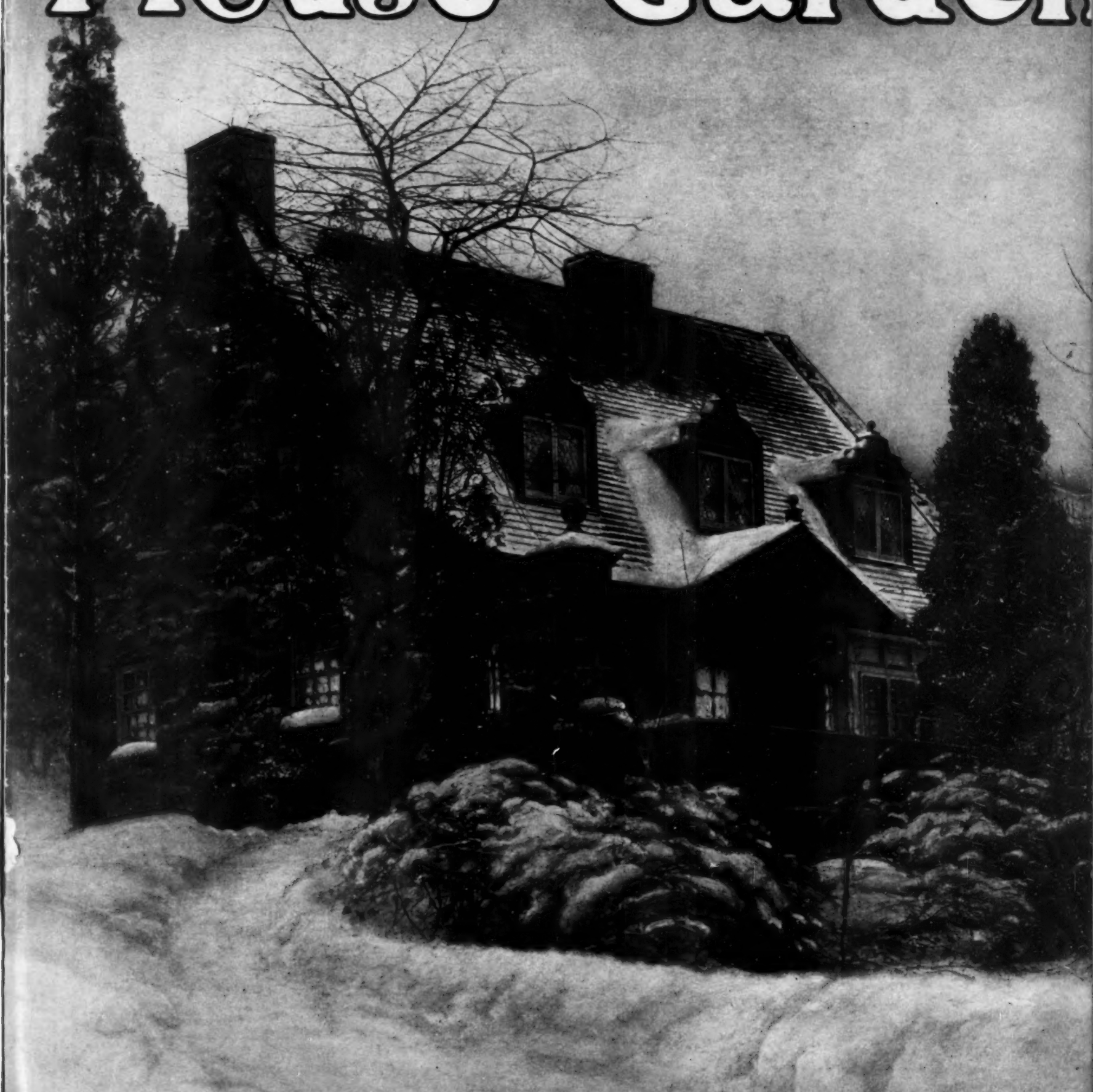


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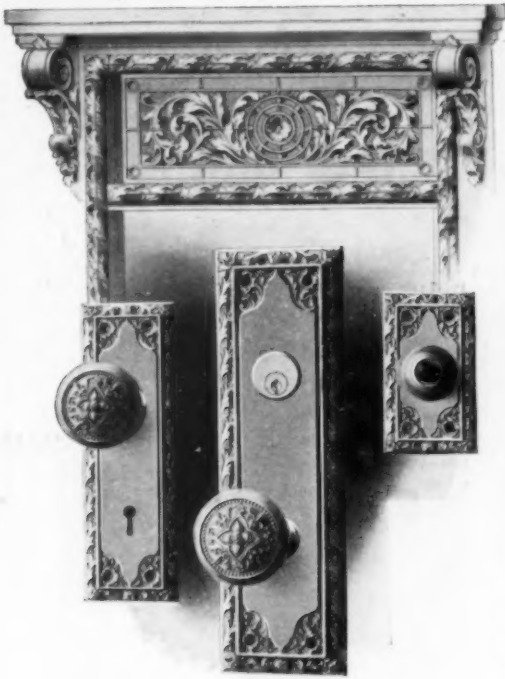
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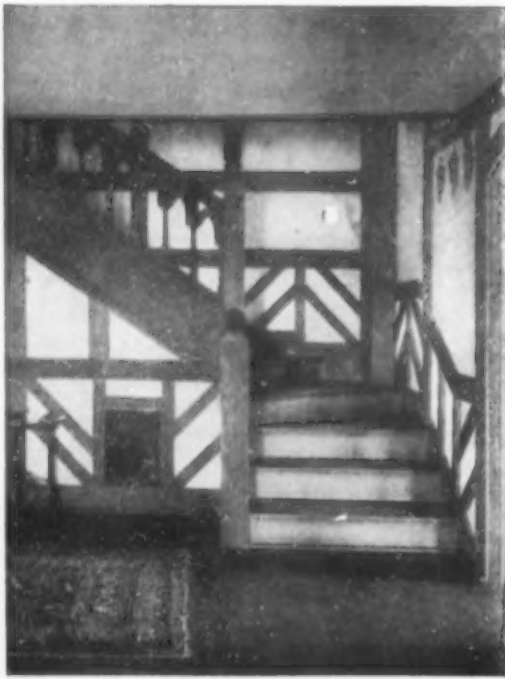
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VOLUME XVI

December, 1909

NUMBER 6



Washington's headquarters at Williamsburg—an excellent example of the dignified Southern work in brick

## What and Why is Colonial Architecture?

THE FIRST OF A SERIES OF ARTICLES BY ADVOCATES OF THE VARIOUS STYLES OF HOME ARCHITECTURE—THE CASE FOR THE COLONIAL

BY FRANK E. WALLIS

Photographs by Frank Cousins and others

**T**HERE are basically but two fundamental types of architecture, and all the numerous sub-styles are variations of these two. They are the Classic with its child, the Renaissance, and that marvelous expression of national and ideal socialism, the Gothic, which has come to be accepted essentially, though not necessarily, as church architecture.

The Greeks invented the custom of undressing before retiring, an invention of as much importance as the telephone. When the Romans absorbed the Greeks, they took this most domestic of habits, the night dress or undress, and it developed the private side of Roman life to a very great degree, giving the Roman homes a new spirit of domesticity and privacy with architecture to correspond—courts, semi-private and private, surrounded by rooms for the members of the family.

And later, when the unspeakable Turk took over unto himself the city of Constantinople, in the middle of the fifteenth century,

he forced the later Greek, with his ancient culture westward again to Italy, and this migration added a new inspiration to the jaded minds of the architects of Europe, at that time exhausted by excesses in the use of the flamboyant type of Gothic. So we have the Renaissance and another impetus to the development of refined architecture along classic lines.

France discovered the Renaissance in Italy about the time of Francis I and developed it amazingly in the chateaux. But the French were not then a domestic type of people, and their palatial chateaux can mean little to the home-builders of America; whereas the Englishman built for his wife and family, and later, when colonizing, wife, baby, axe and gun were with him. So that his interpretation of the Renaissance is a fine expression of dignity, truth and domestic virtue. This is the Georgian or Colonial, the only type for our kind and for our children. The Englishman had got it from the French and the Italian, but he



The Pierce-Nichols house on Federal Street, Salem, built 1782  
 "Most of you have dreamed of some old white clapboarded house . . . . ."

inoculated it with the spirit of the hearth, and made it his forever. During the reign of the bourgeois Georges in England, the people themselves set the pace in style development. These kings were uneducated, coarse-grained and foreigners—and, because of this, exercised no influence over the development of the style then being analyzed and used by such men as Christopher Wren, Chambers and Jones. These men studied in France and Italy, and the works of Palladio, Vignola and the other Italian worthies became household tomes. The Roman and Grecian orders were studied and applied with a freedom that was truly British.

