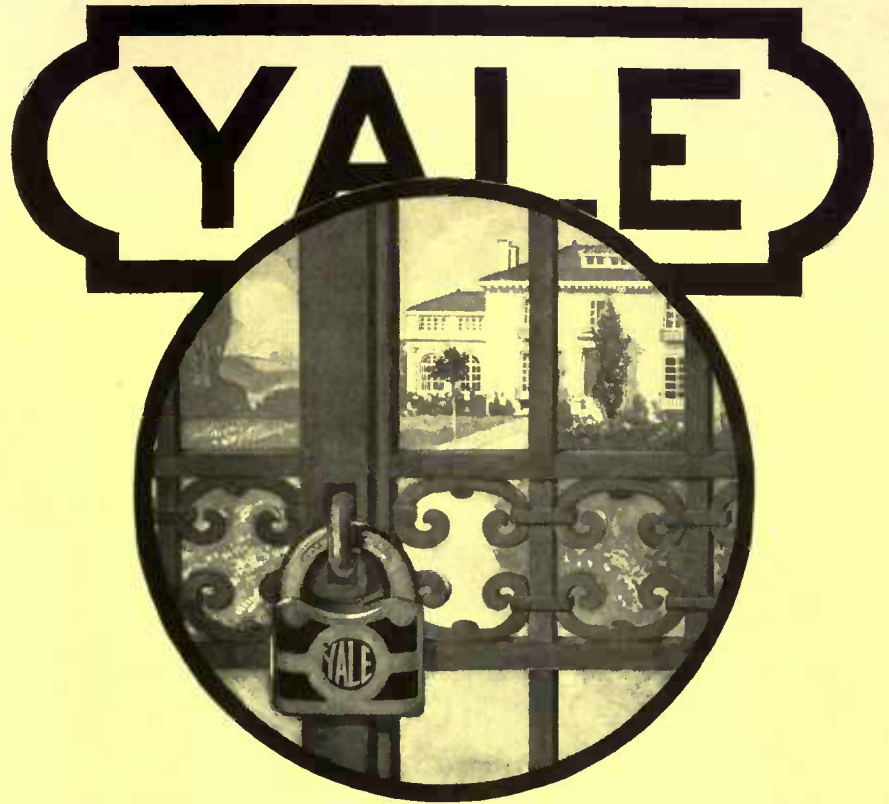
LUCY ABBOT THROOP

#### A Nasturtium Bedroom

I SUPPOSE there was never a red-haired girl who didn't love red and long with all her soul for a red dress, or at least a red room. Not crimson, nor terra cotta, nor old rose, but red, plain unblushing scarlet. Of course she can't have it and never could and she would be an offense and an eyesore to all who entered if she even had the red room, but the room pictured here would come pretty near to satisfying her taste for the forbidden color, though no one would think of calling it a red room.

Everyone knows that the nasturtium has more ways of being red than most any other flower and that it shamelessly

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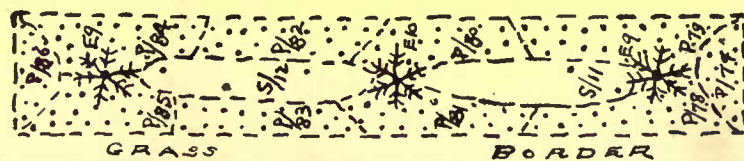
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flaunts its red blossoms in direct juxtaposition to every other color and successfully carries off combinations that sound impossible.

The designs for this nasturtium room were made after careful study of a nasturtium patch in an out-of-the-way corner of the vegetable garden. The first room decorated was a small workroom or studio. The woodwork was painted green, the slightly bluish green of the nasturtium leaf, though rather grayer than the leaf in nature. The walls, deep cream in tone, were then stenciled with the garlands of the flowers, yellow, tawny and red in all the variations of those colors, but so skillfully mingled that the glowing reds had due prominence. The snuff-colored hangings for the cupboard and the couch cover were stenciled with a more conventionalized flower in the same colors, while the window hangings of the same snuff color were of plain material deeply ribbed in. Weave chairs of tawny brown willow completed the furnishings.

The bedroom in white woodwork and faint yellow walls, also carries out the red and yellow nasturtium idea, which is again stenciled on the heavy dimity counterpane and bolster cover of the mahogany four-poster.

A good deal else than the red enters into these two color schemes, but while the yellows and tawny browns make a proper background for the red-haired girl, who, by the way, usually wears some shade of brown or tan, still the soul satisfying glowing spots of red fill and please the expectant eye. ISABEL SHEPHERD

*A Decorator's Own Living-room* IT is in their own

homes that decorators work with freest hand, and consequently with most satisfying results. This is well illustrated in the living-room of one of the foremost decorators.

The ceiling of this spacious room is 12 feet in height and its floor dimensions are 13 feet by 25 feet. The room has an entrance door and a doorway into the dining-room, which is an important decorative feature of the room. It was taken from a very old church near Florence, its beautiful carvings almost hidden under repeated coats of crudely colored paint in combinations with streaks of vivid gilt. Properly restored and traced with dim antique gold the full beauty of the doorway was revealed. When in place this gave the keynote for the scheme of treatment of this room.

"We found the place that seemed appointed for it," the decorator said, "and built the partition about it."

There were originally two commonplace bay windows across the front of the room, which with the entrance door seemed out of touch with the golden doorway. As the furniture to be used in the studio was chiefly of old oak and Italian walnut it was decided to make the trim of the room show the same richly dark tone.

A sort of box frame with a cornice made

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from this wood was set over the original frame of the door and ornamented with dim antique fold, as the photograph shows. The window-frames were fitted in the same way, except that each bay was divided into three sections, giving the effect of a triple window. As the walls and ceiling had been covered in a heavy canvas painted stone color, the effect of windows deep set in a stone wall was secured.

The monk's table which holds the center of the room, the carved trousseau chest, the high-backed oaken seats, the quaintly interesting lighting fixtures are all Italian, while the terra cotta pedestal is French, and the seats came from a 16th century church near Paris. It is a supreme charm of this room, fitted as it is with rare antiques, that it speaks clearly of comfort and invites one to lounge and rest in it even after its interesting features have been studied and enjoyed. In its colorful beauty it is restful, though as exquisitely varied as a fine stained-glass cathedral window. The dull, soft blues and greens, dim reds and ivory of the Oriental rugs are subtly complemented by the green damask couch. In old red hangings the tarnished gold and softly glowing tints of draperies and cushions fashioned from ecclesiastical vestments and embroideries. No single color note of the room is sharp or accentuated—all is toned and mellowed. Every piece of Parian marble, terra cotta, bronze or silver is intrinsically beautiful and much of it is turned to some practical service as well. As flower holders, light supports, shades, and book rests, they play their part.

MARGARET GREENLEAF

### The Kitchen Complete

**H**OUSEKEEPERS generally like to know about other people's kitchens. The kitchens here described suggest many features of practical utility to lighten labor and increase the efficiency of the culinary realm. One, the kitchen of a large city house, is in the basement owing to the exigency of limited ground space. The light, however, is good.

Where it is possible—and it can nearly always be made so—ample light should fall on the range from a window at the left-hand side and on the sink from a window at the left or else directly back of it. It is well, as in the illustration, to have gas or electric fixtures over range and sink so that the cook may not stand in her own light, as she is apt to do when the fixtures are some distance away and back of her.

It will also be seen in the kitchen of one illustration that there are two sinks, one beside the coal range and the other just beyond the gas stove. For obvious reasons the sink should always be as near the range as possible; it improves neither the cook's temper nor cookery to be trudging back and forth the width of the kitchen in constant procession between sink and range carrying heavy pots full of water or vegetables. Where large and



**U. S. GOVERNMENT REPORT**  
(Dept. of Agriculture, Forest Service, Bulletin 95,) issued June 30, 1911, says of



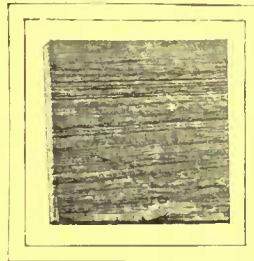
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elaborate dinners have frequently to be prepared a second sink is a great convenience if not a necessity.

Another commendable feature is the hood that extends not only over both ranges, but over the sinks also so that all steam as well as the smell of the cooking is drawn up the flue so that the walls never become clammy with condensed vapor. The edge of the hood is a good place for the attachment of lighting fixtures.

The low zinc-covered table built around three sides of the dumbwaiter shaft, one corner of which can just be seen at the edge of the cut, is a great convenience. It is near the range, is low enough to set pots and kettles on with comfort and is plenty large enough without any crowding to hold all the dishes and platters that could ever be needed while the viands are transferred to them from the cooking utensils. The zinc top has slight raised rim so that in case of a spill it can be mopped up clean without messing things up. It is also a convenient height for the preparation of meats or vegetables before cooking.

Beneath this table, on a low platform a couple of inches above the floor, are arranged the saucepans and kettles, just where the cook can reach them with the least trouble. It is a great thing—and this point cannot be too strongly emphasized—to have the utensils handy. Junctions of walls and floors, as in this kitchen, should be curved so that there are no corners where dirt can collect and be overlooked. Kitchen clocks are a necessary adjunct and ought to be kept rigorously accurate.

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## Winter Mushrooms on Shelves

IN raising mushrooms for home use, it is surprising how many can be grown on a very small piece of ground. If one has no intention of growing them for profit, the usual commercial size beds are out of all proportion to the needs. Most beginners make the mistake of attempting to cultivate beds which are unnecessarily large, and as a result they have a great surplus of the edible growths, and either have to waste or dispose of them in other ways. One enthusiastic grower raised on a bed twenty by fifteen feet so many mushrooms that it became a painful duty of the whole family to eat them every day until they were so tired of mushrooms that they have never raised any since. One would not like to have peas or even strawberries served up three times a day week in and week out. We get tired of even peaches and cream if served too often.

It was partly as a result of such a previous experience that we decided to raise mushrooms on shelves in the cellar where they would take up little space and at the

same time provide just enough of the delicacies through the winter to make them always tempting. Some object to raising mushrooms in the cellar on account of the odor of the beds, but this objection can be easily overcome with a little planning and carefulness. Of course if we convert half the cellar into a mushroom bed no amount of carefulness will prevent the odor of the fermenting manure from contaminating the air.

In one corner of the cellar far removed from the vegetable bins and storage rooms, a cheap wooden partition was put up, inclosing a space 10 by 10 feet. A door of cheap pine stuff was attached to the entrance so that the inclosure could be completely shut off from the rest of the cellar. The corner was chosen because of a cellar window which opened directly outdoors to give light and ventilation. The inside of the partition was made almost windproof by tacking ordinary tar or builders' paper in lengthwise strips across the boards, using nails with big tin washers. When the whole of the partition was thus covered with the paper from the floor to the ceiling, the shelves were put in position.

The ceiling of the cellar was seven feet from the floor. This gave sufficient space for a tier of three shelves, each spaced one foot and eight inches apart. The shelves ran the full length of the room, but were only five feet deep. This left a space in front of three feet in which to work and get at the shelves. It would admit a chair or step ladder to climb on to reach the top shelf.

Ordinary second-hand boards were used for the shelves. Some of them were so full of knot holes and crevices that pieces of old tin had to be laid on top to cover them. In the center of the tier of shelves upright pieces of wood were placed to support them when loaded. In front of the shelves strips of boards ten inches wide were nailed to keep the manure and dirt from falling out in front.

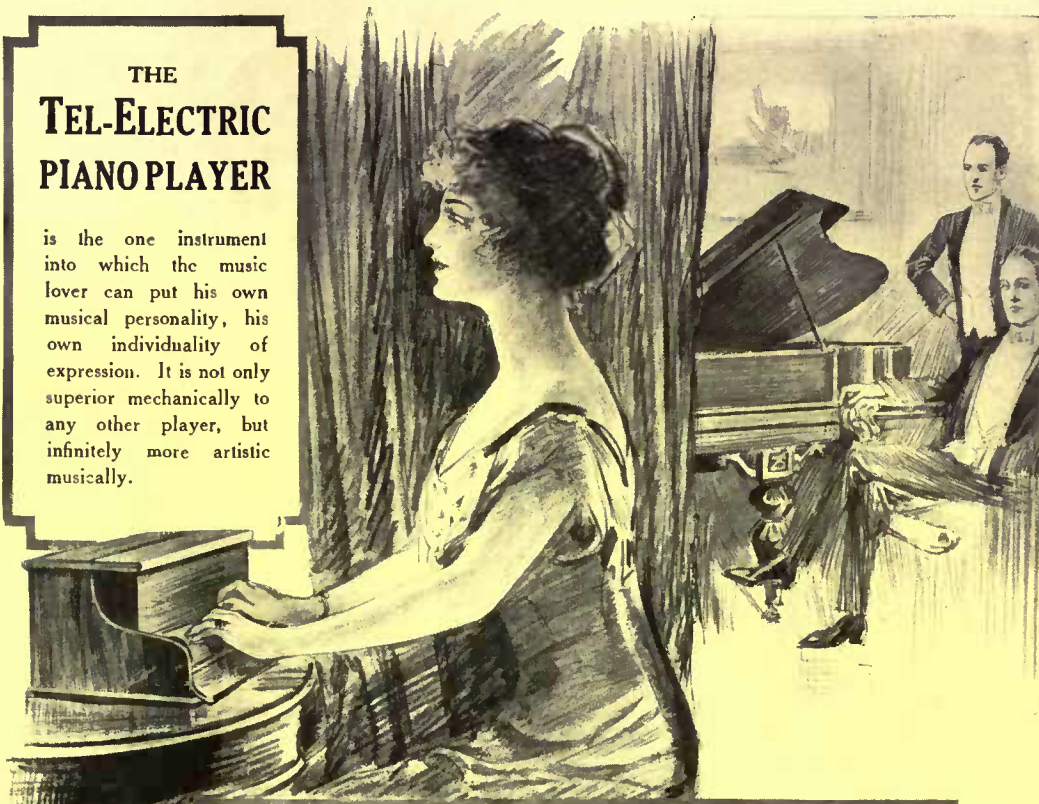
With the room partitioned off from the rest of the cellar, and the shelves put up in position, work of preparing the beds for winter began. These were made in the usual way. Twelve inches of good fresh horse manure were put on the shelves, and this was packed down until it occupied a layer only nine inches in depth. The mushroom spawn was then inserted two inches deep in this, and then covered with one-and-one-half inches of good garden loam.

Each shelf was made a separate bed. There was a space of eight inches between the top of the bed and the bottom board of the bed above. This space was just sufficient to provide ventilation and the necessary amount of light. Each bed was ten feet long and five wide, giving fifty square feet, but as there were three shelves the beds really had a surface area of 150 feet. The room's capacity for mushroom growing was thus tripled.

When the door was closed to this room

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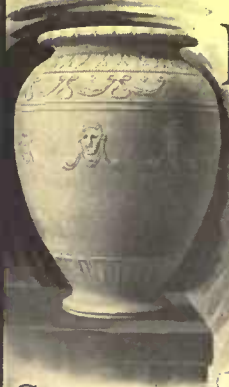
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there was absolutely no odor penetrating to any other part of the cellar. In fact, it was so tight that it was found necessary to secure a method of ventilation. The light from the one window opening into the room was rather too strong for good work, and this was modified by covering it with an old linen window shade. By means of this the light could be regulated to suit any condition. In the early part of the season the ventilation could be secured by opening the window, but as the cold weather approached this was found inconvenient and impracticable.

This is the way we ventilated the place. A short piece of iron piping four inches in diameter was obtained from an old building. It had been used as the ventilating pipe for the sewer connections. There was one elbow turn to this. The pipe was run through the upper part of the window sash and fastened there. The lower part with the elbow turned downward was attached to the ceiling in about the middle of the room. Thus all the stale air could escape through this pipe. Outside air was admitted in the day time by opening the window a trifle, and at night time the ventilating pipe was plugged up so that the outside chill would not injure the plants.

When the mushroom spawn was planted a small oil stove was lighted and placed in the room for a couple of hours a day. Sufficient heat was generated in this way to last for the whole twenty-four hours, except on very cold days or nights. While not very much of the heat from the rest of the cellar reached the corner room, it still kept the partition and surroundings warm. The next step was to cut a hole a foot square in the partition near the floor on the side the furnace was located. This hole was trapped off by a door on hinges that could be raised or dropped at will. This brought the outside warm cellar air into the room without permitting any of the odors to be carried back. The warm air being admitted near the floor circulated around among the mushroom beds, and finally found its way out through the ventilating pipe.

These were almost ideal conditions for mushrooms, and at the same time all the ordinary objections to raising them in the cellar were removed. All the dirt and litter were shut off into this one section of the cellar, and even the disagreeable odors were imprisoned and allowed to escape only through the ventilating pipe. Frequently in ordinary weather sufficient heat came into the room from the cellar to keep the temperature of the beds about right without lighting the oil stove.

When watered the beds absorbed most of the moisture, but some of it was bound to trickle through the shelves. The question of collecting this so that it would not accumulate in the room and cause unpleasant odors was solved in this way. Under the bottom shelf boards were placed which sloped slightly toward one side. These boards were covered with sheets of tin, soldered together, and with the edges turned up about an inch. At the lowest



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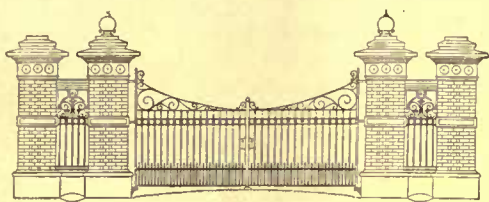
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end of the trough the water collected and ran out of a small opening and dripped into a large tin pan placed there to receive it. After each watering this pan was removed and its contents emptied. No water could thus reach the floor or collect in corners. The place was kept as free from unnecessary moisture as could be wished for. The beds were as clean and sanitary as any outside garden. An improvement upon this would be to connect the drip with a pipe run through the cellar floor into a barrel filled with loose stones or connected with the sewer pipe, if possible. The only danger of the method used above is that of forgetfulness in emptying the pan of water. No great harm would follow, however, if this was neglected once in a while, but it would be unpleasant to have the floor kept in a condition of odorous moisture much of the time.

The experts raise as much as two and more pounds of mushrooms to the square foot of surface, but we were more than satisfied to get half that amount. One pound to the square foot meant from our small room about 150 pounds of winter mushrooms. No family could use that amount for the home table. However, there are always friends who are pleased with a present of some.

By actual weight we gathered 165 pounds of mushrooms from the three shelves. If we had sold this at the ordinary rate of fifty cents a pound we could have realized about \$82 from the small cellar room. That would not have been bad from a commercial point of view, but from it expenses would have to be deducted, such as cost of spawn, manure, freight or express and commissions.

The second year of our experiment we solved still another problem by the shelf system. Our trouble was in having too many mushrooms all at once. The beds began to yield in about six weeks, and for a month or more the yield was so heavy that the crop could not be used up. We had to give away, and actually waste, a good many. At the end of the second month the supply began to wane a little, and in three months it was down pretty well. The solution of the problem was simplicity itself. We simply planted the shelves in rotation. The first one was spawned early in the fall, and six weeks later the second was planted, and two months later the third. The result was that we had a continuous season of growth. One shelf supplied all the mushrooms that a family could eat a month or two, and by the time they were all gathered the second bed began to ripen, and then in turn the third shelf followed. Thus we limited the supply for any one month and extended the season over the longest possible period. One might in this way easily keep the table supplied with fresh mushrooms from early fall until spring, and then by that time outdoor beds could be started. For the lover of these delicious edibles there would then be no in-between



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season. From a commercial point of view one could likewise make mushroom culture in this way a continuous process, and if the market price was bad at one season the returns would be evened up by the better prices obtained at another season.

We kept a thermometer, and in the spring of the year the beds were all cleaned out and the room well aired through the summer. In the fall fresh beds were made on the shelves the same as at first. From a sanitary or hygienic point of view mushroom culture in a part of the cellar cannot be considered bad if precautions such as above are observed with any degree of carefulness.

A. S. ATKINSON



## Some Garden Don'ts

**I**N gardening it is almost as important to know what to avoid as what to do, although, of course, the list of items to be noted is much smaller. The following simple "don'ts," which have grown out of the author's experience in the last few years, are important for beginners.

Don't cover the strawberry patch in the fall until the ground has been frozen. It is alternate thawing and freezing that kills strawberries, and the covering in winter is, not to protect the ground from freezing, but rather to protect the surface from alternate freezing and thawing. In the spring, if one desires to hold back a part of his bed from early blooming, this may be done by leaving the covering on longer.

Don't cut back growing raspberry bushes. So says a neighbor of mine, who has had many years' experience with acres of different varieties. My own habit has been to cut back, so as to force out side shoots and thus secure the largest bearing surface. But my berries have been small and my neighbor insists that to divide the main branch is not only to divide the size of the berry, but to impoverish the quality as well.

Don't be sparing of your celery until you have learned to store it successfully. Suggestions are numerous for keeping celery, but so many conditions enter into success that one usually has to learn by repeated failures. The surest way for the inexperienced to keep celery is to eat it; and I would suggest to all beginners that they start using their celery as soon as it is fit and eat all they want as long as it lasts, until by experience and by experimenting with small quantities they have learned to preserve it successfully. Otherwise there will likely be many disappointments, and a large portion of several celery crops may go to waste.

Don't wait until spring to eat your parsnips. As everybody knows, parsnips are improved by being frozen; but how to let parsnips stay in the ground all winter in

(Continued on page 266)



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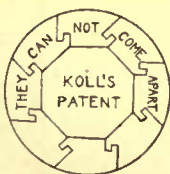
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(Continued from page 264)

order that they may be improved by freezing, and then enjoy them for any length of time in the spring, is still a puzzle to me; for as soon as the frost is out of the ground they begin to grow, and if not left in the ground they soon dry up. On either side of my row of parsnips, and before the ground freezes, I dig a trench, leaving the parsnips standing between the trenches in about eight inches of soil. At any time during the winter, if I want a few parsnips I take an old ax and chop off a section of this inter-trench ridge in which the vegetables stand, batter it to pieces, and thus secure the frozen treasures.

Don't burn autumn leaves. Last year I covered a part of my garden six inches deep with leaves, and plowed them under in the spring. Burning leaves is a total waste, for leaf mold is a valuable fertilizer. This winter I am using them to cover beets and celery for winter use, as well as to cover my strawberries. After they have rendered these valuable services I shall spread them over the garden as before and turn them under at the spring plowing.

Don't let the cabbage worms eat up your cabbages and cauliflowers. I do not like to use poisons on vegetables that I am going to eat, even in their early stages, and I have not found other wholly satisfactory remedies for this pest. Last year I had ten cabbages and as many cauliflowers. It was but a slight task to go over them every other evening and destroy the worms. After August 1st no further attention was necessary, and every plant produced a good head. Where these plants are raised on a large scale, such care, of course, is out of the question.

When I have planted different varieties of radishes I have had the same experience—sometimes too many, sometimes none—so that now I use only the French Breakfast variety, planting repeatedly about every ten days.

Don't wait until May to plant sweet corn. Last year I planted ten hills of four kernels each in flower pots in the house on April 15th. About May 5th these hills were set out in the garden. In transplanting I poured enough water into each pot to hold the soil together, then ran an old table knife around the inside of the pot to loosen the soil; then, placing my hand carefully over the top of the pot, with the corn sticking through my fingers, I turned pot, plant and all upside down, pulled the pot off, and set the corn in the ground without having disturbed a root. This corn matured fully a week earlier than that planted on the day these house plants were set out.

Don't plant late peas in rows side by side. This I did last year, only to find that between the rows the shade was so dense and the dampness so extreme, that the leaves half way up the vines discolored and fell off, and the fruitage was not good. Peas that grow tall should be planted in single rows so that the sun and wind can get well at them. CRAIG S. THOMS

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### Some Common Poultry Ills

**F**EW people who have raised poultry for any length of time have been fortunate enough to escape the ailments common to fowls. The cause of disease may be obscure to the novice or he may be neglectful until the effect has shortened the life of the flock and the sum total of profits as well.

While almost all serious fowl diseases terminate quickly in death if not arrested, the attack is rarely so sudden as it seems. A keen observer will note early symptoms; droopiness, abnormal thirst, lack of appetite, uneven gait, or weakness in time for some remedial measures to be taken.

All ailing birds should be removed from the flock for two important reasons: first, for the good of the other fowls lest there be contagious features, and second, for the good of the sick birds themselves, as the strong fowls are often hopelessly cruel to the afflicted members of their flock.

Have the chicken hospital dry and airy in summer and warm and sunny in winter. Let it be well whitewashed. It is possible to cure very ailing birds and have them return to normal, profitable health—but it is a lot of trouble. I think it is folly to try to nurse them through severe contagious diseases as I am not at all sure that roup and fowl diphtheria do not really menace the health of the human nurse as well.

Whenever disease appears among poultry, whether due to constitutional weakness, whether inclemencies or infection, the quarters should be disinfected. Carbolic lime is excellent for the interior of the building. It is ordinary whitewash with an ounce of carbolic acid added to each gallon. Scattering lime about the runs is an excellent purifier also.

The acknowledged contagious, infectious and generally fatal diseases are roup, canker, diphtheria and cholera.

Roup appears like a cold in the head with intense inflammation and swelling, often causing the eyes to bulge and even run out with the matter discharge. When roup attacks a flock it will kill most of the birds unless checked. Different fowls are affected in slightly different ways according to their susceptibility. The finest fowls often suffer most. With some there will be the large matter swellings; with others, dry warty excrescences about the nostrils or at the side of the head. With others, the trouble is within the throat (resembling if not identical with diphtheria). Birds thus affected must be promptly relieved before they suffocate. Drop a lump of camphorated tallow or vaseline in the throat and anoint the outside of the throat with camphorated oil.

For the general treatment of the flock, put several drops of camphor in the drinking water. Burn sulphur in the building or hang an open vessel of dilute carbolic acid in the building, from the roof. Feed no corn; instead, use wheat, oats, and mash containing bone or beef meal.

For canker sores on the mouth and head, apply an ointment made from one tablespoonful of mutton tallow, three drops

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By ARTHUR STANLEY RIGGS, F.R.G.S.

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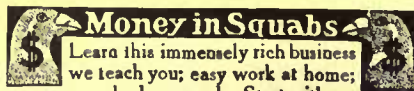
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of carbolic acid and a pinch of sulphur, using a feather to apply it and burning each one at once after using. Disinfect everything with the carbolated whitewash or by scalding.

Cholera is indicated by a profuse greenish or yellowish discharge from the bowels. The birds are feverish, do not digest their food and the comb is a purplish red. Kill the sick birds and disinfect floors, perches and drop-boards with the carbolated whitewash. Remove the birds to clean runs if possible. Turn the soil in the old runs, lime it well and plant some green crop thereon.

Diarrhoea in young chicks is due to any one of several causes. Too much animal food, unhealthy runs, or chill may cause it. Change the young birds frequently to clean runs, giving them dry food, mixing powdered charcoal with their food frequently. Give to each ailing chick two or three drops of sweet oil.

For old birds, one teaspoonful of sweet oil at night, and one-half teaspoonful of powdered charcoal in the morning with a little cayenne pepper in the feed will help.

Worms in the intestines may be remedied by giving the birds one teaspoonful of sweet oil with two drops of spirits of turpentine once a day until relieved.

Swollen crop: When the swelling is hard the bird is said to be crop-bound, usually due to some obstruction between the crop and gizzard. Give one teaspoonful of sweet oil every four hours.

Soft swelling of the crop often afflicts setting hens. It is due to the presence of gases and sour fluid caused by the fowl's having little or no grit in the gizzard. Hold the fowl so that this fermenting fluid runs out at the mouth then give powdered charcoal and a dose of one teaspoonful of sweet oil three times a day. Feed the bird soft food until recovered, then see that it gets plenty of grit.

Staggering or giddiness is another chicken ailment. Sometimes young birds will be found prostrate, and on attempting to rise the head will draw and twist and the limbs be unsteady. This condition seems often to be due to chill and wet. Or it may follow an injury—as a blow—to the head or back. Wrap the bird in a bit of flannel and give it a warm place, feeding it upon warm milk. After several hours, the congestion is usually relieved.

Cold in the head or throat is indicated by sneezing and noisy breathing. Put a few drops of spirits of camphor in the drinking water. M. ROBERTS CONOVER

### Training the Dog—III

WHILE no attempt should be made during the early training of your puppy to have more than one series of regular lessons going on at a time, yet there is one thing which may be profitably taken up at any time without interfering with the dog's regular instruction. I refer to the inculcation of orderly, cleanly habits about the house.

In this matter many homeopathic doses

of prevention are worth more than a few allopathic treatments of dog whip or apple switch. Sometimes the latter is necessary, but before resorting to force be perfectly sure that the culprit fully appreciates why he is being punished and what he should have done to avoid it, and then make the chastisement an adequate one.

The first step in house-breaking may be taken as soon as your dog arrives. If he is to be kept in the house, make it a point to see that yourself or someone else takes him outdoors for a while at reasonable intervals. This will aid greatly in the formation of proper habits, but when (as is certain to be the case sooner or later) the pup misbehaves, reprimand him sharply and chain him at the spot where the wrong occurred, leaving him there for perhaps fifteen minutes. Then lead outdoors by the chain and release.

By following these instructions it is often possible successfully to house-break a dog, but some cases require more drastic treatment. If the plans suggested do not effect a cure, and if the pup seems nevertheless to realize in what respect he has done wrong and continues to do so wilfully, then reprimand and switch him on the spot, immediately thereafter putting him outdoors. But *do not*, as you love your self-respect and exalted position in the dog's mind, let your temper get the better of you.

Before passing on to the second real lesson that the dog must learn—"lie down" a few words about rewards may not be amiss. It is a common—I might almost say usual—custom for an inexperienced dog trainer to reward the successful efforts of his pupil by tid-bits that appeal strongly to the latter's love for his own digestive organization. While this method often secures satisfactory results while the food is in immediate prospect and the dog hungry enough to work for it, yet the whole principle on which such a means of inducing obedience depends is faulty. Instead of the dog doing as he is ordered from a sense of duty, he obeys simply from personal gastronomic reasons. Let him lose his appetite or the prospect of being fed with dainties for the slight trouble of coming when called or heeding the command to lie down, and your control of his actions will probably be extremely conspicuous by its absence. Never make food an offered reward for obedience to your orders, at least until your dog's "grammar school" education has been completed. A kindly pat and a few words of praise will be keenly appreciated by the dog which is sensibly handled, and they are in the long run by far the best reward.

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goes with us through a long and varied career, while with others it is never gratified; personal environment, want of money, or mere lack of spirit to start being often responsible for its remaining in the bud.

Collectors abroad at one time had a great advantage over us, which every ship which comes to port is now rectifying. Even now they have special fields which we cannot touch. For instance, Prince Duleep Singh, now resident near Norfolk, England, has chosen for his hobby things connected with the region in which he lives, and he gathers Staffordshire ornaments, constable's staffs and contemporaneous portraits of residents of that locality. Sir Ponsonby Fane of the late King Edward's household collects buckles of both shoe and knee varieties. Clocks too, have been a royal hobby since the day when a king of Persia gave a water clock of bronze inlaid with gold to Charlemagne, in the year 807. H. K. Newton, an Englishman, collects those beautiful Delft jars, painted in polychrome or blue and with handsome brass covers. Lace bobbins are exquisite objects, particularly when they have attached to them those ornaments made of beads and called "jingles." These may be of beads from Venice, England or even Egypt, and when placed on delicately carved bobbins served as a gift of love from a lover to his lass.

But bobbins, buckles, snuff jars and china seem commonplace enough when you come to consider a collection of miniature paintings of eyes! Richard Cosway the artist is believed to be responsible for starting this strange fad in the fashionable world, and it is said that his first commission was the painting of the right eye of Mrs. Fitzherbert as a gift for the Prince Regent. He returned the compliment by having his eye painted, set in a ring, which he presented to the lady on her birthday.

Here in America Mr. William Hearst's collection of old blue china, particularly connected with Washington and the Syn-tax series; Mrs. Brownell's wonderful teapots, (more than two thousand); Mrs. Frederick Yates, Mr. Hudnut's as well as half a dozen others' collections of historic American china; Mrs. Hearn's watches, Mr. Drake's brass, copper and glass, Mr. Flynt's four hundred clocks are just a few of the better known large collections. There is hardly a hamlet so remote that somebody is not collecting something. The West as well as the East has its enthusiasts, and in a little mining town in Montana is a man who collects Sheffield plate; in New Mexico is one who is making satisfactory progress in gathering old Wedgwood, while only the other day I heard of a collection in Vermont of elephant bells!

The hospitality of this department is open to all. Those who "want to know" are quite as welcome as those who "want to show" what treasures they have. The only requirements necessary to bring you an answer to any of your queries is a self addressed stamped envelope.

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WHILE Albert B. Osborne was in England this summer getting material for a series of articles which will appear in *TRAVEL* early in 1913, we had a number of interesting letters from him that evidenced in a very striking manner his great love for travel and his keen appreciation for that which is picturesque and beautiful as well as humorous. From Goring-on-the-Thames on the stationery of the Hotel called "Ye Miller of Mansfield" he wrote in part: "I hadn't the least idea of stopping here when we took the boat at Oxford, but just before the boat arrived at Goring I chanced on the name of this hotel and insisted on passing a night in it. So out we got (it is only a hamlet 'round a lock) to the utter disgust of everybody. We have two trunks that weigh seven tons apiece, and I had to pay the lock-keeper to take care of them. It was pouring and had been all day. But the inn is a dream, and I am glad I am here."

"Speaking of inn hunting, the M— where we stayed at Oxford is 500 years old and a perfect labyrinth of mysterious passageways. I heard some complaint of bugs and things, but who wants to be comfortable when he can be picturesque, and there is a certain satisfaction in being bitten by a bug whose direct ancestors may have sipped the blood of Cavalier and Roundhead."

Mr. Osborne's "Picture Towns of Europe," which is a graphic portrayal and a sympathetic interpretation of the cities which are left almost intact from medieval times, is beginning to attract attention from lovers of the best in travel literature.

A very strange coincidence appears in one of the most remarkable books it has been our pleasure to read and our gratification to publish, "The Crime of 1812." Within it are the expressions of two strong characters, both with a single idea, though expressed, one a hundred years ago, and one but yesterday. These men were Colonel Labaume, of Napoleon's army in the Russian Campaign, the author of the book, and that noted English editor, Wm. T. Stead, who wrote an introduction to it. The voices of both come back to us in a plea against war, and it is especially significant now when Europe is again resounding with the tumult of a new conflict. Mr. Stead delivers a significant tribute to Russia as a force for peace. This is practically the last message of the man whose brilliant career was so sadly interrupted. He felt called upon to make these statements as appropriate for the centenary of the fall of Moscow. "It is well to be reminded by these facts, when differences of opinion as to the necessity of isolated and temporary acts of policy, in countries where England and Russia find themselves face to face with Oriental anarchy, seem to have blinded many good-hearted but wrong-headed people, as to the many incalculable services which Russia has rendered to mankind. In this book we see war at its worst, war uncontrolled by rules and regulations. War nowadays, despite occasional outbursts of panic-roused savagery in the ranks of the Italian invaders of Tripoli, is a comparatively humane operation. The proceedings of armies in the field are confined in their ever narrower and narrower limits. Almost everything that Napoleon's Grand Army did, excepting when actually engaged in active combat, now lies under the ban of all the civilized governments of the world. And to whom is it that we owe this great advance? We owe it not to humanitarian England nor to chivalrous France. We owe it first and foremost of all to that much abused and much maligned Russia which in 1874 summoned a Brussels Conference to define the laws of war, and which in 1889 and 1907 carried out the same noble mission at the conferences of the Hague."

Probably the very day that this magazine reaches you will be the one hundredth anniversary of that frightful retreat of Napoleon's army from Moscow, October 23rd, 1812. And it is fitting that we mention the book that so marvelously describes the horrors of war and that terrible campaign which led to Napoleon's downfall.

You remember how tired you were after Christmas last year. You remember what a relief it was to have the holidays over with and to be relieved of the tension and worry incidental to the season. Yet at this moment you are planning for Christmas with the same enthusiasm and the same joyful anticipation that you have always felt during the month or so preceding the holidays.

You are beginning to plan the various little remembrances for your friends, and it is just on this account that we wish to suggest that you go to your bookseller and ask him to let you see Leona Dalrymple's joyous story of Yuletide, "Uncle Noah's Christmas Inspiration." This is a book that is good to read any time, so that you will miss nothing by reading it now. Then you may make up a list of the people to whom you will wish to give copies. The author has embodied the very spirit of Christmas cheer, and the book is one which the recipient will doubly appreciate, not only for the fact that you have remembered him or her but for the delight the story will afford.

Miss Dalrymple will be remembered by a host of readers as the author of the charming novel with the Italian setting, "Träumerei."

If you want to make a friend for life, send him the December *HOUSE & GARDEN*. If you want to make one for eternity, make him a present of a subscription. The holiday issue breaks all records.

There is something about Christmas that the most matter-of-fact of us would be terribly disappointed to see depart. We have an advantage in being infused with this spirit, and feel that the essence of Christmas is packed in our sumptuous December number. We are getting so excited we can't be absolutely quiet about it. We want to whisper something about it to you. No, it's to be a surprise; we can only just give you a hint, a suggestion of all it contains. We do this that you may give others the advantage of getting *HOUSE & GARDEN*.

First, there is to be a story of a country Christmas. We have spoken of Miss Dalrymple above. She is the author. And it's such a fine story with the snow and the sleighing and the fun beside a great Yule log. But that's as much as we can tell you. The tale brings back Father Christmas with the words of the old carol:

"Any man or woman . . . that can give any knowledge, or tell any tidings, of an old, old, very old graybearded gentleman called Christmas, who was wont to be a verie familiar ghest, and visite all sorts of people both pore and rich, . . . and had ringing feasts and jollitie in all places . . . for his coming . . . whosoever can tel what is become of him, or where he may be found, let them bring him back again!"

And even at Christmas there is some unpleasantness—the rush shopping. But it is so unnecessary. The greatest part of this season is making others happy, so that you would not wish to abolish the giving of gifts. Someone we know is so familiar with the track through the great stores of this city that we have urged her to guide us in our Christmas shopping. We thought that the gifts that last, that are beautiful to help make the home livable, would be the ideal Christmas gift for *HOUSE & GARDEN* readers. Mrs. Coe has given us the benefit of her experience by giving us a long and valuable list of the prettiest things one can buy and that are not too expensive. New York is the market place of the world's goods, and this will enable you, wherever you are, to have the selection of the world's products.

What would you say to having a window box garden all the year round; one that would last through winter and summer and bring cheerfulness, whatever the weather? Mr. Rockwell has discovered a sequence of plants and a new construction of a window box that accomplished this.

At last we have found a man who has mastered the science of attracting the birds. He is no Piper of Hameln, but he has discovered ways that appear to be magic, and in reality are simplicity themselves. He believes that it is part of one's life to make friends with the wild things about us, and he tells how to do it. Did you know that there were many birds who stayed about the house during the winter and that some of them died in the severe weather, unless cared for? Mr. Cleaves tells the best way to look after them; it's not difficult, and it's such fun. Certain trees and shrubs will make your neighborhood tuneful with the birds; the author has discovered what they are. He also gives an interesting, compact little key to make you familiar with whatever feathered visitors you may have.

These are some of the things, and each page that you turn, we are sure, will make you call out with delight, for all that the artist, photographer and author could do to make the magazine beautiful has been accomplished. How to take advantage of outdoor life is here, also just the best means for making indoor life attractive. This issue will prepare you for a winter of delight.

*Jules Verne went around the world in eighty days. YOU can almost make the trip in eighty minutes if you read the November*

# Travel

*Here are some of the features that make the November number one of the best we have ever issued:*

In UNEXPLORED CATALINA, *Charles Francis Saunders* leads you to the real heart of the little island off California, a kindly, open heart that few people have come to know. It's a splendid story—John the Diplomatic Chicken Rancher will appeal to you.

WITH THE NATIVES OF LOO-CHOO is about the opposite side of the world—the Japanese Archipelago. The Loo-chooans are a mighty peculiar people; the young men over there wear hairpins and eat seaweed with chopsticks. Lots of them never saw a white woman in their lives.

If you would like to see the Alps from a new angle, *Alice Lawton* can tell you how in WINTER DAYS IN SWITZERLAND. There's a deal of the snow sparkle, of the tang of the big outdoors here that you should not miss.

Or, for a different sort of holiday, climb into the little one-horse *carozza* and set out with *Russel Woodward Leary* FROM SORRENTO TO RAVELLO along the "most beautiful drive in the world." You will see some of the wonder spots of Italy, and Mr. Leary is a delightful traveling companion.

The atmosphere of Belgium is totally different from that of Italy, but its spell is no less potent. And the best man we know of to put this charm on paper is *Albert B. Osborne*. The November installment of his remarkable Picture Towns of Europe series is about Bruges; if you know Mr. Osborne's writings we don't need to say anything more.

Going back to the Mediterranean again, cross over to Algeria and visit SIDI-OKBA, A VILLAGE OF THE ZIBAN. The desert lies all about you there; strange figures stalk about the sun-baked alleys that serve as streets; the palms of the oasis rustle; a caravan struggles in from the everlasting sand—

Take A MOTOR TRIP THROUGH SPAIN AND FRANCE and then go down to Sicily with *Arthur Stanley Riggs* and see the greatest volcano in Europe.

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ORIENTAL RUGS OF PRESENT DAY MANUFACTURE..... 279  
*By Lydia LeBaron Walker*

THE HOUSE WE REMODELED WITH PAINT..... 282  
*By B. K. Cardé*

KING CHRYSANTHEMUM..... 285  
*By Gladys Hyatt Sinclair*

AN AUTOMATIC FURNACE TENDER..... 286  
*By C. H. Claudy*

THE PLACE OF PICTURES IN HOME DECORATION..... 287  
*By Hettie Rhoda Meade*

THE USES AND ATTRACTIONS OF SHRUBS..... 290  
*By F. F. Rockwell*

THE HOUSE THAT WAS BUILT FOR COMFORT..... 293  
*By Arthur W. Dean*

FIVE HOUSE PLANTS THAT ARE WORTH GROWING..... 296  
*By C. L. Meller*

OLD PHILADELPHIA HOUSES, STENTON..... 298  
*By Harold Donaldson Eberlein*

THE PLANTING AND CARE OF HEDGE PLANTS..... 300  
*By M. Roberts Conover*

BULBS TO PLANT FOR CHRISTMAS BLOOM..... 301  
*By Frederic de Rocheville*

THE BEST SHADE TREES FOR THE HOME GROUNDS..... 303  
*By J. J. Levison, B. A., M. F.*

THE HOUSE OF MRS. N. MCKEE GRAHAM, EDGEWORTH,  
PENNSYLVANIA..... 306



INSIDE THE HOUSE..... 308

The Space Saving Ironing Board  
A New Table-Chair  
To Wash Varnished Paint

GARDEN SUGGESTIONS AND QUERIES..... 310

Storing Vegetables for Winter  
Autumn Care of Hardy Plants  
Satisfactory Mulches

EDITORIAL..... 312

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Few householders realize that when cold weather comes they give up in some cases almost four-fifths of the living-room space of their home—the porch. It is especially desirable to plan some such form of living porch as this in the home of Mr. G. M. Landers, New London, Conn. This opens from an upstairs sitting-room and is heated by radiator concealed beneath the bench



# House & Garden

REGISTERED IN U. S. PATENT OFFICE

VOLUME XXII

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NUMBER 5



The Gorevan, or sometimes called Serapi, rugs are marked with bold conventional designs of which reds and blues are conspicuous. The ground is apt to be cream colored and the rugs are usually large. This one is in the living-room of Mr. Willard King's house in Morristown, N. J.

## Oriental Rugs of Present Day Manufacture

MODERN SIZES OF RUGS—WHAT TO PURCHASE AND THEIR USE AS FURNISHINGS—  
THE AVAILABLE SORTS OF PERSIAN RUGS AND THEIR DISTINGUISHING FEATURES

BY LYDIA LEBARON WALKER

Photographs by the Courtesy of the Dealers

WHILE the output of Oriental rugs in Persia and other countries is very great, it is no longer designed altogether for home consumption; because America and



The long, narrow rugs used in the Persian home at the sides of the room are called Kenarie. The prominence of the soft, natural color, brown hair distinguishes this as a camel's hair rug

Europe have, for very practical reasons, entered the rug market as prodigious buyers. There are two causes for this: First, the carpet, however elegant, has the disadvantages of being a

fixture to gather vast quantities of dust, etc., which is contrary to the modern principles of hygiene; while the movable rug, however large, can be taken up and cleansed with comparative simplicity. Second, the artistic appeal and romantic interest attaching to the rug give it a higher place than the carpet in the esteem of connoisseurs. Nor is there any difficulty in securing rugs perfectly suited to the color tones of the apartments they are to occupy, and even to the mural and other decorations. In fact the soft vegetable dyes of the better class of rugs together with the unique and interesting designs make them as rare treasures as the carved ivory or the peach blow vase.

Out of the mass of rugs which crowd upon our attention at this time, it is necessary to restrict our little studies to one or two Oriental types owing to limitations of space. We may pause here to say that while Oriental rugs and carpets are the ultimate desire, it is possible in the interim that may come before one feels justified in paying the price, to get some domestic rugs such as Wilton's that prove satisfactory. The two toned rugs woven in a single piece are suggested. They are unobtrusive and harmonize with modern decorative schemes, a thing which unfortunately all others do not.

Among the imported rugs we hope to point out the radical changes that are entering the rug trade, the sizes preferred by Orientals, the modern sizes, their availability in furnishing, their advantageous purchase, their treatment and use. For the present our attention will be confined chiefly to the beautiful Persian examples. We select the Persian rug for emphasis because experts concede that for beauty and actual value the Persian rug is really superior to the other Oriental rugs with which the market is more or less flooded. If it is a Persian rug it is worth while.

It is well to understand at the outset, there are practically no antiques to be had unless at fabulous prices, but later genuine products lack nothing of intrinsic character and effectiveness. A modern 9 x 12 foot Persian rug of good quality and in perfect condition sold recently as low as \$95.00. It was a Sultanabad or Mahal.

Of recent years a great change has come over the Oriental rug

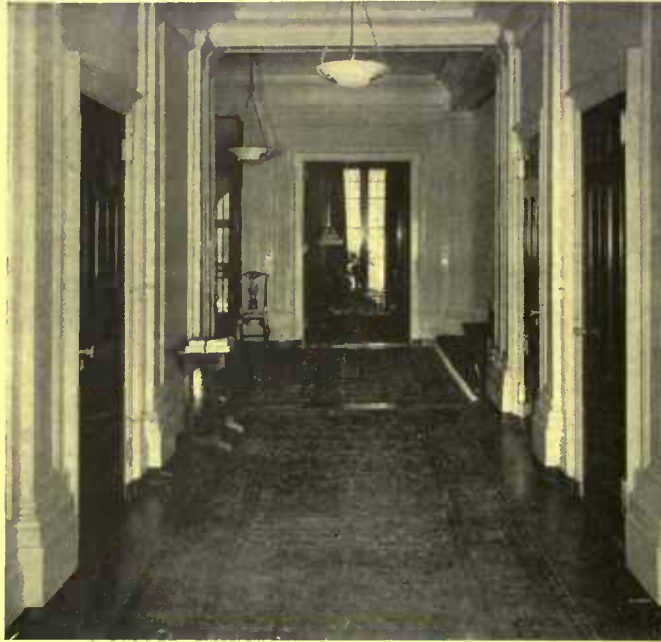
business. Formerly rug buyers would travel far and wide in search of the artistic. Many hardships were suffered, many privations endured. Village after village would be visited and a house to house canvass made for rugs suited to the importers' trade. Perhaps after seeing all the rugs in an entire hamlet, only three or four would be found available. Each section of country had its characteristic design. Even particular families had their own patterns handed down—not from father to son—but from mother to daughter. It is the women who are the rug weavers. Frequently individualities would creep into designs; symbols of sorrow, joy or love. Then, too, there would be special rugs, unclassified as they are termed. These were woven at the caprice of the worker, perhaps to vary the monotony of one's life work or to represent some epoch in an individual career, such as the dowry rug. No wonder there were mystery and romance and history in each rug. It need not be a genuine antique to embody these qualities. Rugs in general have had a touch of sentiment or mystery, all of which was taken into consideration when buying the household supply. There was poetry as

well as prose in the purchase of them.

These considerations, however, are gradually being eliminated. The time is not far distant when they will be embodied only when buying old rugs. The new are being made under decidedly different conditions.

This change in manufacture is of moment as it bears directly upon the less expensive rugs. Large corporations, mostly comprised of Englishmen, are making rugs in a wholesale way. That is they gather together numbers of rug makers, give them looms and regular pay. This latter, by the way, means a great deal to the impoverished workers. Designs and materials are furnished them. The former may be taken from handsome antiques or they may be perfect examples of types of rugs, or the design may be sent from America, England, or Europe.

There is a distinct fancy now to have rugs made to order to suit particular decorations or furnishings in the homes. All this is very practical, if it is prosaic. The made-to-order rug is naturally a costly product, but the other



The long rug used in this hallway was reproduced from designs of an original. Even when made to order, rugs of this sort are cheaper than antiques



Sejade or hearth rug is about 4 ft. x 7 ft. Rugs about this size, not otherwise classified, are called Mosouls



A Teraghan Kellei. The first name indicates the design, the second tells the size and position

rugs are much less expensive. For example, an antique rug costing \$2,000.00 may be reproduced for \$225.00.

Persia has up to the present time withstood the inroads of outside corporations. The standard set by Persian rugs, however, is clearly seen in this connection. While the establishments are in Turkey, Persian wool, Persian dyes and Persian patterns in general, are employed. The honors are with the Persian Rugs.

Heretofore age has been almost the soul of a rug. It has imparted both its interest and its beauty. Unfortunately the great storehouse of antiques has at last been depleted; practically there are no more to be had, as has already been stated. Yet the demand for good, satisfactory rugs shows no diminution, rather it has increased enormously. One may well suppose that both the importer and the consumer find themselves in a position of some embarrassment. How are we to utilize the modern rugs with their garish colors, which harmonize with nothing? We may remark here, that the antiques had such colors at one time, but they were mellowed and blended by the long years. Now we cannot afford the long lapse. We would die before the colors softened of their own accord. Something, then, must be done; and various expedients have been tried. You might say, Why not hang the rug in the bright sun? To this it may be answered that the "fading process" does not accomplish the object. It is desirable that the colors should mellow rather than fade. An attempt has been made to immerse modern rugs in lime. While this kills some of the color it also kills the rug. The fabric is necessarily weakened from the burning process. Latterly a brownish wash has been devised which has the effect of dulling the whole rug without destroying its color proportions; and this seems to be the best treatment at present employed to give the antique effect. In addition to being harmless, it hastened the work of time. It is not to be supposed that the antique rugs which

we occasionally see, expose their *original* colors. At first, they too were unduly bright and garish. But the long effects of the atmosphere and the gradual stains which came from lying on the floor had, in the end, the same softening effect produced by the wash applied to the modern Oriental rug. Therefore, if the two were placed side by side, the one softened by time and the other by the ingenious devices of man, it might puzzle the uninitiated consumer to tell them apart. It is not necessary, however, to institute any rivalry between the genuine antique and its modern successor because it is with the latter that we must henceforth be content, whether we fancy the idea or not. And in reality they are actually very charming products.

Let us in passing give a picture of an Oriental floor with the rugs as they are actually placed according to native custom. Picture a fairly capacious rectangle. The entrance is considered the "foot" and in the centre of the apartment is the largest rug bearing the name *Ortarie* which indicates to the natives its size, character and position. At the opposite extremity is the "head" of the room which has its own spread of rug running parallel with the end wall. This is called *Kellei*, also a technical cognomen meaning location and size. So much for the central spaces. Along each side and parallel with the side walls are narrow rugs which we would call "runners" extending the whole length of the floor. These are called *Kenarié*. The diagram will further indicate the arrangement. This is the classic placing of rugs. Sometimes a hearth rug also is employed, known as the *sejadé*. We cannot fail to feel impressed with the nice arrangement employed by the natives and to doubt whether we can improve upon it. We use these elemental features, but we break them up. Every Oriental rug which we employ has its name and location, but Orientalists would probably be startled at our placing of them. We use the *Kenarie* simply as runners without regard to the rest

(Continued on page 326)



An Ortarie or central rug. The design proves it a Serebend



The Kerman rugs are mainly distinguished by a medallion center and corner pieces. The body is covered with conventional designs



The extremely large rugs are called in the orient Persian carpets and to-day are appreciated as covering nearly the entire floor surface. This is a Kerman

talists would probably be startled at our placing of them. We use the *Kenarie* simply as runners without regard to the rest

# The House We Remodeled With Paint

HOW AN OLD HOUSE WAS MADE HABITABLE BY THE JUDICIOUS USE OF PAINTS INSTEAD OF WALL PAPERS—AN EXPERIENCE THAT GIVES VITAL ASSISTANCE TO THE AMATEUR IN APPLYING PAINT FINISH TO ALL PARTS OF THE INTERIOR

BY B. K. CARDÉ

Photographs by Mary H. Northend and Others

WHEN we came into possession of the little brown house on the hill—the house surrounded by all the wild beauty of brook, meadows and woods, unfolded through Nature alone, but itself in a deplorable condition—we did not once hesitate to make it our home in every sense of the word. We little dreamed that the plans, hurriedly made during the first enthusiastic days of our new outlook, would materialize as they did and would produce what we now call our home. Indeed, impossible as it may seem, its sunny living-room, warm gray and rose dining-room, cozy library retreat, its sun porch and other nooks and crannies were evolved out of a one-story building, stained brown inside and out and with walls and ceilings hideously papered.

How we did it is still somewhat of a surprise, even to ourselves. Only the fact that we had at first stoutly and later stubbornly declared we would do all the inside work ourselves spurred us on. Our timid appeals for help, sent in response to many of the advertisements we devoured just at that time, brought back a flood of booklets, samples of wood, materials, color cards and such, that kept us busy for several days. Even attractive circulars showing every type of available doors assailed us, for the manufacturers seemed to think we were in need of nothing but doors. And pergolas ready to set up were displayed before our bewildered eyes, an addition we had never dreamed of. After two days of earnest work, for the material was just what we wanted, our desk looked much like a spice cabinet, for the various pigeon-holes were pompously labeled, Building Materials, Fixtures, Fireplaces, Woodwork, Floors, Walls and Furnishings, and all the booklets pertaining to one subject safely filed beneath their respective titles.