England is full of the results—doorways, over-mantels, cornices and what not, but, best of all, the planning of the homes of this period reached the highest point in domestic architecture. Utilitarianism and Art were happily married, and My Lady received in a real reception-room. The dining-room and with-drawing-room and the parlor took their proper places, and performed their natural functions. My Lady's boudoir was as

panes as a characteristic of the style. They were limited also in pigments, using most frequently reds or yellows, though the charming, home-loving atmosphere of most of the work of this period is better expressed in the white.

I venture to say that most of you who read this have, at some time or other, dreamed of retiring for your mellow dotage to some old white clapboarded house, set a little back from the street, with elms shading the front, a fence of square pickets, cut along the top in sweeping curves, and a swinging gate, chained and balanced in its swing with an old cannon ball. Hollyhocks, petunias, verbenas and old-fashioned pinks border the herring-bone brick walk up to the portico—a pediment portico or one with upper balcony, it matters little. You insist, however, on having the fluted Doric or Corinthian columns, with flat pilasters against the wall framing the arched doorway—an elliptic arch, please, with radiating divisions in iron and little lead roses at the intersection.

Will you have a brass knocker or do you prefer a cut-glass

domestic and proper, let us hope, in every sense, as the kitchen and but-teries.

This style and this period belong to us—we call it Colonial—and, as we study it, we can see the human qualities sticking out of it everywhere.

For a gentleman of taste, for a lady of discernment, the Colonial is the only fitting environment. In it there is no deceit or sham. It will ring true throughout your time, and, if properly developed and studied, the style will grow and take to itself new dignities and new beauties, as it comes through new interpreters. It was in this way that the quaint, local characteristics of the Colonial we know, grew through the idiosyncrasies of the architects or joiners of that time. They studied the old authorities for the law, and when they became past-masters of these laws they used their own individual invention as they jolly well pleased.

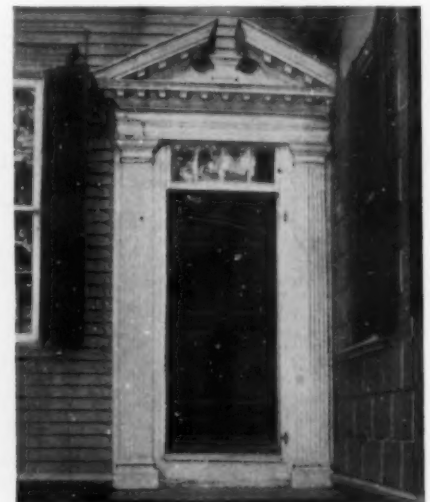
The limitations of the time also had much to do in creating sub-types. For example, it was impossible to make glass in large sheets, so we have small



Local characteristics appear, such as the "Germantown hood"



The Paddock house at Portsmouth, Mass.—impressive in the splendid window treatment and plain brick walls



A 1745 doorway on the Peabody house, Danvers, Mass.

door-knob, with the wire running to the back of the beflowered hall and ending in a coil of wire and large brass bell? Let's have both. And then, as we enter, we are delighted with the sweet incense of the rose jar, which seems to come from every corner; and then the delicate Adam hat table, presided over by the old gilt mirror with the curved and broken pediment, and the flamboyant eagle seems to reflect our pleasure. I often wondered, as a boy, why that eagle looked so happy and yet never moved.

Then there must be the staircase with the double twist in the newel post, the dark mahogany hand-rail—such a delightful sliding place, a charming portrait of a lady with head-dress and cashmere shawl, a sampler or so, and the stern forbidding old gentleman with his forefingers stuck in the breast of his high-necked coat. We might continue to My Lady's chamber floor, or wander through the dining-room, open up the slatted shutters for a little light, so that we may see the conch shells on either side of a befluted mantel, china dogs, white with iridescent black spots, and always staring straight ahead at the other dog on the opposite end of the mantel. I always thought the old ship model, with its stiff American flag on the poop, rather frightened them and kept them apart.

Come into the library. We don't care much for the parlor. In the house of dreams this room is going to be opened up at all times, and not only for weddings and funerals. But we must not miss the library; books behind glass doors reaching to the ceiling, in Chippendale cabinets of mahogany, and leather—smelly book leather—and we must have a Franklin stove with brass balls and spread eagles—but we do really want that sort of thing. Now please tell me why,—or shall I repeat what I have already said? That type of house represents dignity, education, cultivation and home, as no other style devised by man can do. It is the apogee of civilized domestic architecture. Your kiddies will grow up here with respect for the truth and an admiration for gentle cultivation. You the mother and you the father will go about your



"Westover" is one of the finest and best preserved examples of the Southern Colonial

several duties with the assurance of being properly garbed for all occasions, and you will welcome the coming and sigh with the parting guest. Is this not your dream?

The man's house—his castle—where his kiddies have the measles, and his daughter marries (not in the parlor), and his son grows to college years, and carries away with his grit, along with his sister, the memory of home. Imagine, if you dare, this being done with that monstrosity, the so-called, misnamed "Mission" with its wooden walls, wire-lath and stucco.

I cannot think of any other fit style for a house, except Elizabethan, which has much of the classic—enough to save it, and the Tudor, which also leans in a most suggestive manner toward the same influence. There are, of course, no French domestic styles—and what have you left?

There are two dominating types of the classic in this country, though they overlap and slip the one into the other in the most interesting manner. Each district or township has its peculiari-



A McIntire garden arch in the Pierce-Nichols garden



In New England the materials used were clapboards and shingles in contrast to the Southern brickwork



A beautifully carved doorway in the Oliver house, Salem



A modern house along Colonial lines with walls of hand-riven shingles painted white. Few things contribute so much to the old-time atmosphere as well-grown box

ties. The two predominant factors were the Puritan or round-head (a synonym for hard-head) and the Cavalier or gentry of England. The influence of the Dutch is slight and the type of William Penn differed little from his neighbor of New England. In the extreme north and south were the Latins, who had little influence. While the Latins were brilliant, they did not have the staying qualities of the Anglo-Saxon.

We have therefore the two types, with the local variations and traditions of caste and religion as influences. Remember also that the element of trade, which settled the coast and the rivers, helped to combine the ship carver or joiner with the landsman, and that prosperity, which always comes because of trade, allowed this type to develop faster toward a more finished product. They were travelers also, and, of course, took advantage of their opportunities.

New England is, or was, primarily Massachusetts and the smaller states along the Sound. The best examples of our style in the north are within a radius of one hundred miles of the city of Boston, though I have found most beautiful examples of Christopher Wren churches and of squire's houses, with delightful detail, in the remote towns of northern New England. And, of course, when we examine the Berkshires, we find evidence of wealth and culture also. Long Island got some of this New England influence, though we will discover a subtle change taking place in New York State—an influence which is traceable to the remnants of the Dutch temperament. This extends throughout Jersey, and loses itself in another shade in Pennsylvania. The Philadelphians had the same separate and distinct color that we have found among the Boston people. The Swedes, Quakers and Shakers, and what-nots of that sort, have left local colorings throughout Delaware, West Pennsylvania and South Jersey. Then we begin to slip softly into another distinct area before we reach the Virginian or the Cavalier gentleman. Baltimore and its environs is something of the South, a little bit of New England, Jacobite and round-head. And then the delightful atmosphere of the middle South, the tobacco-producing and slave-using country, with its feudal lords and great plantations.

The people are mostly of the same breed as the northerners, but with gentler blood, and a more continued and intimate association with the progress going on in the mother country; people educated more in the fancies of life possibly than in the

facts as were the more austere type of the north, but still English and loyal to the Crown.

The Colonial gentlemen used brick for the walls, with the Flemish bond, a "header" and "stretcher," a method of bonding intended for a two-brick-thick wall, as the header properly ties and appears on both faces. These headers frequently being used as arch brick coming near the fire, were darker and were laid with wide joints, which was not an affectation, shell lime not finely ground calling for a coarse mixture in the mortar. At the levels where floor beams are supported by the wall, you will notice a projection or band, and in the gables, a twisted strap of iron, which ties through the brickwork into the framing and prevents spreading.

While brick walls were the most substantial, of course, of the many materials used, local conditions governed the selection to a great extent. Oftentimes these bricks came over as ballast. In districts where stone was plentiful, quarries were opened up, the stones laid with the same wide joints, and, in some cases, plastered over the entire surface. In lumber districts,

of course, you naturally find the use of wood in the form of clapboards or shingles.

The gambrel-roof type is early, and slowly disappeared in the more distinguished forms of hip and gable roof, though this form of roof allows more space and head room in the attic for the storage of hat boxes, wedding gowns, beds and what-not. And, by the way, the combination of a rainy day, a Colonial attic, and the neighbor's children, will create a memory that time can never efface. The Secret Drawer in Graham's "Golden Age" has the spirit. Read it.

These old people believed in the use of plain wall surfaces for the exterior, with the embellishments provided at the proper supporting points. First came correct proportion, then the making of the entrance doorway, ornamented as a focal center. The cornice with the classic forms of decoration received equal attention, and with a Palladian, round-arch and mullion window, lighting the stair landing or second story hallway, and the careful consideration of the dormer windows, you have the entire secret.

(Continued on page vi.)



A real Colonial garden in "Oak Hill," Peabody, Mass.



## Christmas Gifts for the Home-maker

SUGGESTIONS FOR THE SHOPPER SEEKING DISTINCTIVE THINGS—GIFTS THAT WILL MAKE A HOME MORE COMFORTABLE AND MORE ATTRACTIVE—WHAT TO GET AND WHAT IT COSTS—TABLES, CHAIRS, WOOD-BOXES, BRASS BOWLS, PICTURE FRAMES, LAMPS, USEFUL ORNAMENTS

BY SARAH E. RUGGLES

**I**N the selection of gifts for the holiday season the buying public is fortunately becoming more inclined to accept the useful as beautiful, and thus many are unconsciously becoming followers of William Morris, adopting his standard as a gauge. The reaction against foolish, fussy bits of bric-a-brac is becoming more pronounced each year.

Where ten years ago a hand-painted plaque, or a monstrosity of a table of onyx and gilt, was imposed upon the unfortunate as a gift, to-day a tray of beaten copper or brass is chosen, as it has a decorative value as well as serving its utilitarian purpose at tea time. A craftsman table or teak-wood or mahogany stand takes the place of the onyx horror. There is probably no single piece of small furniture more generally acceptable in the home than a table, and for this reason one can scarcely err in presenting one as a gift.

There are good reproductions of the Colonial work-table which could not but bring joy to the heart of the recipient, especially if needlework is one of her hobbies. These little tables are made in a variety of good designs, some being rather delicate in construction. The illustration of the Sheraton work-table shows something out of the ordinary, and the excellent proportions of this example make it a most attractive piece of furniture as well as serving a useful purpose. The cost is \$32.

If one is looking for small fitments that will adjust themselves properly to a room where the Colonial idea has been adhered to in the furnishings, the candlestick with its etched globe will be an agreeable adjunct to the mantel-shelf; or the mirror, which is such a perfect reproduction of the Colonial style, will fit well into its surroundings; while the tip-top table is an economical space saver and at the same time a quaint reminder of the furniture of our grandmothers. The one shown is 24 inches both in height and diameter and costs \$13. The candlestick with globe, complete, costs \$5, and the

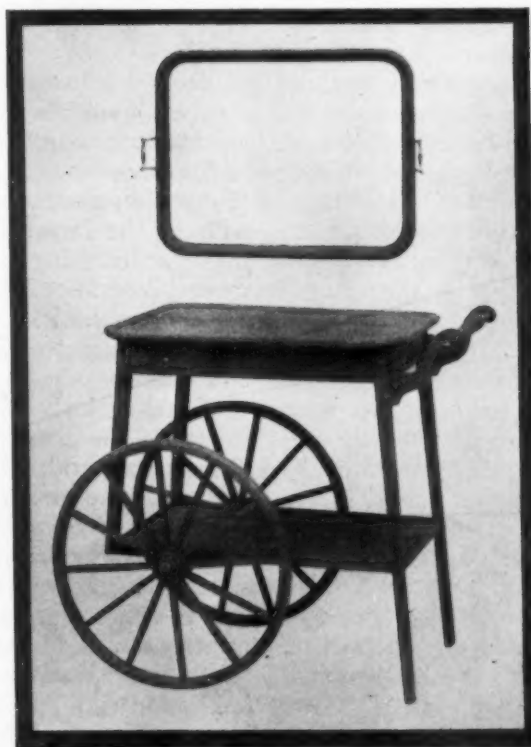
Colonial mirror, with frame 9 inches wide by 28 inches high is \$5.25.

The small mahogany tea-table and tray, in size 17 x 24 inches, with satinwood inlay, costs \$18 complete. The trays may be purchased separately and adapt themselves to a variety of uses. Some of these have plate-glass bottoms in place of the mahogany, and can be purchased from \$7 up, according to size. An oblong tray 25 inches in length costs \$9. There are also tea-tables made in practically the same design as the one shown, the only difference being that there is a lower deck, and this is often found of great convenience to the hostess whose serving space is limited.

The tea cart makes a most acceptable gift. Those of mahogany made with movable glass trays cost \$48. Designs very similar to these are made of wicker and are most appropriate for service on the porches during the summer season, or in the sun parlor, or room where the character of the furnishing is in harmony with the informal wicker effect.

To persons living either in small quarters or having use for a number of tables, the drop-leaf will be a welcome gift. These come in a variety of shapes, sizes and designs. The one shown is a card-table and has the small drawer which is so convenient for stowing away cards, chips, tallies, and such accessories. The table illustrated is of mahogany with narrow inlay lines of satinwood and costs \$18.

Among the smaller articles now in the market there are, perhaps, none that adapt themselves to more practical, as well as decorative, uses than the brasses, but from the bewildering display one's choice must be made with care. The bright brasses of simple design are always good and are more practical than the brush-brass finish, as the latter will in time scratch, making it necessary to re-finish; while the bright brass with age increases in beauty as it takes on the real rich copper color. An entirely new



A tea cart makes a most acceptable gift for the owner of a big living-room. One of mahogany with removable glass tray costs \$48



A folding card table of mahogany inlaid with satinwood lines, \$18

A tip-top pie-crust table, 24 in. in height and diameter, for \$13

This Sheraton work-table makes a splendid gift if one cares to pay as much as \$32

Mahogany tea-table and tray with satinwood inlay for \$18

finish for brass is called "iridescent fire bronze." For large pieces of brass where one wishes to introduce richness of color this finish will meet every requirement. Pieces so treated do not mar and they are kept in perfect condition by rubbing frequently with oil. Ten per cent is added to the cost of articles so treated.

The jardinière with pedestal base, 15 inches high with 10-inch opening, costs \$6.35. Another illustration portrays a jardinière which is a reproduction of one of the real old classic shapes and can be purchased with 8-inch, 12-inch, and 10-inch openings, the latter costing \$4.50.

The hanging gypsy kettles are admirable receptacles for ferns and growing vines. These come with 5-inch and 6-inch openings and cost \$2.25 and \$2.65 each.

For the book-lover the tray 18 inches in length, of repoussé brass, will prove a welcome addition to the library table. Repoussé brass fern dishes, 4 inches high with 7-inch opening, like the illustration, cost \$8. The small triangular tray shown is useful for many things and costs but \$0.95.



For a room finished in dark oak this greenish-bronze lamp with mica and metal shade would be particularly harmonious

In addition to these things in brass there are wood-boxes and baskets, sconces, match-boxes, and umbrella stands; in fact, one should have no trouble in finding useful pieces to fit the needs of any individual.

Plaster pieces of classic subjects in bas-relief, delicately tinted, form an attractive bit of wall decoration, and are sure to be appreciated. Pieces about 4 feet 8 inches in length, appropriate for use over mantels, cost \$9.

It would be hard to equal from an artistic point of view the small pieces illustrated at the top of page 195. These show only a few of the many exquisite objects of art of a type express-

ing individuality and good taste. The "small" baskets made of reed and adorned with festoons of tiny roses, finished in antique gold, make fascinating favors. These are made in many shapes and sizes. A design like the one shown costs \$2.25.

Carved wooden boxes finished in old bronze and lined with velvet or brocade make ideal jewel cases. The larger one shown costs \$12, while the smaller one is but \$4.

The small glass jar is overlaid with reed upon which is a sprawling design of grapes and leaves in low relief. This is given the "verde antique" finish with the fruit and leaves wrought out in faint colors, and is an expression of art worthy of special notice to the buyer of unusual things.