After spending all our spare time of several weeks with the architect, who was planning the necessary addition, we were only too glad to get back to our part of the work. We studied, differed, agreed and disagreed, but all with a purpose. What there was of the house we meant to retain, but decorate so that it would conform to the new. The walls and ceilings were the big problem. We found, however, through oft-repeated consultation with the "Wall Pigeonhole," that walls of rough or smooth plaster, finished with flat oil paints, against which the furnishings and

decorations of the room found an excellent setting, were the most modern, and helped to make the home sanitary, a fact that had not been overlooked even by the booklet on kitchen and bath fixtures which we found would be speedily delivered.

Getting back to walls, we were fascinated with the rough-plaster idea, and our architect, to our great astonishment, specified its use without a murmur, in the new portion of the house, advising that this surface be painted with the dull oil finish. But the old

part! That awful paper! What could we do? Take it off. How? Hot water. Yes—and we now add, patience and long suffering. What after the hot water? we asked. Why, paint, paint like the rough walls? Fine. Just what we wanted, and we proceeded at once to remove that paper. Perhaps we would have removed it from the ceiling—I do not know—but while we were pushing that task off farther away from us each day, we discovered that the finish we were planning for the walls could be applied over a surface already papered if the same had not become loosened



The living-room was finished in plaster painted with a yellow tone having a dull finish. The floors were renewed with paint and varnish as was the woodwork

—that settled it. The paper was not removed. We further learned that the colors of the paints did not fade, that the material became a part of the wall and therefore did not chalk or peel off, that it rendered the wall surface washable and also that hand-painted borders and decorations could be applied to the same, by means of stencils—but more of that later.

Right then and there we came down to good hard work. How were the paints used? Could we, as amateurs, really produce satisfactory results? We found complete directions on color-cards, as well as the covering capacity of the paint for two-coat work. "To prepare the plaster walls for the paint, either a prepared wall size or a mixture of equal parts of the wall paint and a size must be first applied. When this is thoroughly dry, apply a coat of the paint as it comes from the can. The paint should be brushed on with a large clean brush and the second coat of paint applied after the first is thoroughly dry." These directions were followed with results far beyond our expectations. The new and old plaster were treated in the same way, although the rough texture of the former gave greater depth to the wall tint. The appearance of the room as a whole was, however, just as effective. The two ceilings that were papered we painted with two coats of

the paint—the size we were advised was unnecessary—which proved entirely satisfactory. It was amazing to see how much higher and lighter the room looked when the one plain light tint was put on the ceiling. The prominent figure of the wall as it was disappearing under the magic of the brush, fully demonstrated the folly of using anything but a plain one-color finish.

While the various coats of paints were drying, we found time to make definite plans for the woodwork finishing. The old living-room we were to convert into a large dining-room and the dining-room into a den. We foresaw little difficulty with the old wood for the new dining-room, as that could be painted white to form a good foundation for the mahogany pieces of furniture that we had been collecting for some time. The den woodwork we wanted in a stained effect and that seemed more difficult. Meanwhile we were applying white paint over the stubborn old brown surface—and by the way we tried several kinds, enamel and dull surface and the wall paint. Practically four coats were used before the enamel finish itself was applied. Two coats of this with a little sanding here and there between coats gave an excellent finish. We preferred buying an enamel that dries to a glossy surface to the operation of rubbing with pumice stone and oil. The enamel work is indeed beautiful and one would never think it covered a multitude of sins.

We next tackled the new wood in the living-room, which had been built along very simple lines to match that of the dining-room. A mahogany oil stain worked easily, brought up the grain of the wood and gave us, as we found when the necessary varnishes were applied, a color matching our mahogany furniture. It was necessary to use a filler which we got in paste form mixed to a thin cream with benzine—when we ran out of that we used



In the dining-room the old, ugly woodwork was coated with a number of ground colors of a dull surface and an enamel drying glossy applied above this

gasoline. This was applied with a stiff brush and then wiped off thoroughly with burlap. When thoroughly dry a coat of pure white shellac was applied and sanded when dry with sandpaper. Then two coats of varnish were applied, sanding between coats and rubbing the last to a dull surface with pumice stone and oil. We found this operation very easy indeed, as the oil itself seemed to kill the high gloss.

The work was progressing nicely, though slowly—and it was well indeed that we decided to camp out in the meadow during our long summer vacation, combining work and pleasure. But we had not found a solution to the floor problem. We wanted a light finish, similar to that obtained on a new hard wood floor, as the white enameled wood, light wall and mahogany furniture called for such a treatment. The regular floor varnishes were all transparent and light in color, so impractical for the old floor. The floors had been scrubbed vigorously, but still looked bad. Something that would cover up the surface and give a light color was necessary, and though we always strongly objected to imitations, we were not now going to sacrifice looks for such a foolish whim. When we did find a finish of that character we proceeded in fear and trembling to use it, but were soon won over. The preparation consisted of a ground color, to be used as the first coat, and a varnish stain to be applied over the ground color. The grain of the wood is suggested by pulling the brush over the surface before the material is set. To give a practical surface, for the floors require two and three coats of varnish, a regular floor varnish was applied over the colored varnish. We followed these instructions, using a light stain of a color resembling an oak floor, and now that the rugs are laid we feel, considering the difference in expense, that the refinished floors



In the bedroom also the walls were plaster finish and painted and an attractive stencil border in two colors giving results as striking as a printed paper frieze but more durable

are fully as attractive as the new oak ones, which were varnished with three coats of a transparent varnish.

With the finishing of our floors we solved the treatment of the old woodwork in the room to be used as the den. By using a dark varnish stain and coating this surface (the material dried with a high gloss) with a finish varnish that gives a rich, dull appearance to the wood, we obtained a surface that matched our mission furniture and was easily and cheaply secured. The walls had been painted in the dull buff stone color, giving the den, without any additional decoration, a most cozy and comfortable appearance.

The woodwork of the chambers we painted white like the dining-room. The ceiling and walls were tinted in light colors—cream and pink in the north and northwest rooms, with gray, green and blue in the sunny ones. The floor of the large chamber where the cream wall was offset with the deep yellow and green figured hangings, box seat covers and cushions, was finished like that of the dining-room in the light yellow tone, while those of the other chambers were painted with two coats of light gray paint. This finish has proved excellent, washes easily and forms an attractive background for the hand-woven rag rugs that repeat the wall and hanging colors.

The kitchen and bathroom were finally reached and as we felt like professionals we looked for wonderful results. Perhaps the right way would have been to do this part of the house first, but we wanted results quickly and I am glad we started the other way, for we found it hard to hold to our work schedule as the days were getting warmer and more oppressive as the summer sped along. Despite all that may be said to the contrary, I believe a kitchen decorated in light colors is just as easily kept clean as a dark dingy one. Anyway the former when it is clean looks so, which is not true of the latter. Fortunately there are oil paints that will stand any amount of washing and are not affected by steam or moisture. These are adapted to the covering of larger surfaces than would be practical for enamels, the effect is similar, and they may be used for woodwork, old or new, when a simple painted finish is desired. With painting we got satisfactory results in the kitchen, and the old pantry and closet that we thought were entirely useless as the finish was in such bad condition—both with regard to color and surface. The two coats quickly brushed onto the endless number of shelves, cabinets, cupboard doors, window sills and what not, made all respectable, even the dark pasageway



The bathroom was finished with a waterproof white paint that served just as well as tiles

surface oil paint in a very light blue was used for the upper wall and ceiling, the one color making the room appear larger. The floor we painted white. With the blue rugs, it is serviceable and we find it unnecessary to give it any more attention than we have given darker bath floors and the light tone of tile. We could have used the treatment here that was used in the kitchen and that we have since followed in changing a large closet into a lavatory.

Before we knew it we were ready for the finishing touches. The last few days of hard work left us in better spirits than we had hoped for and we were able to carry the work through to a triumphal finish. Down in the camp, if you looked hard enough, you would have found a neat little box—our magic box we called it—and if you took a peep at us in the early evening, the magic contents would have been in full view; brushes, thumb tacks, a knife with a pliable blade and tubes of what looks like tooth paste. This was our stencil outfit; the way it worked as follows: A stream of rich yellow was heaped in a little mound on one end of a piece of heavy glass (a palette). The knife brought into play and the paint—for it is nothing else—is slashed through, this way and that, and finally spread out in a thin sheet. A piece of cheesecloth laid out flat over a clean newspaper was made the medium upon which the stencil was placed. Thumb tacks at each corner pressed through the cloth and newspaper held it firm on the baking-board underneath—the only available board

(Continued on page 334)



In the kitchen white was used again in combination with green and gave a sanitary and cheerful impression

# King Chrysanthemum

POINTERS THAT WILL ENABLE YOU TO TO SUPPLY YOUR HOUSE WITH THESE HANDSOME AUTUMN FLOWERS—WHAT VARIETIES TO GROW AND HOW TO GROW THEM

GLADYS HYATT SINCLAIR

Photographs by the Author



White Jerome Jones is symmetrical and of a beautiful ivory tint



Lula, a white pompon variety with magnificent blooms

ing; the two have become so intertwined in our thoughts that it is touch and go to remember which was made for the other. Surely, he who has "the golden flower" can find gratitude in its heart; and he who has nursed and trained and educated his own chrysanthemums and brought them to glorious perfection has wherewith for a Thanksgiving paean all his own.

Suppose you make up your mind to grow for yourself the golden, pink and snowy wonders, of size unbelievable. What is the first move? A greenhouse; but a small space in it will grow all the chrysanthemums an amateur is likely to want.

Next, some good, healthy plants of standard sorts, for "stock." You can buy the plants in bloom now, enjoy the flowers and, after they are faded, put the plants in the greenhouse; any temperature from forty-five degrees to sixty-five degrees.

On or about Valentine's Day, for these late, Thanksgiving bloomers, make cuttings of the young root shoots on the old plants. Make a clean cut just below a joint and root in sand.

Cuttings that have been left to harden on the old plant are apt to be slow or fail in rooting. Medium soft cuttings strike roots quickly.

Chrysanthemums require more water while rooting than most plants and fresh air is essential—not once a week, but all the time. Sixty-five to seventy degrees of heat makes the cuttings thrive. When they have good white roots you must decide between pots and benches. For cut flowers only, benches are best; you can grow more flowers in the same space and the plants require less handling.

The soil need not be compounded by rule, but see that it is rich in slow-feeding material; rich loam with a little leaf mold and sand grows good chrysanthemums. Don't make the soil rich with fertilizer; it will produce enormous growth and rank foliage at the expense of blossoms. These plants have all summer to grow three feet high and produce one royal blossom each and you must see that they take due time to do it

**T**HANKSGIVING and chrysanthemums — chrysanthemums for Thanksgiving

right. You will set your young plants a foot apart in the benches, firm them

hard and stake them early. Thus will the results be better.

But plants that are to be used for house decoration as plants will be put into three-inch pots. Smaller ones necessitate only an extra shifting. *Look well to drainage.* Pot shreds and moss in the pots are a safe precaution. Yellow leaves mean too much water. Never let growing chrysanthemums get potbound. Keep them moving until they reach the ten or twelve-inch pots where they are to blossom.

Give the plants sunshine all summer, whether in pots or benches. Nothing but sunshine can bestow the strength, the size, the brilliance, even the half-bitter fragrance.

For the perfect, giant blossoms, allow just one straight stalk to grow, and the top, or terminal bud to develop. Pinch off all side shoots and ruthlessly annihilate any "younger sons" in buds, that the heir may have all the power and the glory. After the buds form, a lower temperature is best—not below forty or above fifty at night, however, should be allowed.

Kerosene emulsion is considered the safest, easiest and most effective discourager of aphides. For mildew, rust or blight, shoot sulphur over them.

If you want "bush" plants, spreading as big as a half-bushel and covered with small flowers, the process is the same until the plants are potted and three or four inches high. Then pinch out the tops. They will throw out side shoots at the joints. When these are three inches long pinch their tops and keep this up until the Fourth of July. Let them grow from then on. The bush form is the prettiest way to grow all pompons, anemones and the pretty single chrysanthemums that are becoming so popular.

There is still another way to train chrysanthemums, if one does not care for the trouble of making into bush form. Pinch the tops once or twice. Then let the branches grow until buds are formed. Pinch out the tip bud, leaving the little circle of "crown" buds

(Continued on page 322)



The upper picture shows Major Bonnafon, a good late bloomer. Below are the large and richly colored blossoms of Golden Wedding

# An Automatic Furnace Tender

INSTALL THIS SIMPLE CONTRIVANCE AND LET IT OPEN THE FURNACE DRAFTS FOR YOU ON COLD EARLY MORNINGS—OTHER ADAPTATIONS OF THE PRINCIPLE

BY C. H. CLAUDY

IT is not exactly a joy unconfined to arise from a comfortably warm bed at five o'clock on a bitter winter morning and sneak downstairs to encourage the furnace fire. The air is peculiarly dismal at that time of night, and you think unutterable things of your hard lot in life. But there is no escaping it—the drafts must be opened or eating breakfast will be a chilly operation.

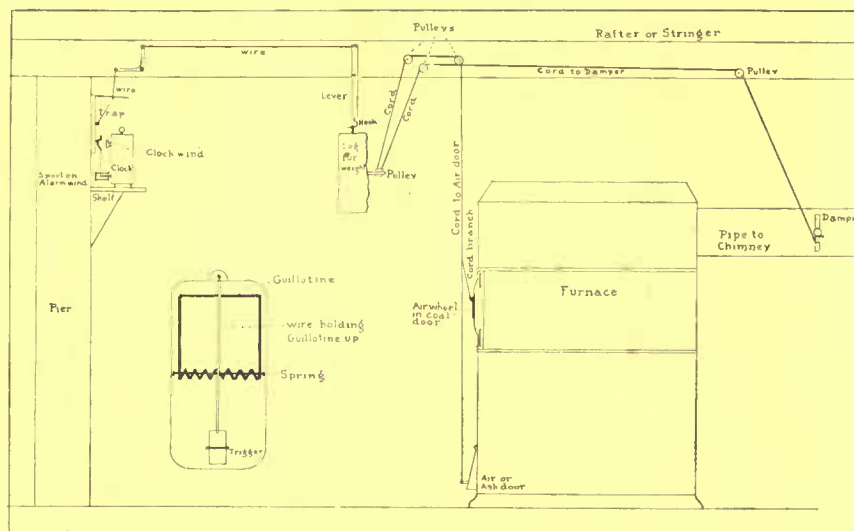
So I thought, and thought to some effect, for my furnace has an automatic servant attached, who gets up at any old time I want, opens the drafts, closes the door and starts up the fire without ever my waking up at all. It cost me a dollar and some odd cents, about an hour's work, and has stood the test of two winters' work, and is a huge success. Inasmuch as I believe there is a chance (*sic*) that you are willing to give up your five A. M. stellar role, if you can find an understudy, I append a working drawing and instructions for making an automatic furnace tender. In case your troubles are with other early morning stunts besides furnaces, I should say in passing that one man who saw my device has made a similar one which feeds his horses, and another has compelled it to open a chicken house door.

The materials required are, one alarm clock, one log of wood weighing at least fifteen pounds, several screw eyes, several pulleys on screws, fifty feet of braided one-eighth inch cotton rope, one small guillotine mouse trap (the kind that catches a mouse and either breaks his back or squeezes him to death by a flapping wire band controlled by a spring), a few nails, a hammer, some wire, a spool, a penknife, a piece of string, an angle lever for bell cords (triangular piece of wood will do), a two-foot stick, and a furnace to be tended.

Yes, I know this sounds like a receipt for a mechanical goulash, but it is not a joke. To combine all these things into a furnace tender is not as hard as it seems. You proceed as follows: First remove the bell from the alarm clock. Take the spool and with the penknife cut a slot in one end of it, so that it fits reasonably tight over the key which winds the alarm. Fasten the cord to the spool with a tack. Set aside to cool, and take up the cord and go examine your furnace. Fix the furnace as you leave it at night. Attach cords to each lever, handle, tab, pull, damper, door or other attachment, so that a strong pull on each cord, in the proper direction, will cause said lever, handle, tab, pull, damper, door or other attachment to revolve, move, change position, or otherwise be adjusted to the position you are accustomed to place it at five A. M. to produce a roaring fire. Each furnace is a law unto itself, but as a general rule, there will be three things to do; the flue damper must be turned, the ash-pit air vent must be opened, and the coal-pit door air vent must be closed.

Having attached the cords to these parts of the furnace, run them over pulley wheels, which you screw into the anatomy of the house at the proper places, so that the cords pull on the furnace attachments in the proper directions. All the cords are led over to one place, to one side, and there attached to the log of wood which is to serve as a weight. If necessary, have two weights, one for each set of two cords, and join the cords through a pulley, attached to the weight. I can't tell you how to fix *your* furnace, not knowing how many different prayers you are accustomed to make to it in the morning; the sketch will show you mine, however, and variations are easily made.

Now for the mouse trap. The clock is to be tied to a shelf, near a pier or pillar or upright. Immediately above it, the mouse trap is to be fastened, in such a position that, when set, the guillotine flops from *above, downwards*, not from *below, upwards*. The trigger of the mouse trap (that part on which the mouse steps) is to be attached to the cord which is fastened to the spool on the wind key of the alarm clock, so that when the alarm goes off, the spool winds on the string and pulls on the trigger, thus releasing the trap, the guillotine of which flops down. Very good. Now, to a rafter attach the piece of wood, two feet long, with a screw in the center. At the lower end, have a screw-eye bent out to form a straight hook. The upper end of the stick is to be attached with a wire to the bell cord angle (or triangular piece of wood pivoted on a screw at the front—see diagram) and



The automatic furnace tender operates somewhat in the fashion of the famous "House that Jack Built" doggerel. An alarm clock, mouse trap, cords, pulleys and a suitable weight are the chief requirements

the other side of this to the guillotine. Obviously now, when the alarm goes off, the trigger is sprung, the guillotine flops, the wire pulls on the bell cord angle, the other leg of the angle pulls on the wire connecting it to the lever, and the lever moves out of the perpendicular. If the weight is hooked onto the lever, when all this happens, the weight will fall. If the weight is attached to cords which open and close dampers, door and other furnace adjustments, obviously you don't have to get up at five o'clock.

And why the mouse trap? Simply to get force enough to spring the lever out of the perpendicular. The force of the spring which works the alarm in the clock is feeble (though you may not think it when it works the alarm itself) and insufficient to pull the lever from under the weights. But it is amply strong enough to spring the mouse trap. And the spring in the guillotine of the mouse trap is plenty strong enough to pull the lever and release the weights—and the weights are to be heavy enough to work the dampers. Q. E. D.

If I had just imagined all this, I should expect you to call it a dream. But it is an actual working device; more, you can buy 'em (Continued on page 323)



# The Place of Pictures in Home Decoration

A GUIDE TO WHAT IS GOOD AND REASONABLE IN PICTURES—SUGGESTIONS AS TO HANGING—A GROUPING METHOD AND HINTS FOR FRAMING

BY HETTIE RHODA MEADE

Photographs by Jessie T. Beals and Herbert Lawson

STRANGE as it may seem, the selection of pictures for one's home is where the home-maker most often is failing. Great care is taken in the selection of wall coverings, rugs, furniture and draperies and the various smaller objects of art which go to furnish a home, but when it comes to the matter of wall decorations, one frequently is met with the remark, "We don't pretend to have anything much in the picture line." That seems to be a province into which most home-makers do not think it is necessary to enter. Almost anything will do on the walls—and, alas, the whole effect of a room is spoiled by the introduction of the most ordinary and incongruous of pictures into an otherwise delightful room.

It is better far to have no pictures at all than to have those which do not serve their purpose—that of decoration—for that is what every picture that is made to be hung primarily is, a wall decoration.

From custom, at least, we think it necessary to show several pictures in a room, and this is quite permissible when each picture properly fills and decorates the space to which it is assigned and harmonizes in color with the surrounding objects. But walls should never be covered with garish gilt-framed oil paintings, hung one above the other, and side by side, with hardly an inch of wall space to be seen. Even were every picture a jewel in itself, the confusion and crowding would be wearying to a degree, but, unfortunately, in rooms so overburdened with pictures, one frequently fails to find even one work of art.

The reason for



One of the large etchings in color that may be bought for about thirty dollars

all this lack of taste and good judgment in the selection of pictures is that the very great majority of people think that good pictures are expensive. Preceded by a "but" that remark is the excuse or apology almost invariably given for, it is true, the atrocious pictures which hang on—one cannot say decorate—their walls.

Some good pictures are very expensive, it is true, but not all. Within the limits of \$10 to \$200 are works of art which serve not only their purpose of decoration but are investments as well. These prices are moderate according to one's means. It is lack of knowledge of the excellent things that are to be had for a small price that makes people shirk any responsibility in the selection of good pictures for their homes.

Because Japanese prints are so essentially decorative, I will mention them first. Many people think that genuine old prints are expensive and rare. There are rare and expensive prints, but these, when they are found, go to collectors and museums.

There are dozens, no, hundreds, of beautiful prints to be had at from \$5 to \$25, prints of graceful women in robes of wonderful color and line and design, and landscapes that are decorative and beautiful. These prints lend themselves so wonderfully to various decorative schemes, both of color and arrangement, that it is a pity picture buyers do not more often see them. Framed in Japanese woods, oak, cedar or mulberry, they may be made to fit almost any space by the introduction in panels of brocades of harmonizing tones. Over-mantel decorations, a hori-



Pictures should not be hung on a prominently figured background. Dull colors are necessary to bring out the subject. This is one way of grouping that is symmetrical but not monotonous



A reproduction of Joshua Reynolds' "Age of Innocence" may be had in mezzo tint



Etchings should be framed with white mats and make satisfactory wall decorations



Such subjects as this Titian's "Portrait of a Young Man" are not trite

zontal panel over a couch, or a beautiful panel for some narrow space can be made in this way with the use of rich toned prints and old brocades. One can fill any space

desired and even framed in hand-carved cedar the pictures cost anywhere, according to the print, brocade, and amount of carving, from \$15 to \$50 or \$75.

Incidentally this Japanese framing is not a subject of general knowledge. There are, in many of the cities, workmen who can inexpensively carve of Japanese woods a frame that echoes the subject matter of the print that they frame. The examples illustrated here show types of work that is done in which Japanese brocades take the place of mats and the *motif* of the print is made to extend into the frame.

The annual or semi-annual exhibitions of many of the societies offer excellent opportunities for picking up charming bits of color and composition for very moderate prices. At a single exhibition there may be but a dozen, or even less, pictures that come within this category. Sometimes the decorative treatment of a single spray of flowers, showing Japanese influence, executed on Japanese paper and framed in soft browns or grays



Japanese artisans in various parts of the country make carved frames that re-duplicate a design found in the picture. Here the plum blossoms carry out the *motif* of the print



French prints are among those that are very reasonable

or natural oak, is just the right note of color and the proper amount of decoration for a bedroom one is furnishing.

The annual "thumb box" exhibition held

at the Salmandi Club offers many opportunities for picking up very good things at prices ranging from \$10 to \$100; seldom anything above that price. These sketches are often by prominent artists, and aside from the merits of the pictures, it is often an excellent investment to buy such sketches. Far better to have a small sketch by a prominent man

than a large

painting by some unknown artist, provided the small sketch is a work of art.

In the galleries of New York there are really good paintings to be had at prices ranging from \$10 to \$40. These are the work of artists who are not famous, of course, but whose work is excellent and who have great possibilities of future distinction, yet people think nothing of putting the same amount of money into some picture that has neither artistic merit nor any possibility of advancing in value.

Etchings in black and white, provided they are good, are always safe pictures to buy, and it is surprising to go into the art galleries and find

many such pictures by men who are not unknown at \$15 and \$20 and upwards. Etchings in color are to-day much in vogue, and there are several American, French and English artists who are turning out very beautiful plates at amazingly low prices.

The art of mezzo tint engraving has reached its apotheosis in the work of S. Arlent Edwards. His beautiful plates originally published at as low as \$7.50 to \$56, often bring several hundreds of dollars apiece, and indeed are not always to be had at any price. Each plate is limited to an edition of 175 to 225; this number of impressions having been "pulled" the plate is then destroyed. The exquisite colorings and the very desirable subjects of these engravings lend themselves admirably to the decorative scheme of any room. It



The Edwards' mezzotint engravings are in fine colors

is well to buy these plates as they are published before the prices soar into the hundreds of dollars. They are best framed, perhaps, in hand-carved antique gold frames, or simple, flat wood frames.

Men like sporting prints, and, indeed, many interesting subjects may be had either in old prints, at fairly high prices, or excellent new prints at very moderate prices. In a den, library, or billiard room, the cheerful tones of red, always in the coats of hunters or jockeys, may form the color scheme, in less vivid tones, of the room. Invariably a man's choice of the color scheme of his room is red. Red is a dangerous color to work with and because of its intensity limits one to the introduction of many other colors. Good sporting prints of hunting scenes or coaching parties, therefore, lend themselves admirably to the

wall decoration of such a room. Framed in black or gold or dark oak, according to the furniture of the room, they are at their best.

Old steel engravings, photogravures and prints of many kinds (Holbein prints are always good and are printed in a small size about 8 x 10 at 75 cents, and some French prints lend themselves admirably to the decoration of certain rooms) are among the other pictures that are good and which may be purchased at a comparatively small price.

The photographic copies of the old masters and modern works of art are now extensively sold and they make especially fit pictures for the moderate-priced house. The brown tones of many of them are in excellent harmony with the prevalent idea of having the woodwork finished naturally and simply if not in rough form. One caution is

worth while, however; avoid some of those subjects that, notwithstanding the excellence of their design, have become so common that their very repetition has made them tiresome.

A detailed description of each class of painting or print would require an article exclusively on that subject, and it has been my purpose here to touch simply upon the good pictures that are to be had, thinking about them not only from an artistic standpoint, but from the standpoint of an investment, for every work of art increases in value as time goes on. It therefore takes some discrimination to know the really good things, and if one is totally ignorant of the value of prints and paintings, it would be well to entrust oneself to the tutelage of some reliable dealer, artist or

(Continued on page 314)



The three piece prints such as this Kunisada are of decidedly attractive coloring and are useful to fill out spaces over bookcases or mantels



The two prints at the left show excellent uses of harmonizing brocades in framing; the frame at the right is carved to reproduce the pine branch of the print

# The Uses and Attractions of Shrubs



WHAT MAY BE DONE TO BEAUTIFY YOUR GROUNDS BY THE JUDICIOUS USE OF WELL SELECTED SHRUBBERY—THE BEST EVERGREEN AND DECIDUOUS SORTS

BY F. F. ROCKWELL

Photographs by Nathan R. Graves and Others

IT is difficult to account for the slowness with which people accept the fact that shrubs are available for the many as well as for the few; that they are not only universally admired, but should be universally possessed. Of course there is a reason, probably there are several reasons for it, and I think one would not be far wrong in putting the biggest reason down as this: we have been a nation of retail buyers, and suspicious of getting anything without first seeing it or of ordering from distant firms. If it had been possible for the local retail florist or seedsman to carry as complete a line of shrubs as he did of flowers or seeds, there is little doubt that there would not be so many places barren of the beauty which well selected shrubbery would surely add to their appearance.

Again, there seems to be a widespread misconception as to the cost of shrubs. People seem to have formed the idea—largely from traveling nursery agents, I presume—that shrubs are quite expensive. They will not realize that many of the best sorts may be had for twenty-five cents apiece, for first class specimens, yet such is the case. And when you stop to consider that a hardy shrub stays on from year to year, increasing in size and beauty,



Among the evergreen shrubs the mountain laurel has richness of foliage and bloom alike

and requiring practically no care, it must be admitted that they are about the least expensive sort of flowering or decorative plant that there is.

Not only are shrubs inexpensive and not insistent about care, but they do well, for the most part, on almost any soil one is likely to encounter. Furthermore, they offer an almost unlimited variety of colors and of form, both in shape and height, so that they are adaptable to the widest sort of a range of duties, from a flowering bed to a screen for a large out-building, and from the densest mass effects to single effective specimens on the lawn. Have you realized these things before? And does your place possess its quota of these permanently beautiful and perfectly available plants?

The one object in using shrubs, of course, is to make the place more beautiful, but there are, in general, three ways of using them toward this end. As a background for lower growing plants, flower beds, or lawns; for hedges, boundary-lines, or screens, and for the beauty of their flowers or foliage, berries, or bark, either in beds or as individual specimens. Of course these three uses are seldom distinct and separate—which only illustrates further the many-sided advantages of shrub plantings.

The first thing to do in selecting shrubs for the place is to determine in which of these ways we wish to use them, and how extensively, and the best way to get an accurate idea of our wants or needs (for the natural "lay of the land" and other existing conditions will determine to a great extent the shrubs we should select) is to go over the ground carefully, sketching down the various groups, hedges, screens, or location of individual specimens we may wish to place. Then put these all down in proportion on one plan, to be used as a guide and kept for future reference. Of course the whole thing need not be carried out at once; we may put in a hedge of barberry this fall, along the front of the place, and a couple of hardy, large-flowered hydrangeas well down the front walk to give a semi-formal touch to the approach. But that rather ugly corner back by the garage may have to wait a year longer—being screened temporarily by a group of *ricinus* (the giant castor-oil plant), or even by homely sunflowers.

In whichever of the three ways mentioned we happen to want to use shrubs, there will be certain things to take though of before selecting our varieties. In other words, it is necessary to work backward, as it were, from the frame to the picture. First of all comes the matter of height. If it is a hedge or a flower-effect we want, care must be taken that no desirable view will be cut off. On the other hand, if a background or a screen is sought, care must be taken to get things that are tall enough.

To accomplish the direct result sought, however, is not all that

is required. We must remember that the prime object is to enhance the beauty of the place, and even the most desirable of shrubs, if used in the wrong way, may only serve to make it not more beautiful but more ugly and commonplace.

A natural grace of form and of outline must be the basic law of shrubbery grouping. If one possesses the artistic sense of form and proportions, the appreciation of "composition," to use a more technical term, an incorrect grouping will at once be apparent—after it is planted! What is wanted, however, is a correct grouping before planting; and that is not beyond the ability of the amateur, if the following precautions are taken.

Realize, first, that a shrubbery group is different from a flower bed in that it has two aspects to be considered: the horizontal, giving the frontal or lawn line, and the vertical, giving the sky-line (or a gradation to taller trees, as the case may be). Both of these lines should be pleasingly irregular, as also should be the slope or "face" of the planting between them. No better examples of the effect to be aimed at are to be found than Nature's own groupings where her wild shrubs or bushes screen an old fence or run down to the pasture.

But when one is striving for this effect, careless as it may seem, it is not so easy to obtain it. An excellent scheme is to procure a number of small stakes of varying lengths, and experiment with these, changing their positions as often as necessary, until an outline of the effect sought is obtained, and then mark each stake with the name of the variety which fulfills the conditions required.



Spiræas, especially with a background of trees, are particularly effective when in bloom. This photograph shows Van Houttei



Hydrangeas are well used to border paths among the other shrubs and trees. Some varieties bloom nearly three months



Three forms of box are illustrated here. At the left is the hedge type; a dwarf sort edges the walk; at the extreme right is the bush style



Those old favorites, the rhododendrons, never lose their attractiveness. They grow best in partially shaded locations



The feathery, dense foliage of the junipers makes them desirable for use either alone or among other coarser evergreens

"But what varieties?" you say. They are too numerous to allow of a complete descriptive list here; and we may get a better idea of them, anyway, by considering them in groups or classes. Having decided upon the proportions of our picture, we must decide the color scheme. But the most natural division of shrubs is not by color so much as by character, so we may consider them under the heads of (1) flowering, (2) foliage, (3) berried, (4) evergreen and (5) bark shrubs, according to the feature for which they are used. Of the first class there are numerous well-known examples, such as lilac, spiræa, althea (the "Rose of Sharon"), hydrangea, deutzias. Of the second, or foliage group, Japanese maples, purple heech, golden elder, California privet, are all popular examples. The berried group is not so numerous, but Japanese barberry, snowberry and red-berried elder are well known.

The evergreens are plentiful and should be included in every collection of shrubs. While requiring somewhat better care and soil than the deciduous sorts, their exquisite beauty and the fact that they brighten the barren winter landscape with their attractive foliage, make them

well worth while. They should, properly, be subdivided into evergreen shrubs and coniferous evergreens, the latter, though not in a strict sense shrubs, nevertheless deserving a place wherever the most beautiful decorative effects are desired. Evergreen azaleas, *Erica* (heath), mountain laurel (*Kalmia latifolia*), rhododendrons, are some of the best of the first division, while Koster's blue spruce, Douglas spruce, blue Virginia cedar, are a few of the many extra choice treasures to be had—though only at more expense than the shrubs—in the coniferous evergreens. These may be planted in the fall if well grown and carefully packed, but spring planting, if care is given after planting, is a little safer. The shrubs with colored barks are limited in

number; red-twigged dogwood (*Cornus sanguinea*) and *C. Baileyi*, and *Rubus crataegifolius*, the red Japanese bramble, are among the best.

There may, in special cases, be still another side of the matter to consider, and that is the season at which we wish the best display. For a summer place little attention need be given to the early spring or winter aspect of the grounds, but for an all-the-year-round home, this is of vital importance. In the table given herewith may be found such data in regard to the most useful of

the hardy shrubs as will enable one to make selections suitable for a particular purpose. Except in special cases, care should always be taken to provide a succession of bloom.

One of the mistakes the beginner is especially prone to fall into, however, is that of attempting to use too many varieties in a planting. By far the best results are obtained by sticking to a few kinds in each unit of the proposed layout, and using these freely; that is, have as many sorts as you wish, or rather as you have room for, but do not jumble them all in together.

Another things to be avoided is getting the individual

plants too far apart. Shrubs are different from most other decorative plants in that, when planted in groups, they should crowd each other a little for the best results. The fact is, such a semi-congested condition of growth, in which the soil about the roots may be so shaded as to be bare of all growth of grass or weeds, is natural for them. Those forming the outside row will come down to meet the grass, but the others should crowd enough so that their branches will interlace, forming a continuous canopy, except of course where here and there one may be beyond the front line of the group, separated from but still belonging to it. This does not mean, however, that the plants may crowd when

(Continued on page 316)



Isolated plants of hydrangea may be effectively used on the lawn to give contrast in color and form with the other shrubbery



Mr. Wurzburg's house is of stucco with brown trim except that the casement sash are painted white. The house shows particularly good treatment of the sleeping porch. It is an architectural feature and not an excrescence as is so often the case. W. A. Bates, architect

## The House That Was Built For Comfort

BY ARTHUR W. DEAN

SET in among the oaks and hickories crowning a woodland knoll on Bronxville's rocky slopes a stucco house looks invitingly out upon the passerby, and such is its pleasant, welcoming aspect that he often stops in frank admiration. With the man of true distinction no detail of apparel is evident. He is a creature of his day and his environment. Something about his appearance suggests finish, polish, breeding and the easy unpretentiousness of the present day, successful American. So with this house, if one may make so broad a comparison, a similar effect arises. It thrusts out no prominent feature, lets no single detail protrude, but gives a single forceful impression of livableness. It may be of English precedent to those who must needs classify, but this is an American house for a man of this generation; that is what its pretensions are rather than to seek to reduplicate some style or period.

It is interesting to note how the house grew, for



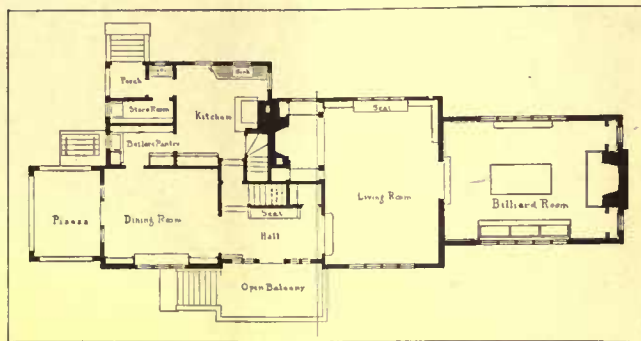
The great billiard-room fireplace is of stone and rises almost to the ceiling



The inglenook is almost as spacious as a room and has the advantages of one



Chestnut strips are used on the dining-room wall and give the effect of the paneling and at the same time the treatment affords a pleasing variety



From the piazza right through the billiard-room there is an open sweep that makes all the rooms airy



From the living-room the billiard-room opens out at a lower level. All doors and windows are of leaded glass with square panes

now that it is completed it represents just what the owner was seeking for, and as this is due in a large degree to the way he went about planning for it, it may help others who cherish a desire to build.

Mr. Francis Wurzburg set to work crystalizing his desires for some years before he consulted his architect. He made up his mind about what he most wanted. This was first of all that sort of comfort that is suggested by the wide leather cushioned chairs, solid and of natural finished wood. Call it handcraft or craftsman or mission, the type is well known and universally approved. He decided that the living quarters should all have this feeling. They were to give him the acme of ease and enjoyment, and whatever formality was needed—if any ever was—could be supplied by the individuals rather than the house. That must be devoted primarily to utilitarian considerations.

With this end in view, he began collecting his comfortable furniture. When the collection threatened to overflow his temporary residence he summoned his architect and requested a house to contain it. There were certain demands in addition; the house must be spacious, airy, and especially generous of hearth. The furniture was eloquent; the suggestion of fireplace accented the picture. The architect looked at the site and when the paper expression of the house was complete both owner and architect felt that satisfaction would result. The completed product proves this true.

Mr. Wurzburg's house faces directly south. It is of stucco rough cast and finished in a warm cream tone, while in harmony with this is the brown color of all the

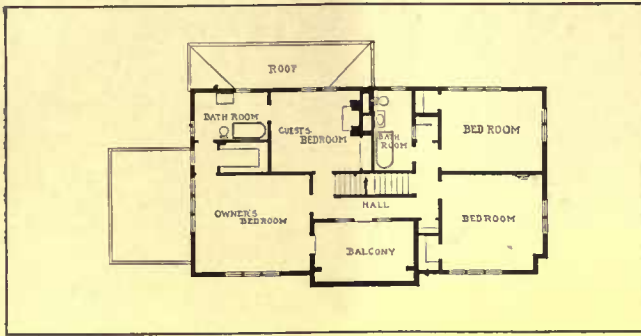


One of the bedrooms adjoins the sleeping porch and provides a warm dressing-room for those who brave the weather outside



The bedroom reduplicates the figured frieze in hangings and in the counterpane. The color obtained is in pleasant contrast to the wall





The upstairs arrangement is a particularly good one as it permits the guest to be independent of the family

exterior woodwork except the light colored sash of the leaded casement windows. From the main section two wings project, giving a pleasing irregularity to the front elevation and best taking care of the land slope. These wings or divisions contain on the east the billiard room and on the west an inclosed loggia or sun room. The entrance porch is small and open, but protected in part by the projecting upper story. The grounds maintain their gradual slope save for a small built-up terrace in front held in by a wall of native stone laid roughly without mortar. These lines of stone wall and projecting eaves all accentuate the spread of the house and help to tie it into its situation. This is finally accomplished by retaining the trees close about the house, especially the two dogwoods that flank the entrance, and permitting the outcroppings of rocks to remain unmolested.

Within we see the real accomplishment of the owner's ideas. There is a straight sweep from sun parlor right through to billiard room. Every room is bright with sunlight. The front door admits to a hall, the most noticeable thing in which is a great chestnut settle set between the two stairways at the left and a closet at the right. Most of this stairway is inclosed by this partition against which the settle is placed. The stairwell is lighted from the upper story and by a simple grille.

Turning to the left from this hall one enters the dining-room. Here again the natural finished chestnut is used, but to a less extent. The ivory tinted walls are divided by wood strips joining a rail molding and the baseboard. The ceiling is beamed. The entrance to  
*(Continued on page 315)*



The difference in level, besides giving privacy to the living-room, lends a certain variety to the first floor where the finish is so similar



The sunroom is a pleasing addition that opens out of the dining-room. Provision has been made to grow only orchids and ferns



All the upstairs bedrooms but this one are in white enamel treatment. This has the rough plaster walls and the natural wood finish



The billiard-room has the rafters for its ceiling and is stenciled with a Dutch frieze of the owner's design

# Five House Plants That Are Worth Growing

ATTRACTIVE VARIETIES WHICH ARE WELL ADAPTED TO WINTER USE  
INDOORS — THE CHARACTERISTICS AND REQUIREMENTS OF EACH

BY C. L. MELLER

Photographs by Nathan R. Graves and Chas. Jones

THESE is scarcely a home where some window will not afford a suitable place for some sort of flowering plant. The real cause of many a housewife's failure with blooming plants in her rooms is a lack of moderation. Too much is attempted; too many plants are bought. Little account is taken of the fact that different plants need somewhat different treatment, and so it frequently happens that the treatment

accorded a plant, while painstaking enough, is the very opposite from what that plant actually requires. Struggling against adverse treatment saps a plant's vitality, and under such conditions it does well if it merely lives. Love for a plant must be guided by intelligence to make it effective. In this respect it were best to follow the excellent example set by the plant-loving Japanese, to confine oneself to one plant, to make a pet of that, to become acquainted with its real character and to study its needs. Do this and your plant will be a specimen of which you may well be proud. The Japanese often devote all their time to the growing of a single plant. It may not prove amiss, therefore, to describe a few of the hardier indoor bloomers and add such directions concerning their culture as will be of actual help, so that you may make your choice, and having made it you may persist.

The fuchsia is very apt to be the German housewife's pride. It certainly is one of the hardiest indoor bloomers that could well be found. In a rather warm window where it is assured a few hours sunshine each day it feels congenial and seeks few other favors. Any good potting soil will serve it, the plant preferring to fit snugly into its pot, while a thorough watering twice a week will be found sufficient. Setting it into the bathtub or other convenient place so that the leaves may be sprinkled removes the dust and freshens the plant greatly. Start-



The trim, pendent blossoms of the fuchsia may embody red, white and purple



There is scarcely a house where some sunny window cannot be utilized to provide light and strength for winter blooming plants

ing with a small plant and exercising care it will not be a difficult task gradually to train a plant into a very symmetrical little tree, for the branches start out opposite each other and tend to develop equally. To encourage this equal development be sure to turn the plant half way round about twice a week, for remember that all plants tend to grow toward the sunlight. Fuchsias being gross feeders, some extra food in the shape of liquid cow ma-

nure about once a month will stimulate their growth very appreciably.

Small wonder that the fuchsia is a favorite with the order-loving housewife, for its flowers suggest trim apparel. They are borne pendent on rather long, slender stems with the four parted calyx pointing outward and the corolla hanging underneath. The calyx is at times white, though most generally red,

while the corolla grades through red, white and even purple. The fuchsia's period of bloom is a very long one; the flowers hang for days, and a thrifty plant is very profuse in blooming. This plant makes a pretty center piece for a table, but when the table is cleared it should be immediately returned to its sunny window. Another good feature of the plant is that it roots easily from cuttings.

Another good house plant, that is especially attractive in a girl's room, is the primrose. They can

live and laugh in the flickering sunlight that filters through a window curtain, and as they are rather averse to too much heat they can be grown in rooms where the temperature at night falls to as low as forty-five degrees Fahrenheit. The plants wilt quickly for lack of water, but the foliage is not benefited much by sprinkling; in fact, during their time of bloom the leaves should be kept free from water. There is quite a number of varieties which for the most part bloom almost the entire year.



Begonias require plenty of sunlight and a relatively high temperature

Among the winter flowering house plants that require little sunlight is the cyclamen

Primroses may be had in a large number of desirable sorts. This one is *Forbesi*

The baby primrose is a pretty thing, with its abundant small flowers held high above the low herbaceous foliage. The other varieties are considerably larger in flower and leaf, but in their own way fully as pretty. Avoid *Primula obconica*, as it is slightly poisonous to the touch. The Chinese primrose has been on the market a long time and makes a rather satisfactory house plant. If you have purchased your plant from a reliable florist whose assurance you have that the plant has been potted in suitable soil it will need no further attention on your part save watering and sunlight.

In color the primroses vary from white to red and yellow. There is a new primrose on the market, botanically known as *Primula Kewensis*, a cross originated in the Kew Gardens, for which the claim is made that it is the largest, longest and most profuse bloomer of all the primulas. It is a canary yellow and fragrant. Personally I can say nothing about this particular variety except that it looks very pretty, as I have never grown it.

The cyclamen or Alpine violet is equal and in the matter of pronounced color superior to the primroses as a house plant. In

range of color the flowers grade from white to red. They are borne singly on fleshy stems often over six inches long and rise well above the rather large, heart-shaped mottled green leaves. Grown for indoor culture the cyclamens are essentially winter flowering plants. As they prefer a cool and shady place it is easily possible to grow them thriftily and merrily like the primrose behind a curtain and in a cool room. Once placed in a fair sized pot the plants will need repotting but seldom. Though decidedly averse to a soggy soil they demand plenty of water and love to have their leaves sprinkled.

It is not advisable for any one not willing to put himself to considerable expense to attempt to raise azaleas within doors. Not but what they can be kept for years in a thrifty condition with comparatively little trouble, but the correct manner of caring for them can be learned only after considerable experience, which is generally gained at the cost of several plants. They are what the florists know as cool house plants, and will not do well in excessively hot rooms. There are both single and double flower-

(Continued on page 320)



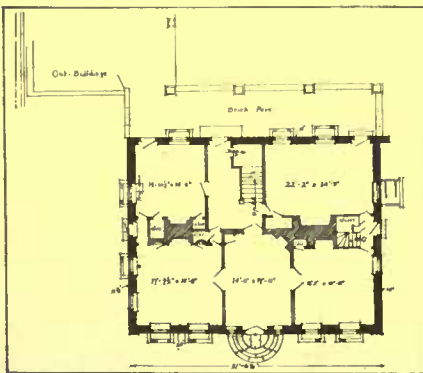
Successful growing of azaleas indoors is a matter of considerable experience

Glorie de Lorraine, an excellent begonia

*Primula Chinensis* is low growing and may be had in great variation of color



Stenton shows the best preservation of many of the Colonial houses about Philadelphia. It is interesting for its simplicity and the excellent use of Flemish bond and brickwork. There is very little decoration beyond the cornice at the roof line, but the house has a decided charm.

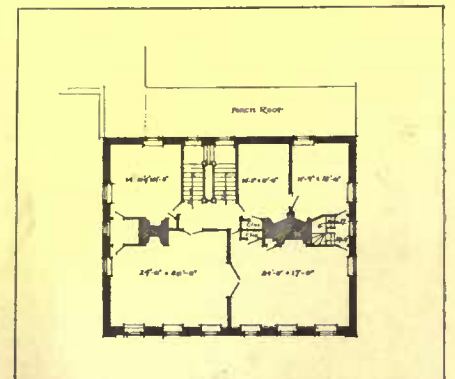


The reception hall is a unique feature and shuts off the staircase from the entrance way

## Old Philadelphia Houses



The Stenton doorway is very simple for a Colonial house, but there is an attraction in the flattened arches



Closet room is at a minimum in the old-fashioned houses, but a slight change of plan would alter this

## Stenton

*A Georgian house of the time of  
William Penn*

**S**TENTON, one of the best known of the many Colonial seats still preserved in and around Philadelphia, was built in 1728 by James Logan, William Penn's trusted secretary. It is in every way typical of the phase of Georgian architecture in vogue in the Colonies during the first half of the eighteenth century. The detail throughout is simple and severe, but withal full of grace.

Above doors and windows the brickwork takes the form of much flattened arches or slightly arched lintels, whichever way one may choose to put it. Instead of the doorway being adorned with pediment and pilasters, such as were usual at a later date, the only embellishment is a narrow transom of six small square lights. The doorway is also higher in proportion to its width than was usual at a later period. Some of the windows also, especially at the side of the house, are higher and narrower than in buildings erected at a subsequent date. The semi-circular steps are a unique feature of Stenton.

The walls are of red and black brick laid in Flemish bond. In breadth the house is fifty-two feet and



Nowhere does Colonial furniture look so well as in its own original environment



The entrance opens directly on a paved hall entirely paneled. The closet and fireplace give it the appearance of being octagonal



The heavy four-poster bed in Stenton is set in the corner and has just the right space between the windows



Nothing can be more beautiful than the simple paneling without other ornament that decorates the drawing-room here. The marble fireplace front is without a mantel

in depth thirty-two feet. Back of the house and separate from it are the servants' quarters, kitchens and various offices. The main door admits to an octagonal paneled hall paved with brick, back of which is another hall containing the staircase. In both these halls, and even on the stairs, the Indians, who came to visit Logan and camped on the lawn and in the neighboring fields, sometimes slept in very severe weather.

The large room in the southeast corner of the second floor was the library, which contained a remarkable collection of rare books. Stenton is now the property of the city of Philadelphia and is under the care of the Society of Colonial Dames of America, who have conscientiously restored it to its original state.

HAROLD DONALDSON EBERLEIN

*EDITOR'S NOTE.—In the neighborhood of Philadelphia are many fine old Colonial houses in an extremely good state of preservation. From time to time various of these houses will appear in HOUSE & GARDEN accompanied by plans. They should be helpful for those who are looking for true Colonial precedent.*

# The Planting and Care of Hedge Plants

SOME OF THE BEST VARIETIES TO USE AND THEIR QUALIFICATIONS—PREPARING THE SOIL, PLANTING AND PRUNING

BY M. ROBERTS CONOVER

Photographs by Nathan R. Graves

ALTHOUGH its form may change with the demands of popular favor, or the preference for certain hedge plants may wax or wane, yet the hedge is an established feature of the garden. The satisfactory hedge plant must be adaptable in habit of growth, slightly the greater part of the year, and hardy enough to endure the winter in its locality. The California privet owes its wide popularity to the fact that it readily meets these requirements, making it possible to the home of moderate means or to the exactions of elegant and extensive landscape work.

The number of plants which may be used in hedge culture is greater than one would believe if he observes only the hedges in one locality. Climatic conditions, and often the limited variety of plants kept by the local nurseryman, serve to bring about a certain monotony in the hedges of particular regions. Certain vines as well as dwarf trees may, with a little assistance from the pruner, form beautiful hedges if some support is given them during the early years of growth.

That the hedge may endure through years of usefulness and beauty, preliminary preparation must be given to the site chosen for its planting. While the actual work of planting can best be done in the spring, the work of clearing and marking off the allotted space and even working and manuring the soil should be done in late fall or early winter while the ground is yet unfrozen.

Good drainage should be established where needed and careful note taken of the conditions which may determine the choice of

lawn, the remains of garden vegetation and the cleanings from the henery and stable or dairy barn if composted with a quantity of top soil will solve this problem with less expense. This well rotted composition should be used in the trench to a depth and width of eighteen inches where the soil is poor.

Where hedges are wanted to give merely an apparent strength to the boundary lines of the grounds in front of residences, along streets, etc., the hedge plants of fine foliage are alone desirable.

The height of the hedge is, of course, determined by the taste and preference of the owner, but the low hedge allowing a view of fine lawn or landscape effects is of much more value to the appearance of the street or avenue. The Japanese barberry, hawthorn, privet, *Rosa rugosa* or dwarf evergreens are more appropriate for a hedge of this character. The Japanese barberry and privet should be

(Continued on page 321)



In some localities spruce thrives and forms an attractive hedge. It is shown here in the foreground. In the rear is *Arbor vitae*

plants and the general form of the hedge—as the proximity of shade trees, bleak exposures, etc.

A space four feet wide is not too ample for the work of cultivation which when done for some months before setting renders the soil less resistant to the roots. Where the soil is very infertile, the application of good soil in the trench along the proposed hedge-line will be necessary. When one considers that the prepared soil costs two dollars per cubic yard it will be seen that this preparation for an extensive hedge line is expensive. When one has the facilities, however, this may be had much cheaper.

Leaves and rakings from the



Althea makes an excellent screening hedge and has a tendency to rather high growth



*Arbor vitae* is well adapted for use as a hedge. Plants should be set eighteen inches apart

# Bulbs to Plant for Christmas Bloom

DO NOT FAIL TO BRIGHTEN THE WINTER SEASON WITH SOME OF THE MANY BULBS THAT BLOSSOM INDOORS — POINTED DIRECTIONS FOR SUCCESS

BY FREDERIC DE ROCHEVILLE

Photographs by N. R. Graves and Others

**F**LOWERING bulbs, to furnish cheeriness and fragrance to the winter living-rooms, to bring that hint of warm sunshine and breath of greening spring that makes the dull days fly a little faster—offer two valuable advantages. First, you can be sure of success with them. Second, all the work in connection with forcing them can be done at one time and got out of the way—and it isn't very much work at that.

The reason for these facts is that the grower of the bulb has already done most of the work. If you cut a good hyacinth or tulip bulb down through the center, you will find there a perfect miniature flower, which is but awaiting the proper conditions of moisture and heat supplied to the bulb—which is in reality but a storehouse to furnish food and protection to the flower—in order to develop. You have probably seen a hyacinth or a Chinese sacred lily grown in pure water and clean pebbles, and wondered where it got its nourishment, not realizing that it had been drawn from the rich bulb fields of Holland or China. This then is the fact that makes success with bulbs a



The oxalis, obtainable in several types and colors, is one of the most beautiful all-year-'round flowers

certainly, if one will use good bulbs and will take reasonable care in furnishing the proper conditions, which are very simple.

“Use good bulbs”—heed well the first of those two conditions. You can readily understand that the quality of the bulbs will be the first factor in determining your success. Never buy bulbs merely because they are cheap. The best are reasonable enough in price, and the others may cause severe disappointment. It is much more satisfactory to get bulbs of the first size, and of the standard named sorts. Always avoid “mixtures.” Good bulbs should be firm and solid. Sometimes, if they have been stored in too hot or dry a place, they will be a little shriveled in appearance, but still of good vitality, and should be placed in a moderately warm place and covered with a moist cloth, such as an old bag, so that their original plumpness may be restored before they are used. It is safer to buy from some reliable mail-order house, whose bulb importations are beginning to come in just at this time of the year, than to trust to some local

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Narcissi, under proper care, may be had blooming profusely indoors even in mid-winter



Tulips brought to bloom indoors should not be allowed to dry out. They need more water than other house plants



The Spanish iris may be forced under the same conditions as tulips and is a satisfactory house plant

hardware or department store near by.

As to when to buy bulbs—send your order in just as soon after reading this as you can. A few sorts do not come in until the last of October or early November, but the earlier you have the others the better, and the rest will be sent just as soon as they arrive.