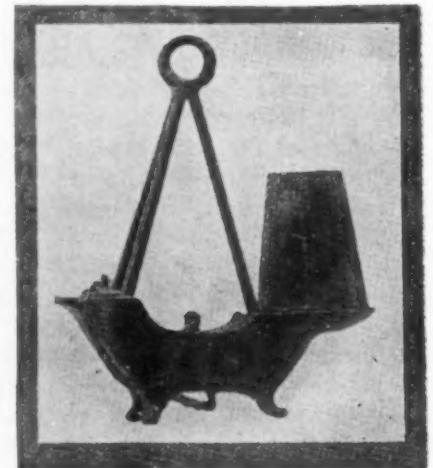
The small hanging clock, designed upon good lines and finished to look like old bronze, costs \$13.50.

Round mirrors set in carved wooden frames showing a massive design of fruit, flowers and leaves in dull old reds and greens, will, in the larger sizes, make a charming over-mantel decoration. There are also candlesticks, book ends and desk sets in carved wood finished in antique gold and dull colors.

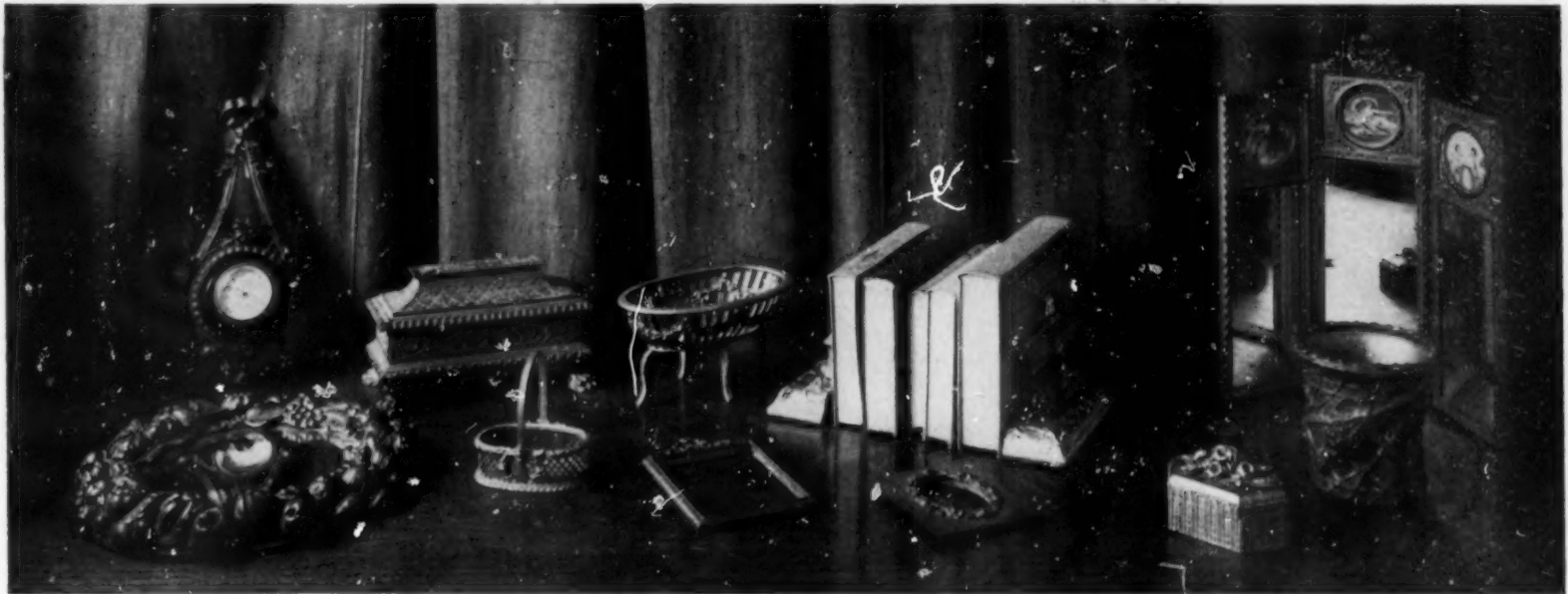
Great delicacy of design and excellence of workmanship are shown in the small picture frames. The one having the oval opening surrounded by small roses is mounted upon a plain wooden surface; the entire frame being finished in old gold, with just a suggestion of color in the flowers. These cost \$3. The narrow frame also has the old gold finish and is decorated with a very simple stencil design in old bronze.

For the devout person, the season and gift can be most appropriately combined in a Della Robbia bambino. One most attractive reproduction is about 12 inches in diameter, the background finished in very dull gold with the figure wrought out in delicate colors. This costs \$5.25.

The charm, the simplicity and the elegance of the furniture and ornament of the Colonial period is particularly well evidenced in the decoration and furniture designed and executed by the



A reproduction of a medieval lamp which contains beneath its mica shade an electric bulb



Any of the articles shown in this group would prove most acceptable to people of discernment. The material used is wood, wicker, and in some cases plaster, all finished in a dull gold with occasional subdued color

famous Adam brothers,—Robert and James. Robert, in one of his treatises on architecture and furniture, speaks of the color influence upon their work. "We thought it proper to color with the tints used in the execution, not only that posterity might be enabled to judge with some accuracy concerning the taste of the present age, but that the public in general might have the opportunity of cultivating the beautiful art of decoration hitherto so little understood in most of the countries of Europe."

These artists were not in sympathy with the sumptuous form of design. They were, however, in touch with the spirit of decoration which influenced Sheraton and Hepplewhite, and in this period, covering a part of

the eighteenth century—to which we refer as Georgian—architecture, decoration and furnishings were in perfect harmony, a combination which did not exist at an earlier period.

One feature of their furniture was the application of composite ornaments to woodwork. Festoons of drapery or wreaths of flowers caught up with a ram's head or tied with a knot of ribbon are characteristic of the style. Their furniture was manufactured chiefly in mahogany, lightly carved, and often inlaid with satinwood or painted in various colors.

Into any room furnished along Georgian or Colonial lines a single representative piece of Adam furniture may be introduced. Furniture of Hepplewhite and Sheraton design may show the Adam decoration and ornament. Chairs faithfully reproducing the best examples of this period may be purchased for \$40 and more. There are comparatively few American homes in which the period idea in furnishing is followed with absolute fidelity. The almost austere simplicity of the Adam room is not conducive

to the comfort the luxurious American demands. For a reception-room or a drawing-room in a house where there are living-rooms and libraries as well, it is quite possible to embody furnishings of this period, as such a room would only be required for formal occasions.

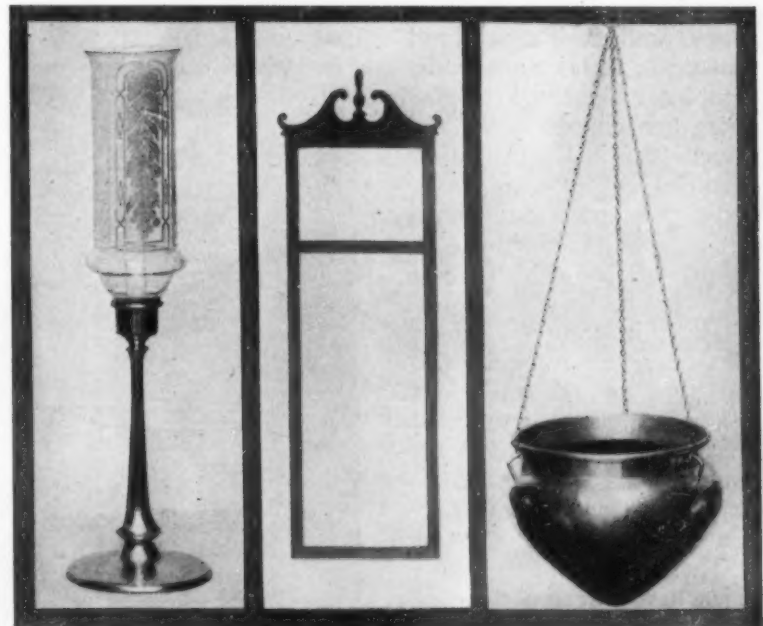
The many beautiful designs offered this season by the manufacturers of lamps and lighting fixtures make special appeal to the Christmas shopper who wants a really splendid and useful gift. There are few more acceptable gifts than a lamp, either for oil or adapted to electric lighting. Among the illustrations are two designs which commend themselves particularly because of their beauty of line and excellent craftsmanship.

In rooms furnished in the English or craftsman style the lamp shown will have a most appropriate setting. It may be used for oil or for electricity. The metal work is a greenish bronze in color, and the shade is of mica with metal overlay.

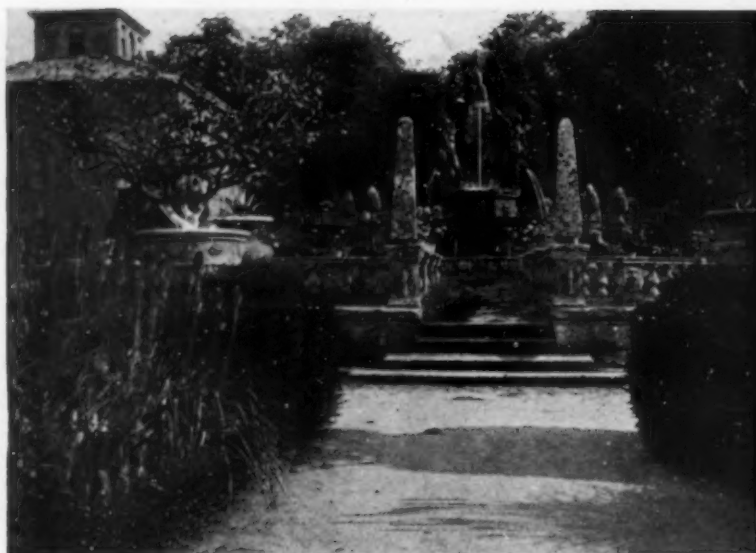
The small medieval lamp, which is also designed for electricity, is very unusual and is sure to draw attention wherever placed. The electric bulb is covered with a small mica shade.



Some of the new articles in brass, such as this book rack, are finished in "fire bronze" that increases in beauty with age



One could not go astray in choosing this Colonial candlestick at \$5, the Colonial mirror in mahogany, 28 inches high, at \$5.25 or the brass hanging gypsy kettle at \$2.25



We cannot hope to have in America the mellow, time-worn gardens such as those of the Ville Lante, for instance, nor is it wise to attempt copying these or the English centuries-old gardens

## Formal or Informal Gardens

THE QUESTION OF STYLE IN LANDSCAPE WORK WHEN NO NATURAL FEATURES GOVERN THE CHOICE—THE REASON FOR AN EASY TRANSITION FROM ARCHITECTURE TO NATURE

BY GRACE TABOR

Photographs by the author and others

[This is the third of a series of articles by Miss Tabor on the great subject of landscape gardening as applied to the American home of moderate size. Preceding articles were: "Utilizing Natural Features in Garden Making" and "Getting Into a Place."]

ALL the lovely gardens of the world are ours to draw suggestions from; let us do just that, and stop there, scorning ever to copy. When all is said and done, let us have, here in America, American gardens—not imitation Italian or English or Dutch or anything else.

Italy, in the splendor of its gleaming, time-stained marbles and solemn cypress trees, is Italy adorned as its life, its climate, its social peculiarities and its evolution through twice a thousand years, have adorned it. England, with her castles and ancient abbeys and their moats and fish-ponds, relics of feudal days and cloistered monasteries, her clipped yews and velvet turf, is England after centuries of wars, of invasions, of murders and pilferings and all the shifting conditions of life which these things bring.

Isn't it time we young folks over here recognize this and give up the ridiculous task of attempting to build Elizabethan and Italian gardens? Good taste and common sense would seem to indicate that it is.

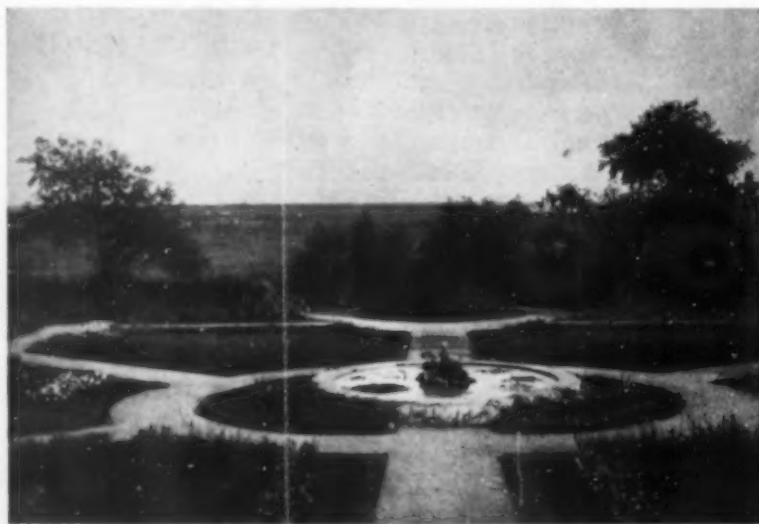
There are three factors which have directed the evolution of these old-world gardens quite as definitely as they have directed the evolu-

tion of the races which built them. And these three factors are at work here among us now, and will always be at work among men and will always so direct.

Climate, of course, is one, though possibly the least important; the life of the people—their occupations, temperament, tastes and amusements—is another; their economic condition is the third. Of these three the first is predetermined beyond man's interference; the second is variable; the third fixed practically, as far as a home site is concerned.

If an owner's position changes economically he moves into the place which that change fits him for, whether it is up or down in the scale, and the new tenant of the house he has left acquires it because his position economically, approximates the original position of its former owner. In other words, a place worth \$10,000, costing \$500 a year to maintain, will always be in the hands of owners of the same average income, though it may change hands frequently. Therefore, you see, its economic position is practically a fixed one.

Plainly then, whether the amount to be invested in a garden is \$5, \$5,000 or \$50,000, it is a matter of most careful consideration under the



An example of good formal gardening in America. Notice the transition planting from the formality of the garden proper through reedy grasses to the meadows beyond, and also the screening out of distant houses by judicious planting at the right



second factor. That is the one which stands for the changing, shifting, human equation, wherein the degree of cultivation, the temperament and the taste of the builder are to reveal themselves in the production, through living mediums, of something that is good or bad, beautiful or ugly, truly artistic or falsely artificial.

The two great schools of landscape architecture are familiar enough and we have all shared, to a greater or less degree, in the bitter warfare that has raged between them since the long-ago days of Queen Anne; for it was in her reign that the reaction against "formalism" which grew into an hysterical obsession, first set in.

It is doubtful if more belligerent partisans have ever represented opposing factions than those who have ranged themselves respectively on the side of "formal" and "informal"—or natural—style in garden design. The contempt with which the latter have always regarded the former is only equaled by the disdain which the former have ever entertained for the latter.

But it looks very much as if the long controversy was drawing to a close. Not that it is fought out—oh, dear no!—but in spite of the resolute defence each faction has made of its chosen position, and the tenacity with which it has clung to it, force of circumstances is bringing them both down—or up—upon a common ground; a garden ground, shall we say, that is neither strictly formal nor painstakingly and laboriously natural, but rather a happy compromise.

This is precisely as it should be. No amnesty, voluntarily but grudgingly declared, could be as binding as this which the American home owner's constantly growing appreciation of the beautiful in art and Nature is forcing. And the equilibrium which is thus becoming established furnishes the most favorable condition for the development of a national taste and skill in



This house is very little larger than the one below. The satisfying effect of spaciousness has been secured through the terrace treatment, the planting and the clear expanse of lawn

gardening, indicative of and harmonious with, national life and character.

The most ardent adherents of the landscape or natural school can hardly claim for it suitability to small areas, yet the small area is the typical American home site; while, on the other hand, the loyal advocates of that exquisite perfection of line and balanced detail which are the formal garden's structural necessity, must admit that these features demand an outlay in building and a skilled care in the maintenance beyond the capacity of anything less than a truly plethoric purse.

But both sides must agree that all buildings, of whatsoever form they may be, are artificial—hence, following strictly the logic of the "natural" school, are abominations, out of harmony with Nature. And what's to be done about that?