So much for the first factor—good bulbs. The next important thing is to get a good root system before the tops start. The roots will grow in a lower temperature than is required by the tops or foliage, so this is an easy problem. After the bulbs are planted, the pots, pans or boxes are set where it is cool and dark to “make roots” before they are brought into the light and heat and forced into bloom. Where but a few bulbs for home use are being grown, a cool dark cellar is the most convenient place in which to store the bulbs during this preliminary stage. Next to that the best place is a deep coldframe, in which they can be kept dark by covering with a few inches of soil or coal ashes. If neither of these is available, simply dig a trench in a well-drained place, about twelve inches deep and long enough to hold your boxes and pots. Cover with six or eight inches of soil. Freesias should be covered only two inches, with very light soil, and taken in before freezing. The other things, as cold weather approaches, should be mulched with leaves or litter, so that they can be “got out” readily when wanted.

The paraphernalia required for bulb-forcing is the simplest possible. Where the flowers alone are wanted, nothing is better than ordinary “flats” three inches deep, which may be made out of light wooden boxes of various sizes. They should have several half-inch holes in the bottom for proper drainage. As these may be covered with some attractive material, such as green denim, when they are brought into the house, they answer every purpose. For centerpieces or table decorations, “bulb-pans” are just the thing. These are much better for this purpose than flower pots, and as they may be had at most hardware stores (a pan eight inches wide and four inches deep costing but ten cents) the prospective bulb grower should



The attractiveness of bulbs as gifts may be greatly increased by appropriate receptacles

procure an adequate assortment. In the absence of these, however, ordinary flower pots will do, and in a jardinière they present a very attractive appearance. The soil used should be rich and light. If you can have it mixed up of old manure and rotted sods in the proportion of one to two, get it; otherwise any good garden soil lightened with sand will do. The bottoms of the pans or flats should be well drained. Put in some pieces of broken pots, small stones, or, best of all, lumps of charcoal, and over these an inch of soil. Place the bulb or bulbs firmly in this, right side up, and near enough so that they almost touch. Then cover with an inch of soil (which should fill the pot or flat almost level full) and give a good watering. They will then be ready for the root-making rest in the dark before bringing into the living-room or the greenhouse. If several boxes are to be buried, it will be best to put the labels on short stakes so they will show above the surface after the bulbs are covered over.

No further care will be required until the boxes are ready to bring in. The time required in making roots varies with the different sorts and varieties.

Hyacinths, lily-of-the-valley, polyanthus narcissi, and the “Duc Van Thol” tulips, in rose, scarlet and white, may be had in flower by Christmas, and make most charming gifts. Pot covers and pan covers, made of an attractive waterproof paper, may be had in various shades to add the touch of neatness and daintiness required. Gift plants may be presented when just coming into bloom, but it is often desirable to let them be but half grown, so that the recipient may have the pleasure of watching the buds develop and the flowers break.

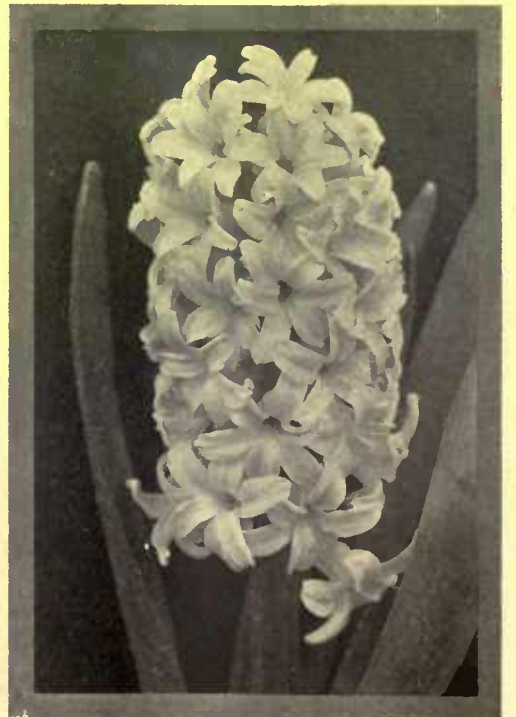
Or one may easily make a basket covering of birch bark for a pot or pan that will be both novel and really pretty, and possess the further great advantage of having been made by the giver.

Success with the other tulips, large-flowered narcissi and lilies will be more certain if they are left in the dark until nearly the first of December. In either case, the growth of the bulbs until brought into the heat will have been almost entirely root-growth. The leaves

(Continued on page 323)



Gladioli as house plants reach their prime late in the winter



The colors and fragrance of hyacinths make them prime favorites



# The Best Shade Trees for the Home Grounds

A POPULAR DESCRIPTION OF THE FUNDAMENTAL PRINCIPLES OF THE CARE AND PLANTING OF TREES—KINDS SUITABLE AND UNSUITABLE TO DIFFERENT LOCALITIES—HOW TO SELECT THEM, SET THEM OUT, PRUNE THEM, AND PROTECT THEM FROM DISEASE, INSECTS, AND OTHER INJURY

BY J. J. LEVISON, B.A., M.F.

FORESTER OF THE BROOKLYN PARK DEPARTMENT

ALL and spring are the two seasons when planting may be done to advantage and it is, therefore, timely to consider this question now. Spring is preferable, but in fall one can select the trees and prepare the soil to advantage so as to lessen the delay in spring. Planting for shade and ornament is very much different from planting for forest reproduction. It is more exacting in its expectations and brings into consideration a greater number of dependent conditions. The number of qualities that the shade or ornamental tree must live up to is so great that good specimen trees for this purpose are rather scarce among nurseries.

In planting on the street, lawn or park, every tree is not only considered in its relation to its associates but is also carefully scrutinized for its individual merits, which considerations would include the form and habit of the specimen, resistance of the tree to wind, insects, disease, dust and smoke, and its rate of growth.

It will thus be seen that trees suitable for forest growth may not at all be desirable for shade and ornamental planting and that it is more difficult to make a tree produce a beautiful form in face of its many difficulties than it is to produce straight timber on rich forest soil.

For planting on city streets, the number of desirable species is of necessity limited and often varies with the locality. In the East, the oriental plane and Norway maple are among the best for general street planting. The elm proves a noble tree on wide avenues and in deep soil.

The red oak is very durable and highly resistant to disease and insects. It has not been used very extensively for street planting and should be much encouraged. The pin oak deserves its praise as a street tree but its low branching and love for moisture should restrict it to the suburbs. The ginkgo is absolutely free from insects and disease and is very desirable for close planting on narrow streets. The red maple and European linden are other good trees used with great success on the streets of the Eastern States.

On the lawn, the conditions for tree growth



A case where, though the pruning was properly done, the cut was not protected

are more favorable and the variety of trees to choose from naturally greater, and less dependent upon soil conditions than upon the surrounding vegetation and the composite picture in the mind of the planter. Here, one can resort to the American elm with its majestic umbrella shaped crown or to the European silver linden with its spreading branches luxuriantly touching the ground. European birches may give a dainty touch to the surrounding greens of the landscape. Oaks, maples, ginkgoes, tulips and Kentucky coffee trees will also find a place on the lawn.

The appended list summarizes the trees best situated for street and lawn in the Eastern States.

## Trees Best for Street

	In the Heart of the City	5	Ginkgo
1	Oriental sycamore	6	European linden
2	Norway maple	7	English elm
3	Red oak	8	Scotch elm
	For Suburban Sections	9	Pin oak
4	American elm	10	Red maple

## Trees Best for Lawn

(Deciduous)

1	American elm	5	Norway maple
2	European silver linden	6	Tulip
3	European copper beech	7	Kentucky coffee tree
4	Pin oak	8	Ginkgo

- 9 European linden
- 10 Sweet gum
- 11 Soulange's magnolia
- 12 White flowering dogwood
- 13 Andromeda arborea (Evergreen)
- 14 Oriental spruce
- 15 White pine
- 16 Austrian pine
- 17 Bhotan pine
- 18 Cypress

## Background Groups

- 19 Black gum
- 20 Sassafras
- 21 Mulberry

As to the planting process several trees are worthy of special note. The protection of the roots from sun and wind is the first and foremost consideration. For this reason a cloudy day is better than a sunny day for planting. Too much



Against a background of spruce and pine nothing is so beautiful as the white blossoms of the dogwood



Lawn trees may be of various kinds; in the foreground, a leafy trunk of an elm; at the extreme right is a Norway maple, very satisfactory trees for general use

stress cannot be laid upon this point, because even a few minutes exposure may injure the fibrous roots which are the chief feeders of the tree. Where planting takes place on an extensive scale it is very common to see several trees lying on the ground with roots exposed, waiting to be planted. Many failures in planting can be traced to this bit of neglect. Only one tree should be handled at one time and the roots of that tree covered with burlap while waiting its turn.

Before placing a tree in the pit, the roots should be examined, and all bruised roots cut off smoothly and the ends covered with coal tar. This will prevent root-rot and stimulate the formation of new fibrous rootlets. The tree should then be set in the hole at the same depth as it stood in the nursery. The roots should be carefully spread out and mellow soil worked in lightly with the fingers among the fine rootlets. Every root fibre is thus brought in contact with the rich soil. More good soil should then be filled in (in layers) and firmly stamped. The last layer, however, should remain loose, so that it may act as a mulch or as an absorbent of moisture. All watering should be deferred until the tree is planted and the last layer of soil put on. The crown of the tree should be slightly trimmed in order to equalize the loss of roots by a corresponding decrease in leaf surface. On the lawn, the planting is then completed, but on the street the tree should be fastened to a stake and a guard made of wire netting of small mesh placed around it.

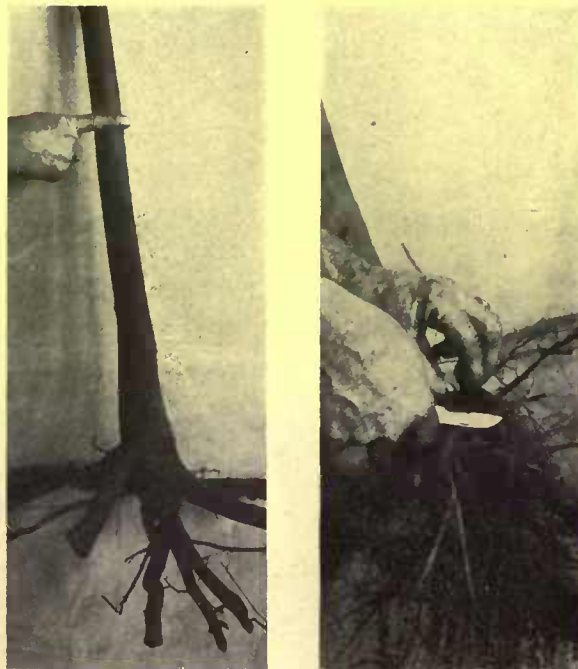
The fall is the time when pruning can be done to best advantage. The tree is no longer active; the leaves are no longer necessary to the tree and yet because they still adhere to its branches, they aid the pruner in dis-

tinguishing between the dead and the live wood. The removal of limbs from trees must be done sparingly and judiciously. In fact, the tree that has been trained and cared for in its youth will need but little attention later. Dead and broken branches carry decay and injurious insects into the trunk of the tree and are dangerous and unsightly. They should therefore be removed as soon as observed regardless of the pruning season. But the usual light pruning, such as the removal of low branches and the shortening of overgrown ones, can best be done in the fall. The main point to bear in mind in the process of pruning is to cut the branch as close as possible and parallel with the limb from which it is removed. The resulting wound should then be covered with coal tar.

Pruning work should start at the top of a tree and work down towards the ground. Very heavy limbs should be cut in portions or an "undercut" made in order to prevent ripping of the bark along the main trunk when the limb is about to fall. If one is interested in more detailed information on the subject I would refer him to a little book on "Pruning," by DesCars or to Professor Bailey's writings on the subject.

It is absolutely essential to cover all wounds caused by pruning or by accident, with coal tar. The reason for this treatment lies in the fact that untreated wounds form cracks and invite decay and insects. Coal tar not only protects the wound but also has an antiseptic effect. Coal tar is by far preferable to paint and other substances for covering the wound. The tar penetrates the exposed wood while paint only forms a covering which may peel in course of time and which will later protrude from the cut, thus forming between the paint and the wood a suitable place for the development of insects and fungi.

Cavities resulting from the falling out of some old neglected stub or dead limb or through an untreated and improperly made cut or from some old neglected horse-bitten wound are common wherever trees are found. There is a strong tendency at present to fill these cavities with cement indiscriminately. It is particularly true of trees on the streets because there the trees are frequently of poor species and the cavities so neglected that the absolute elimination of diseased wood is utterly impossible. There, the decay would keep on developing after treatment with the same rapidity as before. Cavity filling is justifiable wherever the tree is a much valued specimen, where the filling can serve the practical purpose of eliminating moisture and where *every trace of diseased wood can be thoroughly removed before the filling is inserted*. Sometimes the proper use of the chisel or gouge alone without the filling will eliminate all disease and leave the wound in a position where moisture will not collect. The absolute eradication of all infested wood from a neglected cavity is often impossible and in many cases where this is true, the axe is by far the safest and most practicable tool.



When trees are set out note the nursery mark, and set to the same depth. Prune all bruised roots

Where the wound is small and so situated that moisture will easily collect there, it is sometimes advisable to clean that wound thoroughly, freeing it from insects and diseases and to fill it with cement. In such cases the cement is used in mixture with sand at the rate of two parts of sand to one of cement. Broken stone or bricks are also used in mixture to fill the space of the cavity. The surface of the filling should be covered with a layer of cement and so placed that it will not be flush with the outer bark but rather recede so that the living tissue which is located immediately underneath the bark may grow over the cement and hold the cement as a frame holds a picture. It is also quite important to cover the surface of the filling with coal tar so that the weather will not crack the cement.

Last winter many of the lindens and elms suffered from splitting at the crotch or along the main trunk. The loss from this cause was greater last year than in many years heretofore. It is well to bar such trees together to prevent greater injury. Do not use bands around the limbs for this purpose because these soon become too tight for the tree and subsequently girdle it. Do not use a single bar to hold two limbs together because the frequent swaying of the limbs causes friction between the bar and the wood which results in large holes through the limbs. The best sort of bar consists of three parts. Each limb has a short bar passing through it with nuts imbedded in the wood below the cambium layer or living tissue of the tree. The bark soon grows over these imbedded nuts and the bars become fixed parts of the tree. The two bars are then joined by a third middle bar and if there is any swaying of the limbs the strain rests on the latter, often causing it to bend, but the tree itself never suffers in the least.

With the advent of warm weather about the middle or latter part of May, the injurious insects emerge from their winter quarters and begin feeding on the trees. The treatment required will depend upon the manner in which the insect does its feeding. There are three ways in which all insects obtain their food from the trees.

(1) They may *chew* and swallow some portion of the leaf; such are the common Elm Leaf Beetle and the caterpillars of the Tussock, Gypsy and Brown Tail moths.

(2) They may *suck* the juice from the leaf or bark. In this class belong the various scale insects like the San Jose scale, Oyster shell and Scurfy scales and the numerous plant lice.

(3) They may *bore* inside of the wood or bark. The borers like the Leopard moth and sugar maple borer belong here.

The *chewing* insects are destroyed by poisoning the foliage with arsenate of lead. The *sucking* insects are killed by spraying or washing the affected parts of the tree with a solution of kerosene emulsion, whale oil soap or



A rather interesting combination is obtained by the use of a sycamore and a birch. The place looks homelike, although no vine planting has begun to show

patented preparations, all of which act externally on their bodies smothering or stifling them.

The *boring* insects are killed by injecting carbon bisulphide into the burrow and clogging the orifice immediately after the injection is made, with putty or soap. The fumes generated by the liquid carbon bisulphide will then be retained in the cavity and destroy everything living within. In case of *fruit* trees or other trees where a gummy substance exudes from the orifice, it is impossible to inject the liquid and the method of cutting out the insect with a knife should be resorted to.

Instructions for Spraying, Washing and Injecting:  
*Chewing Insects*

1. Before starting out, see that the spraying apparatus is in good order and that the nozzles are thoroughly clean.

2. Use five pounds of arsenate of lead to each forty gallon barrel of water. Keep the contents thoroughly mixed.

3. Wherever possible spray with a fine mist, using the Vermorel nozzle.

4. Begin to spray at the top of the tree and come down. Spray thoroughly, covering the leaves in the top of the tree as well as those on the lower branches.

5. The Tussock moth and most of our other leaf-devouring insects feed on the under side of the leaves and all spraying must, therefore, aim to cover the under side of the leaves only.

6. Do not spray on a wet day or at a time when you anticipate rain.

7. Pay particular attention to the horsechestnut and linden, because they are the favorite food of the Tussock moth. The elm should also receive particular attention to guard

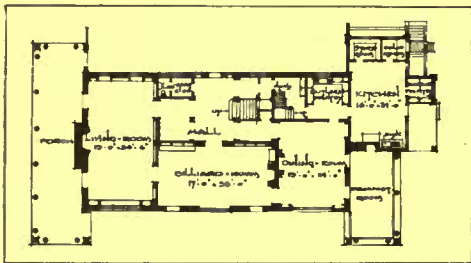
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The ginkgo, with its peculiar fan-shaped leaves, is very free from insects and disease, and may be planted close



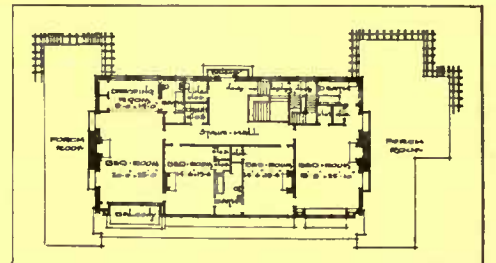
The north elevation of Mrs. Graham's house faces the street, but is not more elaborate than the garden side. Its treatment, however, is more formal. The service section and drying yard is on the left. It is made attractive and almost symmetrical with the porch. This entrance opens upon the main hall



The room marked "billiard-room" in the plan was developed into an informal living-room; the living-room treatment has the formality of a drawing-room

THE HOME OF  
MRS. N. MCKEE GRAHAM  
EDGEWORTH  
PENNSYLVANIA

*Charles Barton Keene, architect*



All the bedrooms in the house have a south side exposure and are well lighted. The plan shows excellent arrangement of rooms for economy of space



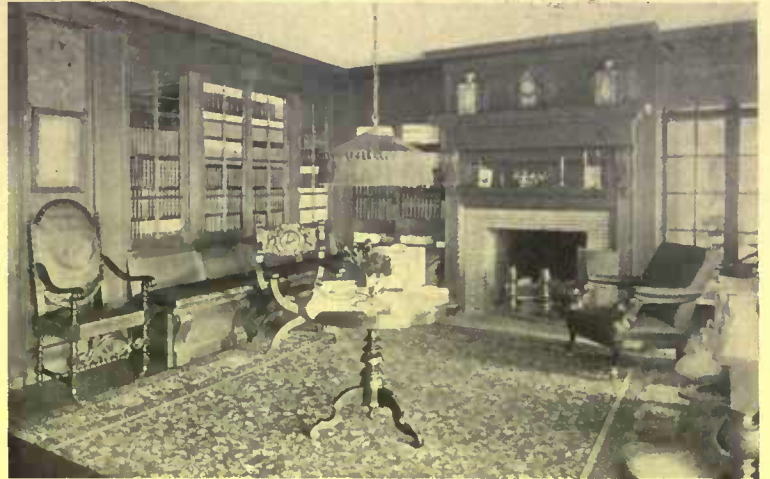
Throughout the house almost all the wall decoration depends on the woodwork. The dining-room shows particularly good taste in paneling



The breakfast-room is finished in rough plaster with a tiled floor and nearly all glass enclosed. It is a delightful sun-room during the day



The drawing-room extends the full depth of the house. It is paneled to the ceiling with flat strips. The bookcases are set in this paneling



The living-room opens into the drawing-room at one end and the dining-room at the other, and is fixed up for easy comfort and informality



The dining-room opens out onto the breakfast-room with two sets of French doors, while a set of three windows faces the south



In the garden a pergola connects the garage and stable with the kitchen wing of the house. It is thoroughly consistent with the house architecture



Throughout the Graham house are many modern ideas worth adopting. The garden side has the greatest sweep of roof, which bridges over a terrace forming a porch. The treatment is more informal than the street side and rough stones are used instead of the stucco finish. Privacy is thus insured for the intimate life of the inmates



## Inside the House

Timely Suggestions and  
Answers to Correspondents



*The Editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope.*

### To Wash Varnished Paint

**V**ARNISHED paint must be treated somewhat differently from unvarnished paint to prevent lack of luster. In the first place dust the paint thoroughly, then dissolve two tablespoonfuls of powdered borax in a little boiling water and add to this sufficient cold water to bring the total amount used to three pints. Sponge the paint well with this, then rinse in tepid water, dry and rub with a soft clean cloth. When thoroughly dry, rub with a little furniture polish.

For unvarnished paint the borax should be dissolved as above, then diluted with lukewarm water, a little soap jelly being added to the water. Apply as before, rinsing it with lukewarm water and washing only a little at a time, drying it as you go along.

To clean white paint and enamel mix fine whitening to a cream with water and apply this lightly, rinsing it off with clean water and drying it with a soft, clean cloth.

### A Space-Saving Ironing Board

**T**HE most modern conception of an adequate kitchen is not of one that occupies a large amount of space. On the contrary, architects are devoting their efforts to making the kitchen compact, to arranging it according to such a plan that there is no waste, that time, labor and space are saved. A wrong location of a table may have added almost as much as an unnecessary mile in a week to the busy cook's pathway. Built-in cupboards near the sink for the disposition of dishes are planned for so that it is not necessary to carry them from one place to another. In the kitchen, a corner of which is shown here, a very handy arrangement is made use of. Besides the good planning of cupboards and sink room, the mistress of the house demanded a built-in ironing board. The ironing board so often mysteriously disappears where there are children in the house and becomes transformed to a Mississippi steamer, serviceable sled or some

new result of engineering skill in bridging the distance between two chairs. Notwithstanding strict injunctions, the ironing board in this household continually disappeared and was resurrected only from strange and out-of-the-way places in a dilapidated and dirty condition. By the time ironing boards had become too plentiful for comfort, the new house was being planned. In this the mistress evolved this idea to overcome the difficulty spoken of above.

The ironing board fits into a long, narrow closet on the wall. The larger end is fastened to the woodwork by a hinged joint so that the ironing board and its single long support fold together and are put back into the closet and kept from dust and dirt. The closet should be selected in such a situation as this to provide proper lighting from out-of-doors, as without outdoor light the ironing board in this position would be valueless.

As an auxiliary a heavy stool with a revolving top was used in connection with the ironing board, and when it was raised to a sufficient height it was discovered that ironing could be accomplished with ease and dispatch. When not in use, this is shoved in the corner. Such little helps result in better satisfaction.

### A New Table-Chair

**A** NEW version of the familiar settle that has long since proved its usefulness in the double capacity of table and seat is a table-chair that is quite a pretty piece of furniture and may be adapted to various uses. It is considerably lighter in construction, easier to handle and in some ways is rather more effective-looking than the bulkier settle.

The sides of the table-chair, instead of being solid pieces as in the settle, are formed of cross sections in the shape of the letter "X," so that the stand is not unlike the homely saw-buck in appearance. The top of the table, which becomes the back of the chair when tilted up, is thirty inches square and when turned down it is 29½ inches from the floor, forming quite a good size table of regulation height, with the seat as an under shelf.



The ironing board is hinged to the wall, and when not in use may be folded back out of the dust and dirt



An ornamental as well as useful stand for the kettle

Cross pieces over the tops of the side supports make substantial arms, and although it is not so heavy as the settle the table-chair is of sufficiently solid construction to make a satisfactory piece of furniture for a hall or living-room, while the extra shelf and the fact that it is so easily moved about make it doubly useful as a tea-table of convenient size. Like the settle, it may be had in natural wood or stained in any color to correspond with its surroundings.

### Saving the Poinsettias

THE following hints on keeping poinsettias fresh after they had been cut were given me by a florist and repeated trials showed how valuable the advice is.

After cutting soak the stems for about six inches in boiling water. It is simply astonishing how long the flowers will then remain fresh and beautiful. The explanation is that the boiling water sends the sap from the stems up into the flower and so makes it retain its freshness. After putting the stems into the boiling water allow them to remain in it until the water is cold. Then place the flowers in a vase of water as usual.

### Fireplace Fittings

FOR the use of the devotees of the open fire, the persons who get the most pleasure out of that luxury and regard it as something more than a means of supplying heat, there are several small accessories that add considerably to the possibilities of the fireplace.

Whether in a mountain camp or a city house there is an alluring sound in the kettle boiling merrily over the coals, and crude as the method may be, tea made in this way is apt to have a distinctive flavor, imaginary or otherwise. For the accommodation of the kettle when it is taken off of the fire there is a metal stand with a

hinged top that may be had in either brass or iron to match the other fittings of the fireplace. The stand is about a foot high and the top is openwork in an ornamental design. When not in use it can be turned down and the stand placed in an unobtrusive corner, or kept on the hearth with the other fireplace accessories.

Of further assistance in the boiling of water over the coals with the least amount of trouble is a small metal trivet that keeps the kettle in position on the fire. It is circular in shape and quite heavy, with a substantial handle and a strong iron spike underneath that is thrust into the coals, making the trivet perfectly steady. Like the kettle stand the trivet is to be had in either wrought iron or polished brass, and in spite of its homely use, is quite ornamental in appearance.

### Why Pot Plants Die

IN almost every house one may find plants growing in pots. In many cases it would be more correct to describe the plants as dying. The short life of the average indoor plant is not to be attributed to carelessness, but to a lack of knowledge on the part of those who tend them. A



This trivet is used to keep the kettle in position over the coals

plant, like every other living thing, needs food, and this food is largely taken from the soil in which it lives, in the form of soluble salts. In Nature the salts are continually being replaced in the soil by the weathering of minerals, but in the plant pot this is impossible. What actually occurs is this: The plant for a time flourishes at the expense of the salts already in the soil, and then begins to show signs of failing. The usual course adopted under these circumstances is to shower the poor plant with water, and with more water, until it eventually dies a lingering death. The explanation of this is simple. Though it is true that a plant must have water (for it can absorb its food-salts only when these are in solution), it is also clear that every time it is watered some of the salts in the soil are carried away, and the soil is left poorer in plant food, until eventually a point is reached at which the soil is "poor indeed;" too poor in fact to supply the plant with food at all! When the plant begins to fail it is most probably in need of more food, and not of more water.

Clearly, then, attention must be paid not to the plant but to the soil, and two

courses are open to us. We may either re-pot the plant with fresh soil or we may add to the surface of the original soil those salts which have been lost.

A few cents' worth of potassium nitrate and of superphosphate of lime can be purchased from any druggist; it is then necessary only to mix the two powders to obtain a rich and complete fertilizer, which, when spread over the surface of the soil in the plant pot in a thin layer, will ensure a rich soil and a well fed plant.

The soil in a plant pot should always be kept slightly moist and should never be very wet to the touch. More plants die of hunger than of thirst, but a still greater proportion are drowned. The following fertilizers I strongly recommend: bone dust, wood ashes, or sheep manure. These should be sprinkled on the surface of the soil and carefully dug into the soil, taking care not to disturb the roots of the plant; or preferably in a liquid form the following could be used with great success: animal manure, nitrate of soda, Scotch soot or phosphate of calcium. In handling these fertilizers in liquid form it is important not to make them too strong; phosphate of calcium is the most strengthening and nutritious food known. It tends to neutralize the hardness of service water, and slowly dissolving, washes down and greatly benefits root action.

While I have stated the most common cause of the death of pot plants, by lack of food, there is a number of other reasons attributed to their loss; gas from the stove being a very common cause. Carelessness in airing the house, leaving the plants near the window in extreme cold weather to freeze, is another. With very little care there is no reason why the pot plants usually seen in the windows of the present day should not be of a better character, more attractive to look upon and a credit to their caretaker.



The top folds down for convenience when not in use



## Garden Suggestions and Queries



Conducted by  
F. F. ROCKWELL

*The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the gardens and grounds. When a direct personal reply is desired please enclose a self-addressed stamped envelope*

### November

**I**T is difficult to get anyone to pay much attention when you "talk garden" in November. The excitement is all over; the mistakes can no longer be rectified; the successes have all been achieved. So we let the garden, and frequently the grounds, go their own way to desolation and death.

Only the garden doesn't go to death. Nature is more careful than we. She takes care of her own, and while our things are dying, she is sowing next year's crops in profusion. Now is the time to do the biggest part of next year's weeding—that task that is the bugbear of gardening. Most weeds retain their seeds for a while after they are mature. If they are cut and carefully removed while green, and burned just as soon as they get dry enough to ignite, you will destroy most of the seeds before they have a chance to shell out. Of course it is better to pull and cut them before the seeds mature,

when they can be composted, so that the plant food they have stolen from the soil may be returned with as little loss as possible; but it is much better to burn them, when they have been allowed to grow, before they sow hours of back-aching work for next season. An hour of prevention is worth many days of cure.

There are some things, however, that require attention now to be saved from the wreckage of this year's garden. If it is big enough for plowing, take up all the parsnips and oyster-plants and store in two ways: part in the cellar, in sand or packed in moist (not wet) sphagnum moss for use during the winter; part in a trench, dug in some well-drained position, for early spring use. This trench should be deep enough to pack the roots in, leaving a space for a light covering of clean straw and several inches of earth. After this soil freezes cover over with a protection of litter, leaves and more soil on top, so that the covering may be easily re-

moved as early as it is wanted. Cabbages and onions may be stored in the same way. Then have the garden plowed as deeply as possible, and sow to rye as early as possible; it will sprout and grow until hard and constant cold weather sets in, and furnish humus to the soil in the spring, also allowing shallow plowing in the spring when turning under manure. Celery should be taken up roots and all, and stored in a long narrow box, just deep enough to cover up to the tops of the foliage. And it is not too late to sow now corn-salad, kale and hardy spinach for early spring use. Try also some sweet peas, planting as you would in spring, except that they should be covered deeper and level with the surface, so that there will be no depression to hold water and ice. They will come up stronger and earlier than if spring-planted.

### About the Grounds

**W**HILE there is very little planting to do in the garden this month, about the grounds there is plenty of opportunity—opportunity, however, that is not waiting for you and must be taken advantage of at once.

The spring flowering bulbs may be put in from now until the ground freezes; the earlier the better. These include hyacinths, narcissi, tulips, snowdrops, bulbous irises, etc. Plant in well-drained locations only, as otherwise they may rot. To be on the safe side it is best to put a handful of sand under each bulb, cover with soil to a depth of one and a half times the diameter of the bulb. The summer flowering hardy lilies should also be planted at this time. They do best where they will receive partial shade, as in a nook of the house wall or in the shrubbery or hardy border. Both classes should be mulched after the ground freezes for winter protection.

In the fall prepare for the summer. This applies particularly to the propagation of hardy stock, for if attention is given to this matter now one can have as many plants as he wishes at little expense and very little labor. Large nurseries can sell certain kinds of stock at prices that startle, if quantities are wanted; and this



Fallen leaves which are being gathered for later use as mulches may be conveniently placed in bags to keep them from being scattered



is possible only from the fact that this same stock is easily propagated. In a small way the methods of the professional can be applied by the amateur to suit his wants and his dozens can be propagated proportionately as cheap as the thousands.

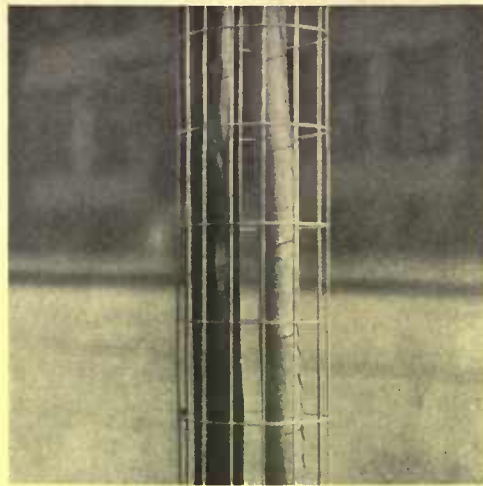
For instance take the hardy hydrangeas. In the market a two years old plant will cost you from thirty-five to fifty cents, but you can grow the same plant for five cents if you care to and have the room. To get a stock of hydrangeas take your supply in the fall, after the leaves are off the old plants. Cut off pieces about twelve to eighteen inches long and put them in bundles of twenty-five each, tying only tight enough to keep them intact. Before the ground freezes these should be put in. Dig a hole so that it will allow the tips of the bundles to protrude a couple of inches. Then cover over with litter and allow to remain undisturbed until the following spring. When taken out it will be found that fully eighty per cent. of the cuttings put in have a callous place on the end, and it is from this callous place that roots are sure to start.

This same treatment will apply to about all the hardwooded stock. Privet will respond so successfully that but a very small percentage will fail and for a person that has a way to use privet by the thousands these suggestions should be given serious consideration.

Another matter that is often neglected is saving the stock of hardy plants that you already have in the garden. Winter killing is the bane of these spots, but it is sometimes due to carelessness in the winter care they receive. Hardy plants need care to carry them through the winter and that care consists in properly covering them. If you pile leaves on them so as to bury them you will defeat the object you strive for and have a large number of plants supposedly winter killed but really victims of your own thoughtlessness. When Nature covers up in the fall she does it lightly, filtering down the leaves and whirling them into place about the plants so as not to smother them, but sufficiently to afford the needed protection.



Make your hardy cuttings from a foot to eighteen inches long



The young newly set tree should have a supporting stake and guard

Just try it once, covering lightly if you have been losing plants, and see how it works out.

### Arranging for the Trees

WITH decorative trees you must not forget to take into consideration the size which they will obtain when full grown. Be careful in selecting sites for trees that no desirable view will be shut off, no present arrangement of things interfered with when their tops reach skyward and their branches spread to their destinations. I would also caution against planting too near the house, on account of the exclusion of sunlight. This, however, is a matter of taste. For my part I like all there is to be had of it for nearly ten months out of the twelve.

The holes in which trees are to be planted, if the soil is at all hard, cannot be dug up too far. If you know of anyone familiar with the use of agricultural dynamite, get him to blast up the holes. The charges cost but a few cents apiece, and no amount of back-breaking, spading and picking can so loosen up a refractory soil and subsoil. Old manure or bone meal, mixed thoroughly with the earth in the bottom of the hole, may be used to assure rapid, healthy growth. Don't feel that you must go without trees if the nurserymen's prices (remember that most trees are several years old before they can sell them) seem beyond your reach. One or two good trees a year will soon give you a fine showing, and if there is no other way to get them, go out to the woods and try your luck. In all probability a neat little clump of birches, a seedling oak or pine or fir, may be found to be had for the digging, and while its success will not be so certain as with nursery stuff, which has been pre-transplanted and root-pruned, nevertheless there is much pleasure and little expense in trying some of Nature's stock.

And have you yet looked into that matter of a real rose garden all your own? Now is the time to prepare it, before the ground freezes. The plants may be set this fall, too, but it is safer to wait until

spring. The actual planting, if you get the bed ready now so that it can settle and mellow by the winter freezings and thawings, will take but a few moments of the precious spring hours.

Besides all these new things to be done about the ground, there are a few routine tasks to be finished up. Get your mulching material ready, old leaves, bog hay, rough dry manure, or whatever it may be. Don't be in a hurry to get your mulches on before the ground freezes, but don't put the matter off until it is overlooked altogether. Leaves will do finely for the roses and any small tender-hardy shrubs such as azaleas; also for hardy lilies, which should be cut off a few inches above the ground. For strawberries use clean straw or bog hay, as it should be left on in the spring, between the rows, to keep the berries clean. For pansies and other plants requiring simply shade to prevent thawing, pine boughs are good.

### Do Not Neglect These Things

ONE of the things which you should be careful not to overlook is the taking up of your summer blooming, non-hardy bulbs, such as gladioli, cannas, dahlias, caladiums and tuberous rooted begonias. The caladiums are the tenderest of these, also the hardest to keep. If in pots they should be gradually "dried off," and then stored in clean dry sand. If in the soil, take them up before frosts and let them ripen off in some protected sunny spot. The others may be cut off, after frost has damaged the foliage, several inches above ground, and left for a while where they are to ripen; but be sure to get them up before hard freezing. Put them where they can dry off thoroughly before packing in their winter quarters, which should be dry and cool enough to prevent premature sprouting, but frost-proof.

See to it also that any fruit or vegetables which may have been stored temporarily in some outbuilding, are put into winter storage in time. Squashes are easily injured by light freezing, and potatoes

(Continued on page 326)



Put the cuttings in the trench, cover and leave until spring



# EDITORIAL



**THE GOVERNMENT'S PERSONAL SERVICE** DURING the election fever one grows more and more convinced of the corruption of government officials, of legislative and executive malpractices, of the imminent dissolution of the nation. One is in a perpetual state of inflammation with millenium visions occasionally present. The condition generally adjusts itself by the middle of November, the symptoms entirely disappear, and what was a week before a rotten government becomes "not so bad."

It is a pity that the glorious exhilaration cannot last, that when the pipes stop playing the parade halts. If in the routine days between campaigns we considered what was being accomplished perhaps we would have less panic, perhaps one could think out a course of policy without breaking into a perspiration. At any rate most of the agitation comes from second hand. We are as ignorant of the service accomplished by the government as we are of its "malpractices and conspiracy." We can learn all about the evils from any cart tail in November, but who talks about the service that certain departments give us whatever party rules? It may give us some relief to stop to consider what good organizations we have to fall back on; we can then decide which candidate is least unscrupulous and villainous and assume his cause.

For the most part we are all ignorant of the personal service of the Agricultural Department. Most people think of it as a great arm of politics that busies itself with sending out unintelligible reports on the crop situation, merely for the benefit of stock brokers and produce jobbers. But even this misunderstood activity is merely one small branch of countless labors. There are quantities of valuable statistics that reach the agriculturist that are vital to him. Vigorous endeavors are made to uplift rural communities. The farmer is advised, for instance, of latest methods of cultivation and how to apply them. Such subjects as dry farming and drainage are popularized and made possible of adoption. The tiller of the soil is educated in theory and practice, told how to attack local conditions and advised of improvements and new crops of advantage to him. There are, however, occasions where the department steps right to the aid of individuals. In the case of insects, pests, or extraordinary plant diseases the department will diagnose the trouble and lend practical assistance. Trained men study the peculiar problem and make microscopic analysis. If there still remains a mystery, a specialist is sent to the spot to investigate conditions and treatment recommended, and if any one discovers an unknown and irremedial disease, an expert is sent on a special pilgrimage to Europe to discover a friendly parasite to combat the cause of trouble. Due to these works the predative moths of New England have been checked, the destructive fruit tree thrips overcome, and spraying and fumigation against scale made a simple and a cheaper operation.

The good work penetrates even into the home. In the same manner that agriculture is assisted, so is the home improved, and valuable information is supplied on such subjects as cooking and wholesome diets.

Another thing that might interest the home owner is the division that is experimenting with roads and road-making. The statement of the improved road mileage in the United States perhaps irritates rather than soothes the man who finds himself in a region destitute of proper highway facilities. But does he know that the department would analyze his roads, and recommend the best treatment and method of construction? Engineers are ready, even to the extent of a personal visit, if necessary, to give instruction that can enable anyone to build satisfactory driveways. Through laboratory experimentation there has been evolved an oil cement concrete for roadways that is of easy maintenance, and good service, for it is waterproof under low pres-

sure. The co-operation extended to individuals and town boards is surely of great value.

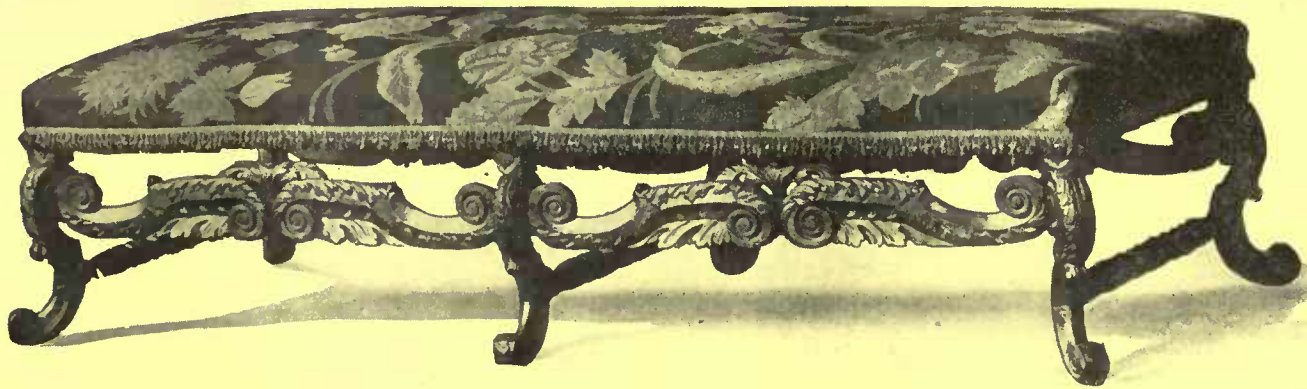
With equal ability the department extends its service in a multitude of diverse fields. Our bird and animal allies and their enemies, alone, have been given considerable expert attention, and there is already an interesting pamphlet library available for distribution. This is scientific, carefully organized work that goes on quietly for the benefit of every one, and is available to all. Its general value in increased prosperity is enormous, but its great appeal is that it is a personal service to all. It continues, notwithstanding political rant.

**UTILITY STYLES** I N the days when the royal court established the taste for art and decoration the styles originated. They were, in a way, characteristic of the time, and the expression of the inclinations and taste requirements of the people, or better, a certain class of people. All the period styles were chronologically prior to the nineteenth century, but we reproduce them to-day. We do not think our changed costume, customs and requirements necessarily out of order with these decorations, though perhaps the satins and velvets, the light conversation and easy grace of Louis the Fourteenth's time were more fitting and harmonious with them. But we have assumed these styles to typify the formalities of our present life. Their intrinsic beauty is excuse enough beyond this for their reproduction, provided they appear only in the proper environment. We then have conventionalized a style of furniture and decoration for present situations and demands.

What with the fugitive decrees of fashion working during these intervening years, much of architecture and decoration has been under the influence of public opinion. Stevenson somewhere defined this public opinion as a "mongrel of affectation out of dogmatism." That may have accounted for the monstrosities of the so-called Mid-Victorian era. At any rate the nineteenth century left us many peculiar halfbreed styles of furniture and many hybrid forms of decoration. Mirrors were always set in over mantels, peculiar grilles were always in evidence, we had the parlor, we insisted on a different color for each room. There were many other affectations and dogmas left us beside their by-products. Of late years there has been a general struggle for freedom. Much that is excellent has been accomplished because we have begun to consider utilities—this fashion overlooks in relation to art.

In another part of this magazine we have printed an account of a house which shows a complete casting aside of the shackles of an importunate conventionality. The owner was sure of his desires, his personal requirements. In a general way he could state clearly and forcefully what furniture and furnishings gave him satisfaction. It was the architect's business to combine art and utility to give him what he wanted, and the result is an excellent one. There is no period style decoration, but that is because the owner had no period style tendencies. There is no rainbow sequence of rooms; that is because the owner decided on a certain combination of tones which he was pleased to have in slight variation throughout the living-rooms. The house is planned and decorated and furnished to provide the utmost comfort and convenience of the inmates. In this the house typifies the modern trend. Many architects are accomplishing work of this sort and there should be comfort for those who decry the absence of an American architecture. Whether any style ever becomes known as American or not is immaterial. It will never be realized in the lifetime of its producers, at any rate. But if architects interpret the demands of present day life in a manner artistic and satisfying, even if foreign or ancient precedent may be traced, the work will be well and finely done.

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### The Place of Pictures in Home Decoration

(Continued from page 289)

critic, before indiscriminately investing the money one has allotted for the purchase of pictures for one's home.

A word about the arrangement and framing of pictures. The framing of pictures is an art in itself. Each picture has its own requirements as to color and width of frame and of mat. A great many pictures are spoiled in the framing; a harsh paper mat is used on a print of the most subtle tones, whereas a silk mat of the exact tone that is required may be had in hand-dyed silks. Without making the picture anything more pretentious than it should be, a soft-toned silk mat holds the whole thing together and makes the whole a work of art.

There are some further suggestions about the framing of pictures that are worth considering. In the first place, the frame should be chosen to be consistent with the room as well as with the pictures. French Empire gold frames will never be satisfactory in a house with simple woodwork. In fact, to-day one may get most satisfactory results in framing oil and water color pictures in plain gold frames. The science of framing is being carried out to a great degree of proficiency, and the tendency is toward simplicity. In general, water colors are best shown with a simple gold frame, or if the colors are quite light a white frame and a white mat. In framing water colors the mat plays a prominent part, and if the main color tones are rather strong, a bronze or dull gold mat should be used; if weak, a white mat. Etchings are best framed in with narrow moldings, and if very delicate pictures, may be framed with white and a white mat. Generally where the black and dark tones predominate natural woods and black frames are best. In all cases the mat should be wider than the frame itself.

The art of hanging pictures is simply another occasion when the laws of composition cover the case. The walls should be treated as the drawing board of the artist, and the pictures grouped upon them. An assistance to the picture hanger is arranging the pictures on the floor beside the wall space they are to occupy. By grouping the pictures the important ones may be emphasized and there is a decorative result achieved. The spacing between pictures in a group should be less than that between the group and outside wall.

It is an accepted principle that pictures are hung too high. The center of a picture or figured group should be slightly below the eye of a person standing. This principle is often satisfactorily violated because the disposition of the furniture interferes with its being carried out. Spaces occupied by pictures at a height may be those of subjects that we are accustomed to see above our line of vision, mountainous landscapes being one example. The space over a mantel may very

well substitute for the mirror so often put there, a large picture built into the paneling. Pictures should be grouped according to color, and harmony should be the object of grouping. Tall pictures together; long or horizontal pictures together; water colors and those of light tones in one group, etchings and black and white in another. This same consideration is true of the groupings of frames. Pictures hung in steps are unsatisfactory, and there should be the object of grouping to assume the appearance of the wall space that it occupies, or at least to have its dominant lines concur with the dominant direction lines of the wall space. Small pictures are best hung low and grouped together. Some people have produced attractive results by having the tops of all pictures hung above furniture in a straight line. The irregular lower line adapts itself to spaces for chairs, tables, bookcases, etc., and fills in the spaces left by the different heights of the pieces of furniture.



## The House That Was Built for Comfort

(Continued from page 295)

this room may be shut off by means of square paned leaded glass doors and screened by hangings of heavy linen with English block print design. At the end of the dining-room is the enclosed piazza or sun room that is practically the dining-room annex. It is a step lower down.

This room is devoted to the growing of orchids and ferns and for this purpose is fitted with two flower benches and wide window sills. The radiators are hung around three sides of the room. In order to provide suitable moisture a trough running the length of the room is kept filled with pebbles and water. The windows are all casement and permit the entire room to be thrown open to the light and air.

At the other end of the entrance hall one steps down into the living-room, a great airy room extending directly across the house. This, too, is finished in chestnut, but in a high wainscot of wide strips. The furniture, even to the piano, is eminently fitting. That generally ugly hulk here shows the pinned joints of craftsman furniture and with its rectilinear lines fits into the wall paneling perfectly.

The lower level from the hall makes the living-room a little more private but entire seclusion may be had, if desired, in the great inglenook at the northwest end of the room. Within it two leather cushioned seats flank a spacious fireplace of Harvard brick, rich in color, and with occasional insets of Moravian tile. A specially designed copper hood shields the fireplace throat. The floor is of similar brick. This is just the sort of living-room that one would find comfort in after busy days,

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but there is still another refuge. Two steps down from the living-room is the billiard-room, or playroom, if you like. It comes in for many uses besides that of housing a pool table. When part of the family occupies the living-room to the exclusion of the rest, for instance, or when the owner wishes to do some special work, there is a desk corner fully equipped. The roof is the ceiling here and the rafters are finished instead of beams. Appropriate to this setting an immense fireplace is built opposite the door. Its huge stones once formed a wall laid generations ago. All the woodwork in this room is cypress, a little better adapted for these uses than chestnut. The rough plaster walls are painted a neutral gray, and stenciled upon them is a Dutch landscape frieze in various shades of brown and green.

So appears the first floor. All the rooms have practically the same treatment, but there is plenty of variety, what with the different floor levels and uses of woodwork. The whole interior therefore is harmonious and very satisfactory.

To the detail and finish great care was given. The lighting fixtures are all hand wrought copper with mica shades, all the casements are leaded and fitted with bronze levers. In the kitchen there is much of the space-saving, built-in furniture and excellent plan and arrangement to provide for the ice-box, ample supplies, and to keep odors from the dining-room.

The second story is chiefly furnished in white enamel, except one bedroom that has the straight, restrained lines of natural finished wood and rough plaster walls stenciled. Another bedroom is worth notice in its use of plain striped paper and a figured frieze duplicated in the hangings and the counterpane. A third bedroom opens into the sleeping porch and provides the essential of a warm dressing room to those who sleep outside. The second story plan is satisfactory in another way, in that it has taken into consideration the chance guest. The owner's bathroom may be turned over to him as there are two on this floor.

Such is the house that strives to serve all the creature comforts of its owner and which is as simple about the work as can be, but beautiful withal. The colors of woodwork, rugs and walls all glow in sunlight in harmonious tones, but best of all there is no "mustn't touch" feeling anywhere.

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## The Uses and Attractions of Shrubs

(Continued from page 292)

set out. They should be set from two or three feet apart for the dwarfer sorts, to five or even more for the taller ones, which will allow for healthy development. During the time of development the border should be kept well cultivated and clear of weeds until the plants reach a

normal size and form a practically continuous surface.

While it is true that the hardy shrubs, as a rule, are not at all finicky about the soil and location that is given them, nevertheless they appreciate good treatment; and as we naturally desire to have them develop into full size and vigor and do it in the least possible time, since it will at best be two or three years before we get the full returns from our labor, we should see to it that every practical advantage in the way of preparation and enrichment of the soil is given. If the soil is in good condition, simply spading up the "holes" two or three feet in diameter will be sufficient; but where it is packed and hard, having lain undisturbed for many years, or of a clayey nature, it will be far better to work it up as thoroughly as possible, using a plough if a border of any considerable size is to be planted. The roots will spread much more rapidly in soil that has been loosened up, and of course the root growth regulates the above ground development. Unless the soil is in the best of shape, it will pay well, too, to enrich it when setting the shrubs. Old manure, a forkful or so to each plant, or two or three handfuls of coarse ground bone, should be mixed thoroughly with the soil in the bottom of the hole, which should be spaded up at least half a foot deeper than the roots of the plants will go when being set. (Fresh manure or chemical fertilizers are likely to cause trouble.)

Having everything ready, unpack the shrubs, which should have been placed, upon arrival, in a cellar or shed out of the drying influence of wind and sun, and straighten out the roots. Cut off clean any which may have become broken or bruised in transit, just inside the break. Place the ball of earth and roots in the hole, spreading the former out as naturally as possible without disturbing the latter. The hole should be deep enough so that the stems or trunk of the shrub will be covered to the depth at which they have been growing, allowing an inch or so for the settling of the earth after filling. Fill in around the roots with fine loose soil, using the fingers to work it in carefully around the roots, and treading down with the foot, when enough soil has been put in to prevent any danger to the roots, to make all firm. When the hole is about a third full, pour in half a pailful or so of water, let it settle, and then fill in level with base of the surrounding sod, thus leaving a slight depression to hold moisture. The earth should be firmly packed down to within a few inches of the surface, which may be filled in loosely.

Unless the shrubs have been pruned at the nursery before shipment, any long tops which might be whipped about by the wind or otherwise become broken should be cut back, so that the plant will have a compact, sturdy appearance after setting. In moving shrubs it is generally necessary to cut off or break many of the roots, and in such cases, or when for any reason part of the roots need to be cut off, the tops

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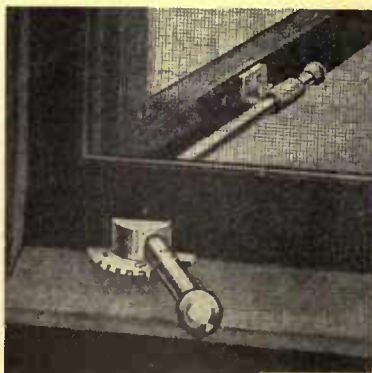
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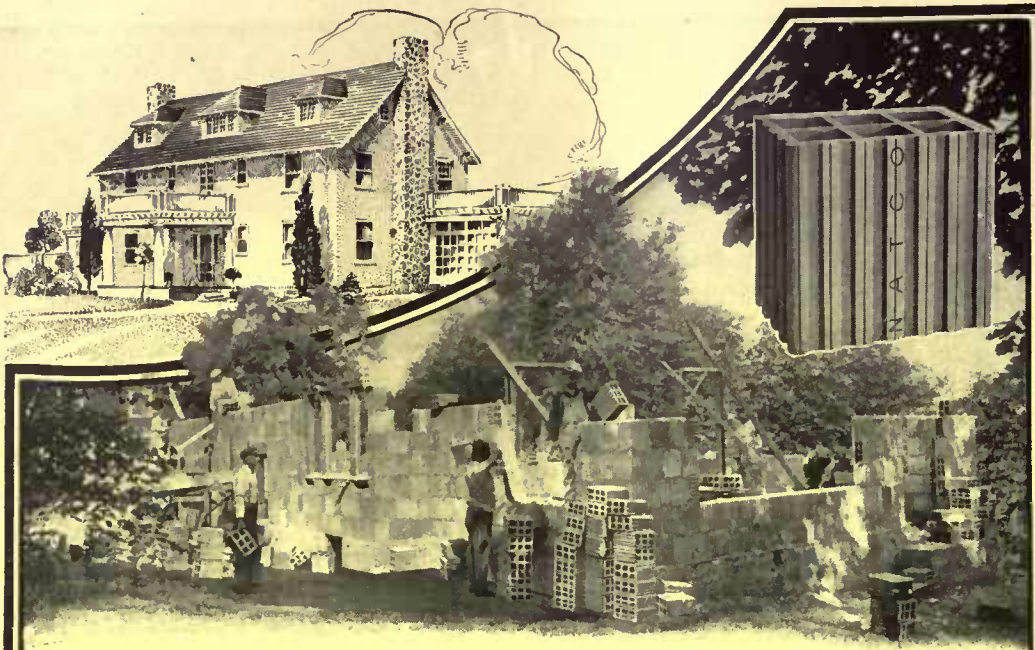
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should be pruned back accordingly.

The pruning of shrubs is a matter often overdone. For a general rule "the less pruning the better" might be taken. Dead wood, of course, should be cut out, and where growth becomes too thick a few of the oldest shoots should be cut out at the base. Individual specimens and hedges should be kept trimmed into symmetrical shape, but groups and masses should be left, for the most part, to take care of themselves.

When to prune shrubbery is a question that depends upon the variety; but as it is a difficult task to keep track of all the varieties, the following rule is a good one to go by. Shrubs blooming before midsummer should be pruned immediately after flowering; those blooming after midsummer as soon as the buds start in the spring.

For best results, the fertility of the soil should be maintained. The easiest way of doing this is to spade or fork into the soil, early in the spring, a dressing of ground bone, together with whatever decayed leaves and litter there may be, taking care to work it well down, as a rich surface soil would tend to draw the roots to the top—a condition just the opposite of that which is desirable.

While the varieties of shrubs are so numerous that it is risky to pick out any one as the "best" for this or that special purpose, there are several in each class that are pretty sure to prove the most satisfactory. There are also some striking new varieties which are not as yet well known. The following lists include some of these as well as the most popular of the standard sorts.

Hydrangeas are, without question, more popular than anything else. *H. paniculata grandiflora* blooming in late summer with its huge pyramidal panicles of flowers, opening white but changing to a rose color, is deservedly a universal favorite. *H. arborescens grandiflora* the "snowball hydrangea," which blooms in early June and lasts almost until September, should be more generally used.

Spiræas afford a wide range of form and size from which to select. Of the larger sorts, suitable for single specimens, Van Houttei is the most graceful and beautiful. *Prunifolia* (bridal wreath), an old favorite, still one of the most beautiful shrubs, and *Sorbifolia stellipeda*, with leaves of fern like appearance making a background for its gracefully supported white flowers, are medium in size and very desirable.

Deutzias are exceptionally free flowering and should have a place in every collection. *D. crenata* has pinkish double flowers; "Pride of Rochester" is a fine tall double white. Weigelas (*Diervillas*) are spreading in habit, with trumpet-shaped flowers in several colors, borne in June and July. *Eva Rathke* is one of the newest, and a decided addition to the list, it having flowers of a rich carmine and blooms for a long season. *Rosea nana variegata*, with flowers of light pink, is one of the few variegated leaved shrubs

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that are really worth growing.

It is not the flowering shrubs alone that deserve the honor of single planting. Japanese maples, with their deeply cut leaves of beautiful colors, make exceptionally attractive features of decoration. Like so many other Japanese things, these maples seem to be the reverse of what we are accustomed to, as their leaves come out red in the spring. Aureum is a beautiful golden yellow. The smoke tree or purple fringe (*Rhus cotinus*), has peculiar feathery flowers borne in loose clusters in mid-summer, which give a strange misty appearance to the whole tree. The effect from a little distance is very unusual and pleasing.

The purple beech (*Fagus syl. purpurea Riversii*) is one of the best of all colored foliage shrubs or trees. Aside from its attractive foliage, the plant habit of the beech makes it desirable for planting of this sort, as it is just formal enough to fit nicely into any landscape plan.

The Japanese barberry (*Berberis Thunbergii*) is the ideal plant for a low informal hedge. It is healthy, very hardy, graceful in habit and attractive in appearance, both summer, fall and winter, with its dark green leaves turning to brilliant colors in the fall and followed by the scarlet berries. California privet, where a taller hedge or one that can be trimmed into formal shape is desired, is universally popular. Set one year plants eight inches apart; larger ones twelve inches. Prune back close the first two years if a solid hedge is required.

*Rosa rugosa* makes a beautiful informal hedge or bank covering outside of walls or along roads. It succeeds under very adverse conditions, requiring the least of care and being practically insect and disease-proof. The beautiful single flowers are followed by large red fruits.

Osage orange makes the most efficient hedge for practical purposes, and a very cheap one. Put in double rows six to nine inches apart. Plants can be had in quantities for a cent apiece. Althea (Rose of Sharon) and syringa, or lilac, are both very suitable where a tall flowering hedge or screen is wanted, and make good backgrounds for groupings of lower shrubs.

Rhododendrons are the flowering ever-green shrubs *par excellence*. In their natural habitat they grow usually in partial shade and in a soil well filled with the humus of rotted leaves. These conditions are easily furnished artificially, and a summer mulch to conserve moisture is also advisable. The range of colors in the new hybrids is quite marvelous.

The common mountain laurel (*Kalmia latifolia*) is second in value only to the above. Give similar conditions. The heather (*Calluna*) is very attractive in appearance, and does well on sandy or stony slopes that are not too dry. *C. vulgaris* is the true Scotch heather. Boxwood (*Buxus sempervirens*) is an ideal plant for trimming into special or formal shapes or low formal borders.

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regular shrubs, these "little trees" have a beauty and charm of their own that nothing else can supplant. Golden Japan cypress (*Retinispora plumosa aurea*); dwarf golden Chinese arbor vitae (*Thuja Orientalis aurea nana*); *Retinispora Fiffifera aurea*, of a beautiful drooping habit, tipped with golden; and dwarf Japan cedar (*Cryptomeria Japonica Lobbi compacta*) are all exceptionally beautiful and well worth cherishing as choice specimens.

Many of the dwarf shrubs are very useful in flowering beds, as distinct from the "shrubby border" where they can be given especial attention, and the individual beauty of the flowers can be seen. The well-known hardy azaleas are the most beautiful of these. The small deutzias, spiraea Anthony Waterer, the new crimson "Walluf," and *Thunbergii*, "the Garland Flower" (*Daphne Cneorum*) and *D. Fioniana*, and the "lily of the valley" shrub (*Andromeda*), are among the best for this purpose.



## Five House Plants That Are Worth Growing

(Continued from page 297)

ing kinds, the former being much the better for room culture. As the flowers are borne on new wood the plant should have its top sheared into a round head after blooming, which will likewise help to maintain its shape. If, however, you hesitate to use the shears, at least remove all the persistent parts of the withered flowers. Should the plant need repotting, the proper time to do this is right after blooming, and it were best to have the repotting done by some reliable florist, but should you desire to do this yourself you may mix your soil as follows: One-half good leaf mold and the remaining half of equal parts of sharp sand and fibrous loam. Use a pot exactly one size larger than the old one. While in flower do not place the plant in strong sunlight, as this hastens the dropping of the blossoms, but at all times provide plenty of fresh air and light. When through blossoming, sprinkle the foliage rather frequently, give it a cool, airy place where some sunlight may reach the plant, but do not attempt forcing, as the plant needs a period of rest and will not again bloom until next year.

Of those splendid house plants, the begonias, we shall concern ourselves at present with only the fibrous rooted or winter flowering group. There are, however, two other groups, one comprising the indoor foliage plants and the other containing bedding plants, but neither of these will interest us here. The indoor bloomers demand plenty of pot-room and rich soil. As repotting must be done rather often it will be well to prepare sufficient good soil to last for some time, consisting of three parts loam, one part thoroughly rotted manure and one part

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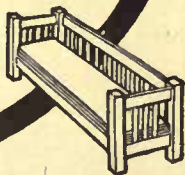
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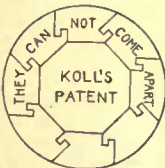
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sharp sand. The begonias will do best in a window that affords all the available sunlight, and they need a higher temperature than the plants we have thus far considered. Care is necessary in watering, for water on the foliage will cause the leaves to blister when the sun strikes them. The flowers, usually of a pinkish shade, are borne abundantly. Gloire de Lorraine is one of the best among a long list of good ones, and when in flower presents literally a mass of bloom.

The plants herein discussed do not comprise all the flowering plants available for indoor culture; in fact, the above make up only a small part thereof. They are, however, easily the best when ease of culture, abundance of bloom and length of flowering period is taken into consideration. Now, in conclusion, I desire to add a few more general directions such as I have found to be of real service to the amateur in his floriculture. If the leaves of your plant turn yellow and have a sickly look, it may be due to excessive watering, in which case the remedy is obvious. On the other hand, this may also be due to insufficient food or to a lack of pot room, in both of which cases repotting in altogether new soil will be necessary. In repotting it is nearly always well to remove as much of the old soil as possible without undue injury to the roots, to cut back the root system slightly so as to induce the formation of new roots and to work the new soil carefully around the roots again. Never permit moss to gather on your flowerpot; it is not only slovenly but indicates excessive watering and lack of proper ventilation, all of which a plant will resent most emphatically in the only manner it is capable of, by simply ceasing to grow. A moss grown pot should be scrubbed. Never permit a pot to fit tightly into a jardinière, and furthermore place sphagnum moss in the bottom of your jardinière so that the pot may stand about an inch deep. This will keep the bottom of the pot moist without interfering with ventilation. If you have reason to think that the soil is sour get some blue litmus paper at any drugstore and press it firmly upon the moistened soil; if after a time this becomes red you may be sure that the soil is sour and needs to be replaced.



### The Planting and Care of Hedges (Continued from page 300)

set closely and cultivated on either side of the row the first two summers. In setting the California privet many prefer a double row, but if the plants are set one foot apart and cut back to twelve inches, they will make a satisfactory hedge. If set a little lower than in the nursery they will sprout up from the root, increasing the density of the hedge.

Late March or early April is the proper time to set the hawthorn and the purple-leaved beech. Where beeches are used



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having a spread of two feet, they should be narrowed to six inches and shortened to two feet. They will not make a solid growth the first year.

The althea makes an excellent hedge for boundaries where a screen is wanted, but its tendency is higher than the privet or barberry.

The *Rosa rugosa* should be planted in the spring. It makes an attractive hedge and is perfectly hardy.

The dwarf conifers are satisfactory as hedges, their dwarf nature is lessened by space between the plants. While most of the conifers can be set in August, September, March or April, the *Arbor vitae* should be planted in March or April only. The plants should be set about eighteen inches apart. White spruce thrives near the shore, but in such a location one should not plant a hedge of hemlock.

Dwarf box requires to be planted early in the spring. Plants fourteen or sixteen inches in height should be cut back three or four inches.

The *Euonymus Radicans variegata* is a very handsome evergreen vine which conforms readily to boundary lines. The plants should be set late in March or early in April.

An idea for a high fence for the protection of elegant grounds is to use a privet hedge. This may grow ten feet high, forming an impenetrable wall of green. A wire fence may run along its outer side.

Perhaps the best hedge for the protection of fruit or vegetable gardens is the Osage orange, well known in many localities. It is a vigorous grower requiring severe pruning each season. It sends forth many shoots seven and eight feet long in a season, and being armed with strong, sharp thorns it forms an impenetrable hedge as soon as the thorns harden. The necessary pruning should be done before this occurs. If these superfluous branches are removed in June and August, the thorns will yet be soft enough to prevent injury to the pruner. This plant does not do well in soil that is not well drained.

Privet hedges require pruning several times during the season.


## King Chrysanthemum


(Continued from page 285)

below it to make blossoms. This is the process that produced clusters of medium sized blossoms.

What sorts to begin with? For mid-season and late bloom try Timothy Eaton, Major Bonnafon, Chadwick and Jerome Jones for whites and for yellows. All these come in both colors, and the first three are especially reliable. Magnificent, Ivory and white Holland Frick may well be added to the whites and Klondike to the yellows. For Thanksgiving pink grow Englehardt, a very large, late flower; pink Holland Frick and pink Ivory. There are dozens more, but these are among the most beautiful, reliable and easy to handle of all chrysanthemums.



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## An Automatic Furnace Tender

(Continued from page 286)

from furnace people for twenty dollars, all nice polished wood and shiny brass. But they don't work any better than this one, the expense of which is only what is required for a few pieces of hardware and an alarm clock.

As long as you can remember to wind the clock, set the alarm, and wind the alarm a half turn only, after which you set the mouse trap, you will never have to get up in the morning to fix the furnace. When you do get up, you get up to a warm house, and find a hot fire, all ready to be fixed for the day. Have a nail on which to hang the weights during the day, so that all the dampers and adjustments are left perfectly free for any kind of day-time arrangement you or the weather may require.

There is no patent on this device. And if this article doesn't result in a famine in mouse traps and alarm clocks, it's either because you don't read, or because you like to get up at five in the cold, dark morning and waddle down and make obeisance to the furnace.

## Bulbs to Plant for Christmas Bloom

(Continued from page 302)

may have started, but not to amount to anything, if a sufficiently low temperature has been given. As soon as they are brought in they should be thoroughly watered, and after that the soil should never be allowed to dry out, much more water being required than for ordinary house plants in the winter. For best results, extra stimulation in the shape of liquid manure, nitrate of soda (a teaspoonful dissolved in a couple of quarts of water) or one of the prepared plant foods, will often show marked results.

The temperature for bulbs when brought into the house should be at first only forty-five or fifty degrees at night. After a few days it may with advantage be raised ten degrees higher. In ordinary living-rooms a little ventilation by opened windows will easily lower the temperature to the point desired, but care must be taken not to expose the plant to any direct drafts. Forced bulbs, like almost any other plants, will be better and healthier with the maximum amount of fresh air compatible with a sufficiently high temperature.

Besides the bulbs which require the treatment described above, there are several fine sorts which may be simply potted up and started into growth at once, without any preliminary period for root formation. Freesias—with a perfume so heavy and decided that some people object to it—ixias and sparaxis come within this class. They should be started, however, in a very cool temperature, and even after growth has begun do best with a temperature as low as forty at night—so they make good flowers for the modern open-windowed bedroom.

# OUR GREENHOUSES CAN BE ATTACHED DIRECT TO YOUR RESIDENCE

**I**F every time last winter when you were yearning for summer, with its gardens and flowers, you could have stepped out into one of our bloom laden greenhouses, the chances are that the long dreary winter would have taken on a very different aspect to you.

One of our greenhouses brings a perpetual summer land right to your door-step.

Have you ever talked with any of us about a greenhouse to fill just your particular wants and possible location?

The chances are that we could make several suggestions that would dispel for all time the various obstacles that you think prevent your having one.

If, however, you would rather "look into the question a bit further" before seeing one of us, then send for our catalog now. We will gladly come later on. It's not too late even yet to build you a winter summerland.

900 Louisa Street

Elizabeth, N. J.



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Promoters and designers of artistic brickwork  
Sole manufacturers of "Tapestry" Brick



HOW would you like to have a copy of the book which contains the original of this handsome illustration, greatly enlarged, besides many other views, both interior and exterior, of classy, modern homes? This plate is a reproduction of a page in "The Door Beautiful," an artistic book of

**MORGAN GUARANTEED PERFECT HARDWOOD DOORS**

full of straight, common-sense information about home building, and clear, convincing illustrations to explain the text. We are giving a copy of this book free to every prospective builder who asks for it. May we send you one? Your name on a postal, with request, will bring it. Write today.

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**MORGAN COMPANY**                      **MORGAN MILLWORK CO.**  
Oshkosh, Wis.                              Baltimore, Md.

ARCHITECTS: Descriptive details of Morgan Doors may be found in Sweet's Index, pages 910 and 911.

Morgan Doors are sold by dealers who do not substitute. Look for this brand on the top rail before you buy.

MORGAN

## Now or Never!!

All spring-flowering bulbs should be planted before the close of November.

Don't delay if you want your garden gay next spring. We have the best of everything in spring-flowering bulbs:

Hyacinths, Tulips, Narcissus, Jonquils, Snowdrops, Crocus, Lily-of-the-Valley, Squills, Lilies, Iris, etc. Also the best and most complete line of Old-Fashioned Hardy Plants—Hardy Climbers, Hardy Shrubs and other plants that should be planted in the Autumn. All are fully described in our Autumn Catalogue.

Sent free on application.

**HENRY A. DREER**  
PHILADELPHIA

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LOMBARDY Poplars were used here. Besides being effective they grow quickly and are inexpensive. Write us about them and other trees and shrubbery suitable for screening things from view.

A catalog of Moons' Hardy Trees and Plants for Every Place and Purpose will be mailed upon request.

**The Wm. H. Moon Company**  
Makefield Place, Morrisville, Pa.  
Philadelphia office Room "D," 21 South 12th St.

One of the most beautiful and satisfactory all-year-round flowers is the oxalis. There are several types and colors, all well worth trying, and at the price of fifteen cents per dozen everyone can afford them. Their culture is simple; just put a few bulbs in a hanging basket, pot or pan (for these latter you can get wire "pot hangers" at five cents apiece, making a practical hanging basket) so that they are just below the surface, hang near a window where they will get plenty of sunlight, and keep the soil moist; the blossoms—in pink, white, rose, red, lavender and yellow—are borne in the greatest profusion, not only for weeks, but for months—from November to June. They should then be rested by gradually withholding moisture, and started into growth again in September.

For the maximum of show and the minimum of care, no bulb equals the amaryllis. It will bloom in the same pot for years without being disturbed, and the handsome, striking, lily-like flowers, borne three to five upon a stem two feet high, never fail to attract attention. The new hybrids are much more beautiful than the older varieties, usually of solid red or scarlet, and have attractive variegations and stripings. Although the bulbs are comparatively expensive, they are a good flower investment.

The calla is another long-lived bulb of easy culture. Its two chief requirements are a very rich soil and abundance of water. The bulbs should be potted up, as soon as received, in six-inch pots, taking care to "crock" them properly—and using a soil, if possible, containing one-third rotted cow manure. It is best to keep rather cool and shaded for the first few weeks, but if this is not convenient, they may be put at once into light and heat—the latter should be kept as close up to sixty degrees at night as possible. The large white calla ordinarily seen is the most satisfactory, but besides this there are several others, among them "Little Gem," a dwarf sort, Golden yellow (*R. Elliottiana*), Black (really an arum, but of similar habit of growth), spotted leaf, and Godfrey, a dwarf, free-flowering sort, very desirable for a pot plant where the large white calla would prove too cumbersome.

Two splendid bulbous plants for growing inside in the winter—though both are comparatively unknown for this purpose as yet—are the gladiolus and the Spanish iris. The latter, which is quite distinct in appearance from the well-known German and Japanese irises, is so beautiful as to have deserved the title of "orchid of the hardy garden." The roots, unlike those of the common sorts, are bulbous, and it may easily be forced under the same treatment as that accorded tulips. The colors range through yellow, white, blue, bronze, primrose and violet. The netted bulbous iris (*I. reticulata*) is also very easily forced, the beautiful purple and gold flowers being borne on stems only four or five inches high.

The gladiolus, which is but just coming into its own as a garden flower, is not yet appreciated as a forcing bulb. It cannot be had in flower early, as the bulbs usually are not ready until November, and then need a month or two's ripening up before being ready to produce the best results; but by starting in December or January in good soil, set two inches deep and given a cool temperature, they may be had in all their splendor at the close of the winter flower season. Early sorts, like the Bride and Peach Blossom, of course give the quickest results, but America, shell pink, May, pure white and other standard sorts may be handled with success.

In the various fall catalogues may be found descriptions and illustrations of many varieties of the several forcing bulbs which there has been no room to mention here. Look them over carefully, and for best results place your order now.

Here are a few sample prices, taken from this fall's catalogue, all of the highest grade, named varieties:

Double or single hyacinths . . . . .		\$1.00 per dozen
Dutch Roman hyacinths . . . . .	50 cents	" "
Tulips . . . . .	25 to 65	" "
Narcissus . . . . .	25 to 75	" "
Freesias . . . . .	25 to 50	" "
Spanish Iris . . . . .	15	" "
Oxalis . . . . .	25	" "
Lily-of-the-valley . . . . .	50 to 75 cents	for 25

**The Best Shade Trees for the Home Grounds**

(Continued from page 305)

against the elm leaf beetle. The ginkgo, ailanthus, beech and the oaks are rarely subject to caterpillars and should, therefore, receive less attention in general spraying, unless some special enemy is attacking them.

**Sucking Insects**

1. Observe the general rules for spraying enumerated above.

2. Be more careful with contact poisons because too strong a solution will burn the foliage and tender bark.

3. Use four gallons of kerosene emulsion to the forty gallon barrel of water when applied in winter or to the bark in summer. Use two gallons to the barrel when applied in summer to the leaves. The patented preparations give their own special directions. When using whale oil soap solution, mix it at the rate of two pounds to one gallon of water when applied to the tree in winter. When spraying with it in summer, use one pound to five gallons of water.

4. Try to hit, with your spray, as many of the insects as possible, because it is the contact of poison with insects that kills.

**Boring Insects**

1. Keep the carbon bisulphide well corked.

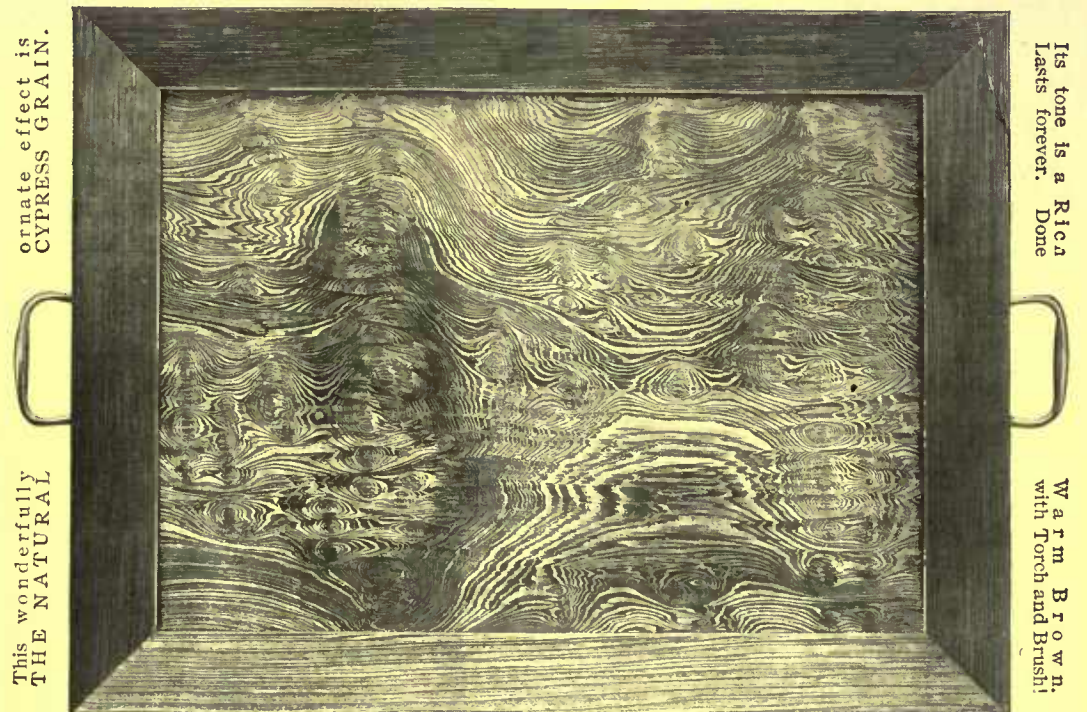
2. Carbon bisulphide is inflammable and its vapor explosive. Great care should therefore be taken not to expose it to fire. It will not stain clothes nor the hands.

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at once so as to give you time to decide *what* articles made of *SUGI* you want to give, and whether to make it yourself or hire it done. The book tells all about it, gives many delightful ideas *what to make* of light-weight Cypress boards after applying the wonderful Japanese "Sugi" finish, and tells exactly *How To Do The Work At Home*.

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If you would Build Beautifully Get These Books FIRST One good new idea, while you are planning your home, is worth the price of Many books CIRCULAR FREE

## When You Decorate Your Home

How to Attain Greatest Beauty, Harmony and Durability

Home decoration is an art in itself. In too many homes there is a lack of harmony of color and tasteful treatment, without which no home can be beautifully decorated.

Most of us know little of the art of home decoration, and as we cannot all obtain or afford the services of artist decorators, we believe many of our readers will welcome expert advice and help in this difficult matter. Therefore, we have published two little booklets, "Homes Attractive from Gate to Garret," and "Harmony in Color," which we send, free, to all who write for them. Have you seen them? If not, write for them today.



The old methods of interior decoration are rapidly giving way to improved modern wall coverings. Paper is expensive, unsanitary, comes loose and is impracticable to clean. Where paper is once used it is very difficult to remove it and leave the wall in good condition.

Calcimines or other unwashable finishes should not be considered. Remember the muss of washing off the old colors;—the streaks that are left to show through the new colors; the annoyance of the wet colors drying "off shade"; how the colors quickly fade so that not a piece of furniture nor a picture can be moved from the wall because of the unsightly appearance; how the children leave marks of their chubby little hands on walls that cannot be washed; how every accidental touch leaves an unsightly scratch or mar. When unwashable finishes are used these faults cannot be cured but must be endured until soon it is time to "decorate" again.



You can avoid these annoyances and have your house artistically, beautifully decorated all the year around by using Lowe Brothers "Mellotone," the modern interior wall finish. It gives the soft, beautiful tints required for artistic decoration, and is washable, sanitary and fadeless. Finger marks or other spots can be instantly removed, and it does not easily scratch or mar. Your paint dealer has Mellotone or can get it for you.

Mellotone is admirably adapted to stencil work for decorative friezes. It is also well adapted to free hand decoration.

In wood stains great progress has been made. Aniline dyes will fade. Lowe Brothers Oil Stains are absolutely fadeless, and make permanent finishes in a beauty that endures. Send for free color cards.

Good white enamels such as Linduro, are always in good taste. On wall board in imitation tiling and wood surfaces, Linduro makes a beautiful and durable finish.

It has or can get all Lowe Brothers products. In the High Standard line there's a paint, varnish, enamel or stain for every purpose. The "Little Blue Flag" on the can is the proof of quality—your protection.

Write for free books mentioned above, also "Paint and Painting," and "Common Sense about Interiors," all free.

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High Standard  
Liquid Paint

**THE LOWE BROS. COMPANY**  
Paintmakers—Varnishmakers  
464 E. Third St., Dayton, Ohio  
Boston New York Chicago Kansas City

## Garden Suggestions and Queries

(Continued from page 311)

are injured in quality if not lost altogether. It will not hurt onions to freeze if they are kept frozen, and not handled while in that condition.

### Cane Fruits

**N**OW is a good time to cut out any old canes that may have been left after the season's crop of raspberries. Cut them out clean to the ground to make room for the new growth; the new canes if long and topheavy may be shortened back.

It is not yet too late for that winter hotbed, which will not only give you lettuce and radishes during the winter but an earlier and better garden. You can manage it easily and do wonders with double glass sash, which are now made by several greenhouse manufacturing concerns. A properly made hotbed, with these sash, will withstand below zero weather without further covering.

### The Garden Indoors

**N**OW is the time also to procure material for your winter garden indoors, and to get plants which you will want for the holiday season. Don't wait till prices are high and stocks depleted; make your selections now and have the pleasure, as well as the profit, of growing them yourself during the coming weeks. Several of the best flowers, aside from the forcing bulbs, require but a low temperature. The unequalled cyclamen is one of these. There are some new ferns and palms, too, which should be making their way into the home of every plant lover. The crested holly fern (*C. Rochfordianum*) and the new *Asparagus plumosus*, with its closely set fronds, are two of the several fine new things to be found in up-to-date florists'.

### Oriental Rugs of Present Day Manufacture

(Continued from page 281)

of the picture, and the same may be said of the other members of the rug family. It would be a nice example of artistic enterprise if some of our people would treat their whole floor after the Oriental fashion. It would carry with it character and a story.

When the weaver reaches dimensions as large as 9 x 12 feet the rug is called an Oriental carpet. This seems to be the chief favorite here. Architects allow for it in the arrangement of rooms and floors, and harmonious notes are struck between it and the wall decorations and furnishings. If the color scheme and the decoration of the room is completed before the purchase of the rug or carpet, it is sometimes a nice and difficult problem to secure what is precisely suitable. This can only be appreciated by those who



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**Window Shades**

—you can hang them now at every window

From the million homes where the original Brenlin Unfilled Shades are known as the most beautiful and durable shades made, there has come a repeated demand for a Brenlin standard of quality in shades of lower grade for less important windows.

Go to your dealer today and let him show you how he can supply this demand. He now has Brenlin in

**Three Grades**  
priced at 75c, 55c and 25c  
(except in the Far West)

for windows of ordinary size (1 yd. x 2 yds.)

**Brenlin Unfilled**—the original Brenlin—should always be used where length of service and attractive appearance are first considerations. For this shade is made of closely woven cloth without the "filling" that cracks and falls out in unsightly streaks and "pin holes." Sun won't fade it nor water spot it. It is supple—not stiff, yet always hangs straight and smooth—and really shades. Made in many artistic tones. For windows 1 yard wide x 2 yards long, 75c. Special sizes and Brenlin Duplex—white one side, dark the other—made to order at proportionate prices.

The two new Brenlin grades, **Brenlin Filled** at 55c, and **Brenlin Machine Made** at 25c, for windows 1 yard x 2 yards, will be found by far the best values in shades at these prices. Cut generously long and finished with unusual care.

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#### Write for the Brenlin Book Today

It shows actual samples of Brenlin in all colors, and gives many helpful suggestions for the artistic treatment of your windows. With it we will send you the name of the Brenlin dealer in your town. CHAS. W. BRENNEMAN & Co., 2069-79 Reading Road, Cincinnati, O.

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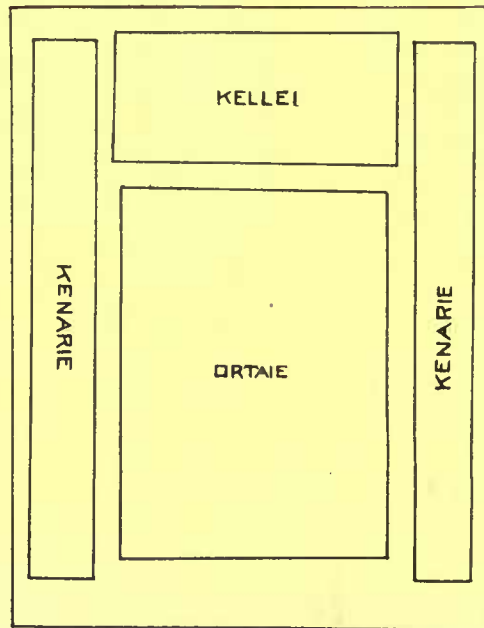
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have gone through the tedious experience. Sooner or later, however, the desirable object is likely to be found. One does not purchase a rug as she does a yard of silk. The comparative expensiveness of the floor covering and its continuous conspicuousness render it an object worthy of considerable care and time. If, in the long run, it is found that the particular kind of rug desired is unobtainable, there is no insurmountable difficulty about having one made to order along the lines desired.

Mention may be made of certain available rugs which are adapted to prevailing types of rooms. For example, there is the Kerman, among the finest of the Persian rugs. This must be distinguished from the Kermanshah, which is no longer available, though the name is loosely employed. It is interesting to observe that Kerman was formerly famous for its Persian shawls, and is equally so now for its rugs. These Kerman rugs are all characterized by medallion center and cornerpieces, the main field being covered with small floral design. On account of their soft and mellow tones and dainty designs they are practically the only Persian rugs suitable for French rooms. The qualities of the water of Kerma used in the dyes, together with the fleecy whiteness of the natural wool, impart an unrivaled brilliancy of sheen to these rugs.



A rug arrangement in a Persian house. The names signify position and uses

On the other hand for dining-room, library or spacious hall, one can commend the Gorevan, also called Serapi. This is marked by bold conventional designs, in which reds and blues are conspicuous. The ground is apt to be cream color. Gorevans are well woven, of fine quality and are larger rugs. A small one is very exceptional.

The rug possessing distinct individuality is the Khorassan. This element is imparted by the characteristic striped bor-

## LEAVENS FURNITURE

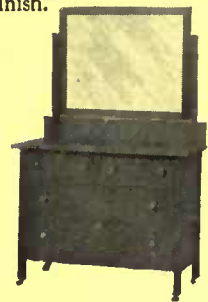


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Did you receive a copy? It's free. A postcard will bring it. It contains a complete list of bulbs for fall planting, with full cultural directions.

Write for this Garden Guide. It will both help and enthuse you.

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der which serves to identify it to any one who has seen it. These stripes accentuate size of rug, which is in itself large. The field of the rug is generally severely plain, relieved by a medallion center. The effect, however, is rich. The rug is most at home in library, smoking-room, large den, dining-room or living-room. It is a homelike rug.

As to the buying of rugs there are a few suggestions that may appropriately be offered. First and foremost, buy of reliable houses. They have a reputation to sustain, and it is to their advantage to serve you sincerely and to the best of their ability. A discreet method is to assume an entire ignorance of rugs, unless you are thoroughly posted on the subject. By this means you can draw most copiously upon the knowledge, good faith and judgment of the house; and incidentally acquire considerable interesting information, especially if the salesman be a competent one. Of course a connoisseur needs no such outside assistance. He knows what he wants and seeks it until he finds it here or abroad. Most of us, however, are not so favorably circumstanced, and are dependent upon a market of which we know little or nothing. It is the part of wisdom therefore, for us to say, "I wish to procure a rug for such and such a purpose and wish your advice and assistance in procuring it." Most merchants respond honorably to such an approach; whereas, the egotist who claims to know it all is likely to fare badly, because his very assumption is soon discovered to be false. Especially should the novice avoid auctions, where no one but the connoisseur can have any conception of values; and when prices often exceed those of the legitimate stores.

There is something delightfully intimate and even friendly about the rugs which adorn our floors. Their artistic appeal surely equals that of the pictures upon our walls, and their story is hardly less interesting. They rest our feet after the stony pavements and they rest our eyes after the glaring sun, and as their life equals that of more than a generation, they come to be a part of the family life.

Utilizing the Autumn Leaves

GOOD loam, that is, virgin soil, is a very scarce commodity just at present and particularly so near large cities. To get it even in quantities it will cost from \$1.50 to \$2.50 per cubic yard, depending on the hauling distance. There was a time not very long ago when \$1 a load was the usual price for loam, with an almost unlimited supply; but building operations have gone on so rapidly that the former lawns and gardens have disappeared, thereby shortening the supply of loam. Realizing this condition it seems a great pity that people with little gardens do not take advantage of the great possi-

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The Raspberry for the million and the Millionaire. "There's Millions in It."

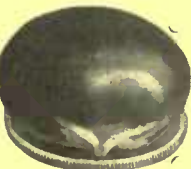
You can now have wonderful raspberries from June to October by setting out the plants this Fall.

St. Regis produces continuously from June to October—heavy crops of large, luscious, sugary berries of bright crimson.

Its summer and autumn crops do not consist of a few scattered berries, but good to heavy pickings all the time. One party who had a small patch, say 1/2 an acre, picked and shipped from it two or three pickings each week for 4 months and his profits were enormous.

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bilities offered by the unlimited quantities of autumn leaves to get a supply of loam either for renewing their garden soil or for potting their house plants.

In the suburban sections of every eastern city during the months of October and November, the fields and sidewalks are literally covered with a blanket of leaves. Strange to say, they are looked upon as a nuisance and are carted away to be destroyed by burning. If the leaves were gathered in larger or smaller quantities according to one's needs the benefits derived from them would more than repay the effort necessary to do the work.

The first thing to do is to gather your leaves. This seems about as bright as saying to a person who has not thought the matter out to go out and gather feathers on a windy day. There is a number of ways to go at the work. If you have trees enough on your property the solution is easy. Just rake the leaves up and store them. If you have to go outside for your stock you will find them in every street, packed thick in the gutters and littered about sidewalks and yards, and there need be no fear of meeting objections to your removing them. City officials find the work of keeping the gutters open no small task and their teams are busy removing the leaves for days at a time. Any of the drivers of these teams will be only too happy to unload his leaves at your place provided the haul is not prohibitive. Another way to get leaves is to pay boys to do it. Fifty cents will produce an abundance of leaves. Give the boys bags; potato or sugar bags are just the things. Into one of these a lot of leaves can be rammed tight and they also prevent much blowing away.

A lot of leaves piled up on a small place is about as practical a proposition as having an elephant on one's hands, yet there is a place for the leaves. Your object is to make them available for plant food. This is done by rotting them, changing them into leaf mold or humus, and humus is plant food. Leaves are reduced to this condition in several ways. If you have a lot of room pile the leaves and as they are being piled throw on loam and keep them moist by sprinkling water on the pile. When finished throw on more loam and prevent blowing by placing boards against the pile. If room is a question dig a hole in the ground and into it pack the leaves, trampling them and soaking with water. Cover with loam. Again, even should this means be impossible, you can get enough for your plants by using barrels. Pack the leaves in hard and water.

It will take from six to twelve months properly to decompose the stored leaves, according to conditions. When uncovered they should be reduced to a friable condition, easily reduced to powder in the hands. In such condition they are available for use. Spade the leaf mold into your flower beds liberally. Mix it with the loam you use for potting your plants and in each case it will better conditions.

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Don't make the mistake of putting the leaves that you rake up in the spring into the ground you plant in. This is an easy way to get rid of them, but is bad for any plants put over them. They will heat and produce a condition not favorable to growing plants. Remember that the leaves must be rotted before they can be used safely. If you should go to a greenhouse, potting loam will cost you from five to ten cents a quart and even at this price it will not be any better than what you can produce yourself by making a little effort.

L. J. DOOGUE



### Planting a Tree

UP to within twenty-five years ago tree planting was considered a very simple operation. When desired, a tree was chosen and placed in the ground and the looked for result was never in doubt. The tree grew. To-day conditions have so materially changed that to plant a tree and insure its growth, great care and thought and expert advice are necessary, first in the choice of the tree and then for its protection during the subsequent years of its life.

In buying a tree pick one by condition rather than price. You want a strong nursery grown tree and it will cost you from \$3.50 to \$10 each by the hundred, according to size. You want a tree that has an abundance of fibrous roots close to the tree. Good roots mean strength and insurance against failure. Such a tree is produced only by great care while in the nursery. It will have a shapely head, it will be free from pests and in every way what a specimen tree should be. To bring a tree to such a condition requires time and entails considerable expense. It necessitates shifting every year or two in the nursery. Such a tree requires room in which to develop and it has to be sprayed and pruned carefully. The price suggested for such a tree may make some people gasp, but it is really cheap when compared to trees that can be had for a much lower price. Trees can be had for prices ranging from fifty cents to one dollar and a half and they are worth just that much; no more. They are what is called "field grown." They have been grown packed together in rows hundreds of feet long, never transplanted and when wanted for shipment are turned out with a plough. The roots are straggling, the feeders are at the ends of what roots there are and the moving generally destroys them.

If planting is to be made where the soil is good, as on a lawn, very much less difficulty will be experienced than if the sidewalk is to be the place. Remember that the tree gets its food from the soil; consequently, use as much as possible in making the setting. Excavate a space ten feet long by four deep and four wide and fill in with the best loam you can find. Mix liberally with it well rotted manure,

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bone meal and hard wood ashes. Let this settle well before planting. Don't plant the tree too deep. Go by the mark on the trunk made by the nursery planting. If you have the necessary amount of loam you can brick up to within a very short distance of the tree without injuring it in the least.

A stake is for support. The young tree is to be fastened to it to protect it from shock and to enable the roots to establish themselves in the ground. A stake should be large enough to fulfill all these requirements and it should be firmly set in the ground. Don't try to set it after the loam has been filled in, but fill in the loam about it. Stakes as generally used are useless and contribute very often by their flimsiness to the failure of the tree to grow. Choose a large stake. Don't let the fact that it is larger than the tree itself frighten you, for it will take but a comparatively short time to rectify this condition. Clean the stake and paint it. This is artistic economy.

A tree guard is almost as necessary as a stake. Put on a strong one and also let it be large enough to encircle both the tree and the stake. For fastening the tree nothing is better than pieces of hose. Make an eight bend about the tree and stake, fastening with tar rope run through the hose. Three or four such fastenings will be sufficient for a fair-sized tree. As a further protection wrap the tree in burlap from the bottom to a little above the protector, sewing it tight and fastening to a lower branch to prevent sagging. A lighter guard of poultry netting can be used where there is little liability of damage. This guard should be fastened tightly to the stake.

L. J. DOOGUE

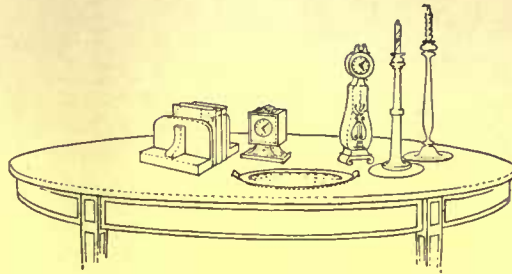


### Fighting the Brown-Tail Moth

LAST year a certain little town in New Hampshire voted to expend twenty-five dollars for the attempt to investigate the control of the Brown-tail moth by means of a fungus parasite. The writer happened to be employed in the town at horticultural work, and as the work of experimenting on this insect with the parasite was given to a party not known to me and the fact that my line of work covered the subject, I concluded to give this parasite a private test in the woodland with the consent of my employer.

The Brown-tail moth was a problem to everyone in that locality because it defoliated the trees in a part of the country noted for its beautiful scenery, and the rash received from the hairs of the moth was very painful and annoying. It is not necessary to enter into an extended account of the habits of this insect because it is well known, but there are many who do not know the life history of this moth, and in order to treat an insect with poison or parasite its life history should be known. The proper time to attack an in-

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	Each	Doz.	100
Clara Butt. Satiny salmon-rose.....	\$0 07	\$0 60	\$3 50
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One of each of the 12 sorts, 12 bulbs, 60 cts.			
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sect is when it is feeding, if a poison is used, because when the insect is in the adult stage like a perfect butterfly or moth, it is not easily killed by poison. The proper time to attack this pest is when it is feeding on the foliage in the caterpillar stage. This happens twice a year, once in spring until June and again in late summer from August until September. The Brown-tail moth passes its caterpillar stage in the winter nests and emerges in spring and feeds on the foliage until it enters the cocoon or pupal stage; it then remains dormant for about twenty days and comes out as a perfect moth. This moth is a fast flier and lays her eggs on the under side of the leaves for the August generation of caterpillars. The eggs hatch in August and the young caterpillars soon begin to feed and keep it up until cold weather when they go into their winter nests.

The present methods of holding this insect in check have not stopped the spread because where one town will enforce laws requiring owners to pick the winter nests in forest and orchard trees the next town will do the reverse. It is an easy matter to keep the apple trees clear of the moth because the winter nests can be picked off the trees with a long handled pruning pole used for this purpose, but when several acres of woodland are infested, it is out of the question. There are many farmers owning tracts of woodland, who if compelled to go over the entire tract and pick the nests would be bankrupt. Again, if this work is done one year it must be repeated the following season in the same manner, because the man across the town line did not pick the moth nests on his estate.

In view of the damage done by this pest and the fact that my employer was in favor of experiment work on his farm in connection with this matter, I lost no time in getting all the information available concerning the new parasite. A visit to the State experiment station was made, and as they were not in possession of the needed material, the work was next taken up with the Massachusetts State Foresters Office and application made for some of the parasite.

A letter of instructions was received with the information how to proceed with the work, and notice of the date when the parasite would be sent me. The material used for this work consisted of a quantity of small paper bags, a spool of fine flexible wire and a pair of broad nosed forceps. The parasite was secured in the form of diseased material, small caterpillars treated with the parasite disease. The instructions were to place about twenty of the diseased caterpillars in one of the bags and hang the bag up in a tree as near as possible to the webs or where the masses of the caterpillars were feeding and cut open the bag near the top so that the caterpillars could crawl out and mingle with the native ones. If a number of the bags of diseased caterpillars are placed in the

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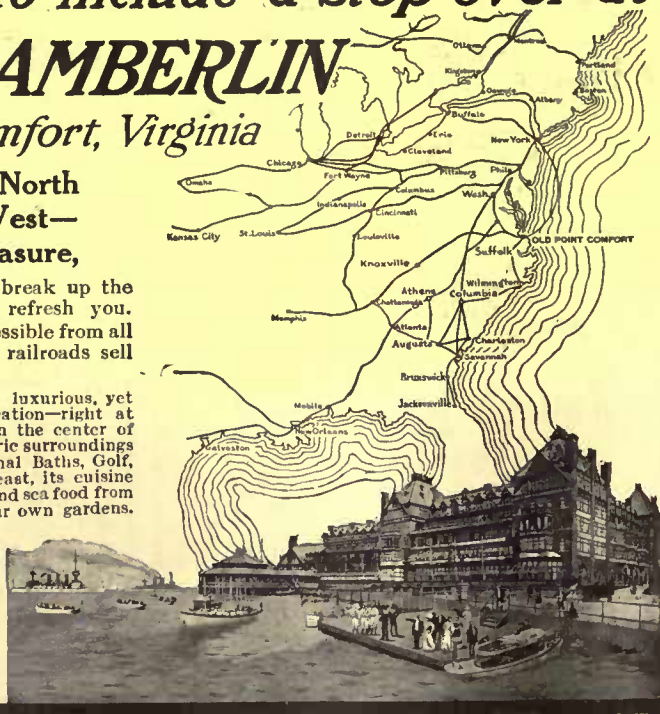
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worst infested trees to the south of the territory the diseased insects will die and they will infect others, and thus spread the disease. When dead they should be covered with a white granular powder indicating this fungus disease. It is always advisable to plant the infected insects to the south of the tree, and low ground is the best for infection because the disease grows best where there is moisture.

Dr. Roland Thaxter and his assistant, Mr. R. H. Cooley of Harvard University, have made experiments with this parasite that seem very effective. This work was carried on in cooperation with the Massachusetts State Foresters Department and the above instructions and experiment suggested the belief that some people might care to experiment themselves.

The woodland on the estate in question begins on the south and east sides on lower ground and extends toward the north. This tract of timber offered the ideal conditions asked for in the instructions. The infected material was received with instructions to distribute them within twelve hours. There were enough of the caterpillars in the small mailing tube sent me to plant over one hundred bags in the trees. This consignment was planted on the border of the woodland and as more were desired for a second line of bags I set about to grow some of the disease at home.

A bottomless box two by three feet was obtained and sunk in the ground to a depth of two inches, leaving the box out of ground about a foot. The top of the box had a strip of fly paper around the inside edge to stop the caterpillars from crawling out, and a moist burlap bag covered the box to promote the growth of the disease. A supply of nests were found and placed in the box along with some diseased caterpillars. Leaves were placed in the box for feed fresh every day, and the old ones removed to avoid the growth of other molds on the leaves. The brood was left in the box until they were killed with the disease and a fresh supply was placed in along with the dead ones. This supply was used to plant the second line of bags in the trees about four hundred feet from the first planting. Several colonies of the home grown diseased caterpillars were placed in trees and bushes where they could be watched, and were found to kill the native caterpillars feeding in the trees in the same manner as the original infected material. This disease is a sort of mold and is one of the best forms that attack insects and larvae. The name of the parasite is *Entomophthora Aulicae* (Riech.), and it will act with more certainty on the tent caterpillar than on the Brown-tail caterpillars.

The results obtained in the forest were similar to those obtained in the isolated trees used for testing the disease. There were but few trees in this the worst infested part of the woodland that were defoliated by the spring brood of insects and this area extended for fully a quarter of a mile toward the north. Several other

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In it, you will find much helpful information and further facts about our Inspections.



forests were compared where the infestation was equally as bad as our forest, and while most of the trees were defoliated in the woodland not treated, our trees seemed free from the pest.

The August brood came on in the treated area as plentiful as elsewhere but some of the colonies of the new brood did not appear to spread in the manner which others grew. The trees were examined and it was found that the larvæ had taken the disease without treatment.

I made inquiry concerning this and found that this disease will live over winter where once planted, and if the moisture conditions are favorable will grow another year. Even in a dry season this disease seemed to do its work. Perhaps if some others would give this parasite a private trial on their estates, they would aid in controlling the Brown-tail moth.

GARRETT M. STACK



## The House We Remodeled with Paint

(Continued from page 284)

in camp. Fabrics can be stenciled in this way and the extra moisture absorbed by the cheesecloth and paper.

Like all the other work we attempted we succeeded; this is not to be wondered at, though, as the operation of stenciling is so simple. From putting a simple one-color stencil on the walls of the bath above the wainscoting line, stenciling curtains to match—for we were wise enough to try the simplest things first—we finally grew bolder and attacked the bedrooms and plan to do likewise with the dining-room, the curtains of which are already stenciled in rose. The operation was always the same, only in finishing the walls the surface was in an upright position. When two distinct colors were used—not blended—two stencil plates were employed and a separate brush used for each color. For the fabrics a medium was added to the colors to make the same washable.

The bathroom stencil was applied in blue, using a mixture of cobalt 1 part, sap green 1/10 part, and a small quantity of white. The stencil pattern was guided by the top of the wainscoting and started at one of the corners, working from left to right. When as much of the wall as the pattern covered was colored in the blue, the pattern was picked up and shifted along farther to the right. The cheesecloth curtains, hung straight to the sills, were finished with a two-inch hem and stenciled as the wall; the medium, however, was added to the stencil colors.

In the chambers two color stencils were used and the more floral patterns selected, giving results fully as striking as printed paper friezes, but more durable and certainly more individual as we selected our own colors; a wild rose for the pink room,



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## That Well-Groomed Appearance

is largely a matter of the combination of color in your wearing apparel. Every woman of good taste realizes the value of color harmony in her dress, but most women rely on instinct, rather than on the laws governing color combinations, to achieve the end. A gown or a hat may be charming in itself—the two may or may not harmonize with each other perfectly—but there is always the possibility that their colors will clash with the complexion or the hair of the wearer. "What colors *can* I wear?" and "What colors *shall* I wear?" are among the questions that are answered in

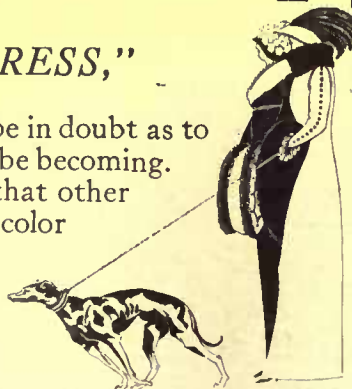
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carried out in deeper pink and green, a nasturtium in the natural colors for the cream room, a poppy in rose and green for the gray room, and so on. In the dining-room the ivory tint of the ceiling forms a good background for the gray-green, rose and touches of blue in the stencil that we will apply. It is to be carried out in natural colors to some extent, but blending the rose of wistaria clusters into a subdued blue at the lower portion, thus repeating the color of our blue china. The warm gray of the wall proper was matched up by the gray taffeta purchased for the over-curtains. This material stenciled up beautifully.

The den walls were finished with a simple checkerberry design in reddish brown, and the tan linen curtains, table cover and pillows were finished likewise, using the pattern as a straight border across the bottom of the hangings and table cover, but across the middle of the pillow tops. Two wicker chairs that had done service here and there, and were of good design, but discarded because of their finish, were treated with the brown as used for the woodwork. Their appearance was entirely renewed and with new cushions these added much to the looks and comfort. The rugs in plain brown with borders across either end in green and dull red completed the decorations here.

Some day we are going to stencil the dining-room and living-room, but just at present we are enjoying its homelike atmosphere gained, we believe, through the use of the plain yellow wall, richly colored hangings and simplicity of its construction, as well as plan of furnishing and decorating. It is all so fresh and clean looking and such a change—wonderful in a way and yet possible as we full well know.



### Why Not Help the Birds?

ONE other day when the thermometer stood below zero a large bird flew to the pergola. To our surprise it proved to be a flicker. He was evidently cold and hungry and had come for some of the frozen grapes and berries. We watched him for five or ten minutes while he ate rapidly, stopping occasionally to see that no one was near. He was very dark in color and his red crescent seemed larger and more brilliant than usual. A sound disturbed him and he flew away over the tree tops and we have wondered since where he slept through the extremely cold night that followed.

Why not have the birds in mind when you are planning your grounds and your garden? If you love birds and their music, plant things that will attract them and you will be repaid. The thing that will declare the largest dividends in this way is a mulberry tree, and, too, it is beautiful in itself. Its fruit is a great joy to the birds, and since it is in fruit for



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It will have a million readers.

many weeks it will give continued pleasure to many of them. The robins will come to it throughout the day and will bring their young and teach them to help themselves, the orioles will come, the catbird will slip slyly in, as will the cuckoos. The blackbirds, wrens, sparrows, thrushes, waxwings, warblers and flycatchers will come, and occasionally a bluebird and a tanager. The sweet, sticky fruit attracts many small flies and insects and the insect loving birds soon find that out.

North of the city where the farmers raise many strawberries, more than one country roadside is lined with these trees. The farmers have discovered that the birds prefer the mulberries to the strawberries, and since they ripen at the same time they find it is economy to plant the trees.

How the cedar waxwings love the berries of the Tartarian honeysuckle and those of the mountain ash. Back in our garden to-day is a red cedar that brings early recollections—perhaps our earliest—of birds. A great mountain ash tree in the yard was red with berries in the late summer and the pretty, polite, cedar waxwings used to come to it in flocks. A picket fence was near, and after a time we found a tiny red cedar growing in between the pickets. The cedar waxwings had planted it. It is a strong, sturdy tree now and the warblers and many other small birds appropriate it for their sleeping apartment.

Birds love the chokecherry trees, the dogwood, elder, and the wild gooseberry, raspberry and currant. Put in some of the sumac for them and find a place for the wild grapevine, the bitter-sweet and the Virginia creeper. Never can one find more beautiful hedges than those along the country roadside, and how the birds flock to these tangles! They like variety in their food as you do. Why not bring in to your yard the things that grow all about you? If you are very particular about having everything in perfect order and do not want a "mixed up" yard, as I once heard a woman call it, fix up one corner for the birds and you will find that this will be the attractive spot of your garden after all. Don't cut down all of the old trees. The flickers, bluebirds and wrens love them to nest in. Plant vines to grow over them if you wish, but leave some of them to shelter the birds. Put up bird houses and if they are made attractive they will soon be occupied. If you will close up your martin houses in August or September when the birds have gone South, and will open them about the nineteenth of April you will not be troubled with undesirable sparrow tenants.

Birds love the old syringa bush in the garden with its hundreds of little branches. In the migration time early in the spring this is the place they seek, and we often say that the birds come there to register and then fly away. The cuckoo and the wood thrush sometimes rest in its protecting branches for five or six hours, apparently tired after miles of flight. The little ruby crowned kinglet loves it and sits and

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makes his toilet and sings his song that is always so surprisingly big for him, and is seemingly much at home. The wren knows that he owns the tree and scolds at any intruder, be he large or small. The white throat sparrow sleeps there when he stops on his way South. I say sparrow, for one only sleeps there. He will not allow another one in the bush, and even after dark we have often heard his protesting voice over and over again, and finally we see him hop back to the center of the bush again and all is quiet.

When you plant your garden, don't forget to put in plenty of sunflower seed for the goldfinches. Nothing is sweeter than their call and song, and it is a joy to have them near. How the ruby throated hummingbird loves the salvia and the trumpet vine, especially the latter. Not only are its blossoms attractive, but its time of blooming is long, and the hummingbird is ever present during the warm months. Many people have exclaimed when they have seen the ruby throat for the first time, sitting quietly on the telephone wire near the vine, arranging his feathers and resting, as do other birds.