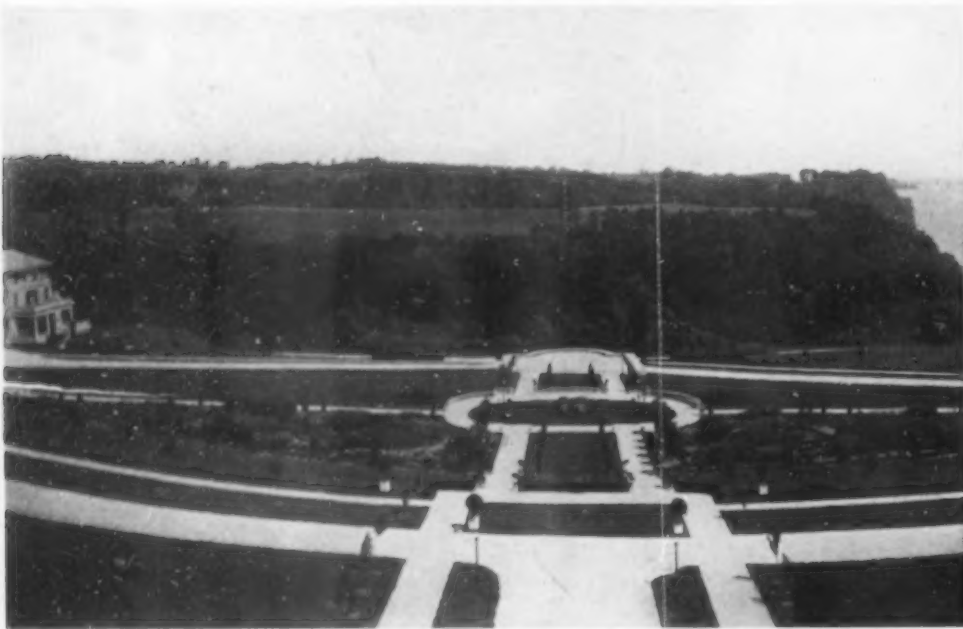
The apostle of Nature, untamed and free, has tried to answer by planting out base lines of buildings and the angles of masonry or wood with vines and low shrubs—but discerning eyes see that something still is wrong, though their possessors may not know what. A house rising from an irregular planting of trees and shrubbery is far better, to be sure, than a house rising bare from the ground on which it stands—but this is not enough.

There is but one reasonable and logical reconciliation between Nature and the artificial. They cannot be brought into harmonious relations except by carrying out architectural lines beyond the limits of stone or wood, in the more plastic materials which Nature supplies direct out of the garden—the trees and shrubs. By this means and this means only, there is the gradual transition from Nature wild to Nature tamed, and from Nature tamed and brought into a seemly order which approaches graciously yet unmistakably towards geometrical precision, to the actual and beautiful precision of the artificial structure man has contrived, by the aid of his compass and square.

And now it looks very much as if we had reached the position of formal and informal, instead of a choice between the two—which is exactly the answer to this troublesome question that a study of the wonderful old gardens yields. So it develops that we have



There is a very common lack of feeling for the necessity of the gradual transition from architecture to nature. This home could be greatly improved by the use of judicious planting



An example of a formal garden in America that has no reason for being, in that it is a distinct unit not intimately connected with its house

just gone around in a circle and are no farther now than when we started!—

Does it? No—for here is the pith of my argument; here is what I have been talking all this time to get ready to say: the formality of America is individual and *distinctly American*, and not to be expressed in alien modes, whether of building, gardening, salutation or what not. Upon occasion we are quite as punctilious as may be, but we are punctilious in our way, and not according to a foreign fashion. Therefore we are bound to produce very different results, even within the restrictions of conventional lines, from those accomplished by other races—if we go quietly along and permit ourselves to develop.

A formal, architectural, or conventional garden must continue along one of the principal axes of the house. If it cannot do this, make no attempt to have such a garden. And formal design of whatever extent, even the most limited, must be carried out on the axis of some feature of the house, such as an entrance, a porch, a large window or any important detail.

This latter rule unerringly picks out the prominent architectural lines which may be carried on beyond the wood or stone of the building, even though the building itself is absolutely irregular—and it supplies the necessary motif for planting even

the tiniest dooryard, which, by the way, ought always to be planted upon such a motif.

The smaller the garden area the more strict should be the adherence to conventional lines, though they need not by any means extend to the limits of a 50 x 100 foot suburban plot. Rarely, indeed, does the average suburban house lend itself to any very extensive formal scheme, for it itself is seldom laid out upon the regular lines of more pretentious dwellings. Some detail must therefore be chosen to work from—and usually this is the entrance, it being naturally the most prominent. With this well worked up and well blended into the general scheme, conventionality may stop right here, and broader lines may be followed in the rest of the work.

Planning, however, is not all that there is to a formal garden. The lines must be carried out with material suited to them, and unless this is done the whole will inevitably fail. Plants are as different in their manners as people and quite as cranky looking when put in the wrong places. Stiff and prim little trees and shrubs are to be had in plenty—but they

must be selected of a shape conforming to the position they are to occupy, and though a tangle of flowers may fill a given space in the formalest of gardens, the space itself must be set aside in a distinct and precise manner.

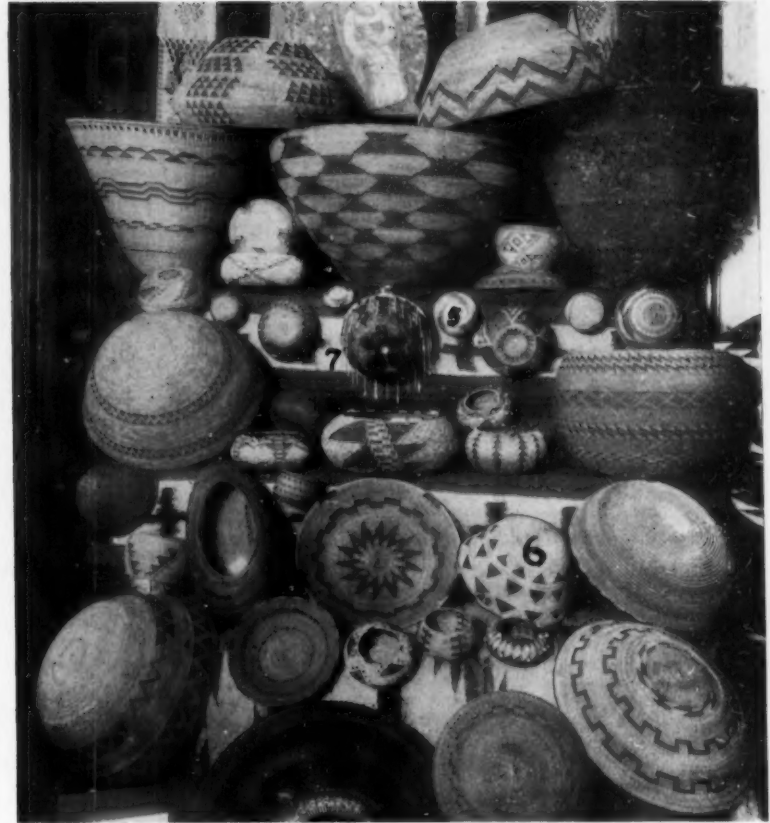
Evergreens furnish such a variety of shapes, from Gothic to globular, that they are naturally much used in architectural planting—and formal design becomes, therefore, especially desirable in places where winter effect is sought.

Upon the man or woman with an ingrowing prejudice against formality anywhere out-of-doors, let me urge, above all else, its appropriateness as a means of transition from Nature to man.

Have wildwood, have daisy-studded meadows, have grand old trees and parklike sweeps of lawn by all means, if you have the space—but do not outrage these by setting in their midst an artificial excrescence in which to dwell without softening the affront as much as lays within your power, by all the means at your command. Even if there were no beauty in formality this need for it would be argument enough in its favor—but it is beautiful; in and by itself, it possesses a serene and stately beauty absolutely unrivaled. It is only the extravagant abuse of it that makes it undesirable—but extravagance is vulgar whatever form it takes, and intemperance is always bad taste.



The exceptions to the rule requiring a somewhat formal treatment are: the house in the woods nestling among its trees, the low bungalow on the sand dunes, and the house growing out of the rocks, around none of which is a garden usually found. At the left is a summer home at Mt Pocono, Walter T. Smedley, architect; the house at the right is on a slope of the Ventura Valley, California, Messrs. Myron Hunt and Elmer Grey, architects



The opportunity for acquiring specimens of the handiwork of the Indian basket weavers is fast disappearing. A collection of this kind is interesting not only from the art side but also with the idea of effective decoration in mind

## Collecting Indian Baskets

BY CLARENCE E. SHEPARD

OUT in California dwell the remaining few members of the Pomo, Yokut, Maidu and Hoopa tribes of Indians, whose handiwork in basketry has at last been accorded the appreciation that it rightly deserves. The Mission Indians are virtually extinct, and the remaining tribes that are noted as basket makers are slowly but surely disappearing. A collection, therefore, of the designs of these primitive artists is distinctly of greater value than the ordinary collections such as occupy the minds and usurp the energies of many amateurs. In addition they make exceedingly attractive adjuncts in the interior decoration of a home.