Don't forget the evening primrose. Put some in for the night flying moths. The children will love to watch the buds hop open in the twilight and see the moths come to taste the flowers' sweetness.

Then when cold weather comes and only a few of the birds are left, have a little thought for them still. Hang out suet on the limb of a tree. It is well, too, to hang some lower down on a bush, for the chickadees and smaller birds to patronize. One very cold winter a piece was hung from the branch of a little bush near the window where we could have touched the birds had the window been open. The chickadees would come, give their call and peck at the suet, one little leg held up in the puffed out feathers to keep it warm. Then another call of thanks for the food perhaps, and down would go the warmed foot and up would go the other close to the tiny body. If when you put out the suet you bore a hole through it and hang it so that it swings from the limb of the tree, the disturbing sparrow cannot help himself to it. But the woodpeckers will, as well as other birds.

Now often at daybreak I have heard the sharp squeak of the hairy woodpecker. He would come to the top of the butternut tree first to be sure that all was safe, and gradually he would get down to the frozen suet. Then he would hop on it, hold fast with his strong toes, and with his tail as a prop he would swing in the wind pecking hard and fast at the suet. Then with a little goodbye call, off he would go, to return again and again as his hunger called him.

Yes, help the winter birds. A little thought and a little time spent in making your grounds more attractive to them will yield a rich reward that, once you have enjoyed it, you will never wish to give it up.

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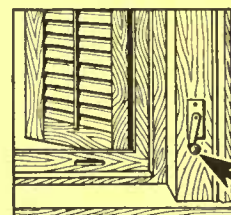
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## A Successful Back Yard Garden

THIS article is not for professional farmers. It is intended as a ray of encouragement, and perhaps suggestion, to those amateurs who, with very small space at their command, yet long for a few home grown vegetables and flowers and the joy of raising them.

We live in the suburb of an old Georgia town, which has kept a good deal of its charm in spite of the fact that it has become a fashionable winter resort. As our back yard was a little over a half acre and already contained two cows, a chicken yard, a pigeon yard and a servants' cottage, there was not much ground left when the "gardening fad" struck the family. However, we managed to fence in a spot about 105 x 42 feet and after devoting about 60 x 18 feet to a permanent asparagus bed, we planted the rest in vegetables and flowers.

Our planting season begins in October. In this month we plant out spinach, beets, carrots, lettuce and endive in our vegetable beds, and in the flower beds we sow Shirley poppies and Coreopsis seed. In this month we also fertilize the chrysanthemums heavily and set our fall bulbs.

In November we plant the sweet peas in a trench about a foot deep, covering with about six inches of earth and covering up plants as they come up. We also plant Escholtzia seed and set young plants of sweet william, gaillardia, foxglove, hardy phlox and pansies. In this month our chrysanthemums bloom.

In December the vegetable garden bears well and we also have violets and narcissus in bloom.

In January we plant green peas in the open ground. We plant the Alaskan pea in rows about two feet apart, using the ground from which the earlier spinach and beets have been pulled.

In February we plant in the hotbed the seed of tomatoes (Sparks Earline and any of the later sorts), peppers, eggplant, single dahlias and verbena and in the open ground we plant dwarf sunflowers. The pansies are in full bloom in this month, as are many of the bulbs. We tried the plan of planting the tomato seed in strawberry boxes with the bottoms cut out and sinking in the hotbed. It was such a success that we had tomatoes the tenth of June this year and they are much taller than my head. We train them to a stake, cutting off suckers. In this month we also fertilize the asparagus heavily.

In March we plant nasturtium and petunia seed in the open ground and set out Shasta daisy plants and African daisy plants. We also spray the young tomato plants with weak Bordeaux mixture.

In April we set out the young plants from the hotbed, tomatoes, peppers, etc., plant lima beans or butter beans, as you prefer. We divide our chrysanthemums and violets this month, saving the strongest roots. The green peas and asparagus are ready for use and the poppies, sweet

peas, Escholtzia, gaillardia, iris, corn flowers, etc., are in bloom. It is perhaps our loveliest garden month.

In May there is no planting done, but much work in keeping down weeds. The foxgloves, nasturtiums, daisies and verbenas begin blooming.

In June we turn in the green peas, which are now over and plant sugar corn in this space for a late crop. We plant pole lima beans where the sweet peas were and zinnias where the poppies were, thus utilizing every space. The tomatoes, eggplant, peppers and lima beans begin ripening this month and the hardy phlox, single dahlias and dwarf sunflowers commence to bloom.

In July and August and early September there is little to do except keep the garden clean and worked, fertilize and de-bud the chrysanthemums and gather your flowers and vegetables. Many of the flowers bear on until frost.

The dwarf sunflower and zinnia stand our hot weather remarkably well. Our corner of dwarf sunflowers was most successful this summer.

Of course we have made many mistakes and had some failures. There was one awful day when a row of plants, carefully nourished and tended as young eggplants turned out to be poke berries, but on the whole, at the end of three years we can look with pride on many successes and many happy hours of work, and best of all, bodies made strong and healthy by the time spent in the open air. We can truthfully say "A garden is a lovesome spot."

Of course I have not mentioned every plant we have in our garden. I have only tried to show what can be done by any amateur in a small space. I have not given many directions for planting, as we simply follow the directions of a good seed catalogue and the suggestions contained in certain of the magazines devoted to this sort of thing. As for expense you will find that, by raising your own seedlings, the seed, bulbs, etc., for such a garden will amount to only a few dollars. The work we did mostly ourselves.

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In view of this condition of affairs, any treatment that will prolong the life of a shingle roof is interesting, and one of the best of such methods is to apply hot creosote after nailing each shingle firmly in place. Warm weather is essential, and the creosote must be applied boiling hot so that it will penetrate every crevice.

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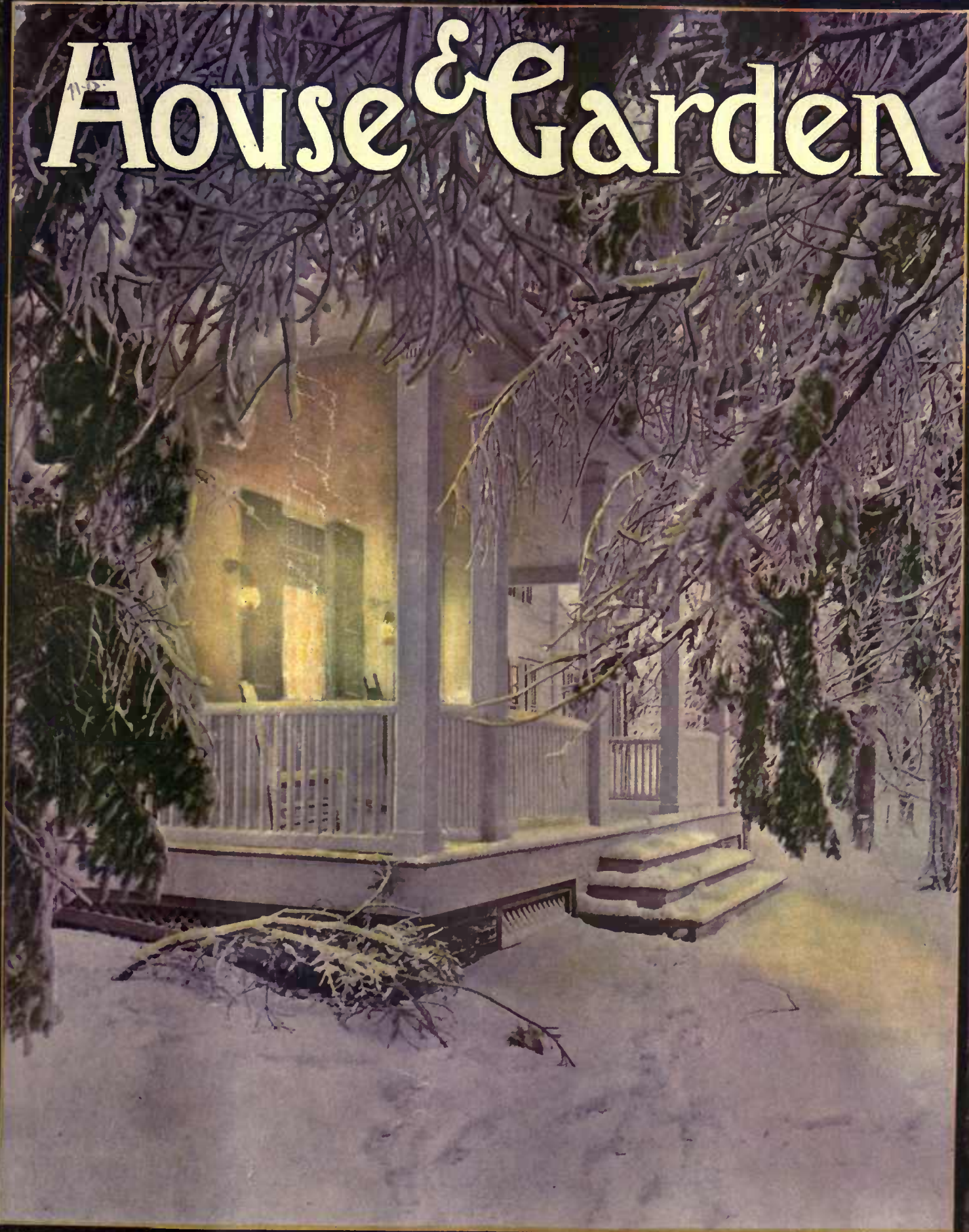
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The Christmas Number

# House & Garden



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With pride and satisfaction we call your attention to our twelve forthcoming issues: our greatest achievement. We have to offer a splendid magazine of fascinating interest and definite helpfulness—an inspiring companion that brings pleasure and profit and guides you straight to a successful home.

## THE FOUR SPECIAL NUMBERS

### THE BUILDING NUMBER—January

Every question that rises to perplex the intending home builder has been thought of and appears answered in this issue. HOUSE & GARDEN is determined to make building mistakes impossible, and has furnished information about every part of the house from cellar to garret. First on the side of construction: There will be articles on the foundations, walls and the roof, that will give a clear idea of the relative advantages, merit and costs of the different building materials and the situations in which they apply.

Next, the subject of plan will be developed. These articles aid co-operation with the architect and crystallize ideas about window treatment and lighting, economy of space and time in arrangement of rooms and closets, interior finish, woodwork and floors. Further, the conveniences and utilities of the house will be discussed. This will include water supply and control, plumbing and the latest sanitary devices.

The January number certifies the success of house building.

### THE SUMMER HOMES NUMBER—June

Everybody is realizing the necessity of life in the open. Whether you own a summer home or not, you can increase your opportunities for getting fresh air, sunlight and out-of-door living. One way is in camp and cottage. Both have their special requirements as well as the year-round house, and they are made evident in the June number. The auxiliaries of outdoor living-rooms, also, garden shelters and garden seats are discussed here.

Even if the house is constantly occupied, this issue tells how to prepare for warm weather—to place a sleeping-porch, hang suitable curtains, put up cool and comfortable wall papers, and satisfactory rugs. You can live on the porch if it is attractively furnished, or have an open-air dining room. This number tells you how. Its keynote is all outdoors.

### THE GARDENING NUMBER—April

The house without planting is no home. If you haven't tried gardening you have a new delight in store for you, and no better way to begin than by reading this number from cover to cover. If you have the love of gardens this will be invaluable as a bearer of new suggestions, new plans and new methods. The man who has hitherto grown nothing but stoves and an ill humor, will find here a way to make his land produce luxuriantly. It tells a clear story of garden beginning; all anyone need know about fertilizers, soil preparation, irrigation and drainage. The articles make the practical flower garden possible for you, since they will tell just how to plant seeds and seedlings, and how to care for the resultant growth. The particular flowers suitable for your place, the best arrangement of them for color and form, how to provide six months of beauty and bloom—your whole garden layout of flowers and vines is prepared for you, in article, picture and plan in the Gardening Guide. The man who wishes an edible return in fruits and vegetables will find his instruction here also; the way to a rich harvest is clearly shown. Nor are the grounds neglected. The beauty of lawn and tree and shrub planting is made available for every one. If you would know what planting does for the house, consult this number, it contains the secrets of the whole art of garden making.

### The FALL FURNISHING and DECORATING NUMBER—Oct.

HOUSE & GARDEN is the acknowledged authority on all matters of good taste in the home. When you refurnish or decorate, this number must be your criterion. You may save hundreds of dollars by starting right in your purchases, by following the schemes herein contained. Whether it is of rugs or curtains, furniture or wall papers that you seek information, your answer is here. Experts that know the markets, that have advance information of fashions, present wonderfully attractive plans in these pages. The problem of house furnishing is satisfactorily answered for every room and in a way distinctive and full of individuality. The comfortable home may be yours if you wish—you have but to read.

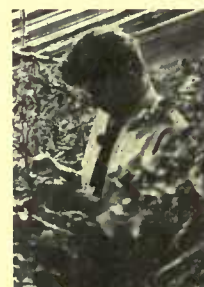
## SOME STRIKING FEATURES

The special numbers merely lay stress on work in which we are expert. Throughout the year these topics are brilliantly covered and in addition there are the following specialties:

**THE DISTINCTIVE HOME**—Articles by the leading architects in the country appear and their best work is shown in striking pictures. These features are widely appreciated, as there is nothing more suggestive than illustrations of homes actually built. Some will treat of that fascinating topic of remodeling and the delights of working over the old house. Such names are represented as Aymar Embury II, Allen W. Jackson, Charles Barton Keen, Davis, McGrath & Kiessling, Oswald Hering, and Walter Burley Griffin.



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Mr. F. F. Rockwell.

### GROUNDS WITH PERSONALITY

The proper landscape treatment for your particular place is discussed from various points of view by Grace Tabor, the author of the "Landscape Gardening Book," "Old-Fashioned Gardening," etc. Miss Tabor will give definite planting plans that are invaluable, consistent for the various types of homes. She will also contribute an article of vital interest to all parents—Gardening and the Child. Work from other pens will carry similar inspiration.

### PRACTICAL GARDENING

is under the generalship of that capable enthusiast, F. F. Rockwell. His work is definitely helpful as he takes nothing for granted, keeps abreast with all the improvements in plant life and has answers for the man beginning, as well as the one proficient. His work is ably seconded by experts in all branches of the gardening art.

### THE WILD CREATURES

The suburban dweller who has no knowledge of his neighbors, the birds and beasts and insects of the woods and fields, has missed a most fascinating chapter of life's experiences. A series of exceptional interest will introduce HOUSE & GARDEN readers to new delights. There will be stories of the social life in the ant colonies, how the wasps are skilled carpenters and masons, the friendly aid of the birds. One prominent name among several will be Ernest Harold Baynes, who knows our animal neighbors as Mougil did the forest beasts, and has won their trust and friendship. His wonderful photographs and vivid descriptions will provide great entertainment.

### THE COUNTRY PLACE

is made profitable by the utilization of by-products. No business man would allow a department of his work to run at a loss. Articles will tell him how to apply these same business methods to the by-products of country living. Some of the subjects will be Sap Making, Honey Gathering, The Ice Crop, Profitable Poultry and Live Stock. Such names as E. I. Farrington, Claude Miller and others will be represented. One headliner will be The Further Adventures of John Anthony. His experiences will show how apple growing is being made very profitable in the East.

### HOME CONVENIENCES

The advances of science are applied to the home. In lighting especially there has been a great revolution. F. Laurent Godnez, the discoverer of new theories in lighting, is the author of an epoch-making series that shows how lighting affects both the health and disposition. He instructs us how to make illumination a factor in decoration rather than a detriment.

Heating, ventilation and water supply are subjects where advancement has taken place. These also will be treated.

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This intimation of our contents is at best but a hint and can give no adequate idea of the pleasure in store for you in reading it. HOUSE & GARDEN occupies a place filled by no other periodical, for it instructs and entertains and helps. It leads directly to that coveted goal, an ideal home.

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### Book Reviews.

THE ORIENTATION OF BUILDINGS OR PLANNING FOR SUNLIGHT. By *William Atkinson*. Illustrated. New York: John Wiley & Sons. Price \$2.

The fact that sunlight is so very essential for the health of mankind may have been a recognized fact for some time, but its importance in the planning of buildings has not heretofore been treated scientifically in print. Mr. Atkinson does not speak in any of the often expressed platitudes that much sunlight is a desirable thing, but goes to considerable length to demonstrate how to measure sunlight at different periods of the year and explains how the building may be adapted to attain the largest possible amount. Interesting astronomical data is provided in the beginning of the book, and the graphic diagrams make clear the varying extent that sunlight penetrates in various hours of the day and during the various seasons.

The book will be of especial value to those who are concerned with building arrangements in cities and should aid those who are attempting to make certain restrictions on the builders of apartment houses and tenements. Chapters on shadows in streets, the effect of height of buildings and an especial chapter on hospitals will be of value to the municipal architect.

THE ENGLISH STAIRCASE. By *Walter H. Godfrey*. Charles Scribner's Sons. New York.

Much of the feeling of the old English staircase was obtained by the artistic treatment of the staircase. To-day the architectural value of the staircase is subsidiary to its placing in order to save space. This book treats of stairways from mediæval times to the present day, and affords many interesting ideas on the design as well as the construction of staircases that will apply to the house to-day.

THE HOME LIFE OF THE OSPREY. By *Clinton G. Abbot*. Wetherbee & Co. London.

Mr. Abbot has made a close study of the Osprey's home and gives the results of his interesting life in close proximity to colonies of these birds. The accuracy of the photographs and the life evident in them is unusual. One may obtain interesting, first-hand data about these birds of prey that lack the characteristics of their wilder neighbors in so far that other small birds, such as the king birds and the tern, have no difficulty in routing them out from their chosen homes.

The book contains thirty-two mounted plates reproduced in artistic form.

BEGINNINGS IN AGRICULTURE. By *Abbot Russell Mann*. Illustrated. New York. Cloth. 8vo; 341 pages. The Macmillan Company. 75c.

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**YOUR MIND AND HOW TO TRAIN IT.** By *William Walker Atkinson.* Holyoke: Elizabeth Towne Company. \$1.

After explaining the physical workings of the mind and the process in which sense impressions are conveyed, the author tries to show by practical suggestion that we can increase the interest of our lives by training the attention, perception, memory and imagination. Some interesting advice is given on the systematizing of our daily acts in forming new habits and breaking objectionable ones.

**ENGLISH HOUSE DESIGN.** By *Ernest Willmot, F.R.I.B.A.* Imported by Charles Scribner's Sons. New York.

What England is accomplishing in modern architecture is not nearly so well known here as are the architectural remains of her past. This book is a selection and analytical criticism of English domestic architecture. One of the chief values of the book is its analysis of the influence which controlled architects of the past and the theories which may be involved for present workers. This enables one to judge why it is a certain house strikes us with attraction and another seems uninteresting. Much of this discussion boils down to the advisability on the architect's part of a successful interpretation of his immediate environment and that of the district in which he builds. When these theories are applied to the work of modern architects in England, there is considerable help that may be obtained by the builder of houses in this country.

**THE ESSENTIALS OF A COUNTRY HOUSE.** By *R. A. Briggs.* Imported by Charles Scribner's Sons. New York.

The prospective builder must have something besides practical information to work on. Plans and pictures are all very well, but the main considerations for the comfort of the individual in the home should be given some space, else we are apt to find out too late that some things essential and desirable for our personal taste have been neglected in planning our new home. Mr. Briggs takes each room of the English house separately and gives suggestions as to the planning and arrangement. For instance, special chapters are devoted to doors, cupboards, etc. Other chapters treat the stables and garden in a similar way. Although the scheme of the English house is so different from ours here, there is considerable information of value to Americans.

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by, nor a dog fight down the street—no, not even a cat yowling on the front steps—should be sufficient cause to warrant a change of attitude.

Perhaps to some people such strictness may seem harsh and unreasonable. It is neither. It is merely that old idea of implicit obedience carried a little farther, and, depend upon it, both dog and master will be happier thereby. For example, it is a comfort to you to know, when you stop at a friend's house for a few minutes, that by a word you can put Boze, or Terry, or whatever your dog's name may be, in a position where he cannot get into trouble by killing the family cat or digging ground moles on the front lawn. And Boze also will derive benefit from the period of inaction, on the principle that ten minutes of lying down will cause him less physical anguish than one minute of dog whip after he has unearthed the mole or sent the cat to the Happy Hunting Grounds.

For the first lesson, take the dog to some place where you will be alone with him; the quiet room where you taught him to "come" is the best. Kneel beside him and placing your left hand across his hind quarters press down firmly, meanwhile taking his front feet together in the right hand and drawing them forward. Keep repeating "lie down" as you thus bring the dog to a recumbent position. The chances are that when you get him about halfway down he will flop over on his side and gaze at you with an unusually injured and abject expression. Do not mind this; straighten him into a reasonably prone position and hold him there a minute, still repeating the command. Then release and give the word "up," simultaneously rising yourself. Pat and praise a bit, then repeat the lesson. Be deliberate and avoid all semblance of roughness; firmness and patience are the twin keys to success here.

As the dog begins to understand the why and wherefore of your actions, gradually use less pressure on his loins, finally letting go of the fore legs as well. But keep one hand ever ready to check instantly any symptoms of disobedience, and until your pupil heeds the command promptly without any manual assistance, do not fail to kneel yourself when enforcing it; this makes for greater willingness on his part.

The dog now drops instantly at the command and stays down until ordered up. The next step is to teach him to "stay put" even when you are out of sight. To attain this most desirable result, proceed as follows: Order "lie down," then walk slowly away a few steps in such a direction that the dog can easily see you. Watch him closely, and at the least indication of a motion to rise stop your retreat at once and sharply repeat the order. Keep the dog down for a minute or so, then give the word "up," perhaps changing your tone and manner so as to indicate that he has done well. Continue these lessons, gradually increasing the time and distance

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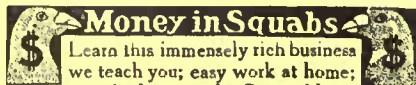


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between yourself and the dog, moving around and behind him, and finally leaving the room altogether. Any disobedience at any stage of the proceedings must be checked by a sharp reprimand (not a shout, however), for the dog knows perfectly well when he is doing wrong.

One thing more, and we will consider that Terry's acquaintance with two of his three essential lessons is complete. That thing is obedience to a *gesture* signifying "lie down." This is a simple, easily taught and very desirable accomplishment. It is, as a matter of fact, borrowed from the curriculum of the pointer or setter that is trained for field work in conjunction with the gun, but that does not make it any less fitted to the case of the "all round" dog. The gesture is merely an extending of your open hand away from your body, palm down and fingers together. To teach it, simply let it accompany the command "lie down" whenever the latter is given. The dog has by this time learned to watch your movements intelligently, and you will find that the gesture alone will soon be promptly heeded.



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More food may safely be given at this season because extra heat and energy are required to maintain the bodily temperature of the fowls during cold weather. For the same reason, the ration may well be composed of foods that are rather heating and fattening. For example, corn, which should be used sparingly in hot weather, may now be fed comparatively freely.

Variety in feeding is extremely essential. In pleasant weather the fowls can range out and vary their ration almost to suit themselves, but not so now; all they get is what is supplied them. So see to it that in addition to grain feeds they have some form of meat or animal food and green stuff or vegetables supplied to them regularly and frequently.

Ground beef scraps and green cut bone will supply the animal food. Almost any kind of greens, vegetables, tubers, etc., that the fowls will eat is good for them. In the absence of any or all of these, supply clover or alfalfa hay. The fowls themselves will strip the leaves off the stems and eat them, or the stuff may be cut into short lengths, boiled or steamed, and added to the mash.



If a mash is fed, give it in the evening. Feeding mash in the morning has a tendency toward making fowls lazy during the day. On the writer's poultry farm, we feed few mashes. Their chief value lies in the fact that they permit the utilization of odds and ends and waste materials, such as table scraps, which could not otherwise be fed very handily.

Aside from this it is better to let the fowls work for all the food they get, for in the winter they need to be kept busy and contented during the seemingly long days of confinement, and they also need all the bodily exercise it is possible to give them indoors. Then they will not become overfat or fall into vicious habits, such as feather-pulling or egg-eating. There is no better way of accomplishing this desirable end than by scattering all their grain feed in a deep litter of straw, leaves or any other such comparatively loose material, making them scratch and hunt for all they get. This also helps to keep them warm on cold days.

If possible, throw into each pen a few sheaves of unthreshed grain occasionally. The fowls will pick and dig in them for the grain they contain all day long, and still will not become overfed. When the night shows indications of unusual cold, put a panful of corn in the oven and allow it to brown, and perhaps partly char. This has a good tonic effect in addition to helping keep the fowls warm during the cold night. A cropful of warm corn is always a comfortable thing for a hen to go to bed on when the mercury is down around the zero mark.

Of course all grains should always be warmed before feeding in cold weather. This saves feed, and increases the health and productivity of the hens by adding to their comfort. The same is true of the drinking water; see that it isn't frozen half of the time so that the fowls can't get to it. Take around fresh warm water three times a day during the winter—morning, noon and evening. Don't neglect it in the evening, thinking that the fowls are soon going to roost anyway; they always take a good drink just before retiring.

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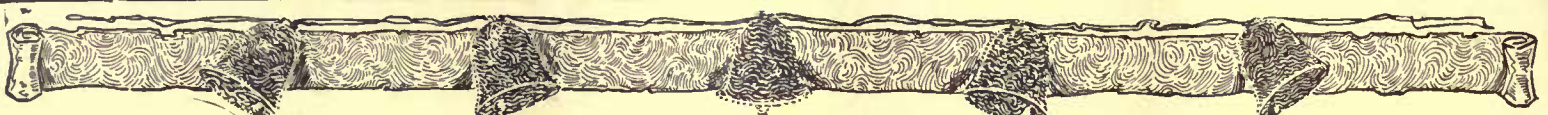
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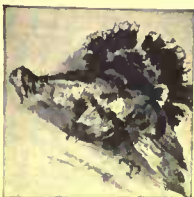


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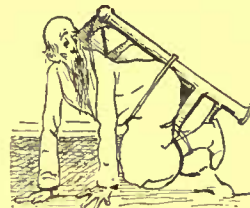
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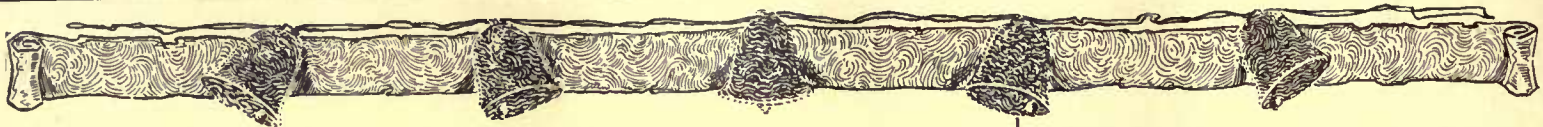
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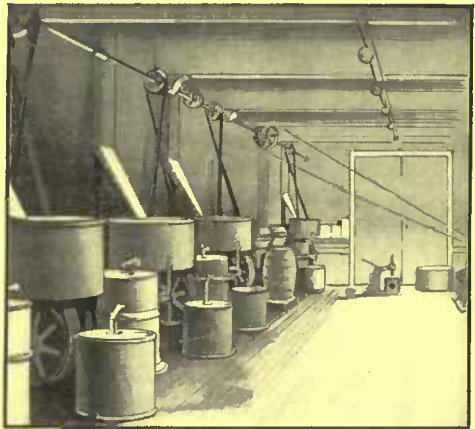
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# Contents—December, 1912

COVER DESIGN: A QUAIN T LANTERN ILLUMINATED THE WHITE-PILLARED PORTICO		TWELVE MONTHS OF WINDOW BOX BLOOM.....	375
CONTENTS DESIGN: THE SNOW CHILDREN <i>Photograph by Mary H. Northend</i>		<i>By F. F. Rockwell</i>	
FRONTISPIECE: THE WINTER FIRELIGHT WHICH GREW BRIGHTER REVEALED "AUNT ELLEN"		THE PLACE OF MIRRORS IN THE HOUSE.....	378
THE CHRISTMAS PRODIGAL.....	351	<i>By Katherine Newbold Birdsall</i>	
<i>By Leona Dalrymple</i>		THE HOME OF HENRY F. SAWYER, KENSINGTON, LONG ISLAND.....	380
SOME NEW HOUSE PLANT SUGGESTIONS.....	355	<i>Aymar Embury, II, Architect</i>	
<i>By D. R. Edson</i>		A HOUSE AT CHESTNUT HILL, PHILADELPHIA, PENNSYLVANIA.....	381
CHRISTMAS GIFTS THAT FURNISH THE HOME.....	357	<i>Morris &amp; Erskine, Architects</i>	
<i>By S. C. Waverly</i>		INSIDE THE HOUSE.....	382
DO YOU HELP THE BIRDS IN WINTER?.....	360	Quaint Clocks from Germany	
<i>By Howard H. Cleaves</i>		Preparing Christmas Boughs	
AN ADVENTURE IN BUILDING.....	363	Dresden Lamps	
<i>By James L. Burley</i>		GARDEN SUGGESTIONS AND QUERIES.....	384
HANDICRAFT HOUSE FURNISHINGS.....	367	Winter Spraying and Pruning	
<i>By Sarah Leyburn Coe</i>		Fresh Potatoes in Winter	
A GARDEN CONTEST AND WHAT IT DEVELOPED.....	370	Suggestions for House Plants	
<i>By Harold A. Caporn</i>		EDITORIAL .....	386
IMPROVING THE EFFICIENCY OF YOUR HEATING PLANT.....	374		
<i>By C. K. Farrington</i>			

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"At that instant, one glance at Aunt Ellen Leslie's fine face, framed in the winter firelight, which grew brighter as the checkerboard window beside her slowly darkened, would have revealed to the veriest tyro why the Doctor's patients liked best to call her 'Aunt' Ellen."



## The Christmas Prodigal



Any man or woman . . . that can give any knowledge, or tel any tidings, of an old, old, very old gray-bearded gentleman, called Christmas, who was wont to be a verie familiar guest, and visite all sorts of people, both pore and rich, . . . and had ringing feasts and jollitie in all places . . . for his coming . . . whosoever can tel what is become of him, or where he may be found, let them bring him back againe!

Old English tract, 1645



BY LEONA DALRYMPLE

POLLY, the Doctor's old white mare, plodded slowly along the snowy country road by the picket fence, and turned in at the snow-capped posts. Ahead, roofed with the ragged ermine of a newly-fallen snow, the Doctor's old-fashioned house loomed gray-white through the snow-fringed branches of the trees, a quaint iron lantern, which was picturesque by day and luminous and cheerful by night, hanging within the square, white-pillared portico at the side. That the many-paned, old-fashioned window on the right framed the snow-white head of Aunt Ellen Leslie, the Doctor's wife, the old Doctor himself was comfortably aware—for his kindly eyes missed nothing.

He could have told you with a reflective stroke of his snow-white beard that the snow had stopped but an hour since, and that now through the white and heavy lacery of branches to the west glowed the flame-gold of a winter sunset, glistening ruddily over the box-bordered brick walk, the orchard and the comfortable barn which snugly housed his huddled cattle; that the grasslands to the south were thickly blanketed in white; that beyond in the evergreen forest the stately pines and cedars were marvelously draped and coiffed in snow. For the old Doctor loved these things of Nature as he loved the peace and quiet of his home.

So, as he turned in at the driveway and briskly resigned the care of Polly to old Asher, his seamed and wrinkled helper, the Doctor's eyes were roving now to a corner, snug beneath a tattered rug of snow, where by summer Aunt Ellen's petunias and phlox and larkspur grew—and now to the rose-bushes ridged in down, and at last to his favorite winter nook, a thicket of black alders freighted with a wealth of berries. How crimson they were amid the white quiet of the garden! And the brightly colored fruit of the barberry flamed forth from a snowy bush like the cheerful elf-lamps of a wood-gnome.

There was equal cheer and color in the old-fashioned sitting-room to which the Doctor presently made his way, for a wood fire roared with a winter gleam and crackle in the fireplace and Aunt Ellen Leslie rocked slowly back and forth by the window with a letter in her hand.

"Another letter!" exclaimed the Doctor, warming his hands before the blazing log. "God bless my soul, Ellen, we're becoming a nuisance to Uncle Sam!" But for all the brisk cheeriness of his voice he was furtively aware that Aunt Ellen's brown eyes were a little tearful, and presently crossing the room to her side, he gently drew the crumpled letter from her hand and read it.

"So John's not coming home for Christmas either, eh?" he said at last. "Well, now, that is too bad! Now, now, *now*, mother," as Aunt Ellen surreptitiously wiped her glasses, "we should feel

proud to have such busy children. There's Ellen and Margaret and Anne with a horde of youngsters to make a Christmas for, and John—bless your heart, Ellen, *there's* a busy man! A broker now is one of the very busiest of men! And what with John's kiddies and his beautiful society wife and that grand Christmas eve ball he mentions—why—" the Doctor cleared his throat,—"why, dear me, it's not to be wondered at, say I! And Philip and Howard—busy as—as—as architects and lawyers usually are at Christmas," he finished lamely. "As for Ralph—" the Doctor looked away—"well, Ralph hasn't spent a Christmas home since college days."

"It will be the first Christmas we ever spent without some of them home," ventured Aunt Ellen, biting her lip courageously, whereupon the old Doctor patted her shoulder gently with a cheery word of advice.

Now, there was something in the touch of the old Doctor's broad and gentle hand that always soothed, wherefore Aunt Ellen presently wiped her troublesome glasses again and bravely tried to smile, and the Doctor making a vast and altogether cheerful to-do about turning the blazing log, began a brisk description of his day. It had ended, professionally, at a lonely little house in the heart of the forest, which Jarvis Hildreth, dying but a scant year since, had bequeathed to his orphaned children, Madge and Roger.

"And, Ellen," finished the Doctor, soberly, "there he sits by the window, day by day, poor lame little lad!—staring away so wistfully at the forest, and Madge, bless her brave young heart!—she bastes and stitches and sews away, all the while weaving him wonderful yarns about the pines and cedars to amuse him—all out of her pretty head, mind you! A lame brother and a passion for books—" said the Doctor shaking his head, "a poor inheritance for the lass. They worry me a lot, Ellen, for Madge looks thin and tired, and to-day—" the Doctor cleared his throat, "I think she had been crying."

"Crying!" exclaimed Aunt Ellen, her kindly brown eyes warm with sympathy. "Dear, dear!—And Christmas only three days off! Why, John, dear, we must have them over here for Christmas. To be sure! And we'll have a tree for little Roger and a Christmas masquerade and such a wonderful Christmas altogether as he's never known before!" And Aunt Ellen, with the all-embracing motherhood of her gentle heart aroused, fell to planning a Christmas for Madge and Roger Hildreth that would have gladdened the heart of the Christmas saint himself.

Face aglow, the old Doctor bent and patted his wife's wrinkled hand.

"Why, Ellen," he confessed, warmly, "it's the thing I most desired! Dear me, it's a very strange thing indeed, my dear, how often we seem to agree. I'll hitch old Billy to the sleigh and go straight after them now while Annie's getting supper!" And at that instant one glance at Aunt Ellen Leslie's fine old face, framed in the winter firelight which grew brighter as the checkerboard window beside her slowly purpled, would have revealed to the veriest tyro why the Doctor's patients liked best to call her "Aunt" Ellen.

So, with a violent jingle of sleigh-bells, the Doctor presently shot forth again into the white and quiet world, and as he went, gliding swiftly past the ghostly spruces by the roadside, oddly enough, despite his cheerful justification to Aunt Ellen, he was fiercely rebelling at the defection of his children. John and his lovely wife might well have foregone their fashionable ball. And Howard and Philip—their holiday-keeping Metropolitan clubs were shallow artificialities surely compared with a home-keeping reunion about the Yule log. As for the children of Anne and Ellen and Margaret—well, the Doctor could just tell those daughters of his that their precious youngsters liked a country Christmas best—he *knew* they did! It was not the complex, steam-heated hot-houses off-shoot of that rugged flower of simpler times when homes were further apart that they would prefer, but

a country Christmas of keen, crisp cold and merry sleigh-bells, of rosy cheeks and snow-balls, of skating on the Deacon's pond and a jubilant hour after around the blazing wood-fire: a Christmas, in short, such as the old Doctor himself knew and loved, of simplicity and sympathy and home heartiness!

And then—there was Ralph—but here the Doctor's face grew very stern. Wild tales came to him at times of this youngest and most gifted of his children—tales of intemperate living interlarded with occasional tales of brilliant surgical achievement on the staff of St. Michael's. For the old Doctor had guided the steps of his youngest son to the paths of medicine with a great hope, long abandoned.

Ah—well! The Doctor sighed, abruptly turning his thoughts to Madge and Roger. They at least should know the heart-glow of a real Christmas! A masquerade party of his neighbors Christmas eve perhaps such as Aunt Ellen had suggested, and a Yule-log—but now it was, in the midst of his Christmas plans, that a daring notion flashed temptingly through the Doctor's head, was banished with a shrug and flashed again, whereupon with his splendid capacity for prompt decision the Doctor suddenly wheeled old Billy about and went sleighing in considerable excitement into the village whence a host of night-telegrams went singing over the busy wires to startle eventually a slumbering

conscience or so. And presently when the doctor drew up with a flourish before the lonely little house among the forest pines, his earlier depression had vanished.

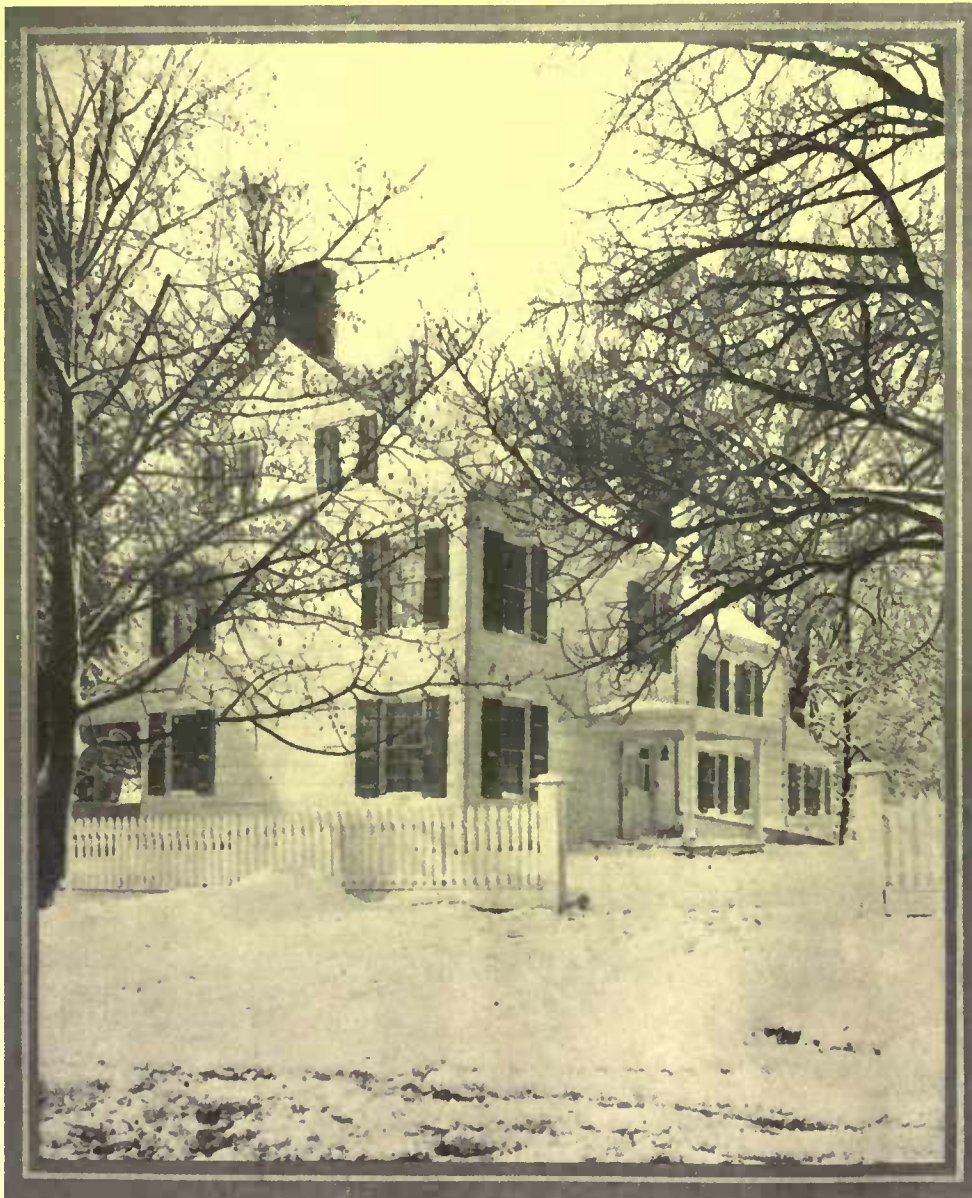
So with a prodigious stamping of snow from his feet and a cheerful wave of his mittened hand to the boy by the window, the doctor bustled cheerily indoors and with kindly eyes averted from the single tell-tale sauce-pan upon the fire, over which Madge Hildreth had bent with sudden color, fell to bustling about with a queer lump in his throat and talking ambiguously of Aunt Ellen's Christmas orders, painfully conscious that the girl's dark face had grown pitifully white and tense and that Roger's wan little face was glowing. And when the fire was damped by the doctor himself, and his Christmas guests hustled into dazed, protesting readiness, the doctor deftly muffled the thin little fellow in blankets and gently carried him out to the waiting sleigh with arms that were splendid and sturdy and wonderfully reassuring.

"There, there, little man!" he said cheerfully, "we've not hurt the poor lame leg once, I reckon. And now we'll just help Sister Madge blow out the lamp and lock the door and be off to Aunt Ellen!"

But, strangely enough, the doctor halted abruptly in the doorway and turned his kindly eyes away to the shadowy pines. And Sister Madge, on her knees by Roger's bed, sobbing and praying in an agony of relief, presently blew out the lamp herself and wiped her eyes. For nights among the whispering pines are sleepless and long when work is scarce and Christmas hovers with cold, forbidding eyes over the restless couch of a dear and crippled brother.

II.

Round the doctor's house frolicked the brisk, cold wind of a Christmas eve, boister-



Under the roof, heavy with the ragged ermine of the newly fallen snow, the Doctor's old house looked gray through the snow-fringed branches of the trees



ously rattling the luminous checkerboard windows and the Christmas wreaths, tormenting the cheerful flame in the old iron lantern and whisking away the snow from the shivering elms, whistling eerily down the doctor's chimney to startle a strange little cripple by the doctor's fire, who, queerly enough, would not be startled.

For to Roger there had never been a wind so Christmasy, or a fire so bright and warm, and his solemn black eyes glowed! Never a wealth of holly and barberry and alder-berries so crimson as that which rimmed the snug old house in Christmas flame! Never such evergreen wreaths, for, tucked up here in this very chair by Aunt Ellen, he had made them all himself of boughs from the evergreen forest! And never surely such enticing odors as had floated out for the last two days from old Annie's pots and pans as she baked and roasted and boiled and stewed in endless preparation for Christmas day and the Christmas eve party, scolding away betimes in indignant whispers at Old Asher, who, by reason of a chuckling air of mystery, was in perpetual disgrace.

Wonderful days indeed for Roger, with Sister Madge's smooth, pale cheeks catching the flaring scarlet of the holly, and Sister Madge's slim and willing fingers so busy hanging boughs that she had forgotten to sigh; with motherly Aunt Ellen so warmly intent upon Roger's comfort and plans for the masquerade that many a mysterious and significant occurrence slipped safely by her kindly eyes; and with the excited doctor's busy sleigh jingling so hysterically about on secret errands and his kindly face so full of boyish mystery that Roger, with the key to all this Christmas intrigue locked safely in his heart, had whispered a shy little warning in the culprit's attentive ear.

And presently—Roger caught his breath and furtively eyed the grandfather's clock, ticking boastfully through a welter of holly—presently it would be time for the doctor's masquerade, and later, when the clock struck twelve and the guests unmasked, that great surprise which the doctor had planned so carefully by telegram!

But now from the kitchen came the sound of the doctor singing;

"Come bring with a noise,  
My merry, merry boys,  
The Christmas log to the firing!"

Roger clapped his thin little hands with a cry of delight, for old Asher and the doctor were bringing in the Yule-log to light it presently with the charred remains of the Christmas log of a year ago. To-morrow another Yule-log would crackle and blaze and shower on the hearth, for the old doctor moulded a custom to suit his fancy. And here was Annie splendidly aproned in white, following them in, and Aunt Ellen in a wonderful old brown-gold brocade disinterred for the doctor's party from a lavender-sweet cedar chest in the garret. And *Sister Madge!*—Roger stared—radiant in old-fashioned crimson satin and holly, colorful foils indeed for her night-black hair and eyes! As for the doctor himself, Roger now began to realize that with his powdered wig, his satin breeches and gaily-flowered waistcoat—to say nothing of silken hose and silver buckles—he was by far the most gorgeous figure of them all!

"I," said the doctor presently, striking the burning Yule-log until the golden sparks flew out, "I charge thee, log, to burn out old wrongs

and heart-burnings!" and then, in accordance with a cherished custom of his father's he followed the words with a wish for the good of his household.

"And Ah," said old Asher, as he struck the log, "Ah wish foh de good ub de horses and cows and all d' udder live tings, an'," with a terrific shuckle of mystery, "Ah wish foh tings aplenty dis night!"

"And I," said old Annie, with a terrible look at her imprudent spouse as she took the poker, "I wish for the harvest—and wit for them that lack it!"

But Roger had the poker now, his black eyes starry.

"I—I wish for more kind hearts like Aunt Ellen's and the doctor's," he burst forth with a strangled sob as the sparks showered gold, "for more—more sisters like Sister Madge—" his voice quivered and broke—"and for—for all boys who cannot walk and run—" but Sister Madge's arm was already around his shoulders and the old doctor was patting his arm—wherefore he smiled bravely up at them through glistening tears.

"Now, now, now, little lad!" reminded the doctor, "it's Christmas eve!" Whereupon he drew a chair to the fire and began a wonderful Christmas tale about St. Boniface and Thunder Oak and the first Christmas tree. A wonderful old doctor this—reflected Roger wonderingly. He knew so many different things



The grass lands to the south were thickly blanketed in white and the stately pines and cedars were marvelously draped and coiffed in snow

—how to scare away tears and all about mistletoe and Druids, and still another story about a fir tree which Roger opined respectfully was nothing like so good as Sister Madge's story of the Cedar King who stood outside his window.

"Very likely not!" admitted the doctor gravely. "I've nothing like the respect for Mr. Hans Andersen myself that I have for Sister Madge."

"I thought," ventured Roger shyly, slipping his hand suddenly into the doctor's, "that doctors only knew how to cure folks!"

"Bless your heart, laddie," exclaimed the doctor, considerably staggered, "they know too little of that, I fear. My conscience!" as the grandfather's clock came into the conversation with a throaty boom, "it's half-past seven!" and from then on Roger noticed the doctor was uneasy, presently opining, with a prodigious "Hum!" that Aunt Ellen looked mighty pale and tired and that he for one calculated a little sleigh ride would brace her up for the party. This Aunt Ellen immediately flouted and the doctor was eventually forced to pathetic and frequent reference to his own great need of air and companionship.

"Very well, my dear," said Aunt Ellen mildly, striving politely to conceal her opinion of his mental health, "I'll go, since you feel so strongly about it, but a sleigh ride in such a wind and such clothes when one is expecting party guests—" but the relieved doctor was already bundling the brown-gold brocade into a fur-lined coat and furtively winking at Roger! Thus it was that even as the Doctor's sleigh flew merrily by the Deacon's pond, far across the snowy fields to the north gleamed the lights of the 7.52 rushing noisily into the village.

III

How it was that the old Doctor somehow lost his way on roads he had traveled since boyhood was a matter of exceeding mystery and annoyance to Aunt Ellen, but lose it he did. By the time he found it and jogged frantically back home, the old house was already aswarm with masked, mysterious guests and old Asher with a lantern was peering excitedly up the road. Holly-trimmed sleighs full of merry neighbors in disguise were dashing gaily up—and in the midst of all the excitement the Doctor miraculously discovered his own mask and Aunt Ellen's in the pocket of his great-coat. So hospitable Aunt Ellen, considerably perturbed that so many of her guests had arrived in her absence—an absence carefully planned by the Doctor—betook herself to the masquerade, and the Christmas party began with bandits and minstrels and jesters and all sorts of queer folk flitting gaily

about the house. They paid gallant court to Roger in his great chair by the fire and presently began to present for his approval an impromptu Mummer's play.

And now the lights were all out and a masked and courtly old gentleman in satin breeches was standing in the bright firelight pouring brandy into a giant bowl of raisins; and now he was gallantly bowing to Roger himself who was plainly expected to assist with a lighted match. He did this with trembling fingers and eyes so big and black and eloquent that the Doctor cleared his throat, and as the leaping flames from the snapdragon bowl

flashed weirdly over the bizarre company in the shadows, Roger, eagerly watching them snatch the raisins from the fire, fell to trembling in an ecstasy of delight. Presently a slender arm in a crimson sleeve, whose wearer was never very far from Roger's chair, slipped quietly about his shoulders and held him very tight. So, an endless round of merry Christmas games until, deep and mellow came at last the majestic boom of the grandfather's clock striking twelve and with it a hearty babel of Christmas greetings as the Doctor, smiling significantly down into Roger's excited eyes, gave the signal to unmask.

By the fire a mysterious little knot of guests had been silently gathering, and now as Aunt Ellen Leslie removed her mask, hand and mask halted in mid-air as if fixed by the stare of Medusa, and the face above the brown-gold brocade flamed crimson. For here in Puritan garb was John Leslie, Jr., and his radiant wife—and Philip and Howard, smiling Quakers, and Anne and Margaret and Ellen with a trio of husbands, and beyond a laughing jester in cap and bells, whose dark, handsome face was a little too reckless and tired about the eyes, Roger thought, for a really happy Christmas guest—  
—young Doctor Ralph.

As Aunt Ellen's startled eyes swept slowly from the smiling faces of her children to the proud and chuckling Doctor who had spent Heaven knows how many dollars in telegraphed commands—she laughed a little and cried a little and then mingled the two so queerly that she needs must wipe her eyes and catch at Roger's chair for support, whereupon a kindly little hand slipped suddenly into hers and Roger looked up and smiled serenely.

"Don't cry, Aunt Ellen!" he begged shyly. "I knew all about it too and the Doctor—he did it all!"

"And merry fits he gave us all by telegram, too, mother!" exclaimed Philip with a grin.

"Moreover," broke in John, patting his mother's shoulder,

(Continued on page 401)



All about them lay a glittering, moonlit country of peaceful, snowy hills and long, quiet roads with shadowy trees

# Some New House Plant Suggestions

NOVEL USES FOR GARDEN PLANTS IN THE HOUSE—SPECIAL SITUATIONS! AND THE PLANTS THAT FIT THEM—GROWING VINES INDOORS—CULTURAL DIRECTIONS.

BY D. R. EDSON

ONE of the most common causes of failure with house plants is the selection of sorts unsuited to the environment that is to be given them. Not only are conditions in the house generally very different from those which a plant may have been getting outside or in the care of the florists, but discretion is not exercised to select plants adapted to the peculiar conditions of temperature, full or partial sunlight, or none at all, the degree of moisture in the air, or the amount of attention likely to be given, which in any particular case will maintain. And so the rash housekeeper takes a delicate fern from the moist, warm atmosphere of the florist's and places it where the temperature may go down to forty-five degrees of a cold night, and twenty-four hours out of every day the moisture is being burned out of the air by the steam radiator. For a few days all seems to go well, then it is reluctantly admitted that it does not seem to be looking "bright and perky"—there must be too little water, so its semi-dormant roots are over-saturated daily for a week. This treatment does not seem to help it; so the trouble must be that it is not getting enough sunlight, and over it goes, after the necessary shifting of furniture, into the south window—which, after a sad and more or less lingering illness, finishes it!

But there are special situations where plants will thrive. Take, for instance, that sunny south window; there are plenty of plants that will do well in winter in the full sun, and stand a moderately cold temperature at night. Why not devote it wholly to them? Get John to put a substantial shelf just below it, and another across a third of the way up—just a couple of pieces of good, smooth pine board, supported by iron brackets. A narrow little strip nailed along the edges will be convenient in keeping pots, saucers or any stray litter from falling off.

As there are special places, so are there plants suitable for house culture. The good old geranium is one of the very best house plants there is. Don't be deterred from giving it a place by the fact that it is common. To those who grow plants for their intrinsic beauty and not because they may or may not be in vogue, the geranium, with its healthy vitality, its attractive foliage and its simply marvelous range of color and delicate shadings will always be a favorite. I even venture to predict more: to prophesy that it is going to be used, as one seldom sees it now, as a cut flower for decorative purposes. I have grown some of the newer varieties with stems from twelve to eighteen inches long, supporting enormous trusses of dull red or the most delicate pink

and keeping fresh in vases for days at a time. I find that very few people, even old flower lovers, have any conception of the improvement and variety which the last few years have brought, especially in the wonderful new creations coming from the hands of the French hybridizers. The latest news is that a German plant-breeder has produced the first of a new race of pelargoniums (Pansy or Lady Washington geraniums) that continues to bloom as long as any of our ordinary bedding sorts. It has now been offered in this country under the name "Easter Greeting," and it will be an acquisition indeed.

The culture of the geranium is simple. For its use as a house-plant there are just two things to keep in mind: first give it a soil that is a little on the heavy side; that is, use three parts of good heavy loam, one of manure and one of sand; secondly, do not over-water. Keep it on the "dry side."

To have the geraniums blooming in the house all winter, prepare plants in two ways, as follows: First in May or June pot up a number of old plants. Cut back quite severely, leaving a skeleton work of old wood, well branched, from which the new flowering wood will grow. Keep plunged and turned during the summer, and take off every bud until three or four weeks before you are ready to take the plants inside. Secondly, in March or April, start some new plants from cuttings and grow these with frequent shifts, until they fill six or seven-inch pots, but keep them pinched back to induce a branching growth, and disbudded until about the end of December. These will come into bloom after the old plants.

S. A. Nutt leads all the double varieties. It is the richest, darkest crimson—usually ordered as the "darkest red." It is a great bloomer, but one word of caution where you grow your own plants. You must keep it cut back and make it branch, grow up tall and spindling. E. H. Trego is the most brilliant of the reds that I have grown. Marquis de Castellane is the richest of the reds—a dull, even, glowing color with what artists term "warmth" and "depth." The trusses are immense and the stems long, stiff and erect. It is the best geranium for massing in bouquets that I know.

Beaute Potevine is the richest, most glorious of the salmon pinks—perhaps the most popular of all the geraniums as a pot-plant for the house. It is a sturdy grower and a wonderful bloomer. Dorothy Perkins is a strong growing pink, with an almost white center—very attractive. Roseleur is one of the most-



There is nothing difficult in the arrangement of such a window for house plants and the situation is ideal for special kinds. The French doors are useful in regulating the temperature

lovely delicate pinks. Mme. Recamier, perhaps the best of the double whites, makes a very compact, sturdy plant. Silver-leaved Nutt, very recently introduced, is, I believe, destined to be one of the most popular of all geraniums. It has the rich flowers of S. A. Nutt and leaves of a beautiful dull, light green, bordered with silver white. I am chary of novelties, but was not disappointed when I got my first plants of this variety.

The sweet scented geraniums are valuable for their delicious fragrance and also the beauty and long keeping quality of the leaves when used for table decoration with other flowers. Rose and Lemon (or skeleton) are the two old favorites of this type. The Mint geranium with a broad large leaf of a beautiful soft green, and thick, velvety texture, should be better known. All three must be kept well cut back, as they like to grow long and scraggly.

The "ivy-leaved" geraniums have not yet come into their own. They are my favorite of all the geraniums. The leaves are like ivy leaves, only thicker and more glossy. The flowers, which are freely borne, contain some of the most beautiful and delicate shades and markings of any flowers, and the vines are exceedingly graceful in habit when given a place where they can spread out or hang down.

Another plant for a sunny window that for sheer abundance of bloom, perpetual color and cheer, is the humble petunia. And it will thrive with the slightest of care. It is, however, a little coarse, and some people object to its heavy odor. The flowers are both single and double, each having its advocates. Both have been vastly improved within the last few years. Certain it is that some of the new giant ruffled singles are remarkably beautiful, even as individual flowers; and the new fringed doubles, which come in agreeable shades of pink, variegated to pure white (instead of that harsh magenta which characterized the older style), produce solid masses of bloom, even where only one or two plants are grown, so that it is not necessary to mass them for good effect.



The sweet-scented geranium is an old favorite well worth growing indoors. Do not let it grow scraggly



One cause of trouble is dust on the leaves. Wipe them with a moist cloth

Another good "sunny plant" is the "flowering maple" (Abutilon). It is an old favorite among house plants, but not seen now as generally as it deserves to be. It is practically ever-blooming, which at once marks it as highly desirable. The pendulous flowers are very pretty, coming in shades of pink, white, yellow, and dark red. The foliage is also beautiful, especially that of the variegated varieties, than which very few plants are more worthy of a place in the window gardener's collection. New plants, which will grow and bloom very rapidly, are propagated by cut-

tings rooted in the fall or spring. Give the plants, when indoors, plenty of light.

The varieties are numerous. Some of the best are Santana, deep red; Boule de Neige, pure white; Gold Bell, yellow; Darwini tessellatum; Souvenir de Bonn and Savitzii (variegated).

Other well-known plants doing well in the sunny window are callas, alyssum mesembryanthemum, English daisies, some of the Begonias (those used in the summer for bedding), impatiens, and such foliage plants as vincas, dracenas, tradescantia.

Most of the flowering bulbs will also do well in full sunlight, and this class of plants is one of the most attractive of all for the window garden.

The winter garden is not complete without a vine or two to add that charm which vines alone can give to the general effect. Nothing else can make the other plants look so naturally in place, nor form such an attractive frame for the outlook from the room (or the inlook from the outside, for that matter), as a vine trained up and about the window.

And, furthermore, no other plants can make such a display for the amount of pot room required.

The thunbergia, sometimes called the "butterfly plant," is the best all-round flowering plant for the house. The flowers are freely produced, average an inch to an inch and a half across, and cover a wide range of colors, including white, blue, purple, yellow and shades and combinations of these. Its requirements are not special and the vines grow rapidly when allowed to run in the house. It can be grown from seed, but cuttings make the best plants.

*Thunbergia laurifolia* has flowers of white and blue; *T. fragrans*, pure white; and *T. Mysorensis*, purple and yellow.

The swainsonia, although really a shrub, may be trained up in vinelike form, and bears beautiful clusters of sweet-pea like flowers, white or light pink. The foliage, also, is remarkably pretty, and as the flowers are borne freely for a long time, and will soon begin again if the plant is cut back quite severely at the close of the flowering period, it makes a very unusual and desirable plant for house culture.

Next to the heliotrope, and as old a favorite, is that marvelous scented shrub, the lemon verbena. It is very hardy, but will, like the heliotrope, drop its leaves under adverse conditions. A single leaf will scent up half the room. Another flower especially desirable for fragrance is the heliotrope, an old and universal favorite. A plant well cared for will last for years, but one's stock may be readily in-

(Continued on page 399)



Another view of the plant shown at the left after it has been pruned to produce healthy growth

# Christmas Gifts that Furnish the Home

ARTICLES THE STORES CONTAIN THAT WILL BE APPRECIATED TO COMPLETE A DECORATIVE SCHEME—WORTH WHILE SUGGESTIONS FOR YOUR CHRISTMAS SHOPPING LIST

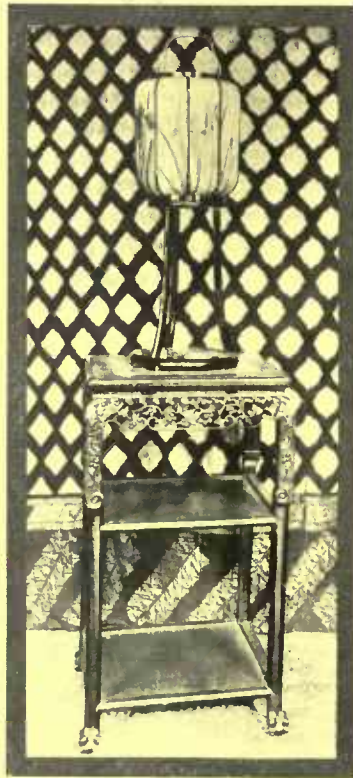
BY S. C. WAVERLEY



HERE is a well known fairy tale by one Hans Christian Andersen called "Everything in Its Right Place." The story itself has nothing to do with the case in hand, but the idea conveyed by the subject is one to be recommended for the consideration of every prospective donor of the

Christmas gift that has a part in household furnishing. In this period of striving for simplicity in home making there either is a place for such a present or there isn't, and the step between an acceptable gift and a white elephant is short and easily taken.

To avoid the white elephant successfully one should either be quite sure that the gift is absolutely suitable, or else it should be made with the privilege of exchange if desired. Individual tastes are so widely different that unless a place fairly yawns for a specific thing or a householder is heard to express a desire for it, it is much safer not to take chances. The real value of a gift lies in the thought put into its selection to make it fit a want. There are few householders who are without desires of some sort for their establishments,



Three articles of oriental manufacture that make pleasing gifts. The fabric behind the taboret is used for curtains

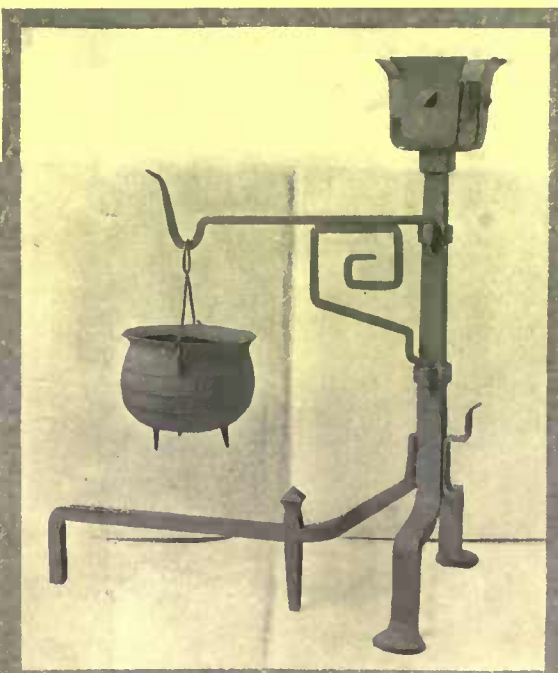
and it should be easy enough to ascertain them. Small excuse can be left therefore for the unhappy recipient of the Christmas gift to have to face the alternative of living with a positive eyesore or lacerating the feelings of the donor by removing the eyesore from the scene of its usefulness.

Taking for granted that the average house has at least a few pieces of mahogany and an oriental rug or two, it is safe to say that there is nothing more thoroughly acceptable than a gift that means an addition to one of these collections. The smaller mahogany pieces are not prohibitive in price when one considers their lasting qualities, nor for that matter are the rugs. The little Shirvan prayer mats that are so useful for filling in odd places can be had in various colorings to correspond with other rugs, and are only five to ten dollars each, while much larger Beluchistan rugs suitable in size and share for either living-room or hall are \$15 to \$25.

Practical gifts in mahogany that are within reach of the average purse include tea trays from \$8 up, book blocks at \$5 or \$6 a pair, muffin stands that may be had from \$12 to \$25, the useful little magazine stand that is a comparatively new piece at \$15 to \$20, drop leaf tea tables at \$20, nests of card tables at \$28 or \$30, not to mention the more expensive "pie crust" tables and mahogany chairs of various designs, many of them charming reproductions of Colonial pieces. There is scarcely a house to which something of this sort would not be



These bells are exquisitely cast in the figure of a little, old-fashioned lady. They may be had in two sizes



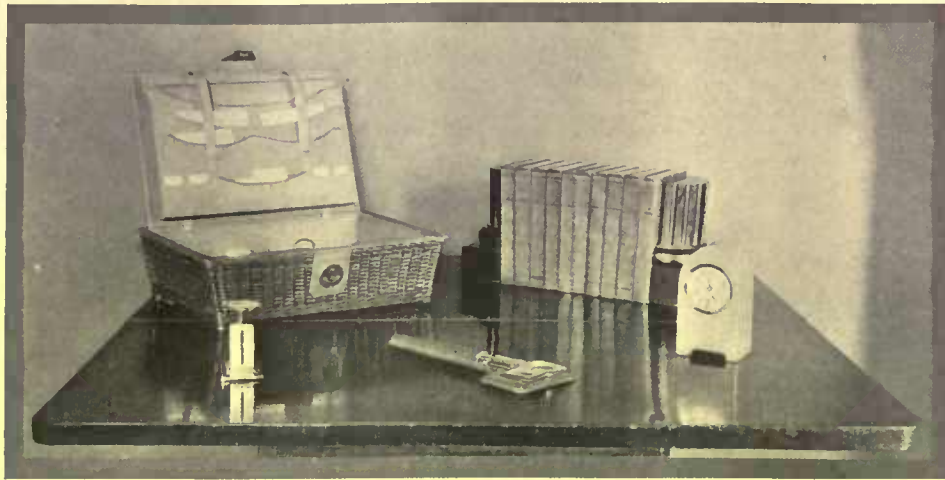
Andirons of iron are combined with a crane and the old-fashioned torch top. They are valuable for large fireplaces of all sorts



This set is particularly attractive for the guest room. The china may be had in various colors to match the scheme of decoration



A dark-toned bamboo jardiniere of an unusual form and graceful design



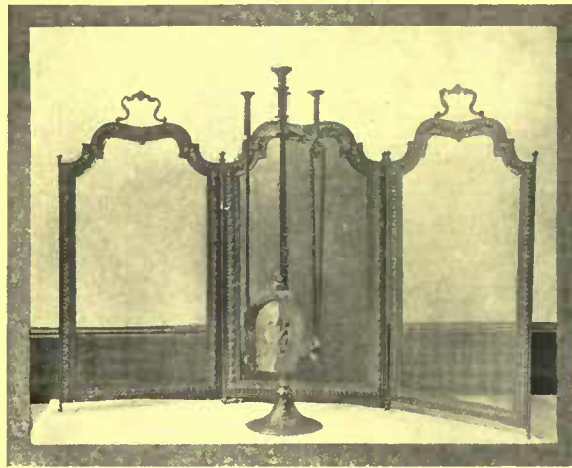
A group of articles universally appreciated. The basket writing set is lined in leather and is adaptable for traveling. The book blocks, clock and desk shears come in a great assortment, offering choice for various tastes



Lamps of this sort have shades of favrile glass

an attractive addition, nor a householder to whom it would not be acceptable.

Lamps and candlesticks are among the most serviceable of gifts, provided they are thoroughly useful and not too ornamental; the candlesticks particularly when not too suggestive of useless bric-a-brac. Tall lamps with floor standards from five to six feet in height are again in popular favor and may be had in various styles, from the wooden standard with glazed chintz shade to the heavy bronze standard with shade of Favrile glass. Rather a novelty in the latter is the small shade only ten inches across, that is adjustable like the shade of a reading lamp, and is useful as a piano light.



Fire screens and andirons are suitable for all sorts of fireplace architecture. They may be had in a large assortment

The small reading and desk lamps come in such a variety of designs that it is possible to make this acceptable gift at almost any price, and the solid comfort to be extracted from one of these little movable, adjustable lamps that may also be a thing of beauty, can scarcely be over-estimated. In candlesticks there are exquisite designs worked out in bronze that may be had in any finish for \$5 and up, and the mahogany candlesticks copied from antiques are effective and always in good taste, while excellent models in brass are much less expensive and quite as serviceable.

To the list of particularly acceptable gifts should be added several things that are useful in the bedroom.



A household convenience is the table for bedside use that may be had in many designs and materials



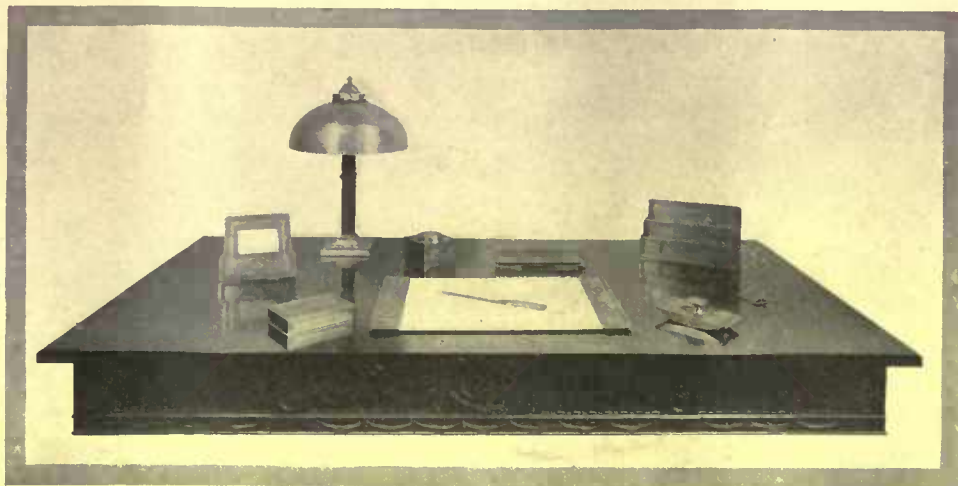
The little prayer mats are often used as wall decorations on account of their soft and beautiful colorings



The one-piece Japanese fire screen is a present of moderate cost and considerable attraction. Patterns come in many color schemes



Baskets of this sort make attractive lamp stands or may be used as flower vases



Desk sets are now made in all completeness containing articles from a lamp to a stamp box. Either individual articles or the complete set may be purchased. The lamp with shade of favrile glass is made to match the other articles



When used to contain a lamp this form of bamboo basket is quite attractive. Appropriate shades may be had that are of similar material lined with silk

For holding the reading lamp there is the bedside table that is small and light and just the right size, and may be had in stained wood with two drawers for only \$4.50, or in mahogany for as high as \$45, and for further nocturnal comfort there is the little set consisting of tray, ice-water pitcher, glass, candlestick and match box, that comes in ever so many pretty designs and costs \$8 to \$10.

For the householder who is so fortunate as to have one or more fireplaces there are numberless things that make attractive and useful gifts. Brass andirons range from \$6.50 a pair up to practically whatever one chooses to pay, and the andirons that have a crane to which is suspended a



The gate-legged table is valued for its compactness. There are many sizes from this small design to the large dining table

kettle are particularly good. They come in wrought iron for camps or bungalows, and also in iron or brass in a smaller size for use in town houses. \$3.75 will purchase an ornamental pair of bellows, and \$7.50 is the price of some new kettle stands for the hearth that are made of brass in openwork effect with rather tall supports. Fire screens of iron and brass can be had for a moderate sum, brass fire sets that swing on a holder newer in shape than the old familiar stand are \$13.50, and coal scuttles and wood boxes in various designs are to be had at a wide range of prices.

The large pieces of antique embroidery that cost from \$15 to \$25  
(Continued on page 398)



Nests of tables for card parties may be had in finished mahogany or in rough oak for the porch. They are valuable space savers



India prints are not only adaptable for summer home furnishings, but find uses in the winter scheme of decoration



This small table of the pie crust order has a tip-up top. In mahogany it is suitable for the tea service



MAKE YOUR GROUNDS AN ATTRACTIVE WINTER REFUGE FOR THE BIRDS THAT BRAVE THE COLD—ESTABLISHING THE OPEN AIR LUNCH COUNTER AND HOW TO IDENTIFY ITS PATRONS

BY HOWARD H. CLEAVES

Photographs by the Author



WHETHER your home is in the city, suburb or country it lies within your power to establish a free lunch counter for the benefit of the feathered folk that brave the winter storms. In a certain section of Central Park, in the heart of New York City, there are several feeding stations for winter birds. Suet, crumbs and seeds are placed here daily during the cold months by a kind lady who lives near the park and as a result chickadees and nuthatches have become so tame as to feed from the hand. Shy birds like the brown creeper and red-breasted nuthatch regale themselves on suet while dozens of per-

If you are thinking of setting fire to that pile of trimmed-off branches beside the chopping block near the woodshed defer the burning until next spring, for during the snowy months a couple of song sparrows and possibly a winter wren may find it a good resting-place at night and a shelter from the cutting winds through the day. And by way of expressing their gratitude the song sparrows will commence singing as early as the middle of February and about the first of May will have a nest in the border of your garden. The winter wren may not sing for you, but he will entertain with his acrobatic movements, whisking about among the twigs in the brush heap and becoming so bold in his search for the grubs as they fall from the wood you are splitting that he may perch on the handle of your axe even while it rests in your hand. There will not be the least difficulty in identifying the winter wren with his scant four inches of length, his exceedingly short tail that is pointed straight over his back most of the time and his coat of very dark brown feathers. Once you have seen the winter wren you will never forget him. And as for recognizing the song sparrow, that too should present no difficulty. A brownish bird narrowly marked on the back with black, breast light, streaked with dark brown and usually marked in the center with a blotch of the same color, as if the streaks had melted

sions through the walks only a few yards off. Juncos or snowbirds, white-throated sparrows and downy woodpeckers are regular patrons—the first two gleaning crumbs from the ground; the latter favoring the suet that is bound to the tree trunks. If such are the possibilities in the midst of a great city what could not be accomplished with moderate effort in small towns and in the open country?

Let us suppose that your house and garden are in a suburban locality and not too far from fields and woodlands—what, then, can you do to attract the winter birds? The two chief things that make it possible for birds to pass the winter in northern latitudes are shelter and food supply, and if these be created and maintained on your suburban or country place you may be certain of the regular visitations of hosts of feathered folk. Many a person who lacks a knowledge of bird life offers the excuse that his time is occupied with other things and that he is denied the privilege of going afield as the naturalists do. But who cannot spare a few moments each day for the purpose of placing crumbs, seeds and the like on a window ledge or food counter? And once the custom is established you may stay at home and study many of the birds, for they will come to you instead of your going to them.



A house sparrow perching on the chickens' food box, awaits the hen's departure





and run together. The bird's length of six or seven inches is made up largely of tail, and when flying, the song sparrow spreads the feathers of this organ with almost every wing stroke. The principal sound emitted by these birds in the coldest periods of winter is an occasional "tsip" or "chip," but their late winter and spring melody is so cheery and buoyant that this sparrow goes by the local name of "Summer sweet" in Nova Scotia.

The goldfinches would appreciate having you leave several stalks of sunflowers standing. These birds visit sunflower heads in late summer and during the fall and may be retained as winter visitors if a food supply is left them. The bright coat of yellow and black and his peculiar dipping flight distinguish the goldfinch from other birds, and although his plumage loses much of its brightness in the winter, still you can recognize him by his flight and manners.

In fields where corn is stacked one may almost always detect signs of bird life. Juncos and tree sparrows delight to feed about on weed seeds and leave a lacework of tracks where they have gone hither and thither on the surface of the snow. Red cedars offer excellent shelter and chickadees, pine siskins, blue jays and others are not slow to avail themselves of it when night approaches. Thick masses of honeysuckle vines that sometimes cling to porches are often sought as roosting places by birds; and dense hedges furnish good windbreaks. A tepee of cedar poles set closely together and draped with the old vines of last summer's morning-glories makes an acceptable refuge in the absence of something better and I have even known the resourceful house sparrow to burrow into the sides of haystacks and there spend the night unmindful of the cold blasts without.

Any of the above-named features could easily be created without much expense or labor on almost every country place, but for the benefit of those who care to go to further trouble on

behalf of the birds a list of shrubs, trees, etc., whose fruit or shelter is attractive to birds, is inserted at the end of this article.

Undoubtedly the greatest amount of joy for the least labor is to be obtained by the establishment of a food counter near enough to the house so that the birds may be observed from the windows. November is not too early to make preparations, although perhaps not a great many birds will come to the spread until the first snowstorm conceals their

natural food in the woodlands. There are several methods of procedure. Some prefer to place a shelf on a level with the window ledge in order that the food supply may be readily put into place by simply opening the window, but certain it is that there are birds which will come to a food shelf if it is a short distance from the house and yet are not bold enough to approach the window ledge. A shallow tray supported by braces to a tree trunk a few yards from the window is very satisfactory and should if possible be placed on the south side of the house to afford the birds the benefits of the sun's rays while the meal is in progress. Some ground gleaners like juncos and white-throated sparrows seem better



The white breasted nuthatch, one of our common winter birds, may literally feed from your hand

satisfied to feed on crumbs or seeds that are thrown out broadcast, but it is always advisable to clear a space for this purpose, lest much of the food sink into the snow and be lost.

The downy and hairy woodpeckers and the brown creeper are in their elements only when clinging to the side of a limb or the trunk of a tree, and prefer not to stand on a horizontal flat surface, such as a shelf. For their convenience, therefore, a piece of suet or perhaps a dog biscuit should be bound to the tree trunk, and if the several kinds of birds that patronize this particular food supply disagree, a number of such stations should be established, and all patrons can then gorge themselves at their ease.

Some difficulty is likely to be experienced with English or house sparrows, for if companies of these piratical vagabonds form the habit of visiting the lunch counter it will be speedily



The nuthatch is somewhat of an acrobat, and comes to the food headfirst down the trunk. The tufted titmouse, however, is more dignified and retiring, and comes only when the downy woodpecker, shown in the last picture, is absent from the "lunch counter"



The nuthatch is extremely fond of peanuts in the shell



He stops feeding when an intruder approaches too closely



And in a moment he turns to fly away to a nearby tree

cleaned out and the desirable guests driven off. A swinging shelf should prove an effective remedy, and had best be suspended from a limb by means of wire or strong cord and allowed to move some in the wind, although not enough to dislodge the supplies from its surface. The woodpeckers and chickadees may be safeguarded in like manner by inclosing their suet or fat in a network of cord and hanging it from a branch by a wire or heavy string.

Certain birds are omnivorous to the extent of being able to adapt their tastes to almost any food that is offered them, while others are more particular and must be catered to even in severe weather. The greater the diversity of supplies, therefore, the larger will be the variety and numbers of your patrons. Suet, dog biscuit, seeds and crumbs have already been mentioned, but to these might be added peanuts in the shell, cracked and whole corn, sweepings from the hay loft, acorns, chestnuts, buckwheat, etc.

Suppose now that the spread out of doors is well nigh complete with most of the above dainties and that the guests are appearing—it now becomes your duty as host to acquaint yourself with the identity of the different visitors. "But," you may object, "I am no bird student and don't know how to begin." It must be

admitted that the hundreds of bird names in the books are likely to be confusing, but when the birds themselves are at hand and, as in the present case, these are only a portion of the permanent and winter residents, the difficulties are reduced to a minimum. When a man turns in at your front gate and comes up the lane toward the house he usually has not gone far before you have classified him as either an acquaintance or a stranger, and if the former he is almost immediately identified as James Hackett or Tom Satterlee or whoever he may be. In forming your conclusion you had unconsciously noted the man's size, his gait, his dress and his mannerisms. If he were to approach in the dark you could tell him by his voice alone. Birds are identified in very much the same way. To the beginner they may all seem very similar, but when you come to know them you will

realize that the points of difference between the birds are really more numerous and striking than those which distinguish your human friends.

Written descriptions of birds are never quite satisfactory, somehow, and it is not my object to occupy space here in an endeavor to set forth in great detail the markings of various species; but a list of the birds that are likely to come to a winter food supply in the vicinity of New York City may be of some assistance.

*Smaller than (English) sparrow*—American goldfinch, chickadee, red-breasted nuthatch, brown creeper, winter wren.

*About the size of sparrow*—Tufted titmouse, white-breasted nuthatch, songsparrow, tree sparrow, purple finch, junco.

*Between sparrow and robin*—Downy woodpecker, hairy woodpecker, cardinal, horned lark, snow bunting.

*About the size of robin*—European starling, blue jay, meadow lark.

*Larger than robin*—Bobwhite, crow.

Some of these are shy birds and cannot be expected to come close to the house. The meadow lark, horned lark, snow bunting, bobwhite and crow may safely be assigned to this class, but if you will clear a place in the

fields behind the barn or on the border of the woodland you may be favored by an occasional visit from each if the spot is kept well stocked with provender.

This custom of feeding and sheltering the winter birds is gaining a stronger foothold each year and has long since passed beyond the experimental stage. In fact, the National Association of Audubon Societies, whose members are advancing further each day in the matter of bird protection, has under consideration the establishment of a special relief fund for the purpose of rushing aid to birds in any section of the country where the weather conditions have rendered it temporarily impossible for them to avail themselves of a natural supply of food. For instance, during the severe winter of 1911-12 numbers of black

(Continued on page 388)



Chickadees become remarkably tame in the winter where they are regularly fed



From a miscellaneous litter that the wrecker sells for junk, material was collected to remodel the old stable until it had this appearance. There was not much new added, a little stucco, a little brick, but almost all the materials used were originally in the old mansion that was torn down

## An Adventure in House Building

HOW AN OLD STABLE WAS TRANSFORMED INTO A MANOR HOUSE AND HOW THE DEVELOPMENT OF AN OLD ENGLISH ESTATE WAS DUPLICATED IN A PHILADELPHIA SUBURB

BY JAMES L. BURLEY, ARCHITECT

Photographs by M. L. Schamberg

**I**N a park of about 20 acres at Merion, a suburb of Philadelphia, stood the well known Baird mansion with its stables, conservatory and other outbuildings, and in its day one of the show places of that city. It was built in the early seventies of the last century, during the dark ages of the history of architecture in America and was a castellated structure of brownstone, terra cotta and brick. The interior was rich in hardwood, much of it elaborately carved and worked after the approved manner of the period. Like many of its prototypes it was aban-



Stone and stucco combined in this way suggest different periods of growth

doned by the family as a place of residence, and was used for a boarding school for a time, finally passing into the hands of a group of homeseekers, the park to be divided into building sites and the mansion itself torn down for the building material in it.

Among those purchasing sites, Mr. Zollinger became possessor of a plot about two acres in extent. Upon this was located the old stable, a substantial and well constructed building of stone, brick and terra cotta, with the remains of a great conservatory built against it. It was his original intention to

demolish this building and erect upon its site a residence. However, the fine wood carving of consistent Tudor detail rendered available by dismantling, and the lines of the barn suggested remodeling. It seemed a pity to tear down anything so well built and so enduring. The proposition was then turned over to the architect and part renovation of the structure considered. There was something in the lines of the old building suggestive of an English manor house and their imaginations set to work could see developed from it another such house as those providing the chief charm of the English countryside. The owner's enthusiasm grew as the possibilities became apparent. The actual advantage of creating in America a home that would approximate that type of English manor house made a strong appeal.

Remodeling of this type is no small matter, and in this place it might be well to say that only the most sympathetic co-operation between client and architect can bring the results herein attained. There is an immense amount of study involved compared with that necessary to produce a new building of equal size, and as the end in view is not as definite as in the case of a new building, a considerable amount of patience is required and a willingness to meet unexpected cost. For in such work unforeseen difficulties arise, and unless the owner is willing to go ahead slowly, he is apt to be disappointed. But on the other hand there is an attraction that does not develop in the construction of a new house, a fascination which grows from adapting to good purpose something that was heretofore useless, and redeeming to good advantage a building that would have served in the ordinary course of events no economic use. In this way one becomes a magician, and by the magic of a constructive imagina-

tion turns an ugly and useless stable into a beautiful residence.

Actually when the work was completed it was discovered that the final expense was but two-thirds of what it would have cost to build anew such a structure. Then, too, it really was the closest approximation to the way old English houses grew. There, many years, perhaps centuries, of adding to the main house gave the final result we appreciate to-day. Here at Marion the process was just the same, although the time was a very short one. That is, the house grew part by part and thus has achieved the charm that one appreciates in the old country.

The first thing that was considered was the adaptation of the plot to the building—a not unusual reversal of the proper method of procedure, even in cases where it is not necessary. However, the stable occupied a good situation and the land was easily fitted to it. The stable as it appears in one of the pictures and in a plan, had rectangular foundations. Along the front ran a row of stalls, and upon this side the stonework was most solid. In back most of the area was occupied by a court and a great cement floored room where the carriages were washed. The roof was supported by great solid pillars. At the west section of the barn was the carriage room that went up two stories, but had merely a wooden second floor above stairs. The walls and foundation were extremely solid and thick. If the former first floor plan is consulted, the condition of the building will be at once apparent.

A cellar was excavated under the stable or east wing. Part of the carriage house already had a cellar. The foundation walls were fortunately very deep and little underpinning was necessary to carry them below the new cellar bottom. This was easily done with concrete. Just outside the building was found a large underground reser-



The high leaded glass window opening into the great hall is particularly effective in so large a room



One knack in remodeling is the adaptation of materials to new uses. This caen stone fireplace was too narrow. The addition of the keystone rendered it available

voir formerly used for storage of rainwater; this was connected with the cellar and now forms a wonderful mushroom cellar.

In order to make the hayloft available for bedrooms, dormer windows and gables were cut in the roof on the south side and six well lighted bedrooms and two baths were obtained, otherwise the original roof remained untouched on this wing except for the removal of two ventilators which were too evident indicators of the original purpose of the building.

By means of stud and plaster partitions the stall room yielded a kitchen, pantry, breakfast room, dining-room and stairway, while the box stall was found to suit admirably for a laundry. The building had not been used as a stable for probably ten years, but the inside walls were all whitewashed before being furred and plastered to prevent the possibility of any lingering odors suggesting the former occupants. The stable yard, enclosed by a high wall, was converted into a walled garden, and the covered porch which had been the carriage wash, when enclosed in glass became a spacious and livable piazza repaved with composition paving blocks as before. Part of the courtyard was taken for a drying and kitchen yard and separated from the garden by a high wall.

The owner, taking a keen pleasure in the evolution, de-



In the tessellated hall the mantel is of carved Carrara marble adapted from a larger piece



As solid supports were necessary for the additional development of the upper story pillars were used which suggested the vaulting in the hall

ecided not to hurry the work, but to do it gradually, so a start was made on the east or stable wing and this was completed and the owner living in it before work on the section formerly the carriage house or west wing was begun. As will be seen by a reference to the plan the east wing is a complete house in itself if the breakfast-room is used for a dining-room and the dining-room for a living-room.

Six months after the work was started the owner moved into the complete east wing and nearly a year was taken in completing the west wing.

The west wing was a large square building and did not yield so readily as the east wing to its new functions, nor was it proportioned to the scale of the east wing, its massive single gable and bulk overbalanced the smaller masses and detail of the latter so that considerable structural alteration was found necessary. Two gables were made to take the place of one on the south, thus lowering the ridge of the roof to the level of that of the east wing. The width of the north wing was reduced to form the great hall in better proportion. Out of the carriage house were evolved a vestibule, vaulted hall, the great hall, reception-room, lavatory and stair hall on the first floor, and two bedrooms and two bathrooms on the second floor.

As has been said the success



Possibly the owner never would have had the enjoyment of a great hall had it not been rendered available by his scheme of remodeling



Practically all this woodwork was collected piece by piece and enough consistent detail was found to combine in this screen and gallery



While the west wing was being worked the east wing was occupied and the owner had the pleasure of being at hand to watch developments

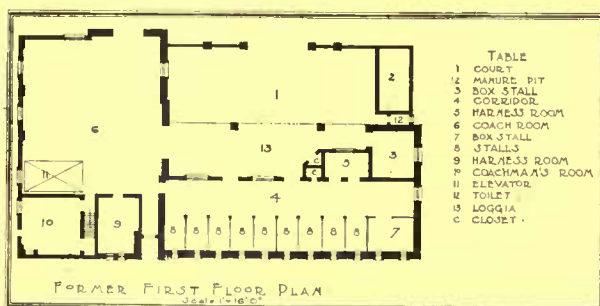


The stable originally appeared like this. At the extreme left the conservatory may just be made out. Behind this the wall was of brick

of alteration work is measured by the extent of the structural changes made. After a certain point tearing down and rebuilding may have been the proper course from an economic standpoint. In the present instance the walls, roof and floors were the structural elements that it could be hoped to save; the entire internal lining was clearly understood to be a matter of new construction. There were, of course, few old partitions to contend with and in the internal arrangements of rooms there was comparatively a free hand given the designer. Where the old walls had to be extensively cut for openings it was found more economical to use cement stucco to cover the scars than to re-trim the openings with stone. The old walls where the conservatory joined the main building were of common brick, and stucco was applied here as the exterior finish. This accounts for the mixed character of materials shown on the exterior and consequently the free use of several periods or styles in the design. This might be criticized from an architectural standpoint judged by the purist and perhaps with justice if the building were a new one, but since it is an alteration job the free use of mate-



Remodeling produced many interesting features in the garden as well as in the house

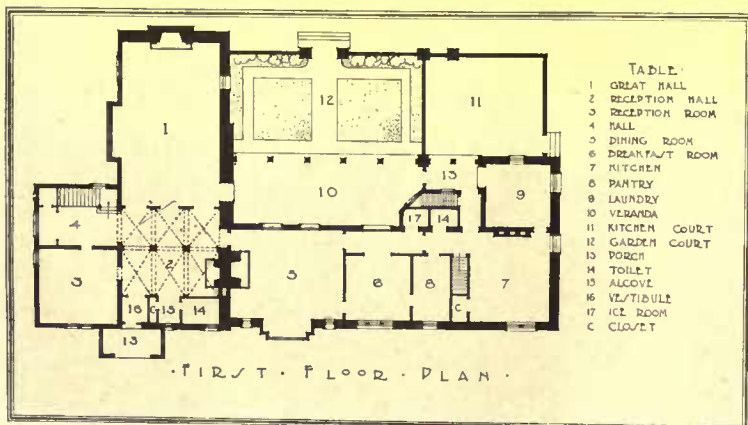


The extreme western wall, which appears in the original plan of the stable, was removed

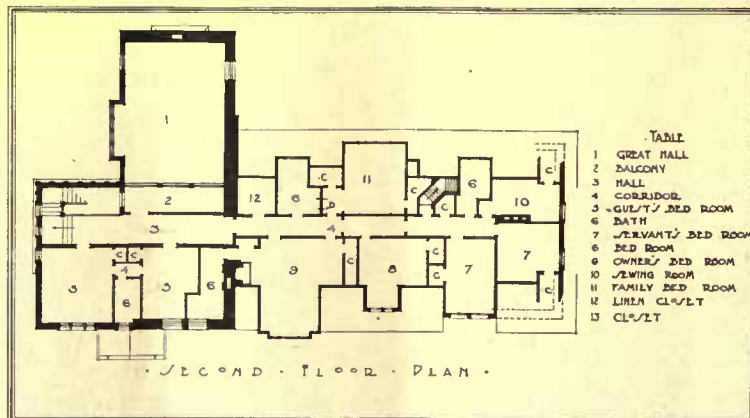
rials and styles is perhaps one of the positive charms and really indicates the fact that this building was evolved and did not spring full fledged from the brain of the designer.

As we have said the original mansion had been torn down and great wealth as well as embarrassment of materials obtained. Out of a mass of paneling, doors and trim in oak, walnut and mahogany with much hopeless carvings and quirks, enough was obtained by selection to panel the breakfast-room in walnut, the living-room in oak and reception-room in mahogany, which was promptly painted white. Practically the whole screen in the great hall which is in oak was collected piece by piece from various parts of the old mansion. The greater part of the trim and all the doors were obtained from the same source and modified or redeemed by new moldings. All floors throughout are hardwood relaid from the mansion. All the mantels except in the great hall are taken from the mansion after being shorn of much hideous and meaningless ornament principally over-mantel monstrosities so dear to the heart of the bric-a-brac loving tastes of the Victorian period.

(Continued on page 388)



The east wing is a complete house in itself and if the breakfast room is used for a dining-room and the dining-room for living-room, the west wing may be shut off



Above stairs the same arrangement is possible. If it is desirable at any time in the winter to shut off part of the house, the east wing can accommodate the family

# Handicraft House Furnishings

FURNITURE AND FURNISHINGS THAT LEND DISTINCTION TO THE SMALL HOUSE—REAL ARTICLES OF HANDWORK AND STOCK MATERIAL OF ARTISTIC EFFECT THAT MAKE THE HOME ATTRACTIVE—STENCILS AND STENCIL WORK

BY SARAH LEYBURN COE

Photographs by the Author, J. T. Beals and Others



JUST about the time somebody decided that great-grandfather's mahogany drawing-room furniture was infinitely superior to the black walnut and antique oak crimes of the seventies and eighties, somebody else discovered that great-grandmother's kitchen and bedroom furniture had good lines and was worthy of reproduction. Then a third somebody was bold enough to make a hand-woven rag rug and declare it better looking than Brussels and twoply ingrain, and the whole handicraft scheme was launched.

That it was not merely a fad, to be driven to death one day and forgotten the next, is proved by the way that it has steadily increased in popular favor by the demand for furnishings designed on simple lines and by the way that the large manufacturers are turning out substantially made articles to meet this demand.

When we speak of handicraft furniture here let it be taken to mean all that vast supply of materials that are either hand-

work or give the impression of handwork: those things that have the feel of being exclusive because they appear to be made only for the location in which they are used. Many of them are stock patterns and stock designs, but they give the effect of a certain individuality.

The handicraft scheme, which one invariably associates with the Puritan and Colonial types of furniture, may be quite correctly described as the exponent of simplicity and straight lines, and therefore of good taste and restfulness. The Puritans had to be simple whether they chose to or not, and householders of the present day are profiting by their example—in one respect at least. Following close on the revival of this type of furniture came the vogue of the conventionalized design, a result of the reaction from the carved atrocities and over-elaborate decorations of the antique oak period. The earnest promoters of the handicraft idea adapted this improved form of decoration for their hand-woven rugs and hangings, and an entirely new and original form of house furnishing resulted, one that is at once artistic and satisfying, dignified and ornamental.

Of course, the handicraft scheme is not suitable for every type of house, and in the formal mansion it is quite out of place; but for homes of moderate pretension, where simplicity and good taste are of first consideration, there is no more satisfactory plan for furnishing.

One of the most delightful characteristics of handicraft is its genuineness. There is a distinction naturally, between the hand-woven rugs and hand-made furniture of the handicraft enthusiast and the machine-made furnishings of the person who is content to buy and not create; but in either case the rug is made of strips of cloth and does not try to hide it, the curtains are of the simplest materials with no pretense at imitation of expensive stuffs, and the furniture stands for what it is, without masquerading as mahogany or oak under a protecting veneer.

Fortunately for those persons who are particular about having

the genuine hand-made articles, there are enthusiastic handicrafters on every side who sell their products, so that such furnishings are really a question of expense and not of individual talent or energy. On the other hand, however, one can buy in the shops, rugs, hangings, wall-papers, couch-covers and pillows designed and decorated in handicraft patterns, and it is only a matter of taste and careful selection to achieve satisfactory results at comparatively small cost.

While it is true that good taste is just as essential in planning a room of this sort as in one more expensively furnished, the very simplicity of everything seems to make for good results. If one decides on a satisfactory color scheme and is consistent in carrying it out, things seem to adjust themselves, as it were, and there is less chance of failure than when furnishings and decorations of a more elaborate nature are attempted.

To most persons it is quite likely that the very sound of the word handicraft suggests stencils and Russian crash, table-runners and strange-looking pillow-tops, for these are the first symptoms of the handicraft craze. It is quite true that in one way stenciling has been done to death, but in another it plays an important part in some of the most artistic schemes of decoration and furnishing; just how important it is hard to realize until one takes the trouble to look into the subject. There is a whole lot of difference between the work of a decorator who, by a judicious use of stencils, gives a distinctive touch to a room or brings out certain details in design, and that of a woman who buys a \$2.50 stencil outfit and in the first flush of her enthusiasm



This interior gives the effect spoken of above as handicraft. The curtains are printed with a border, the furniture is comfortable, simple, and distinctive

decorates everything in sight until one feels quite sure that the only things to miss the wholesale ornamentation were animated objects that could voluntarily escape.

The real reason for stenciling is to fill in and round out the decorative scheme of a room in an unobtrusive way, not to form its most conspicuous feature. If cleverly handled, the same motif can be suggested on the walls and curtains, even on draperies and pillows in a room without looking overcrowded; or the stencil can be applied sparingly, merely filling an occasional space that would otherwise seem too bare or in need of a bit of color.

Wall-papers in block print or stencil effects are obtainable for use with handicraft furnishings, and where the fittings of a room are plain and on simple lines, with few pictures in evidence, the large-figured papers are quite satisfactory. A new paper that is actually hand-stenciled is now to be had. The designs are reproduced from rare specimens of antique silks, and are most unusual in effect, many of the figures being too large to print by the ordinary process, so that there is no possibility of machine imitation.

For plain walls ingrain and oatmeal papers are used, with cut out or stenciled borders, and painted walls finished with narrow stenciled designs are steadily gaining in favor. On some accounts the last two methods are rather more satisfactory for the ordinary handicraft



Curtains of all sorts may be stenciled with characteristic designs from the frieze. The units should not be repeated too often

room than a figured wall decoration, and in combination with the wood paneling so much used for dining-rooms and libraries, the painted walls and stenciled borders constitute one of the most practical modes of wall treatment. In addition to the colored border the stencil is sometimes used with good effect on the wall space between the panels of wood, forming alternate panels of decorative figures and plain wood. This scheme should be approached with caution and worked out with care, however, in order not to overdo the idea and get a result that is anything but satisfactory.

With the use of the stencil in the wall decoration, color schemes can be perfectly worked out and the figure of the border can be reproduced in curtains and draperies, giving a touch of individuality not to be had in any other way. Except for the most energetic and patient of amateur decorators the wall stenciling should be left to a professional workman, in spite of the fact that it looks easy and tempting. Even when done by such a workman it will not prove an expensive method of

decoration, as a stencil for the narrow borders now in vogue costs only fifty or sixty cents, and the charge for applying it is five to six and one-half cents a foot, while for painting the walls in a solid color the cost for paint and work is three and one-half to four and one-half cents a square foot.

Taking advantage of the fad for wall-papers and cretonnes that match, excel-



On either side of the central picture are characteristic stencil designs the units of which were repeated from a frieze. The one at the right is particularly interesting in a wistaria pattern that seems to wind across the curtain. The central illustration shows one type of furnishing where a handicraft scheme has made use of the old-fashioned hand-woven coverlets in two shades of brown





The heavy rush bottom chair gives the impression of handwork



Although the cut out border and the strip sewed to the counterpane and curtains may be purchased, this bedroom creates the impression that much individual effort was used in its decoration



Reproductions along Colonial lines may be had that are suitable

lent results may be obtained by the use of a plain or small-figured paper, with a cut out border, the design of which is carried out in the cretonne, as shown in the photograph of the bedroom. The figure of the scalloped border is repeated in the cretonne bands that finish the curtains and ornament the bedspread, while a cretonne duplicate of the narrow decorative strip at the top of the border is used as a border for the lace-edged valance over the curtains and also for the spread, and to carry out the idea still further the tiny diamond-shaped figure in the wall-paper is repeated in the openwork designs of the thin curtains.

In nothing more than floor coverings has the handicraft movement made itself felt, and in nothing has it effected better results. Carpets and rugs in loud colors and shrieking patterns have been replaced by good examples in solid colors or two-tone effects with borders of dignified sign, as well as by the useful rag rug that is continually assuming a more important place in house furnishings of a certain class. For country houses, bungalows, seashore cottages, and in any house the furnishings of which are simple, it is suitable, and not the least of its advantages is that it is so inexpensive that it can be frequently renewed. This refers to the machine-made rugs that are to be bought in the shops. The rugs woven by hand are usually guaranteed to be washable, as the strips are dyed in fast colors before they are put into the loom. There are numbers of places where these hand-woven rugs may be had in sizes and colors to order, and while rather more expensive than the other variety, they often prove more



Woodwork of straight lines given a natural finish, hand-made tiles, rag rugs, plain background of Japanese grass cloth, these are elements of the handicraft scheme

satisfactory, for one has only to send a sample of hangings or wall-paper and the rug is dyed to match perfectly. The machine-woven rugs are made in sizes from 24 x 36 inches to 9 x 12 feet, and even larger if desired, and at prices that are anywhere from fifty cents to thirty dollars. They come in the regulation mixed effects as well as in all of the standard colors, greens, blues and browns of various shades with white borders, and the more expensive ones have decorative borders worked in with a shuttle after the rug is woven. There are designs that show houses and trees and figures in the crude outlines suggestive of the quaint old samplers, while quite the newest borders are reproductions of the shadowy patterns of French cretonnes, woven in lovely colors on a white ground. Some of these rag rugs are even done in the designs and colors of Navajo blankets, and are striking looking, to say the least.

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A new variety of woolen rug that comes in solid colors with decorative borders is quite as suitable for furnishings of this character as are the rag rugs, and probably

more desirable for winter use, as it seems warmer and more comfortable. It is woven in the same way as the rag rug, heavy strands of twisted woolen thread being used instead of the cotton strips, while the binding threads are of cotton, just as for the rag variety. It is substantial and decorative and may be had in any desired color, as the manufacturers will dye the wool to match samples if the color required cannot be found in the ordi-

(Continued on page 389)

# A Garden Contest and What it Developed

HOW ONE SUBURB CREATES AN INTEREST IN GARDENING—THE BEAUTY THAT RESULTS—EXPERT CRITICISM ON GARDENS THAT WON PRIZES.

BY HAROLD A. CAPARN

Photographs by Albert K. Dawson

POPULAR interest in gardening and garden design is growing constantly. The signs of growth are plain to anyone and perhaps none of them better shows the seriousness with which the subject is regarded than the Montclair Garden Competition, held annually during the past three years. It is believed that some account of it and a brief discussion of the principles of design involved and other pertinent matters will be of general interest. Each year the number of the entries has increased and their average quality improved. The attitude of the people of Montclair towards them seems appreciative, and the general results encourage the hope that, in one form or another, the idea may be adopted in other places. It is to be expected that not only would gardening and the composition of gardens become better understood thereby and the pleasure in them deeper and more widespread, but that the popular taste

and feeling for art in general would develop with the gardens, and life would gain by the addition of something worth while.

A fund of \$500 presented by Mr. James N. Jarvie has provided for the prizes and expenses of the competition which has been managed by a committee consisting of Mr. Michel Le Brun, the architect, Mr. Arthur Underhill, the landscape architect, and Mr. Julian Tinkham. Prizes were awarded for entire places and for gardens alone, a garden being considered to be a separate part of the grounds usually enclosed. The points on which



I This garden is notable for its good design. The cleverness of its centering will be noticed if one considers the vista obtained between the catalpa trees toward the dark recess on the opposite side of the street

most stress was laid were pictorial effect, and livableness; in both these are included the layout or relation of parts, and in the latter attainment of privacy. There have so far been two official judges in the garden competitions. Gardening and garden design are an essentially popular art, and the view of the intelligent layman is well worth correlating with that of the professional garden-maker. To avoid the possibility of any bias in favor of mere technical excellence, there has been as well as a landscape architect a judge versed in design of other kinds. In 1910 Mr. John W. Alexander, the painter, officiated, in 1911 Mr. Edwin H. Blashfield, the painter, and this year Mr. Walter Cook, president of the American Institute of Architects. The composition of the painter and especially of the landscape painter is naturally in close relation to that of the garden designer, while that of the latter and the architect are often

inseparable. So far the idea has worked admirably. Differences of opinion have been small and when adjusted by discussion it has always been felt that the decision has been the expression of all parties to it. Last year certain points in one or two of the places entered for competition were discussed in the report, and this year criticism of individual places was definitely requested from several sources. This was a somewhat invidious task, as praise alone would not only be unconvincing, but be little helpful, while blame

is apt to be misunderstood and resented. But after due consideration the judges decided to select for criticism such of the entries as appeared to illustrate best points of most general application, it not being possible within the length of a report to discuss every one in detail. The criticism was quite frank—the only kind that seemed worth giving—as impartial as possible and such as would have been made in private conversation without any idea of printing it. And as far as is known to the judges, it was received in good part, although some of it was, no doubt, not very easy to endure when so much thought and money had obviously been spent on the work. But if the criticism be analyzed it will be found to contain more praise than blame, not merely on the average, but in almost every individual case. Where defects were dwelt upon they were such as could be amended at relatively small trouble and cost. The layout or disposition of parts was in nearly every case more or less good and the mistakes were in details, generally of planting, easy to alter or replace.

The underlying principles of garden design are the same as those of any other kind of design; but the materials or media are so different from others that it takes a good deal of study and experience to discern how the principles apply. As in the case of architecture, sermon writing or symphony composing, one must set about a garden with a definite conception, a clear idea of what is intended and the kind of sentiment it is meant to produce in those who see it. You cannot make up the design of a garden as you go along, though you may to a greater or less extent make up the details. Then the afore-said definite conception must be adapted to the condition, the size, shape and general character of the ground and surroundings and the things that will grow there. The design ought, in fact, to rise out of the conditions, not be



II The outlining of these beds provides the design lacking in the rose plantings themselves



III The growth of trees here adds materially to the advantage of the place; the low growing material, however, is not thoroughly consistent with it



IV At the right of this picture is the flower garden shown in No. I. From this aspect it is too small and restless for the mass of the house

imposed on them. The conditions, of course, include what the owner happens to want or prefer. So out of these two sets of things—what the owner wants and what he can with consistency have in that particular place—the finished product should evolve. He may desire an enclosed garden, greenhouses, pergolas, statuary and so forth, or a mere setting to the house of lawn and trees or shrubbery; he may desire something very elaborate or very simple, formal and informal or both, and any of them might be quite appropriate; but in any case they must be consistent. If the ground is hilly and irregular, the layout will plainly be very different from that of a flat area; and if there are good sized trees, the treatment is likely to differ considerably from that of a bare lot. A few good trees may be sufficient to furnish the lawn and make a setting for the

house; whereas, if there are none a shrubbery arrangement would suggest itself for the sake of quick effect, and the ultimate expression be entirely different. There are nine and thirty ways of writing tribal lays and every one of them is right, states Mr. Kipling, and it is the same with gardens. But whichever of the nine and thirty is selected, it must “carry through” and be complete in intent or it will not be right. It must not be made of parts added to one another in a haphazard way, no matter how beautiful they may be in themselves. It must be complete and consistent in the same way as a well designed table, building, or poem, are consistent and complete, every part being necessary to the whole and nothing being admitted merely because the designer happens to like it. The way to get a thing like this latter, whether it is a tree, bush, plant, statue or anything else, into a garden without violence is to make the garden or part of the garden to fit it, not to drag it in whether it belongs or no.

One reason why, amid the multitude of gardens of various kinds, there are relatively so few good ones is that people are misled by the charm of the individual things in them and cannot think of them as parts of a scheme. The average garden owner is content to exhibit to his friends his fine bed of asters or specimen blue spruce or superb mass of rhododendrons. But this reduces a garden to the level of a nursery, or place for raising plants. Your garden should be so made that the visitor entering says, "What a beautiful place," so that it is a good place to be in and needs no explanation. Its charm ought to appeal to any impressionable person whether knowing or caring anything about plants and flowers or not. It is a curious thing that it should be possible to collect a number of plants, trees or bushes into one place, any one of which would take a prize at an exhibition, yet the ensemble would be unattractive. On the other hand there are many scenes in Montclair and other places made up of the simplest elements, ordinary trees, bushes and turf and unpretentious architecture which are full of charm. Most people who make gardens overlook this very important point and set out the things they like best, or rather that they think they like best, and wonder why they somehow don't look so well as they were expected. In this way brilliant colored things like scarlet salvia, small



V This stone settee is on the lawn shown in No. I. It is an effective piece of composition with its two small, well matched, blue spruces



VI In a few years this well conceived little garden should be very charming. The two rows of plants on either side of the lawn would look better if inclosed by rows of box edging



VII The planting of evergreens here is too close to the house, besides the contrast with the cannas at the end is unpleasant

shrubs, or Japanese maples and small evergreens abound in suburban grounds. The trouble is not that they should abound, but that they should abound where other things belong. They are incidents, trimmings or details used as main features. It is like using small and flimsy furniture in a large room or making the skirt of a dress of lace or ribbons.

This brings us to another important principle of design, that of scale, or the relative sizes of parts and the whole. As we all know, nothing is great or small excepting by comparison. This holds good in garden work as in other things, yet it is little understood. Everyone knows that a piece of furniture may look too large in a small room and too small in a large room. Yet few people seem to think that the principle applies out of doors, but it is every bit as important as indoors. A lawn ought to have its frame of planting proportioned in size and extent, or the lawn will look bare and the

planting mean. A large house will be exaggerated in bulk and conspicuousness by a fringe of bedding plants or small evergreens at its base. The larger a walled garden, the higher will be its wall and the larger its beds. And so on. So that in the selection of planting material one should consider carefully whether it will enter into comparison with the larger features, such as the house and lawn, or whether it will be secondary and placed where small grow-



ing things would be appropriate.