Within a radius of sixty-five miles about Ukiah live the Pomos, who have the reputation of being the best basket weavers in the world. Basket Number 1 is an example of their skill and is called a Tsai or one-stick piece. The figures represent "Trees on the Hill." Number 2 is a Shi-bu or three-stick coil basket, which is said to be one of the largest and finest of that type in any collection. Number 3 is also a three-stick basket and is the best specimen I have been able to find of a young woman's work in five years' collecting. It is interesting in showing that basket weaving by young Indian women need not be considered a lost art. The basket is one of their trinket receptacles and is half covered with the feathers of the red-headed woodpecker, with three groups of quail top-knots on the edge. It has fifty-three stitches to every inch space on the coil. A packing basket or burden carrier of bamtush weave is indicated by Number 4 on the illustrations. This basket is hung with a net similar to a fish-net over the shoulder and supported by a band across the bearer's forehead. The basket marked 5 is a fine Shuset weave which was probably made as a baby's toy. I got the basket at what is known as a "Basket Burning"—a ceremony occurring at the funeral of the departed owner. A so-called "sun basket" is

Number 7, which is solidly covered with tiny red woodpecker feathers, into which a star pattern has been woven. The feathers are as smooth as upon the breast of a living bird, and are further ornamented by showy beads and abalone shell pendants.

The home of the Yokuts is in Tulare and Kern counties—the western slope of the great pine-covered Sierra Nevadas. Fortunate indeed is the collector who owns any good Tulare baskets, for the tribe has sunk very low and has lost its skill in weaving. A Yokut dance basket used at the annual "Dance of the Virgins" at harvest time is Number 8. Numbers 9 and 10 are Tulare bottle-neck baskets. The smaller one with the common rattlesnake pattern is the so-called "witch basket" which was supposed to have about it such an evil influence that no woman of the tribe would handle it. It is a curious thing that any basket weaver would voluntarily set such a stigma upon her own handiwork. A Tulare bowl is indicated by Number 11. It is marked in bands of perfect Maltese crosses, but is called "Butterflies in Flight."

The Tijones, Santa Ynez and Santa Barbara Mission Indian tribes are virtually extinct. Number 13 is a Santa Ynez plaque or meal tray, of which there are, to the best of my knowledge, only a few in existence. A Hoopa squaw cap is shown by Number 14. It was made to serve the double purpose of a hat during the day and a plate from which to eat mush at meal time.

The home of the Maidus embraces the counties of the north and south gold mine belt of California. An old Maidu mush bowl is shown at Number 15. A basket of this kind was half filled with pinole, the staple food of the California Indian, made from pine knots pounded into a meal and mixed with water. This mixture is then cooked in the basket by dropping red hot stones into the mush. Number 16 is a meal tray which I secured from an old woman high up in the Sierra Nevada Mountains.



The Kentia is most reliable of all the house ferns



A basket of English primroses and ferns that would make an excellent gift, particularly if grown by the giver



*Acalypha hispida* is cultivated for its long red spikes

## House Plants

PRACTICAL SUGGESTIONS REGARDING THE CHOICE AND CARE OF PALMS, FERNS AND FLOWERING PLANTS INDOORS—WHAT TO GROW AND HOW TO GROW IT

BY LUKE J. DOOGUE

Photographs by the author and N. R. Graves

EVERY one feels the absolute need of plants in the house during the winter, and while a small percentage of these people can afford to turn the work over to a florist at so much per season, the great majority are obliged to depend wholly upon themselves in their effort to keep their plants looking well.

The greatest trouble with plants in the house is not with the plants themselves but with the abuse they are subjected to, which goes under the name of care. Too much care is as bad as much neglect.

One of the greatest sources of destruction for house plants is repotting. In some way or another the idea of repotting seems to have deeply rooted itself into about everybody's head and it stands as a panacea for all plant ills. Plants in health and out of health are repotted. And when this repotting is done in the house by one who is inexperienced, the results are always much more serious than if done by a gardener in a greenhouse. The fact of the matter is that your plants will do very much better in a seemingly small pot, undisturbed, than in a pot too large or if frequently repotted. Keep your fingers off the roots of the plant if it is doing well, and even if it is not doing as well as you would like, give it a little stimulant, instead of repotting. A plant will respond to it just as a man will. Put in a little bone meal and the result will be gratifying. It will help where a repotting would kill. Then again, if you feel that you must repot, just knock the plant out of the pot and without disturbing the roots place it in

another pot and ram the loam about it. This is heresy, according to all good gardeners' ideas, but it works well just the same. And the pot should be but a size larger than the one the plant was taken from. Pots too large are a great handicap.

No rule for watering applies to all cases. If your plants need water give it to them. If the weather has been dull and sunless don't give the plants any water. Keep the soil moist, not soggy; that is, keep it on the tendency towards dry rather than wet. But when you water be sure that the lower part of the plant gets the moisture as well as the top. A plant properly potted will have easy drainage as shown in an illustration herewith.



The begonia is an old favorite of which there are varieties with variegated foliage

As an experiment, if you have an old rubber plant that seems fit to be thrown out and in a pot that you think hopelessly too small, take it and thoroughly saturate it; put it in the sunlight and put on a dose of bone meal—about a tablespoonful to an eight-inch pot. Water it every third day and give an occasional dose of nitrate of soda, a teaspoonful to three gallons of water. Don't feel badly if you happen to forget to water it at the regular time. The chances are that you will not throw away your old plant. Many an old plant can be coaxed into doing further duty by just such little attentions. If your plants are in jardinières be sure not to allow the water to collect in the bottom. The reason is that it gets sour and foul and the plant does not like to have wet feet continuously. The best way is to take the plants out and water them, allowing them to drain. Afterwards put

them back in the jardinières. When you have learned the trick of watering, the "know how" of keeping plants in the house is mastered.

There are plenty of pests waiting a chance to take up residence on your plants, but they can be easily handled if one is watchful. Look over the leaves of the palms occasionally, both sides and along the stems. It doesn't

take long to do it if the pest has not located. Wipe the leaves with a cloth. A little Ivory soapsuds on a cloth is a great help. After you have used the soap it would help considerably, if possible, to syringe the foliage. This spraying is a great help. Of course if a plant has been neglected to such an extent that it is very badly covered with scale, the best thing to do is to be generous and give it to the poor. It is wonderful how rapidly scale and insects get busy, and one must get to work before they land. For a bad case use a kerosene emulsion. Dissolve a half pound of Ivory soap in a half gallon of soft water, shaving the soap into the water as the latter boils. Remove from the fire and add a gallon of kerosene, churning or shaking the mixture vigorously until a creamy emulsion is formed. Make a smaller quantity if more convenient, for a small can of the emulsion—which you may buy if you like and save trouble—will last a long time. Use it diluted with eight or ten parts of water. Syringe the plant with clean water after this treatment. Get in among the branches with a stiff brush. This is the place to hunt out the pests.

Now as to what to grow. First and foremost stand the Kentias, Fosteriana and Belmorea. They are all that could be desired in the way of a palm. When you buy be reasonably sure that the plant has been potted some time. To do this turn it out of the pot and see the condition of the roots. A newly potted plant does not do so well as one that has been potted some time.

For an iron-bound, indestructible, last-till-the-cows-come-home



Try a fern ball and keep it moist



*Pandanus Veitchii* is one of the easiest house plants to grow



The Maiden-hair fern requires space, good drainage and good compost



The Boston Fern endures very well the dry atmosphere of the house

variety of house plant, nothing can compare with the *Aspidistra*. You can keep it in the same pot for years and it will make roots strong enough to break the pot. Because of its prominence in the windows of saloons it has been looked down upon by many very sensitive persons, but notwithstanding its unfortunate surroundings, it can be made a most desirable house plant. Keep its leaves shining and put it most any old place and it will grow and continue to grow and look well. Give it a little bone meal once in a while. *Lurida* and *lurida var.* are the kinds to get. The first is the green, the latter, variegated.

*Araucaria excelsa* or Norfolk Island Pine is a most attractive plant, but with most people difficult to grow. Keep it moist in watering, give it light but not hot sun and spray it frequently and you may be lucky to keep it going. It is worth the trouble of experiment for the sake of its decorative value.

Almost as good as the *Aspidistra* is the *Pandanus Veitchii*. A great many have been unsuccessful with this plant, but if it is kept on the dry side and given the light, with a careful watching for scale, nothing will do any better. It will last for years. I know it for I have proved it. The small plants are suited for a table centerpiece.

Try a fern ball—it's worth the trouble. When it starts growth give it occasional waterings of manure water or, if the board of health is too vigilant, use bone meal. A well grown fern ball is very beautiful. Don't forget to keep it well moistened.