Probably the chief cause of wrong scale and other common faults of garden design is the impossibility of completing it until years of growth have passed over it. When it is finished, it is usually a mere apology for what it is intended to be. All the planting material is of wrong size and shape and out of proportion. The large things are small and the small ones large, relatively. Shrubs and trees look like sticks, and even though they may be set close enough to become crowded in a few years, it requires much imagination and experience to get any clear idea of the final effect. It is not at all wonderful that a few people who pay for gardens can see from the present to the future and imagine the luxuriant masses of foliage that will one day take the place of the poor little trees and bushes as they come from the nursery. The owner, impatient for results, is very apt to try to anticipate by putting in or taking out without any knowledge of what injury he may be working, or by getting in a quantity of planting material that may take his fancy, especially small evergreens. They are very attractive in themselves and require no trained imagination to see what they may be. But they should be used with discrimination and in enclosed places or in retired parts of the main planting.

Another fundamental mistake, to be seen almost



VIII The planting on this place makes an admirable picture on the whole, but there is incongruity between the bed plants and the light, graceful vines

everywhere, is what Repton called "dotting" or "frittering"; that is, setting things about aimlessly with no perception of their relation to other things. Many a planter seems unable to see an open space in a lawn without desiring to put something in it. This might be put in other ways. Don't put in a flower bed, bush or tree merely because there is an open space. The open center is the commonest motive in informal design, and anything put into it is likely to be an obstruction or a detriment.

Planting material of high and abnormal color, such as Koster's blue spruce, Japanese maples and various "golden" and "silver" shrubs, are far too popular. Such things have a certain loud quality, like a green hat or a vermilion necktie. They are accents only and should be used with much reserve.

It would plainly be out of the question to go into the subject of garden design more than cursorily in this article; but it is

hoped that the points raised will aid in stimulating and guiding thought, and some of them are illustrated by the pictures made from photographs in some of the gardens entered in the last competition. The following short criticisms are added which may assist the reader in forming his own judgment. They should serve to illustrate these doctrines and be of value in demonstrating what the judges considered as good and successful. (Continued on page 396)



IX This place is striking because of its simplicity and the finished effect resultant. Almost every detail is carefully blended so that it looks as if any one could easily reproduce it



X This inclosed garden has attained privacy, but fails somewhat because there is small difference within and without the inclosure

# Improving the Efficiency of Your Heating Plant

HOW TO LOCATE PIPES AND RADIATORS TO INSURE THE BEST RESULTS—SMALL REPAIRS WHICH YOU CAN MAKE YOURSELF

BY CHARLES K. FARRINGTON

**I**N deciding where to place your radiators be sure and plan to put one on the first or second landing of the front stairs if possible. Such a location helps much to distribute the heat evenly, and as radiators can now be obtained in so many styles and sizes, you should have no difficulty in placing this one. In these days when doors are as a rule not used in the rooms on the first floor it is of the utmost importance to have a warm hall. A radiator placed as described above will make this possible, but be sure and have it large enough, for plenty of heat is required at this spot.

There seemed to be no location in a certain hall for a radiator, so a coil of pipe was placed underneath the stairs and by enclosing it and obtaining fresh air from outside an "indirect" heating apparatus was made. The heated air passed out through ornamental grille work, which was of course made of metal, as was also the pipe leading to it and the box enclosing the coil, to prevent danger from fire. The effect was very pleasing, and decided economy in floor space was obtained.

It is a good plan to place two radiators in large rooms. Then in severe weather you can always obtain enough heat; and on mild days one of them need not be used. The cost of the additional radiator is not much when the system is being installed; and it need not require much additional piping, as it can be set near the other. You will be pleased with the results.

Nearly every person who uses either steam or hot water heat knows the value of covering the mains leading to the radiators to prevent the loss of heat by radiation where it is not needed. Such covering is sold at a reasonable price, and is usually fastened on to the pipes with tin straps. But the average cellar air will soon rust these straps in summer, even if the cellar is well ventilated and there is no water in it. But if you paint the straps it will protect them, and the cost of doing so is trifling. When they rust through they allow the covering to fall from the pipes, which causes needless expense in replacing it.

Where pipes from your hot water heater run through exposed portions of the house be sure and cover them to prevent the water in them from freezing in cold winter weather: when the furnace fire is low it is apt to do so. Few persons realize this; and also that pipes containing hot water which has become cold will always freeze first. This is especially noticeable where two pipes, one containing hot and the other cold water, run side by side. The cold water pipe will invariably freeze last.

The small air valves which release the air from radiators when the steam enters, without the disagreeable necessity of allowing it to escape by opening a hand valve each time, have now been so improved that they will entirely let the air out, and yet retain the steam and any water which may be present from condensation, as soon as steam enters. If you were disappointed with the earlier models you can now obtain satisfactory ones at small cost. Be sure to buy those which can be adjusted with a small wrench. They are very good. All steam radiators should have some sort of an arrangement for freeing them from air if good results are to be had.

If your radiator valves leak, before having them re-packed, try screwing them down with a wrench. Any person can do this, and it frequently saves you a repair bill. If the steam escapes at such places, in addition to the annoyance of the water which collects from condensation, and which often damages ceilings, etc., you will lose much water out of your boiler. Where there are a number of leaks it will astonish the average person to find how much water will be lost in a few days, and the steam which is also lost reduces the pressure, and so makes the house more difficult to heat.

In a house with which I am familiar a hot water furnace was installed to take the place of an old hot air one. An arrangement was contrived by utilizing one of the old hot air pipes which were not now used, so that by pulling a cord from the second story the coal door of the heater could be closed by the owner without getting out of bed. The cord ran directly from the bed down the pipe, and some distance away from the furnace it was joined to a length of metal chain which was fastened to the furnace door. The chain was used to prevent any danger of fire. This device gave great satisfaction to the members of the household, as it enabled the house to be warmed sufficiently by breakfast time. Another cord and chain could be connected to the draft in some furnaces, and this would also help in getting the fire up in case, as is usual, the draft is shut off at night.

Many furnaces are constructed with the grates set so low that when they are shaken the amount of ashes which falls below touches the grate, or at least, interferes with the draft if the caretaker does not take them out each time. It is difficult to get this done, and therefore you run the risk of a burnt-out grate, which is expensive and annoying. Have a sufficient space underneath the grate even if you have to make it, and so avoid danger from this cause.

Many of the latest pattern grates tilt to allow the fire to be dumped when necessary, but if the fastening (which is often the shaker and an iron hook) slips out—I have found by bitter experience it does often on a cold winter day—and the fire comes down, it is very annoying. After having this happen with an otherwise satisfactory grate a number of times, I decided to have a machinist make an iron pin which could be inserted and fastened, to prevent the hook from unlocking except when the pin was first removed. The cost is small to make this change.

In managing a steam furnace always test with the gauge cocks to determine the height of the water in the boiler, and do not depend altogether upon the amount shown in the gauge glass. It may be accurate many times and then suddenly fail. This is sometimes caused by sediment stopping up the opening below the glass, or the valves above and below it may have been closed. I have known a fire to be lighted when the gauge glass showed water in the boiler when there was none. The valves had been shut to enable some repairs to be made to the glass, and after the work was finished they were not turned on again. It is a serious matter to have a fire underneath a boiler in which there is no water, as it usually if not always means a large repair bill.

If there is a small valve to allow the water in the gauge glass to be drawn off, by all means use it frequently. This will help to prevent stoppage from sediment, and it also keeps the gauge glass clean.

It is common practice these days to put steam and hot water heating pipes inside the walls. But before the walls are put up, and also before the pipes are connected with the radiators, you should test them, by connecting them with the city water. This usually has a high pressure, in most instances far beyond that which the piping will have to stand with a steam or hot water heater as arranged for heating the average dwelling, and if any defects develop they can be easily remedied at this time without tearing out walls or otherwise disturbing the house. It should be borne in mind that the furnace is a machine and requires that intelligent care that is necessary to other machinery. If the heating system is not overhauled every year, it should at least be given some personal investigation.



A PRACTICAL SCHEME FOR USING THE WINDOW BOX ALL THE YEAR—DETAILS OF ITS CONSTRUCTION, LOCATION AND PLANTING—THE BEST PLANTS AND THEIR CHARACTERISTICS

BY F. F. ROCKWELL

Photographs by Mary H. Northend and Others



THE art of window box gardening has been developed to a much higher degree in England and France than it has here. Climate among other things is responsible for this difference. But the opportunities that lie before us in this matter have so far been neglected, and incidentally one of the greatest pleasures of gardening overlooked. Next to the small greenhouse, which of course is not possible for everybody—although they should be more generally possessed than they are—the window box offers an opportunity to provide oneself with the pleasures of gardening during the usual barren season of fall and winter.

Three of the great advantages window boxes offer are, the saving in space and work in taking care of the plants, and in keeping the place where they may be, clean. A window box three feet long, eight inches wide and six inches deep will accommodate a larger number of plants than several large pots and will require a great deal less attention in the way of watering and furnishing proper plant food. If properly made, too, there will be no trouble from muddy drainage-water and stray pieces of earth, as there frequently is when pots are used unless great care is exercised in making a place for them and in watering, etc. One argument

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The window box should be so made and painted that it is, when planted, a really harmonious addition to the room



The surfaces upon which the plants rest are tiled here, so that whether boxes or pots are employed, water from them does no harm

at any season of the year, if one will take the small trouble to ascertain what plants are suitable for use in them at different periods of the year. The window box, where it is used at all, should be kept perpetually occupied. But where for any reason this is not practicable, the detachable box may be taken down and stored away, or moved to some other place and used there until again wanted in its original position. This all-the-year-round service for the window box is an idea that one seldom sees made use of, and it is the purpose of this article to show the possibilities there are in this direction and give information concerning the details of construction, plants, soil, etc., for carrying them out in a way adapted to the requirements of the individual home.

The first things to be considered are the various types of window boxes and the adaptations possible in their use.

The kind which one most frequently sees is simply a deep, narrow box often with no means of drainage or ventilation. It is made by a carpenter knowing nothing of the requirements of

that is urged against them, that the plants cannot be turned around as they can when placed in individual pots, does not necessarily hold good, for it is a simple matter to make boxes that can be turned end for end, when it is deemed that this will prove a desirable thing. The details of the construction and supports of such a box are suggested in the accompanying cut.

Another argument against window boxes is that during the part of the year they are not in use, they are ugly and in the way. As a matter of fact there is no reason why they should be empty

plant growth and fastened securely against the window sill, either inside or out, but generally the latter. The simplest plant box should be provided with ample means of drainage, and should never be fastened close against the sill or below it because water or even moisture gathering in this joint has no way of drying out, and in a short time will decay the wood, and also because a free circulation of air, so essential to healthy plant growth, is prevented. If the box is a plain one, just four sides and a bottom, the latter should at least contain several good sized holes, say  $\frac{3}{4}$  to 1 inch in diameter, and be filled in such a way that free drainage is allowed by providing some rough material like broken charcoal or brick, or sifted coal-ashes, to place in the bottom before the plant soil is put in.

It is little more work to construct the box so that poor drainage and the disagreeable dripping of mud water after planting, will both be impossible. This is achieved by the simple expedient of putting in a false bottom, which may be done in any of several



A good use of window boxes above an entrance doorway. The boxes can, of course, be removed when desired



The contrast between the red of geraniums and the white Marguerites is at once simple and effective





different ways. One of the simplest and most lasting is simply to make the sides deeper than for the ordinary box, say ten, instead of eight inches, and put below the regular bottom (A-B), which is held in place by four small blocks in the corners, a second bottom of galvanized tin or zinc (A-C-B), sloping from both ends to the middle, and having there an outlet which may be plugged with a cork, a short piece of lead pipe being good for the purpose. Upon watering, all surplus moisture drains down through the holes in the regular bottom and may be drained out later at the opening at C, and used for watering the box again, in this way saving any of the plant food which otherwise would be washed out of the soil and wasted. (See diagram on page 395.)

It goes without saying that plant boxes, of whatever sort, should be well made and thoroughly painted. Otherwise they are short lived indeed, for the moisture and warmth to which they are subjected will make short work of them. All joints should be painted with white lead before the pieces are put together, and nail or screw heads painted over with lead. An inside lining of galvanized zinc will increase the life of the box many years and prove not very expensive, while copper is still better. The boxes may be finished by a heavy coat of "outside" dark green or any other suitable color, or may be made very attractive by giving them a covering of rough bark or birch-bark. Generally any further ornamentation will seem out of place, unless it is designed to fit in with the general finish and furniture of the room.

Generally boxes to be used outside may profitably be made heavier and larger than those used inside. It is a mistake, as suggested above, to think that it must be empty and idle half of the year, for there are cold weather plants which will not only thrive, but beautify the usually dull winter appearance of the house and grounds. But, unless this winter feature is desired, a still better way, and a perfectly practical one, is to have a movable box, with rope handles like those shown at D, which are out of the way when not in use and inconspicuous. The ad-



A unique addition to the window box features is a sort of ladder which serves as a framework for climbing ivy

vantages of such an arrangement are many. In the first place you can have a collection of your choicest plants inside your window in winter and outside of it in summer; or if the situation there is too exposed to the sun as is often the case, you can move it bodily during the heat of mid-summer to a more congenial situation in partial shade. Your box can be filled for the winter outside—making no muss in the house—and the plants grown for several weeks under ideal conditions, and got into the

(Continued on page 392)



When placed outside of casement windows the box should not be too close if the windows are often opened and closed



The jutting beams which here support the boxes are in themselves true architectural features of the house

# The Place of Mirrors in the House

LET YOUR MIRRORS BE NOT ONLY USEFUL ADJUNCTS BUT ORNAMENTAL ONES AS WELL—SITUATIONS IN WHICH THE DIFFERENT STYLES ARE BEST EMPLOYED

BY KATHARINE NEWBOLD BIRDSALL

Photographs by Mary H. Northend

**B**EFORE the days of gas and electricity we strove for brilliance in our homes by those means within our reach; we reflected the rays of the candle and lamp by many mirrors, and by the polish of copper and brass—the looking-glass of the ancient Hebrews. To-day we are striving to veil the excess of Twentieth Century light—to tone down the brilliance for which our ancestors longed.

It is this softening process as well as the exercise of good taste that requires judicious selection and arrangement of our looking-glasses. Where in Colonial times the mirror was required to double the light of the mantel candles, and the glass prisms of the fixtures were to catch and distribute rays into the recesses of the rooms, we have to-day such cunning arrangement of electricity and gas that the mirror does not serve as utilitarian a purpose as in olden times. The "built in" mantel glass has little excuse for existence—it is merely a tradition and belongs with the house built in the past few decades. It is not required to reflect either the candles on the mantel or the center light, nor is it a toilet necessity. The new house has plain mantels without glass. If a mirror is desired over the mantel, let it be one with an excuse for occupying so prominent a place; let it be an antique over-mantel mirror of the proper shape and design to grace the space and the room, or at least one of the good reproductions—*real* antique looking-glasses are almost as scarce as the proverbial hen's teeth.

The hanging glass over the mantel is not in good taste, even if an antique, unless it tones in with the general finishing and furnishing of the room. If the antique does not "go" with the furnishings downstairs put it somewhere else—a bedroom can almost always accommodate an extra mirror, unless it be of too heavy a type or elaborate a design. It takes a heavily furnished room to stand either the severe Empire mirror or the heavy style of Louis XV.



A convex mirror with branches for candles such as was popular during the Sheraton furniture period may be used in various places about the house



Excellent harmony with its surroundings is attained by this over-mantel mirror with its divided glass and tastefully carved frame

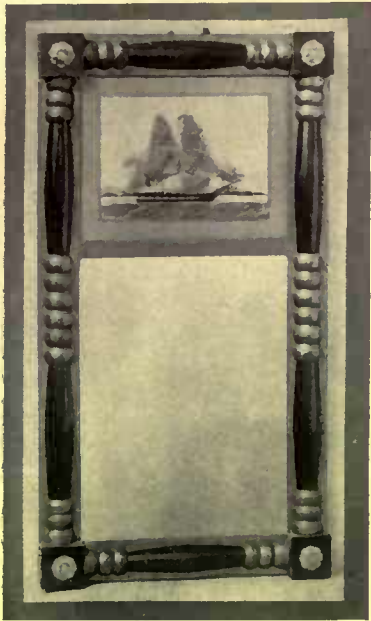
The American Colonial mirrors—a wide choice—are the safest for present days use; Colonial covers such a multitude of styles and is so universally utilitarian.

In the right place—in the proper surroundings and right space—a mirror is a most desirable wall ornament; but a small glass hung in the center of a long wall is apt to be as great an eyesore as the large glass hung in so small a section that it overlaps the woodwork of door or window frames between which it is hung.

We must not overlook the use of the mirror as a picture—a moving picture of nature, if you will. If you have a space in the living-room or dining-room whence a bit of woodland or water, or a vista through the trees, or even a single tree, makes an attractive picture, do not fail to make use of the opportunity to secure a living masterpiece by placing a mirror so that the picture is held therein, with nature's ever-changing coloring and action—a picture which is yours only so long as nature wills.

Queen Anne wall mirrors and recent copies thereof are of many types; the ordinary ones, with flat frames usually of mahogany, are suited to almost any room in the house, to the halls or to the stairs. The classical lines are easily recognized, particularly in the broken "pediment" or triangular section at top—the favorite form of decoration for the looking-glass frame of the time of Queen Anne. The top of glass itself is often curved or otherwise shaped. The

more elaborate frames, with moldings and beadings, and carvings and "embroidery" of plaster in fruit, figures and flowers, are better suited to large rooms. It is advisable to find your mirror space before finding your mirror, to avoid the embarrassment of some householder who cannot provide a suitable spot for the bargain antique or the almost as desirable reproduction.



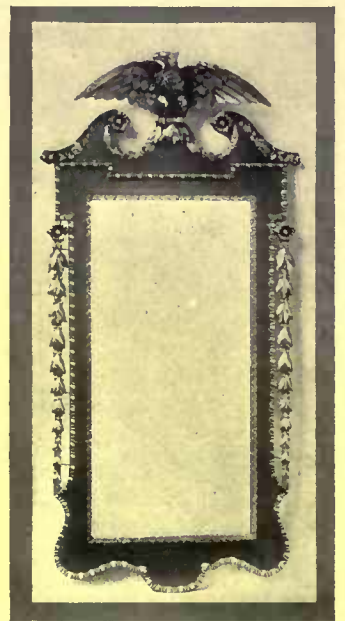
A Colonial style with perhaps too heavy a frame



Two ornamental pins at the bottom hold this to the wall



An old oval mirror with leaf design on the frame



A style that harmonizes with Chippendale furniture

Colonial rooms should have the simpler types of mirrors with broad, flat frames, either with or without divisions in the glass.

French rooms need the florid ornamentation of rococo work of the gilt mirror, or the flamboyant or flamelike design.

If your furniture is "period" furniture, and you wish to have mirrors to correspond as nearly as possible, here are a few general rules to follow in selecting:

To correspond with Chippendale furniture select a mirror with a curved top, with open and fantastically ornamented frame carved in soft wood and gilt.

Adam furniture is matched by oval mirrors with festoons, garlands and medallions as decorations—light and charming.

The Heppelwhite designs are, like the Adam, graceful and charming, and mostly in ovals, ornamented with festoons of the favorite falling bellflower pattern.

The Empire mirror is rectangular, marked by columns at the

sides and sometimes at top and bottom as well; and in the case of a mantel mirror, between the glasses.

The mirrors popular in the day of Sheraton furniture were usually concave or convex, with gilt frame and branches for candles. Many of these are still preserved in American homes. These concave and convex glasses, by the way, were known as *mirrors* in Colonial times in contradistinction to the plain glasses which were called *looking-glasses*.

The looking-glass for the toilet is confined to the rooms above stairs; its only really utilitarian place downstairs—unless, of course, there are bedrooms on the ground floor—is near the entrance door, or in the kitchen: near the entrance where a guest may glance before entering the reception or living-room proper, and the resident before going into the street: in the kitchen where the maid may view herself before she answers the bell or goes

(Continued on page 399)



Such formal styles suit the drawing-room



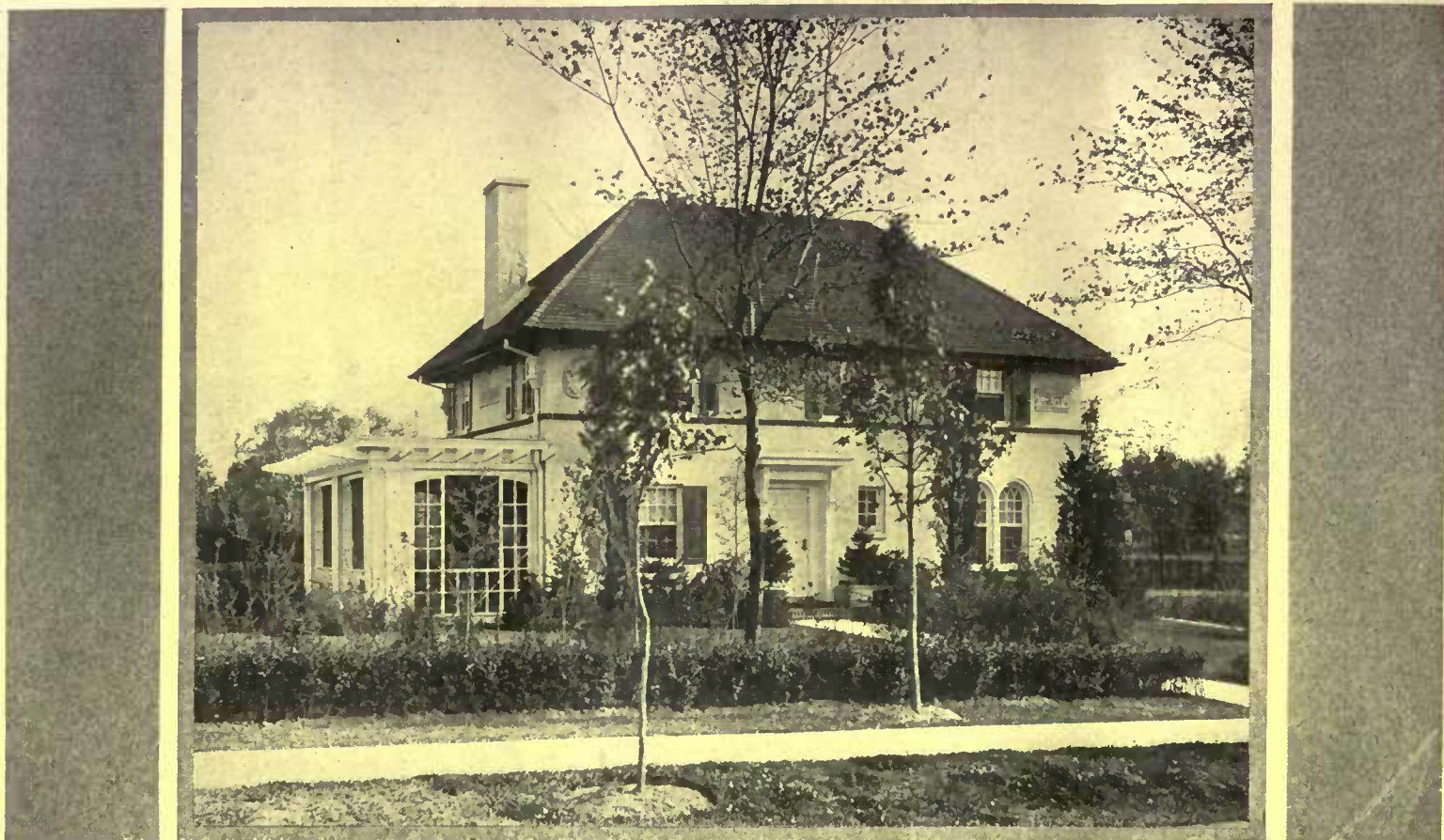
This is a common Colonial form with the black silhouettes in the upper panel



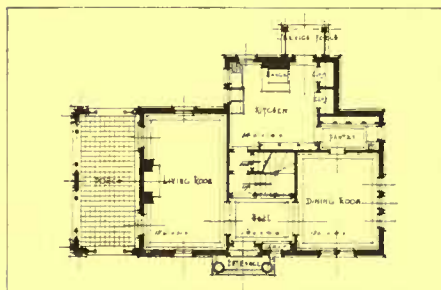
The Empire style has columns at the sides and gilt ornaments



The painting scene is often an important feature



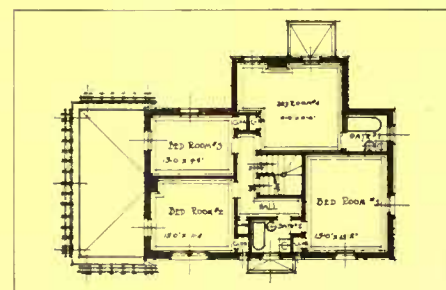
A very simple, small house is this of Italian inspiration, and yet there are many features of attraction about it. The use of decorative casts on the walls is growing more in favor and here is especially fit as it provides variety on an otherwise plain surface



The living-room opens onto a paved porch that is capable of being easily closed in winter

THE HOME OF HENRY F. SAWYER  
KENSINGTON,  
LONG ISLAND

*Aymar Embury, II, architect*



The plan is very compact. In a small area four bedrooms and two baths have been provided



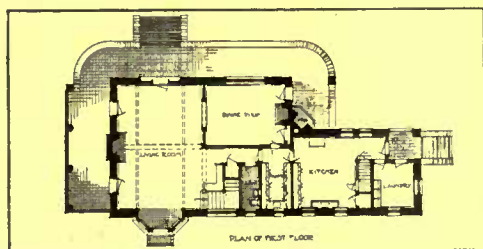
A course of brick headers above the doorway adds life and color



The stairway is in white with dark treads and banisters and the white wood-work is echoed in the baseboards and door frames



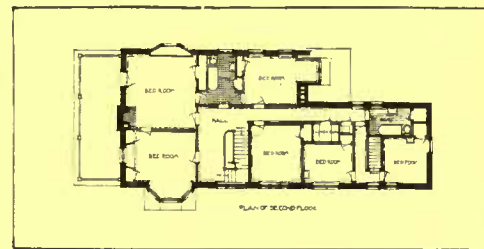
The Germantown stone that is the logical building material in this section is used for the first story of the house. The upper stories are covered with rough cast stucco that blends well with the general tone of the exterior. The double-gabled roof is very common to England and is a pleasing variation from our common style



As there is a rapid slope in the land the piazza is built up around one side of the house as a terrace

A HOUSE AT CHESTNUT HILL,  
PENNSYLVANIA

*George Spencer Morris & Richard  
Erskine, architects*



Most of the bedrooms are built opening on a long hall and are given the advantage of outlook



The woodwork is white even to a white beamed ceiling and the walls are left in plaster finish; color is obtained in the rugs



The dining-room is entered by an arched doorway and looks in upon a large fireplace in the living-room. The decoration is very simple



## Inside the House

Timely Suggestions and  
Answers to Correspondents



The Editor will gladly answer queries pertaining to individual problems of interior decoration and furnishing. When an immediate reply is desired, please enclose a self-addressed stamped envelope.

### Echeverias for Table Decoration

TO get something new in the plant line for use in the house is seemingly at first thought an almost impossible proposition, but this is simply because not enough consideration has been given to the matter. There are many ways of making even the commonest plants exhibit such unusual characteristics when used in unusual ways that they evidence strongly the element of novelty.

For instance, the tiny little plants commonly classed as echeverias are usually supposed to be useful only for the much frowned upon carpet bedding, but as a matter of fact any variety of this plant can be made to serve attractively in the house. *Echeveria secunda glauca* is a flat, rosette shaped plant, dark green in color, and decidedly stiff looking. But if a num-

ber of the smaller plants, not more than an inch in diameter are placed in one of the conventional table pans such as are used for small ferns they will in a very short time prove their suitability as a table ornament.

For this purpose they should be put in the pan close together, in a soil with a large percentage of coarse sand, watered sparingly and put on the table. At first they will look flat and unattractive but soon they will change, not only their color, but character of growth, each plant turning a lighter green and sending up a center growth two to three inches high that will be even lighter than the plant itself. The effect is decidedly novel. Because of being closely in the pan one plant supports the other, making a uniform growth that shows at its best when under the lights

at night and the many little accessories of the table are in place. To relieve the severity of the lines it might be well to use a little *anicum* or *Lycopodium* for the edge of the pan.

A small box three inches wide and the width of the window filled with these plants is unusual and pretty. I know they will do well when used this way for I have tried them. The little plants are inexpensive and the methods of propagating them are also interesting. If a leaf is placed in sand, or even the old stump of the plant is so treated, from both the leaves and the stump tiny plants will spring up, provided they are placed in the light and water withheld from them.

### Window Flowers Without Soil.

LAST winter I placed a table in each of the two south windows of my dining-room, putting on these tables three glass jars holding a quart of water each. In the jars before the first window I put branches of the barberry, apple and quince—several of each, and on the other table a few branches of forsythia, calycanthus, cherry and plum.

The barberry, with its sharp thorns and many branches, was pretty to look at even before it began to branch out, which it did in a very short time. The leaves set in small clusters, or rosettes, and were of a bright, rich green color; then came the flowers, like tiny yellow roses, fading to white from tip to base. The scarlet fruit, together with the changing flame-colored leaves, make it a plant of great beauty.

The apple blossoms, carried up on long straight stems, were both curious and beautiful; the petals were pure white—no pink tint in the blossoms—and well-opened, showing the bright gold of the anthers and stamens. The leaves also were very beautiful, the gray-green color with the whitish blue tints so unlike in shape and color any of the other leaves. And then the blossoms of the quince, so large, and with petals so thick and velvety—looking almost like a camellia.

In the second window the brilliant golden bells of the forsythia, blooming in advance of the leaves, were most effective. The flowers have a fresh, rain-washed ap-



Echeverias, when set closely in their receptacle, form a thick, uniform growth that shows well under the table lights at night

pearance, and the leaves, coming after the flowers, look clean and beautiful in their tender willow-green coloring, covered, as they are, with a clear, bright varnish.

### Dresden Lamps

THE delicate beauty of the Dresden china figure, it is evident, has been fully appreciated by the designers of electric lamps, and some of the most beautiful of these lamps have standards on which the little figures are effectively used as ornaments. While not suitable, of course, with furnishings of any and every sort in a music-room, drawing-room, boudoir or any apartment more or less elaborate in its fittings, such a lamp adds a charming bit of decoration, and serves the purpose of illumination quite as well as one of more practical appearance.

The exquisite little figures with their delicate coloring and perfection of detail are used in groups as well as singly, and some of the groups are quite ornate in their design. White and dull gold are usually employed for the base and standard of such a lamp, the actual colors appearing only in the ornamental figures and their surroundings.

With lamps of this character there is opportunity for the use of elaborate shades that serve to carry out the idea of daintiness, not only of color but of fabric as well. Silks and laces with fringe and gold tinsel are used to make the loveliest of shades that are a fitting accompaniment to the Dresden figures. The shade on the lamp in the illustration is of Valenciennes lace over gold color silk, with narrow gold lace at the top and silk fringe around the lower edge. Lamps of this descrip-



These attractive Dresden lamps may be had in a variety of sizes



The sconce, when properly designed, is both ornamental and useful

tion may be had in several sizes, from the little light for the boudoir, only eight or ten inches, to the table lamp anywhere from eighteen inches to two feet in height.

### Sconces

WITH the exception of a few imported sconces of copper and brass that are to be found occasionally in the antique shops, most of the candle holders in this form that are offered for sale in this country are of Sheffield plate. Excellent examples, many of them copies of old pieces, are shown, for single candles, for pairs and for three, or occasionally for four and five. All of these modern sconces have the candle holder branching out in bracket form rather than attached to a circular piece and fastened to the lower edge of the shield, as in the illustration. This is a cruder method, and is seen in many of the sconces that come from Holland and other parts of Europe.

There is no prettier light for a room than that of several candles used as side lights, so that the sconce may be thoroughly useful as well as ornamental if one desires. Various sizes and designs of shields are shown in the Sheffield plate, some with plain, dignified lines, others with the elaborate borders that one always associates with this ware, and a few, though by no means the best examples, have mirrors set in.

If preferred, these same sconces may be had in copper. The silver-plating is simply left off, and as only the best grade of copper is used for Sheffield, such sconces are good-looking and quite satisfactory, and seem more in keeping with the decorations of certain rooms than the silver ones.

### Preparing Christmas Boughs

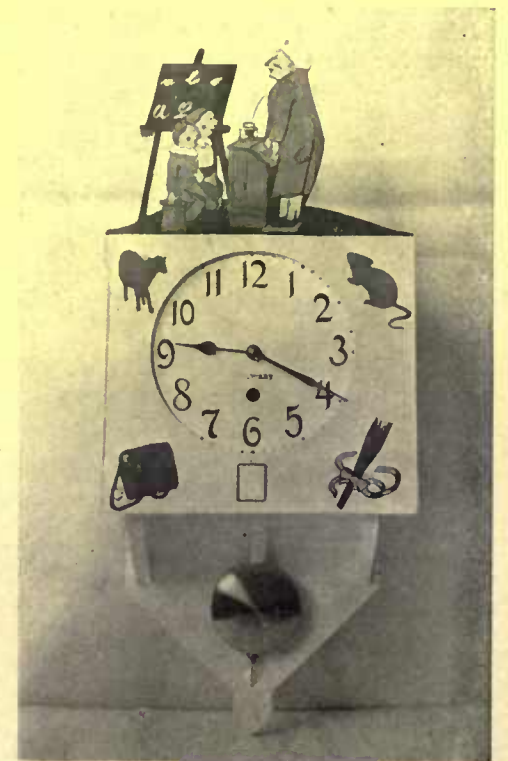
AS Christmas approaches and we begin to think of decorating the house with greens, the following suggestion should be of service: Dip the broken or cut ends of

the fir and pine boughs used in decorating in melted paraffine to prevent the pitch from oozing out and leaving spots wherever it may touch. A few minutes given to this will be well spent.

### Quaint Clocks from Germany

AMONG the recent importations from Germany are some fascinating clocks for the nursery and kitchen that are decorative in a most appropriate way besides being very satisfactory timekeepers. The nursery clock is quite an imposing affair about fifteen inches high, of white painted wood with a dial done in bold black figures and an enormous pendulum of shining brass that marks time merrily. The decorations are in bright colors and are largely educational in their general tendency. They show a funny little school scene with a schoolmaster, two unhappy urchins and a blackboard at the top, a bag for school books in one lower corner and a bunch of Teutonic-looking switches in the other. At the same time, however, Mother Goose is ably represented in the upper corners by a lamb, presumably Mary's, and the mouse made famous by its peregrinations up the clock.

Timepieces for the kitchen have dials made of china plates decorated with Delft scenes in addition to the figures that indicate the hours. In some of the clocks the plate is inclosed in a wooden rim two inches wide, but many of them consist only of the decorated plate which hangs on the wall just as any ordinary clock would do, and makes a most suitable addition to a blue and white kitchen or one decorated in light colors.



The quaint figures give this nursery clock a peculiar appropriateness



# Garden Suggestions and Queries



Conducted by  
F. F. ROCKWELL

The Editor will be glad to answer subscribers' queries pertaining to individual problems connected with the gardens and grounds. When a direct personal reply is desired please enclose a self-addressed stamped envelope

## Work Outdoors

**O**UTDOORS there is little to be done at this time—but do that little well, for it is important.

First of all, if the ground is not yet frozen hard, be sure to get out any parsnips or oyster-plants you are likely to need before spring; otherwise you are likely to go without them during the winter, and have more than you can use when the ground does thaw out, and you have to get them out of the way for your spring planting.

Then there is the winter mulching to look after—the mulching that has been waiting for frozen ground; for we may repeat here the fact, which most people do not comprehend, that the mulch is not to *prevent* freezing, but to keep the ground frozen, so there will be no alternate freezing and thawing, which is what does the damage. Strawberries require a mulching with some material like marsh hay, which can be left on in the spring—simply pushing it aside to let the plants through. Roses, or any of the perennials which are not absolutely hardy, or have been recently set out or transplanted, may be covered with dry leaves or dry manure, held in place along the edge if required by a strip of narrow chicken wire, supported on small stakes. This will prevent the leaves or litter from blowing about, and keep the general appearance of the place much neater.

## Winter Spraying

**T**HERE is nothing in which quality makes more difference than in fruit. No matter how carefully we tend the few trees of the home, we will not be able to have excellent fruit until that arch enemy of practically all fruit trees, the San José scale, is conquered.

This scale is best fought in winter and early spring because the trees are then in dormant condition and stronger sprays can be used: there is, moreover, less surface to be covered. The secret of success with spraying lies in doing the job thoroughly. Everything should be covered, top, bottom and both sides: a spray nozzle with a "goose neck" is the most convenient type to use, or you may go over the job twice, to make assurance doubly sure, spraying from opposite directions. For the home orchard of a few trees it will hardly pay to mix your own lime sulphur, but this can be bought ready prepared, or one of the miscible oils may be used.

## Pruning Hints

**P**RUNING may also be attended to at this time, as the weather is more likely to be agreeable now than later, and in early spring you will, or should be, busy with other things. In pruning in the orchard, aim to maintain low, evenly spread trees. If you have old, neglected trees that you are trying to get back into shape, do not try to cut away all the new growth, but save a few of the newer limbs that are in the best position, and as these develop, the old branches higher up may be "dehorned," but it will not do to cut out too much of this old growth all at once. Young trees should be cut out very sparingly; if they have been properly attended to from the first, practically all the pruning they need can be given with the jack-knife.

The grape vines, on the contrary, will require quite severe treatment every year, if you care about having the very best fruit. *Grapes fruit only on new growth*—therefore you are sacrificing no part of the crop by cutting the vines back severely. If you have them trained to lateral wires, as they should be for best results, only two to four "arms" are left, and these are

cut back to not more than ten or twelve buds each—thus providing for a crop of forty to a hundred bunches, a sufficiently large one for a young vine to mature. If the main vine is trained over an old-fashioned arbor, cut back all the laterals each year to two or three eyes.

## A Suggestion for House Plants

**P**LANTS that are to be used for window decoration should receive a little attention before too late in the season. If taken from the garden in a hurry to escape a frost and then jammed into pots it will take a long while for them to recover from the shock and it is to avoid this that this treatment is advised.

Pot them some weeks before being wanted and at the same time cut out superfluous wood and shape them to fit the window. That is, make them tidy looking by cutting back and then put them back in the ground to make growth along the lines you desire them to grow. Between the time of cutting and when they have to be taken into the house they will have made great improvement in appearance.

One of the best ways to follow out these suggestions is to train the plants on frames, which are to be made of stout wire with cross pieces arranged to suit the size and shape of the plants. The frames are not difficult to make and the arms may be soldered or wired to the uprights.



A way to keep house plants tidy is to train them on inconspicuous frames



On uprights of stout wire crosspieces of proper length are either soldered or wired



The fuchsia does particularly well in the house, especially if placed in a sunny window after being trimmed and tied up to a frame. Dig up one of these plants and cut it to about one half its height; thin out the superfluous side branches but leave a few of the longest on each side. Make your frame and allow sufficient length on the arms for future growth. Tie the branches to the arms with raffia and then put back into the ground. When taken into the house keep it just moist for some time. Give water only when flowers begin to appear. The severe cutting back helps the condition of the plant and together with the lack of water tones it up for early flowering in the spring. A fuchsia treated in this way will give great pleasure by its abundance of bloom but a watch should be kept, pinch out any tendency to rank growth. A few plants of different varieties will make a window show worth having.

Geraniums, too, can be made to do better than ever before by the same methods. Take an old plant and cut out the center, leaving only a branch on each side. Cut out everything but these two branches and then after tying them to a frame give them the benefit of a few weeks in the ground before housing. These plants will flower when taken into the house and they will also have an attractive shape wholly unlike the plants as they usually appear in windows during the winter. They want, of course, a sunny window just as the fuchsias do, to get best results.

This treatment applies to about all plants grown in the garden, the only stipulation being the necessity of preparation early enough to allow the plants to get on their feet, as it were, before being taken into the house. While the treatment of training was suggested as an example, it remains only for one's particular taste to determine the form of growth, whether high or low, and then make their frames to suit this shape.

### New Potatoes During the Winter

THAT a supply of new potatoes is of great service during the autumn and winter months goes without saying. Not many gardeners know that to obtain such a thing is really a very simple matter. The

system is so easy that it might well be practised even by those who have no garden at all. It is well to start preparations for the culture while it is still possible to obtain supplies of the previous season's crop. The tubers chosen should be in sound condition and of a fairly good size; if these conditions are complied with it does not matter much what kind of potato is chosen.

The place in which the potatoes are to be grown must be quite dark. A good-sized cupboard, a cellar, or even a large box will answer the purpose well, supposing no other situation is available. Some arrangement in the way of rough staging

until there is little left of them save their skins. In order that a succession of new potatoes may be provided, it is a good plan to start the old tubers on the shelves in batches at intervals of about a month. In this way it is quite a simple matter to arrange for a supply of this delicacy all through the autumn and winter. In one case which came under notice, good crops of potatoes were still being gathered in February.

In order to secure the best results it is desirable that the potatoes produced in the novel manner should be carefully cooked. The potatoes are said to be nicest if boiled slowly for about seven or eight minutes in an enameled saucepan and then steamed until fully cooked.

### Winter Cheer in the House

THE garden, however, is several months off, and while it is not a bit too early to realize what it can do for us, and to begin to plan what we can do for it, there are other things that demand more immediate attention. One of these is the decoration of the house for the holiday season, and as long after as possible. For this stop and think twice before you spend your money for wreaths, cut flowers, glorious but tender begonias, delicate ferns, or other things that will wither or quickly lose their beauty when removed from the humid atmosphere of the florist's. To every thing you purchase in this line apply the test "How long will it last in our house?" Some plants will do well at a moderate temperature and with plenty of fresh air, and these are, of course, much more suitable for your purpose. Such for instance is the beautiful cyclamen, an ideal Christmas plant. And such common things as the geranium and flowering begonias are not to be despised. A good healthy geranium is much to be preferred to a failing azalea, or brown-leaved maiden-hair fern, even if it did cost only one-tenth as much. Elsewhere in this magazine will be found information as to keeping plants healthy in the dwelling house, and in such difficult positions as in partly shaded windows, or for center-pieces. Mention is made too, of plants that are not well known as house plants, although especially suited for this purpose, and you should make yourself familiar with these.



After the potatoes have been in the dry mold for six weeks or so, the small white tubers will commence to bud out on them

should be provided, though often enough existing shelves are quite satisfactory. On these it is desirable to spread two or three inches of dry mold. All is now ready for the putting of the tubers in position.

The potatoes should be placed singly on the shelves, so that they are well embedded in the soil, although it is not essential that they should be entirely covered. There is nothing more to do save to examine the tubers for any sign of mold, which should be at once cleared away. Also it is very important to see that no rays of light can reach the potatoes, as this will encourage the production of leaves, a very undesirable feature which prevents the budding out of young tubers.

After about six weeks it will be observed that the potatoes are beginning to bud off small white tubers, and these will steadily increase in size until, when they are as large as walnuts, they may be gathered. All the small tubers will be worth leaving, as these will steadily increase in size until ready for gathering. So the old potatoes will go on producing



# EDITORIAL



**CHRISTMAS** IF there is one festival among all the year's holidays that is a home celebration, it is Christmas. St. Nicholas is the last image upon the shelf that once bore our household gods. Whatever any man's religious views may be, he thrills at Christmas.

To prove our point, we must speak of one who possessed the true Christmas spirit. He was a little Chinese laundryman who had the linen of certain families in our neighborhood to launder. When the Yuletide season came he pattered around to his customers with a present of a box of those peculiar Chinese nuts and a case of Chinese tea. Why be skeptic and say, "Shrewd beggar"? He alone of all the tradesmen murmured a greeting, and his "Mellie Clistmas" had a genuine ring of good fellowship, and the smile he wore during the holiday season was not a forced one. He left his lesson.

There is an underlying feeling of good will between men, and as December draws toward its close it is evident. However circumstances may prevent our acting out this spirit, there is little to keep the family from cultivating it. With sufficient Christmas spirit inculcated about the hearth there should be impetus enough to carry the proper attitude throughout the year.

And the Country, that is the real place to celebrate Christmas. Snow lies over the fields, smoothing over the bareness of the late fall. The trees wrapped in white cloaks hunch comfortably together. The landscape is transformed into a mystic canvas. Where before bold brilliance flaunted, now the nature artist does an exquisite work. Every dilapidated, wind-tossed twig and fluttering reed has become a delicate crystal lance or sceptre for the fairy folk. There are delicate writings on the white page of the snow, strange ice caverns beneath the huddled bushes and deep into the smooth hills that once were heaped up brush. It is plain that other life is abroad. Who denies that the thing that looks like a dried leaf scudding on the snow-crust is the hurrying car of one of "the little people"? No mere breeze shows such evident definiteness of purpose. Will you deny that there are reindeer and aerial sleighs? Everything is finished so daintily there must be a faerie folk to carve the marble traceries where the barberries once were, for instance, and to gem them with string coral is the work of a magician. The impressionists of fall have given place to the exquisites of winter. Nature has led man into another gallery of a different school.

Within doors the garlanded house hints broadly the echo of the fields. The fire laughs merrily in anticipation of Christmas joys and seems to smack its lips in anticipation of feasts to come. And the individuals are all bewitched—else what means this secretiveness? Work, bustle and hum and an undercurrent of mystery are present.

Nor can the flushed cheek and sparkle of eye be altogether attributed to the crisp air or the exhilaration of a snow-shoe lope across country for fir boughs.

Such is the setting of a country Christmas; thrice lucky he who is blessed with it, happy he who appreciates it. The man who lives away from the city has a big advantage over his urban brother, especially at Christmas, let him make the best of it. Drag in the yule log, let Saint Nicholas reign—the old-fashioned Christmas of love and the giving of gifts; the hospitable Christmas of gathered friends and relatives, of song and merriment.

May the story that begins this Christmas number give you pleasure; within it is our Christmas greeting.

## ART FOR ART'S SAKE

ART used to be a healthy creature. It was loved; it occasioned delight and caused pleasure. Its success depended on appreciation—an honest appreciation of intrinsic value. Whether one owned a picture or not made little difference; one could like

it just the same and in that very appreciation become the real possessor of it.

Nowadays we notice a different basis of regard. Intrinsic beauty is a negligible quantity; what counts is rarity, old age and historic connection; upon these factors we place our value. And with such appreciation we turn our homes into museums or curiosity shops, for when worth is dependent on these factors we must actually own our works of art or the interest flags.

There is the genuine sketch by Brush at which we point with pride. It makes no difference to us that he was afflicted with violent attacks of indigestion when he did it, or that it was rescued from the ash heap where he threw it in disgust; if the pedigree is vouched for we cherish it. Few would stop to admire the thing itself; if it came from the hands of the great master, that is enough.

Likewise with things that are old or that belonged to some famous person. The furniture that, let us say, General Grant started housekeeping with becomes an artistic relic much sought after. It might have been acquired in exchange for soap wrappers and been cast out as soon as the General could afford something better. The fact that it belonged to him makes its purchaser oblivious of its battered condition and ugliness, and it is given a place of honor in the house.

So we collect, enticed by the fascinating intimation that our "objects of art" are over a hundred years old, or excavated from the pyramids, or belonged to the second cousin of the Queen.

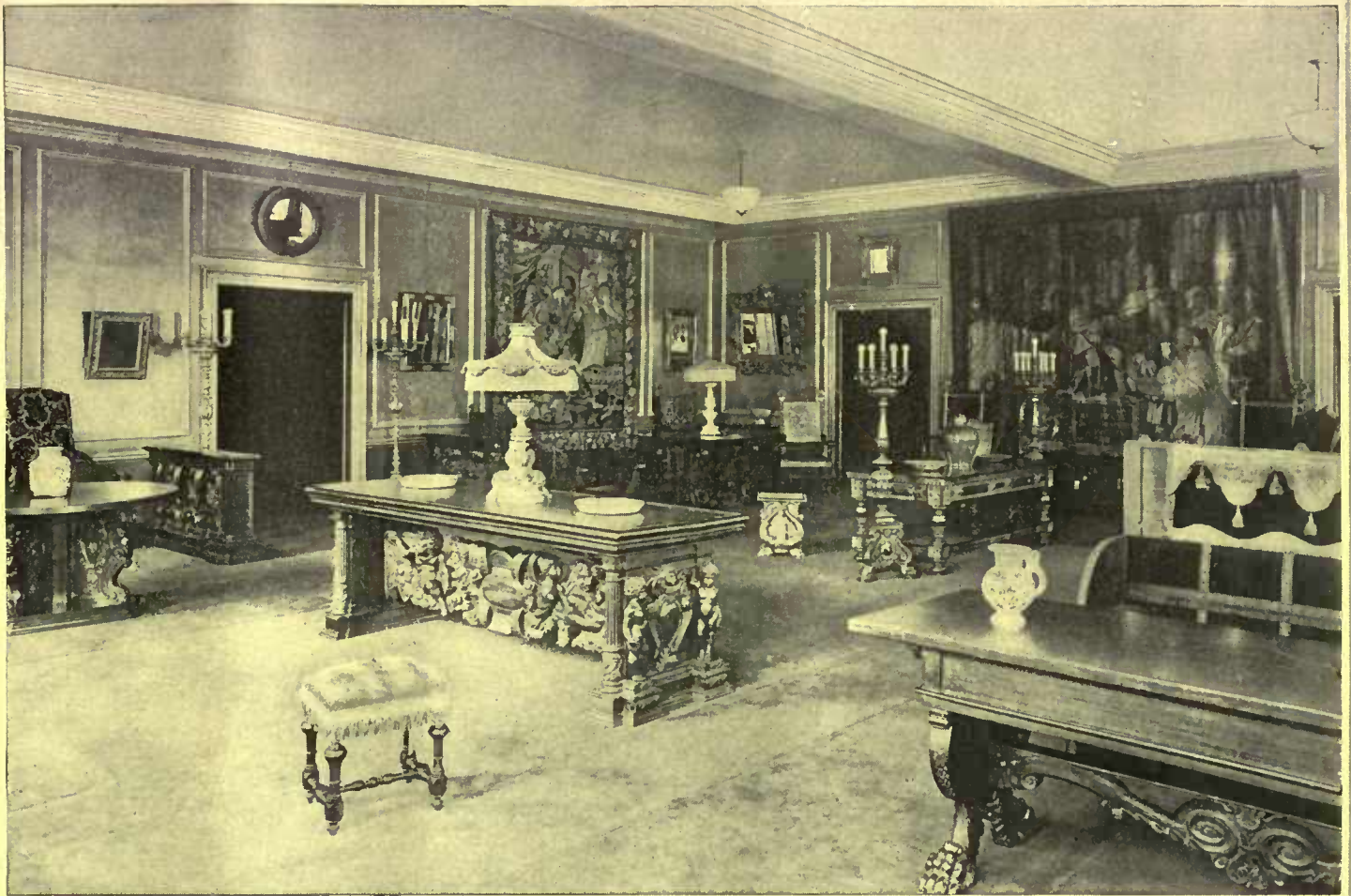
What happens? The comfortable living-room of a family bearing a very fair reputation for sanity—except perhaps among social rivals—has a miscellaneous conglomeration of utterly useless articles. There is a lectern acquired from a bankrupt Greek church, some old New England farmhouse chairs, an Egyptian mummy case, four or five brass candlesticks, an Empire cabinet—why prolong the list, there is an infinite combination possible, perhaps more heterogeneous than this.

We do not decry the fun of collecting, but we do advocate consistency, and utility—when the things that are collected are for use and decoration. There are reasons why some old things are desirable—handwork and painstaking craftsmanship, the mellow coloring of age, for instance. But when antiquity is the sole recommendation, the article has no place in the home.

Another consideration is fitness. When one is furnishing the home this must be first insisted upon. The most beautiful Sheraton sideboard is out of place in the dining-room of stained cypress and rough plaster. Either redecorate or sacrifice the sideboard. Like considerations hold for pictures, and hangings and rugs. No one would care to prop up the Sistine Madonna in his country house, even if he could get the original. It is a wonderful painting, and the work of a great master, but—of course this is *ad absurdum*—such blatant incongruities are universally common.

We should begin to drive out those false axioms that point to the past for everything that is artistic. Perhaps Greece acquired a perfection that has never been attained since, but in the intervening years there have been many dark ages when beauty was not discovered either in the works of the painter or the artisan. If we get over this worship of the generation that has gone, we will soon discover that our homes are brighter, fresher, and more comfortable than ever before. For to gather antiques requires the sharpest acumen in these days, and even then the purchaser is apt to discover himself the dupe of a clever counterfeiter.

There are some simple canons to guide us in our art ventures, and perhaps the first is honesty and true consultation of personal taste. Consistency to existing surroundings and adaptability for every-day needs and comforts are final requisites for permanent satisfaction.



## ITALIAN RENAISSANCE FURNITURE

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## An Adventure in Building.

(Continued from page 366)

The mantel in the vaulted hall is of Carrara marble, beautifully carved, but only about half of the original is used; all superfluous members were left off. The mantel in the living-room was made of odds and ends.

The vaulted hall and great hall are plastered with Caenstone cement and left in its natural color; the floor of the vaulted hall is paved with white and black marble tiles.

The building is heated by hot water from two boilers coupled together so that one or both may be used separately or together, and the west wing may be entirely shut off in winter if desired and the plumbing drained. The east wing is large enough for the family and one guest room extra so that the west wing need only be used in the event of having guests.

The garden is not less interesting than the house, and is based on the old walls of the greenhouses. Here the same careful planning has been used, and there are several levels that have all the feeling of an old English estate. There is still the need of time to perfect it, for one cannot remodel plants. With a year or two of growth the garden will be worth describing.



## Do You Help the Birds in Winter?

(Continued from page 362)

ducks were starved and frozen to death on Martha's Vineyard, Mass., and elsewhere because of the fact that the feeding grounds of these birds were ice-bound. If enough corn and possibly other grains could have been administered at once in a systematic way the mortality would have been much reduced. Black ducks and others become wonderfully tame or bold in Portland (Me.) Harbor and the Boston Public Gardens in cold weather when they are glad to throw off their mantle of shyness in their eagerness to partake of the simple fare that is laid before them.

It is not to be presumed that everyone can feed the winter birds on a large scale—it would incur too much trouble and expense—but all should be able to maintain some sort of feeding station, simple though it may be. If you have never tried it, by all means do so during the winter of 1912-13, and toward the end of March when your feathered patrons become fewer as they return to their normal ways of feeding in the woodlands you will feel a pang when you realize that the death of winter will mark the close of the "three ring circus" that has performed near your window the past several months.

### DECIDUOUS TREES

Sugar maple (*Acer saccharinum*).  
Flowering dogwood (*Cornus florida*).  
White thorn (*Crataegus coccinea*).  
Cockspur thorn (*Crataegus crus-galli*).  
Native red mulberry (*Morus rubra*).  
Tupelo (*Nyssa sylvatica*).

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Bird cherry (*Prunus pennsylvanica*).  
 Sand cherry (*Prunus pumila*).  
 Black cherry (*Prunus serotina*).  
 Choke cherry (*Prunus virginiana*).  
 Mountain ash (*Pyrus americana*).

EVERGREEN TREES

Red cedar (*Juniperus virginiana*).  
 Prostrate juniper (*Juniperus communis*).  
 White spruce (*Picea alba*).  
 Red spruce (*Picea rubra*).

SHRUBS

Shad bush (*Amelanchier canadensis*).  
 Spice bush (*Benzoïn odoriferum*).  
 Blue cornel (*Cornus alternifolia*).  
 Gray cornel (*Cornus candidissima*).  
 Silky cornel (*Cornus sericea*).  
 Red osier cornel (*Cornus stolonifera*).  
 Dangleberry (*Gaylussacia frondosa*).  
 Huckleberry (*Gaylussacia resinosa*).  
 Inkberry (*Ilex glabra*).  
 Black alder (*Ilex verticillata*).  
 Bayberry (*Myrica cerifera*).  
 Shining sumach (*Rhus copallina*).  
 Smooth sumach (*Rhus glabra*).  
 Poison ivy (*Rhus toxicodendron*).  
 Staghorn sumach (*Rhus typhina*).  
 Poison sumach (*Rhus venenata*).  
 Large-flowering currant (*Ribes floridum*).  
 Swamp gooseberry (*Ribes lacustre*).  
 Thimbleberry (*Rubus occidentalis*).  
 Red raspberry (*Rubus strigosus*).  
 Low blackberry (*Rubus canadensis*).  
 High blackberry (*Rubus villosus*).  
 Common elder (*Sambucus canadensis*).  
 Panicle elder (*Sambucus pubens*).  
 Snowberry (*Symphoricarpus racemosus*).  
 Dwarf bilberry (*Vaccinium coespitosum*).  
 High-bush blueberry (*Vaccinium corymbosum*).  
 Low-bush blueberry (*Vaccinium pennsylvanicum*).  
 Hobble bush (*Viburnum alnifolium*).  
 Arrow wood (*Viburnum dentatum*).  
 Sheepberry (*Viburnum lentago*).  
 Withe-rod (*Viburnum nudum*).  
 High-bush cranberry (*Viburnum opulus*).  
 Black haw (*Viburnum prunifolium*).

VINES

Virginia creeper (*Ampelopsis quinquefolia*).  
 Frost grape (*Vitis cordifolia*).  
 Fox grape (*Vitis labrusca*).  
 Frost grape (*Vitis vulpina*).

HERBACEOUS PLANTS

Sarsaparilla (*Aralia nudicaulis*).  
 Strawberry (*Fragaria virginiana*).  
 Pokeberry (*Phytolacca decandra*).



Handicraft House Furnishings

(Continued from page 369)

nary stock. It is not expensive, a rug 9 x 12 feet costing \$27.50 to \$30, and with its plain color and good border, as well as the possibility of working out a satisfactory color scheme, it makes a most suitable floor covering for a room in which the handicraft idea predominates.

To a certain extent curtains and couch covers and pillows can be a matter of individual taste even more than wall and

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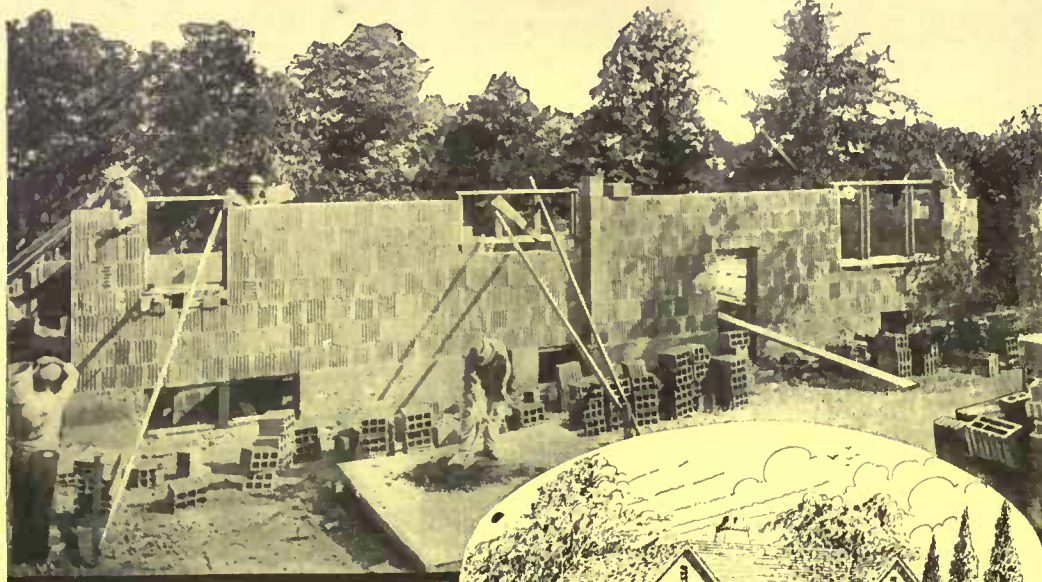
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floor coverings, for in working out a handicraft scheme at least, there is more possibility of using one's original ideas in their decoration, without having to depend on what may be found in a shop. Here too the stencil plays an important part, and by its use decorative effects can be produced that will differ from the general run of decorations in other people's houses, the amount of difference depending on the originality and skill of the designer.

If one does not care to have the bother of stenciling, the materials, colors and stencils may be selected, the scheme of decoration planned to suit one's own taste, and the whole thing turned over to a hand crafter who will carry out the work according to directions.

Materials in coarse weaves are most suitable for hangings and curtains whether they are to be stenciled or not. Fabrics like monk's cloth which comes in good tones of green, old blue, tan and brown, and Russian crash are excellent for portières and couch covers, and scrim in its various qualities for curtains. Russian crash is of course an old story, and has been popular ever since the first amateur stenciler took to the brush, but after all there is nothing more satisfactory, as it washes like the proverbial rag, and when stenciled in fast colors even the decorated pieces come back from the tub as good as new. A good quality in a hand woven Russian crash fourteen inches wide which may be had for twenty cents a yard, has rather a hard finish that makes it smoother than the ordinary hand woven stuff and therefore more suitable for stenciling. Monk's cloth, the loose weave fabric so suggestive of handwork, is particularly satisfactory for portières as it comes in a fifty inch width and is only sixty cents a yard, with a narrower width at forty-five cents; the colors are good, and it may be decorated with either stenciling or coarse embroidery. Then of course for the persons who carry the handicraft idea to the extreme limit there are the hand-woven old-fashioned coverlets made in certain rural districts that are the exact patterns of the bedcoverings of a hundred years ago. These are to be had in combinations of blue and white and several shades of brown, and are utilized both for couch covers and portières.

Scrim is without doubt the most satisfactory material for curtains that are to be stenciled, and it may be had in white, ivory or écru and in various degrees of quality, a medium coarse piece costing thirty cents a yard, while for casement curtains there is a narrow kind, hem-stitched, which is also thirty cents. Of thinner quality than scrim but of practically the same appearance is an art linen that is thirty-three inches wide and costs thirty-five cents a yard. It is so fine as to be almost like gauze, and yet it too has a hard finish, so that it will take stenciling as well as a heavier material.

The selection of suitable stencils should not be difficult, as there is an enormous

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variety available, from the little three inch figure that costs twenty cents to a section of an elaborate frieze for a wall 19 x 33 inches in size for \$2.40, or a panel forty-seven inches high for \$3.00. Or special stencils may be ordered, cut from one's own designs, or to correspond with figures in rugs or wall paper.

It is quite worthy of mention, however, that excellent reproductions of stenciled designs may be had in curtain materials and also in portières, if one wants the effect without doing the work, and is not particular about the absence of originality in the decorations. A novelty of this kind is a portière of monk's cloth in écru, with a stenciled border showing a design of conventionalized poppies that may be had in either red or blue. The portières are two and one-half yards long and cost \$3.75 a pair. Good quality scrim with a fancy border in stenciled effect is only thirty-five cents a yard, and for the same price there is a scrim designed especially for bedrooms, that has a colored border at either side.

Much the same effect can be obtained by the application of figures or a running border cut from cretonne, and for a bedroom with cretonne hangings this scheme often proves more satisfactory than an attempt at stenciling or matching the cretonne in a bordered curtain.

One of the many desirable characteristics of handicraft pillows is that they look as though they are made for use and not for show. They really are proof against wear and tear, and although made of heavy, substantial fabrics there is practically no end to their decorative possibilities. Pillows of Russian crash or coarse linen in the natural color are quite as satisfactory as any other kind, as they will combine well with almost any decorative scheme, and when stenciled or embroidered in coarse silk or raffia they often provide just the bit of color necessary to complete a thoroughly artistic room. Rather more elaborate in appearance are the cushions of silk or denim stenciled in an all-over design that gives the appearance of a rare fabric, the sort that is not to be picked up every day.

Among the most effective and serviceable of the handicraft cushions are those made of unspun hemp, the same quality that is used for making rope. The hemp which comes in perfectly straight strands is dyed any desired color, and woven in the same way that the rag rugs are made the result being a coarse silky looking fabric that is handsome and practically indestructible. Pillows of this sort costing from \$3 to \$5 are to be had only on order, and are one of the products of the weavers whose work is sold by the New York Association for the Blind.

Rag pillows in solid colors or mixed effects, made of either silk or cotton are to be had in the shops, as well as by special order from hand weavers, and of course there is an endless variety of pillows of burlap or denim in plain colors, that can be bought for a small amount and used to

# SARGENT

## Hardware



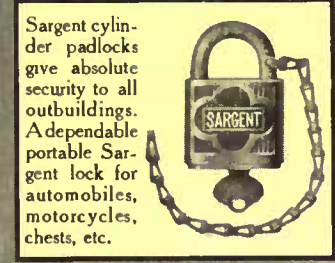
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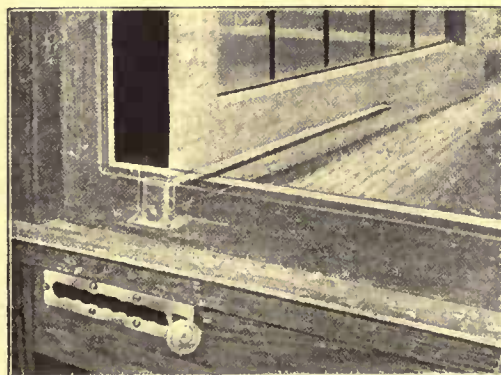
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### Twelve Months of Window Box Bloom

(Continued from page 377)

best of shape for winter blooming, with no setback due to shifting them when the time for bringing in arrives. Then when you want to shower your plants, or give them a fumigating, in case of trouble with insects, the whole box, without disturbing the plants in the least, is moved to a convenient place, and no carpets or floors are wet or furniture scented up with strong tobacco smoke. Shallow mortises cut in the bottom edges of the box, and corresponding ones in the box supports, insure its being held firmly in place at the desired distance away from the window sill. Considering the fact that it is practically no more trouble to make the window box a movable one, and that there are so many advantages in having it of this type, there is no reason for sticking to the old built-in-solid sort.

The window box is exactly different from a collection of plants in pots in that the relative position of the plants, in the former instance, cannot be changed. This must, of course, be kept in mind when the box is being filled, and the general effect planned. Regard must be given the size of the various plants when full grown, so that some small specimen of a tall, rapid-growing sort may not inadvertently be placed in front of a plant of dwarf habit. The amount of light and the degree of temperature likely to be maintained at night must also be taken into consideration. There is no use putting heliotropes and begonias near a window where the

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temperature may go down to forty degrees on cold nights, or geraniums where they will never get the sunlight, and expecting them to do satisfactorily.

The number of plants available for window box use, at various seasons of the year, is quite extensive. The following table includes the most available of them, and the number of good combinations is almost unlimited. As a general rule, however, by far the most satisfactory results will be gained by using only a few different kinds of plants in one box. Too many ingredients are almost sure to spoil the picture.

PLANTS FOR WINDOW BOX GARDENING. FLOWERS. REMARKS.

Table with 2 columns: Plant Name and Remarks. Includes plants like Abutilon, Ageratum, Alyssum, Ardisia, Asparagus, Begonia, Calla, Carnation, Dianthus, Dracaena, Forget-me-not, Fuchsia, Geranium, Grevelia, Heliotrope, Hibiscus, Impatiens, Lantana, Lemon Verbena, Lobelia, Petunia, Primrose, Portulaca, Rubber, Snapdragon, Stocks, Tradescantia, Verbena, and Vinca.

SUMMER—OUTDOORS.

Table with 2 columns: Plant Name and Remarks. Includes plants like Ananas, Candy-tuft, Coleus, Gladiolus, Mesembryanthemum cordifolium, Paris Daisy, Pongonus Veitchii, Salpiglossis, Salvia, and Zinnia.

FALL AND WINTER—OUTDOORS.

Table with 2 columns: Plant Name and Remarks. Includes plants like Aspidistra, Evergreens, Hardy, Farfugium, Grande, Pompon Chrysanthemum, Rhodaea Japonica, Sedum, Spectabilis, and Vinca, Minor Aurea.

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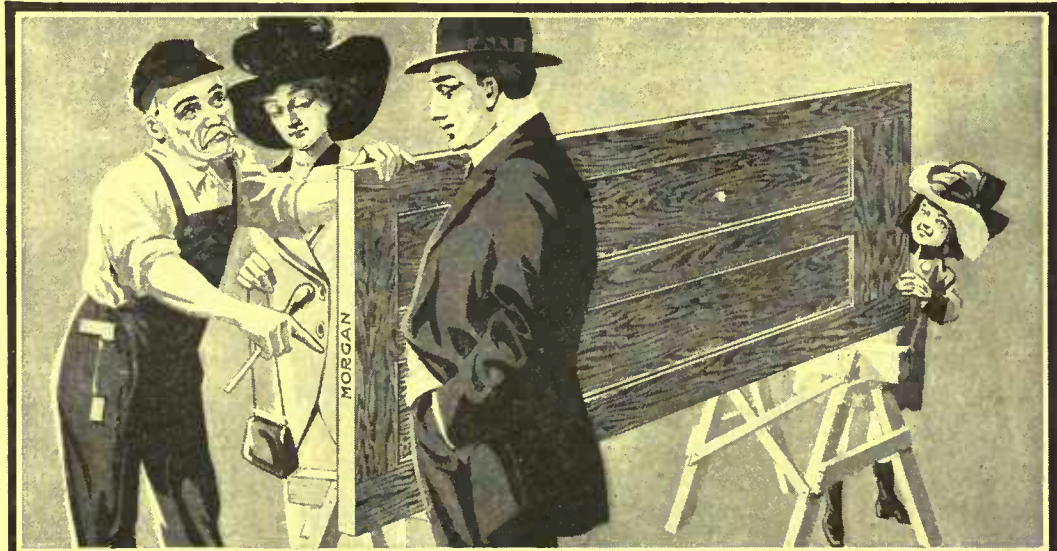
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ARCHITECTS: Descriptive details of Morgan Doors found in Sweet's Index, pp. 910 and 911.



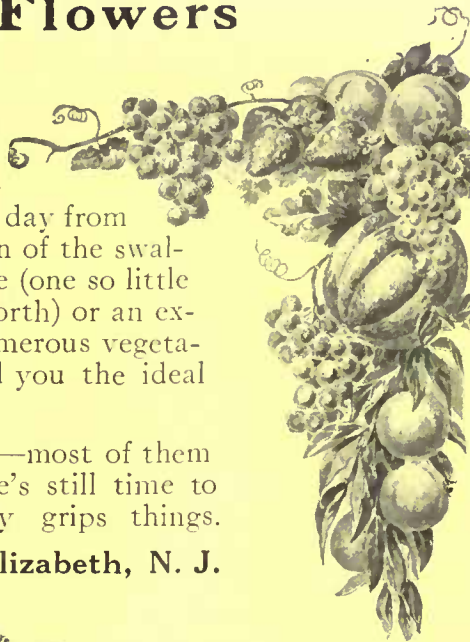
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The kind of plants it is advisable to use will depend of course upon local conditions; it may be, for instance, that the outlook from the window in which the box is placed is not a pleasant one, and in this case it would be desirable to use plants tall enough to shut out the view from the lower part of the window, thus furnishing the double purpose of a beautiful ornament and a screen. For such a situation, a row of begonia Vernon, white and pink, in the outer edge of the box, with sweet alyssum and lobelia (white and blue) in front, and vinca, a few plants, or tradescantia trailing down at the front, make a very pleasing, artistic effect. If it is preferable to keep the full view of the window, some lower growing plant, such as English daisies, verbenas, portulacas—or primroses; if the window faces east or west—are used. In this case, the monotonous effect is broken by placing a plant of taller growth, such as a geranium, begonia, rubber plant, lemon verbena or small dracaena, at either end of the box, forming a sort of living framework for the exterior view. Some of the prettiest effects imaginable are to be obtained in this way.

For summer planting outside the window, or on the edge or rail of the veranda—an excellent place for keeping the movable window box when it is not wanted inside the house—the greatest range of effects is possible, for there is generally no restriction as to height or depth, and large dracaenas and rubbers, Paris daisies, tall-growing geraniums, summer vines, such as cypress and *Cobea scandens*, and trailing vines and plants, such as nasturtiums, vinca major, ivy, geraniums, sedums, and German ivy, may be used to great advantage—only, as indoors, the most pleasing results are obtained with masses of one or two colors and forms, rather than from mixtures. One of the most attractive combinations I know is S. A. Nutt or Silverleafed Nutt geraniums, interspersed with dracaenas of medium size with a row of Mme. Salleroi foliage geraniums in front, and a hanging border of alternate vincas and ivy geranium, Corden's Glory. The only colors are red, green and white, but the effect is very striking and well maintained, as all these plants stand the sun well.

The window box is not necessarily restricted to the first story. Very original and beautiful effects are achieved with balcony and bay window boxes, especially where they can be placed on a sheltered side of the house. Vincas and other hanging vines, under such conditions, will attain remarkable length and beauty. Abroad it is no uncommon sight to see several rival window gardens one above the other on the face of the same building.

The most neglected possibility of the window box is the way they are left empty and unsightly from mid-autumn to late spring. In localities where the thermometer does not go below zero there are a number of plants that will come through safely. While undoubtedly more pleasure is to be had by bringing the box in-

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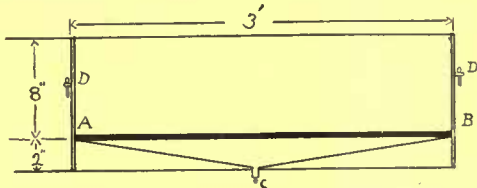
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side for the winter, still, where for any reason this cannot be arranged, the boxes should be made to contribute their share to the winter exterior aspect of the house, and it need be no mean one. For late fall display, such flowers as *sedum spectabilis*, and the pompon chrysanthemum can be used. *Aspidistra*, *Farfugium grande* and *Dracaena indivisa* will stand a great deal of cold weather. For all winter effect, a few evergreens or boxwoods of suitable form, edged with the hardy vinca (*minor aurea*) are unsurpassed, and add a very welcome note to the generally life-forsaken look of things.

Another novel plan, where the right conditions—a sheltered, partly shaded situation—exist, is to have a few plants of the Christmas rose (*Helleborus niger*) where they may display their welcome out-of-season blossoms to the best advantage.



A plan of an improved window box with double bottom. D, rope handles; A-B, zinc bottom; A-C-B, zinc bottom; C, drain

A big factor in determining the degree of success you may attain in your window gardening will be the soil you use. This should not be taken haphazard from any out-of-the-way spot on the place, but should be of a fine, porous, light nature, with about one-third old, well-rotted stable manure mixed through it. In small amounts, enough for two or three window boxes, probably the best way will be to get it ready mixed at some nearby florist's—if you start in after freezing weather, this will be about your only course. Wood ashes will make a good addition, as they help the soil and also add potash to the plant foods therein.

In filling the boxes care should be taken to see that the drainage holes are covered so that they will not be clogged up with earth; and a layer of rough material should be placed in the bottom, and covered with moss before the prepared soil is put in. If you are going to arrange your own flowers, a good plan is to leave the top three inches of soil off, and place the plants, still in their pots, in position, rearranging them as often as necessary until you are satisfied with the result. Then fill up nearly to the surface, and plant, leaving the soil depressed below the sides of the box sufficiently to hold water until it has a chance to soak in.

Some plants require a richer soil than others. Callas, for instance, luxuriate in a soil made rich with cow manure added to a third or more of its bulk, and plenty of water. In cases of this kind, where other plants are to be grown in the same box, temporary partitions may be used, or the plant to be favored may be placed in a



"Harvest"—by Vincent Aderente.

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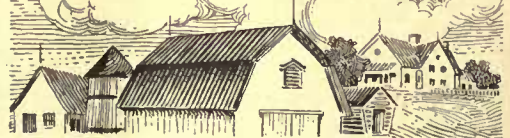
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pot of specially prepared earth, and sunk in the regular soil in the box, where, if necessary, it may be given special treatment in the way of water, liquid manure, etc. Animal manures, preferably containing a large percentage of cow manure, should be diluted to about the color of weak tea. It should never be applied while the soil in the boxes is dry.

Where plants are grown inside, the window should be so arranged that ventilation can be given from the top, or, better still, through another window, to avoid any direct draught on the plants. On very cold nights they should be protected from cold striking through the glass by having several sheets of newspaper inserted between them and the window. And above all else, scrupulous care must be taken to guard against such plant enemies as aphids, mealybug and red spider. Fumigating, spraying with nicotine preparations or aphine, and keeping the air sufficiently moist, will prevent trouble from this quarter.



**A Garden Contest and What It Developed**

(Continued from page 373)

I. Mr. C. C. Van Vleck. A well designed flower garden. The very adroit centering of the garden with its semi-circular seat and Bungei's catalpas on the dark recess in the trees across the street should be observed.

II. Mr. E. P. Earle. A very well designed and executed little rose garden. Roses (hybrid perpetuals, teas and the like) have always a more or less weedy character and are difficult to manage except in a garden of their own which should be secluded. In this one the precise lines of the beds make up for the weakness of the plants. The garden would be more effective if its foliage enclosures were more complete allowing only a glimpse of the wide terrace steps.

III. A good composition on the whole with the great advantage of well shaped trees where they are wanted. The low growing material below is massed well but much of it not well selected for its place. It necessarily comes into competition with the house and the trees, and should have a certain robustness of size and character to be in keeping.

IV. Mr. C. C. Van Vleck. On the right of this picture is the flower garden (No. I). A good piece of composition on the whole, but the planting, though well placed to lead the eye up to and past the house, is mostly too small and restless for the mass of the house and extent of the lawn. The effect of the trees beyond as being so much more in character with the house should be noted. Also the very effective aralia at the veranda.

V. Mr. Otto Jaeger. This stone seat

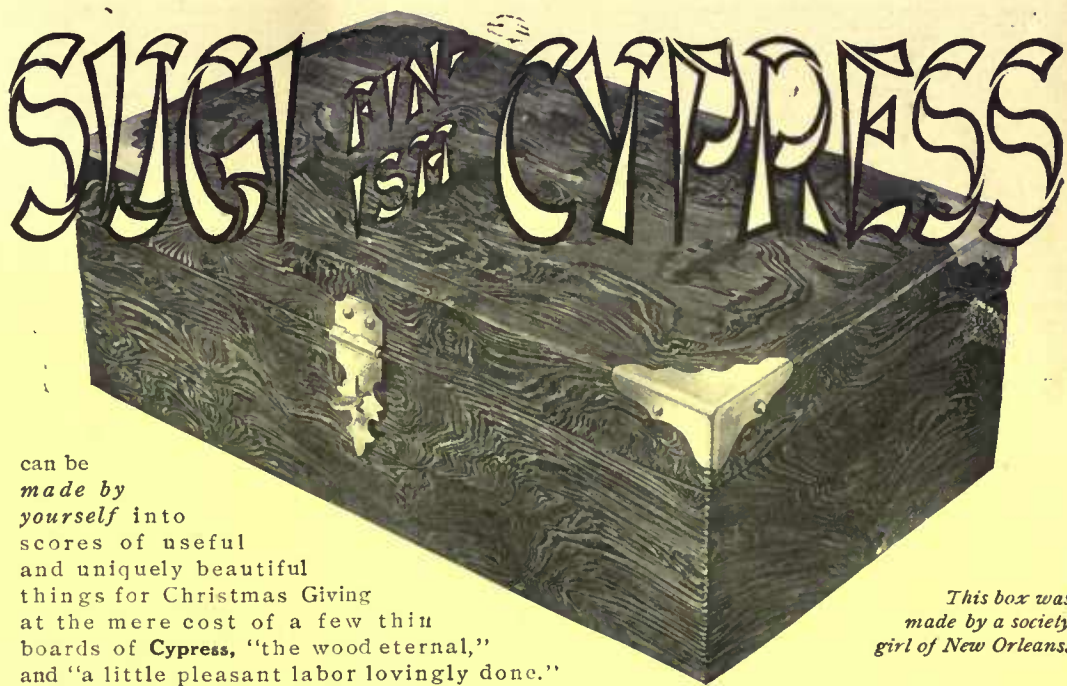
is on the lawn shown in (No. IX). A very effective piece of composition with the two handsome and well matched blue spruces. The background of trees on the far side of the street makes an indispensable setting.

VI. Mr. L. A. Cerf. A well conceived little flower garden which may be expected to be very charming when it has had a few years' growth. The shelter on the left is well designed and placed. The two rows of phlox and other plants along the sides of the lawn are not very fortunate and look like an afterthought. A line of box enclosing them would add character. The heavy stone seat fills one with a desire to unite the sundered pieces. Compare the effect of vistas closed by undivided semicircular seats in Nos. I and V.

VII. Mr. S. V. Hill. A healthy horse chestnut on the lawn is a very desirable thing. The planting at the house is not very well done. The evergreens are not well grouped and appear to be set too close to the house and the contrast between them and the row of cannas is unpleasant. But there is a small dogwood placed with good judgment where it will become a treasure and the lawn itself is refreshingly free and clear as far as the picture shows, and should inspire contentment in the beholder.

VIII. Mr. H. Susman. An admirable picture on the whole with the bare limbs of the old tree as a foreground. Here we have a round bed of flowering plants in a place where a round bed must be, yet one cannot help feeling an incongruity between the mass of gaudy bedding plants and the refined and beautiful character of the foliage with its lights and depths investing the architecture.

IX. Mr. Otto Jaeger. This place is striking because of its simplicity and the apparently inevitable character of its layout. It looks as if anyone would have done about the same kind of thing. Yet this is in one sense or another an essential characteristic of all good work, and is comparatively seldom attained. The flower bed filling the space between the wall of trained fruit trees with the cleverly placed sundial and the pair of Italian poplars (unfortunately not a good match) on either side of the dormer window of the stable and the glimpse of the house porch are very happy. The simplicity of this whole scheme is very attractive and well handled, but the danger in such work is that every detail counts and every one out of place or scale detracts plainly from the effect. In this case the small cup shaped tree on the lawn (a trained fruit tree) because of its shape and size is too much isolated from the other trees. It would have been better omitted, or perhaps better still, with one or two other trees near it, arranged to group with the other trees. The small cordon fruit trees to the right of the road look weak and ineffective, but they will lose this character as they get older and neater.



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X. Mr. John B. Hawes. This, by reason of its layout and setting has unusual possibilities as an enclosed garden. But grass and the scanty flowers give the impression of the lawn outside being repeated within. If there were no lawn outside this might be easily made a very attractive layout, but the impression gained on entering it is that of finding a piece of the lawn within the enclosure. There ought to be a marked difference between what is within and without, as the purpose of an enclosure is separation, and there is no object in separating similar things.



### Christmas Gifts That Furnish the Home

(Continued from page 359)

make particularly unique gifts if properly selected and used in the right way. They will serve as couch covers, portières or piano draperies, and if chosen with due regard to color a piece of this sort will often give the keynote to the decoration of an entire room. Embroidered Bulgarian scarfs that are much used for making small pillows come in the most beautiful colorings and designs for \$3.50 and up, while Bagdad pillows of ordinary size are \$2 each.

Keeping in mind the needs of one's summer home, whether it is a separate establishment or only the year-round house done over in summer garb, there are numerous things that make suitable gifts. India prints in fascinating designs are only \$3 for the 4 x 9 foot size, or \$4 for the 6 x 9. Washable table covers in attractive and quaint patterns are only 75 cents, and Java print pillows are \$1 each. Serviceable articles made of brown bamboo, a comparatively new importation, include jardinières, waste baskets, lamp stands and baskets of all sizes. These are not only attractive in appearance but reasonable in price, and are suitable with furnishings of almost every description. The Japanese lamps that produce a glow rather than a definite light are quite a novelty, and may be had with standards for use as table lamps or in lantern shape, to be fastened against the wall and made to serve as side lights.

Screens of various sizes and designs, particularly the small decorative affairs are always useful in houses with a certain type of furnishings, and make acceptable gifts so long as they correspond well with their surroundings and are not so elaborate that they overshadow everything else. The little one panel silk screen with a decoration of flowers on one side and a sketchy Japanese scene in black and white on the reverse is quite inexpensive and suitable in a room of almost any sort, while the heavily embroidered three panel screens with frames of carved wood demand surroundings of a decidedly elaborate character.

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The Place of Mirrors in the House

(Continued from page 379)

into the dining-room. These two uses for the looking-glass are perhaps not quite orthodox, but they are extremely practical.

A legitimate spot for a built-in mirror is found in the bathroom, and in the closet door of the bedroom which is too small to admit of space for the cheval glass of a hundred years ago and has no wall mirror sufficiently large to reflect the entire person. This beveled-edge mirror should run the full length of the door, being set well into the woodwork as a frame. If the door is in such relation to the dressing-table mirror or to a wall mirror that one reflects into the other, it will often be convenient to show the back of the figure.

As stated before, almost any mirror will harmonize with the bedroom furnishings provided too heavy a style is not selected for a simple and artistic room. The simple oval mirror, or the oblong with one or two sections of glass or with a picture in the upper section and with plain frame, are in better taste for simple rooms than the more elaborate designs already described. Gilt or mahogany frames always look well with mahogany furniture; but when in doubt of a choice for a room in which the furniture is of no particular kind, choose a frame to match or to harmonize as nearly as possible with the woodwork of the room.

There are no *real* antique dressing-tables with mirrors attached. Those that were made by Sheraton and Heppelwhite toward the end of the Eighteenth Century had a mechanical device which provided for the raising or hiding of the glass. This type is seldom copied in furniture to-day. The attached mirror came into use in the last century; before then it either hung above or stood upon the dressing-table. In the middle of the Eighteenth Century the little oval, shield-shaped or square swinging glass, standing above its one or two little drawers, was separate and placed on the "chest of drawers." These Colonial pieces, often called shaving stands, are sometimes reproduced in the exact form of the originals, in soft woods enameled or stained to match cheaper grades of furniture, but they are popular only in the copies of the old mahogany and walnut stands.



Some New House Plant Suggestions

(Continued from page 356)

creased or renewed by cuttings, which root readily at almost any time of year with a little bottom heat. They can be grown from seed but this method is less certain, and does not give such fragrant flowers. The heliotrope objects to any sudden change, whether of temperature, watering, or soil, and at once turns brown and drops its leaves. Proper care and cutting back



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will, however, soon restore it to vigor and bloom.

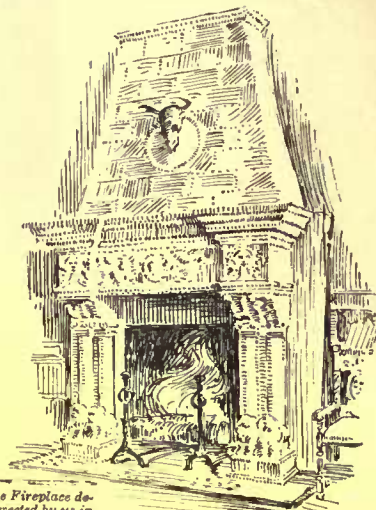
There are several varieties, ranging from dark purple to lilac and white. Le Moine's hybrids have the largest flowers, but are not as fragrant as the smaller sorts. Stocks, also, are altogether too little known as house plants. They have a fragrance that many people enjoy even more than that of heliotrope. The double sorts have large heads of bloom that resemble clusters of miniature roses, in a great variety of colors, including delicate pinks and pure whites that are surpassed by no other flowers. They are easy to grow, and if kept cut, bloom freely for a long time. The best way to get them is to buy plants just beginning to bloom, as there is always a large percentage of worthless singles in plants raised from seed.

Among the most charming of all plants for the house, where proper conditions can be given, are the "Baby Rambler," or dwarf ever-blooming. They require a place kept moderately warm (say not below 50 degrees at night), and moisture enough in the air. Baby Rambler (Mme. Norbert, Levavasseur), and its charming sisters, Annchen Muller (pink), Catherine Zelmet (white), Mrs. Cutbush (cherry red), and "Jessie" (a beautiful cherry red with white center), all make house plants of the most attractive sort. The soil should be rather heavy—that is containing a bigger proportion of loam than your regular potting soil. Pans of water must be kept evaporating constantly to keep the air moist, and a special plant room or at least a bay window which can be shut in by curtains, will give the best results, because the temperature and other conditions may be more carefully controlled there. Some of these, especially the first named, will under good conditions literally be in bloom from one end of the year to the other, and they are well worth taking some extra trouble with. They require more careful attention than most of the other plants mentioned in this article, as the red spider, which finds congenial conditions in a hot, dry atmosphere, and mildew, caused generally by a sudden drop in temperature, or allowing a draft to blow directly on the plants, will soon do a great deal of damage unless guarded against.

In keeping house plants healthy it must be remembered that at best it is hard to get conditions in the living room that will be entirely suitable for the growth of plants. Every effort should be made to prepare a place for them in which such conditions may be made as nearly ideal as possible; plenty of light; evenly regulated temperature; moisture in the air.

For most house plants the temperature should be 50 to 55 at night and 65 to 75 during the day. An occasional night temperature of 45 or even 40 will not do great harm but if reached frequently will check the growth of plants.

Air should be given every day when the temperature of the room will not be too greatly lowered thereby. Avoid direct



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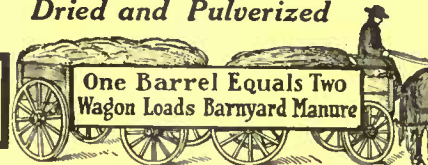
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drafts, as sudden chills are apt to produce bad results. Even on very cold days, fresh air may be let in indirectly, through a window open in an adjoining room or through a hall. It is better, when possible, to give a little ventilation for an hour or two, than to risk too sudden a lowering of the temperature by trying to do it all in fifteen minutes.

The amount of water which should be given will depend both upon the plant and upon the season. During the dull days of winter and during the "resting season" of all plants, very little water will be required. It should be given on bright mornings. During early fall and late spring, when the pots or boxes dry out very rapidly, water in the evening. In either case, however, withhold water until the soil is beginning to get on the "dry side" and then water thoroughly. Water should be given until it runs down through into the saucers, but should not be allowed to remain there.

Sometimes it will be beneficial to moisten the foliage of plants without wetting the soil. Just after repotting and in fighting plant lice, red spider and other insect enemies this treatment will be necessary. A fine rose spray on the watering can may be used, but a rubber plant sprinkler costing 65 cents, will be very much better, as with it the water will be applied in a finer spray with a great deal more force and to either the upper or under surface of the leaves—a point of great importance.

Plants growing in windows, where the light strikes them only or mostly from one side, should be frequently turned to prevent their growing one-sided.

Also do not hesitate to use knife, scissors and fingers in keeping them symmetrical and shapely. One of the greatest mistakes that amateurs make is in being afraid to cut an ungainly or half leafless branch. Instead of injuring a plant, such pruning frequently is an actual benefit.

If neglected, dust will quickly gather on the leaves and clog their pores, and as the plants have no way of breathing but through their leaves, you can see what the result must be. Syringing, mentioned above, will help. They should also be wiped clean with a soft, dry cloth, especially such plants as palms, rubbers Rex Begonias. Do *not* use olive oil or any other sticky substance on the cloth. Always remove at once any broken, dead or diseased leaf or flower. Do not let flowering plants go to seed: nothing else will so quickly bring the blooming period to a close.

### The Christmas Prodigal

(Continued from page 354)

"there are eleven kids packed away upstairs like sardines—we hid 'em away while dad and you were lost, and—" but here with a deafening racket the stairs door burst wide open and with a swoop and a scream eleven pajama-ed young bandits with starry eyes bore down upon Aunt Ellen and the Doctor.

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"Great Scott!" exclaimed John, thoroughly scandalized, "you disgraceful kids! Which one of you stirred this up?" But the guilty face at the tail of the romping procession was the face of old Asher.

Radiantly triumphant the old Doctor swung little John Leslie 3rd to his shoulder and faced his laughing family and as old Annie appeared with a steaming tray—he seized a mug of cider and held it high aloft.

"To the ruddy warmth of the Christmas log and the Christmas home spirit—" he cried—"to the home-keeping hearts of the country-side! Gentlemen—I give you—A Country home and a Country Christmas! May more good folk come to know them!" And little John Leslie cried hoarsely—

"Hooray, grandpop, hooray for a Country Christmas!"

Carelessly alive to the merry spirit of the night, the jester presently adjusted a flute which hung from his shoulder by a scarlet cord and lazily piping a Christmas air, wandered to another room—to come suddenly upon a forgotten playmate of his boyhood days.

"It—it can't be!" he reflected in startled interest. "It surely can't be Madge Hildreth!"

But Madge Hildreth it surely was, spreading the satin folds of his grandmother's crimson gown in mocking courtesy. Moreover it was not the awkward, ragged, elfish little gypsy who had tormented his debonair boyhood with her shy ardent worship of himself and his daring exploits, but instead a winsome vision of Christmas color and Christmas cheer, holly-red of cheek, with flashes of scarlet holly in her night black hair and eyes whose unfathomable dusk reflected no single hint of that old, wild worship slumbering still in the girl's rebellious heart.

"And the symbolism of this stunning make-up?" queried Ralph after a while, lazily admiring.

The girl's eyes flashed.

"To-night, if you please," she said, "I am the spirit of the old-fashioned Christmas who dwells in the holly heart of the evergreen wood. A country Christmas, ruddy-cheeked and cheerful and rugged like the winter holly—simple and old-fashioned and hallowed with memories like this bright soft crimson gown!"

Well, she had been a queer, fanciful youngster too, Doctor Ralph remembered, always passionately aquiver with a wild sylvan poetry and over-fond of book-lore like her father. Mischievously glancing at a spray of mistletoe above the girl's dark head, he stepped forward with the careless gallantry that had won him many a kindly glance from pretty eyes and was strangely to fail him now. For at the look in Madge's calm eyes, he drew back, stammering, colored and bowed.

"I—I beg your pardon!" said Doctor Ralph.

Later as he stood thoughtfully by his



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bedroom window, staring queerly at the wind-beaten elms, he found himself repeating Madge Hildreth's words. "Ruddy-cheeked and rugged and cheerful!"—indeed—this unforgettable Christmas eve. Yes—she was right. Had he not often heard his father say that the Christmas season epitomized all the rugged sympathy and heartiness and health of the country year! To-night the blazing Yule-log, his mother's face—how white her hair was growing, thought Doctor Ralph with a sudden tightening of his throat—all of these memories had strummed forgotten and finer chords. And darkly foiling the homely brightness came the picture of rushing, overstrung, bundle-laden city crowds, of shop-girls white and weary, of store-heaps of cedar and holly sapped by electric glare. Rush and strain and worry—yes—and a spirit of grudging! How unlike the Christmas peace of this white, wind-world outside his window! So Doctor Ralph went to bed with a sigh and a shrug—to listen while the sleety boughs tapping at his windows roused ghostly phantoms of his boyhood. Falling asleep, he dreamt that pretty Madge Hildreth had lightly waved a Christmas wand of crimson above his head and dispelled his weariness and discontent.

IV.

And in the morning—there was the royal glitter of a Christmas ice-storm to bring boyhood memories crowding again, boughs sheathed in crystal armor and the old barn roof aglaze with ice. Yes—Ralph thrilled—and there were the Christmas bunches of oats on the fences and trees and the roof of the barn—how well he remembered! For the old Doctor loved this Christmas custom too and never forgot the Christmas birds. And to-day—why of course—there would be double allowances of food for the cattle and horses, for old Toby the cat and Rover the dog. Hadn't Ralph once performed this cherished Christmas task himself!

But now, clamoring madly at his door was a romping swarm of youngsters eager to show Uncle Ralph the Christmas tree which, though he had helped to trim it the night before, he inspected in great surprise. And here in his chair by another Yule-log he found Roger, staring wide-eyed at the glittering tree with his thin little arms full of Christmas gifts. Near him was Sister Madge whose black eyes, Ralph saw with approval, were very soft and gentle, and beyond in the coffee-fragrant dining-room Aunt Ellen and old Annie conspired together over a mammoth breakfast table decked with holly.

"Oh, John, dear," Ralph heard his mother say as the Doctor came in, "I've always said that Christmas is a mother's day. Wasn't the first Christmas a mother's Christmas and the very first tree—a mother's tree?" and then the Doctor's scandalized retort—"Now—now, now, see here, Mother Ellen, it's a father's day, too, don't you forget that!"

And so on to the Christmas twilight



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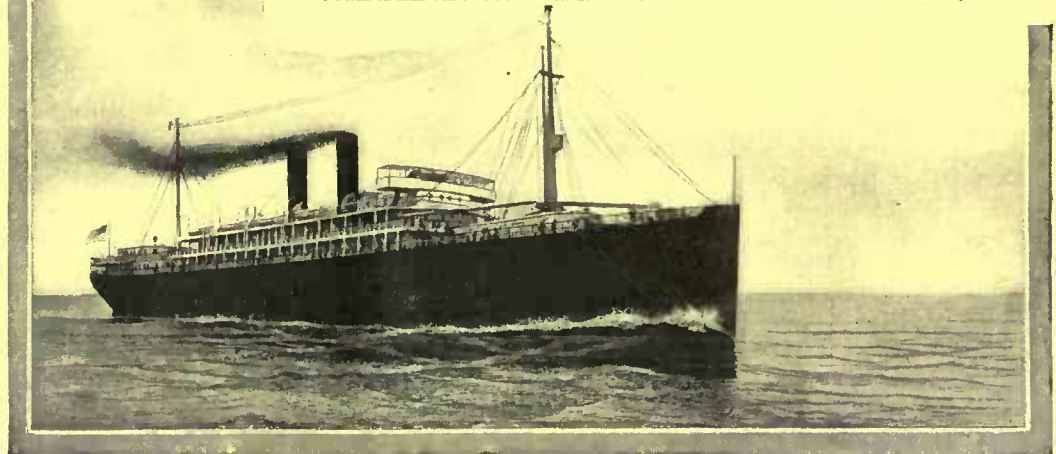
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through a day of romping youngsters and blazing Yule-logs, of Christmas gifts and Christmas greetings—of a haunting shame for Doctor Ralph at the memory of the wild Christmas he had planned to spend with Griffin and Edwards.

With the coming of the broad shadows which lay among the stiff, ice-fringed spruces like iris velvet, Doctor Ralph's nieces and nephews went flying out to help old Asher feed the stock. By the quiet fire the Doctor beckoned Ralph.

"Suppose, my boy," he said, "suppose you take a look at the little lad's leg here. I've sometimes wondered what you would think of it."

Coloring a little at his father's deferential tone Ralph turned the stocking back from the pitiful shrunken limb and bent over it, his dark face keen and grave. And now with the surgeon uppermost, Roger fancied Doctor Ralph's handsome eyes were nothing like so tired. Save for the crackle of the fire and the tick of the great clock, there was silence in the firelit room and presently Roger caught something in Doctor Ralph's thoughtful face that made his heart leap wildly.

"An operation," said the young Doctor suddenly—and halted, meeting his father's eyes significantly.

"You are sure!" insisted the old Doctor slowly. "In my day, it was impossible—quite impossible."

"Times change," said the younger man. "I have performed such an operation successfully myself. I feel confident, sir—" but Roger had caught his hand now with a sob that echoed wildly through the quiet room.

"Oh, Doctor Ralph," he blurted with blazing, agonized eyes, "you don't—you can't mean, sir, that I'll walk and run like other boys—and—and climb the Cedar King—" his voice broke in a passionate fit of weeping.

"Yes," said Doctor Ralph, huskily, "I mean just that. Dad and I, little man, we're going to do what we can."

By the window Sister Madge buried her face in her hands.

"Come, come, now Sister Madge," came the Doctor's kindly voice a little later, "you've cried enough, lass. Roger is fretting about you and Doctor Ralph here, he says he's going to take you for a little sleigh-ride if you'll honor him by going."

Outside a Christmas moon rode high above a sparkling ice-bright world and as the sleigh shot away into its quiet glory, Ralph, meeting the dark, tear-bright eyes of Sister Madge, tucked the robes closer about her with a hand that shook a little.

"'Gypsy' Hildreth!" he said suddenly, smiling, but the hated nickname to-night was almost a caress. "Tell me," Ralph's voice was very grave—"You've been sewing? Mother spoke of it."

"There was nothing else," said Sister Madge. "I could not leave Roger."

"And now Mother wants you to stay on with her. You—you'll do that?"

"She is very lonely," said Madge uncertainly and Ralph bit his lip.

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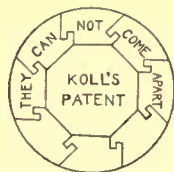
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"Mother lonely!" he said. "She didn't tell me that."

"Roger is wild to stay," went on Madge, looking away—"but I—oh—I fear it is only their wonderful kindness. Still there's the Doctor's rheumatism—and he does need some one to keep his books."

"Rheumatism!" said Ralph sharply.

"Yes," nodded Madge in surprise—"didn't you know? It's been pretty bad this winter. He's been thinking some of breaking in young Doctor Price to take part of his practise now and perhaps all of it later."

"Price!" broke out Ralph indignantly. "Oh—that's absurd! Price couldn't possibly swing Dad's work. He's not clever enough."

"He's the only one there is," said Madge and Ralph fell silent.

All about them lay a glittering moonlit country of peaceful, firelit homes and snowy hills—of long quiet roads and shadowy trees and presently Ralph spoke again.

"You like all this," he said abruptly, "the quiet—the country—and all of it?"

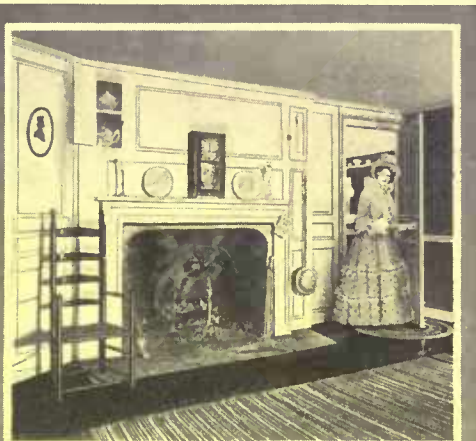
Sister Madge's black eyes glowed.

"After all," she said, "is it not the only way to live? This scent of the pine, the long white road, the wild-fire of the winter sunset and the wind and the hills—are they not God-made messages of mystery to man? Life among man-made things—like your cities—exaggerates the importance of man the maker. Life among the God-made hills dwarfs that artificial sense of egotism. It teaches you to marvel at the mystery of Creation. Yesterday when the Doctor and I were gathering the Christmas boughs, the holly glade in the forest seemed like some ancient mystic Christmas temple of the Druids where one might tell his rosary in crimson holly beads and forget the world!"

Well—perhaps there was something fine and sweet and holy in the country something—a tranquil simplicity—a hearty ruggedness—that city dwellers forfeited in their head-long rush for man-made pleasure. After all, perhaps the most enduring happiness lay in the heart of these quiet hills.

"My chief is very keen on country life," said Ralph suddenly. "He preaches a lot. Development of home-spirit and old-fashioned household gods—that sort of thing! He's a queerish sort of chap—my chief—and a bit too—er—candid at times. He was dad's old classmate, you know." And Ralph fell silent again, frowning.

So Price was to take his father's practise! How it must gall the old Doctor! And mother was lonely eh?—and Dad's rheumatism getting the best of him—Why Great Guns! mother and dad were growing old! And some of those snow-white hairs of theirs had come from worrying over him—John had said so. Ralph's dark face burned in the chill night wind. Well, for all old John's cutting sarcasm, his father still had faith in him and the trust in young Roger's eloquent eyes had



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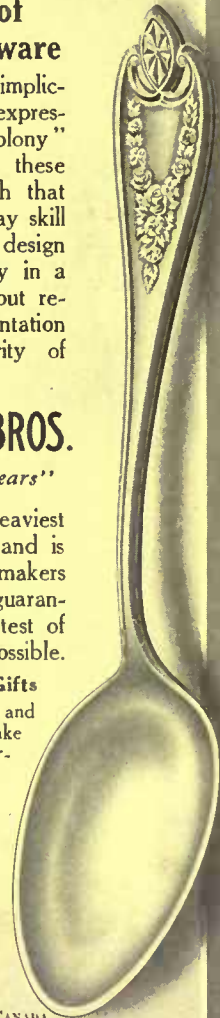
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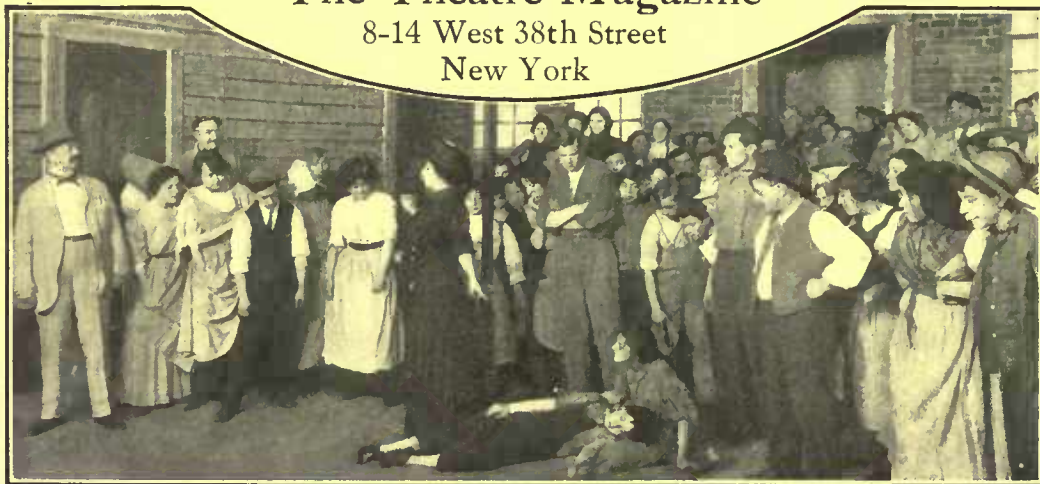
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fairly hurt him. God! they did not know! And then this queer Christmas heart-glow. How Griffin and Edwards and the rest of his gay friends would mock him for it? *Friends!* After all—had he any friends in the finer sense of that finest of words? Such warm-hearted loyal friends for instance as these neighbors of his father's who had been dropping in all day with a hearty smile and a Christmas hand-shake. And black-eyed Sister Madge—this brave, little fighting gypsy-poet here—where— But here Ralph frowned again and looked away and even when the cheerful lights of home glimmered through the trees he was still thinking—after an impetuous burst of confidence to Sister Madge.

So, later, when Doctor Ralph entered his father's study—his chin was very determined.

"I was ashamed to tell you this morning, sir," he said steadily, "but I—I'm no longer on the staff of St. Michael's. My hand was shaking and—and the chief knew why. And dad," he faced the old Doctor squarely, "I'm coming back home to keep your practise out of Price's fool hands. You've always wanted that and my chief has preached it too, though I couldn't see it somehow until to-day. And presently, sir, when—when my hand is steadier, I'm going to make the little chap walk and run. I've—promised Sister Madge." And the old Doctor cleared his throat and gulped—and finally he wiped his glasses and walked away to the window. For of all things God could give him—this surely was the best!

"Oh, grandpop," cried little John Leslie 3rd, bolting into the study in great excitement—"Come see Roger! We kids have made him the Christmas king and he's got a crown o' holly on and—and a wand and he's a-tappin' us this way with it to make us Knights. And I'm the Fir-tree Knight—and Bob—he's a Cedar Knight and Ned's a spruce and Roger—he says his pretty sister tells him stories like that smarter'n any in the books. Oh—do hurry!"

The old Doctor held out his hand to his son.

"Well, Doctor Ralph," he said huskily, "suppose we go tell mother."

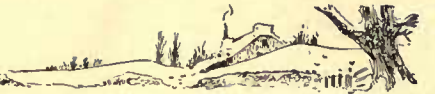
So while the Doctor told Aunt Ellen, Ralph bent his knee to this excited Christmas King enthroned in the heart of the fire-shadows.

"Rise—" said Roger radiantly, tapping him with a cedar wand, "I—I dub thee first of all my knights—the good, kind Christmas Knight!"

"And here," said Ralph smiling, "here's Sister Madge. What grand title now shall we give to her?" But as Sister Madge knelt before him with firelit shadows dancing in her sweet, dark eyes, Roger dropped the wand and buried his face on her shoulder with a little sob.

"Nothing good enough for Sister Madge, eh?" broke in the old Doctor, looking up. "Well, sir, I think you're right."

Now in the silence Aunt Ellen spoke



and her words were like a gentle Christmas benediction.

"Unto us," said Aunt Ellen Leslie as she turned the Christmas log, "this night a son is given!"

But Ralph, by the window, had not heard. For waking again in his heart as he stared at the peaceful, moonlit, "God-made" hills—was the old forgotten boyish love for this rugged, simple life of his father's dwarfing the lure of the city and the mockery of his fashionable friends. And down the lane of years ahead, bright with homely happiness and service to the needs of others—was the dark and winsome face of Sister Madge, stirring him to ardent resolution.

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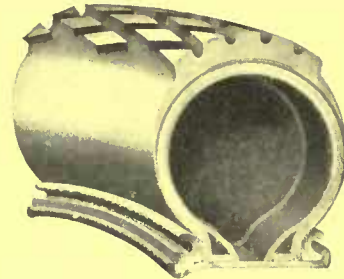
The plant in the picture, reaching nearly to the top of the fence post, stands on the northwest corner of the house, but where it has the afternoon sunshine for several hours in summer.

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