The main point is to choose something from among the available house plants.



In potting always secure drainage space at bottom



Wipe the leaves with a damp cloth to keep the pores open



Scale on a palm leaf—spray with kerosene emulsion



To examine the roots remove the pot in this way



The first pot is too large, the second just right in size



The American mistletoe has smaller berries than the scarce English variety



There are few Christmas greens more graceful than sprays of the white pine



The balls of the sweet gum are decorative but they drop seeds like a pepper-box

## Christmas Greens Outdoors and In

SOME OLD FAVORITES AND A FEW NEW GREENS THAT WILL LEND CHEER AND ATTRACTIVENESS TO THE HOME DURING THE HOLIDAYS

BY E. O. CALVENE

Photographs by Nathan R. Graves

CHRISTMAS greens grow—some of them—in every patch of woods; but very soon they will not, unless they are gathered less greedily in the future than they have been in the past. From north, south, east and west they pour into the big cities for a month before Christmas, so in every part of the land there is something to be had for the picking—and nearly everywhere the land is robbed.

Before we go on to find out what we may gather, let us declare against the further sacrifice of a single branch of that loveliest of American wildings, the mountain laurel. Those who know say that this glory of the Eastern hills is in greater danger of extermination than any other plant, for what with the depredations of those who seek its wood for the manufacture of various articles, those who seek its leaves in summer that the fruiterer may trim his wares, and those who seek its leaf and branch in winter for the making of Christmas ropes by the mile, it has no chance at any season. And to make the tragedy more sure, laurel is a slow-growing plant.

So if you love it—and who does not?—leave it, and guard it from the less scrupulous with the utmost power and persuasion at your command. Counting all the cone-bearing trees as one kind

of green, the American market yields fifteen varieties. Surely, with such an assortment, we can deny ourselves the laurel.

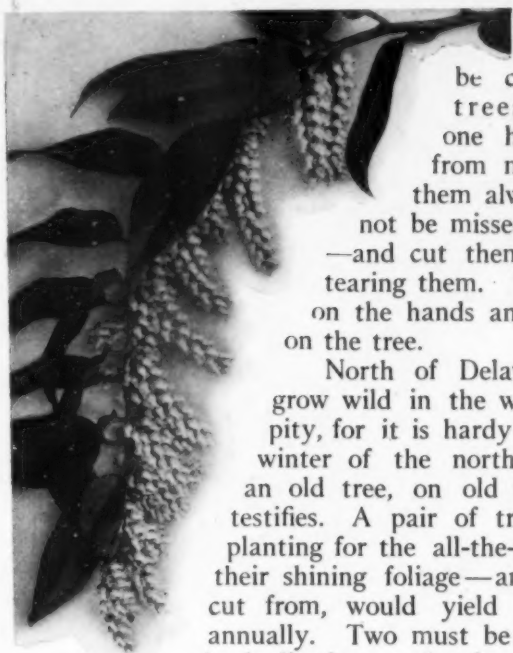
The extravagant use of club moss or ground pine—which is not a pine at all, by the way, but what botanists call a “fern ally”—is making this more and more rare in woods that are accessible. Still you may come across it, possibly, trailing its sinuous way over the muck of deep woods or swamps. Gather it in moderation with a clear conscience, for it will keep abreast of such harvesting even though what is taken must come up roots and all. It is the reckless plucking and scouring of the woods such as the Indian pickers in the Northwest practice, which wings the penalty of “No more!” from outraged Nature.

Nothing can quite take the place of this graceful, vine-like green for garlands and festoons, yet very lovely effects may be obtained with garlands made of small evergreen branches bound along a cord or rope. The exquisite feathery white pine of almost any bit of woodland, sprays of cedar or spruce or fir—all these lend themselves to such handling and may be readily used with a little patience and taste to guide the binding.

One advantage of this sort of thing is that it need sacrifice nothing, literally.



Do not torture holly and stiff branching plants into wreaths—stand them in jars



The Leucothoe's long, graceful sprays are very well suited to decorative purposes

Branches and sprays for it may be cut from imperfect trees or sparingly cut, one here and one there, from many trees. Take them always where they will not be missed—that is the point—and cut them off clean instead of tearing them. This is much easier on the hands and temper, as well as on the tree.

North of Delaware holly does not grow wild in the woods, which seems a pity, for it is hardy and can weather the winter of the north perfectly, as many an old tree, on old estates in the North, testifies. A pair of trees are surely worth planting for the all-the-year-round beauty of their shining foliage—and one tree, carefully cut from, would yield the Christmas holly annually. Two must be planted, as the species is dioecious and only one therefore will be berry-bearing. Without a pair there can never be fruit—and the fruits are half the holly's glory, of course.

Galax leaves are familiar to everyone by this time, though they do come from only one part of the world and have not been coming from there for very long. But the use of them has grown to be world-wide and the picking of them is a regular industry in the mountains of North and South Carolina. The plant is perfectly hardy and easily grown where moist and cool conditions can be given it—and its white blossoms are exquisite. So, along with the holly, one may raise galax and have more than holiday pleasure in it.

And finally, there is another charming Southern shrub,—the Leucothoe—which is being planted more and more in shrubbery borders and as a facing down to rhododendrons and laurel. Most nurseries list it now, but comparatively few whose grounds boast specimens of it know its place and popularity as a Christmas green. The long curving sprays, with their regular arrangement of gorgeously colored leaves, are in most perfect shape for decorative use, and its brilliant bronzes and purples make it one of the loveliest things of all the wealth of color and leaf texture that the season offers.

Any kind of fern, gathered early in the season, may be kept for Christmas by putting the fronds away in an ordinary cellar, if it is cool and moist. Bittersweet is familiar to every country child and nothing is more decorative and truly Christmasy than it, with its abundance of scarlet seeds unable to contain themselves and bursting their golden overcoats. These are enough in themselves to satisfy most anyone, but by being very forehanded it is possible to secure the branches before the leaves have fallen and thus have a green setting for the berries in the holiday display.

South of "Mason and Dixon's" there

grows a smilax that drapes the trees in tender green luxuriance. Gathering it is a simple process of pulling it down, and though it has not the holiday air of other greens, it is festive and adaptable—the latter a distinct advantage where something is wanted for twining. The Northern markets are getting quantities of this each year now.

Mistletoe grows as far north as New Jersey and the berries of the native species are much more plentiful than the imported and warranted genuine Druid article—which makes up for their being smaller. And it is quite as effective, whatever way it is to be used. Indeed, the market offers less and less of the English mistletoe every year.

Clusters of the balls of the sweet gum tree, tied loosely together, are attractive, though not exactly a green. Very decorative uses may be found for them, however, and similarly for pine cones and the balls of the buttonwood tree.

With the greens gathered, the question of using them to the greatest advantage presents some perplexities—for there is no doubt a right way, and many wrong ones, to adorn a house.

An idea which, well carried out, is most attractive, is the use of conventional designs. Garlands and festoons of woven cedar or fir or pine, on the lines of the classic garland of the ancients, make a dignified arrangement that looks extremely well and is not forever getting in the way. Such festoons, carried around a room just below the ceiling line in a frieze of spicy green, are lovely and, what is quite as important, restful.

The sand method of preserving autumn leaves will keep them perfect in form and color until they are to be used—and it is simple enough. On a layer of sand in a pan or large flat dish, lay a layer of the leaves carefully—cover them with sand, then add another layer of leaves, and so on.

Put it in a warm place—the back of the stove or the warming oven if this does not get actually hot—and leave it over night or for two nights, if comparatively cool.

Bring in branches of kinnikinnick from the woods, and winterberry, for the vases and jardinières. The wax myrtle of barren tracts toward the sea is not available to everyone, but gather it, you who can, and have several big bunches of it around.

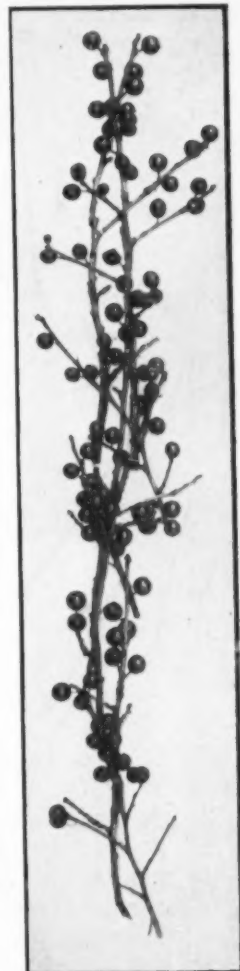
Then, if you want a treat, throw some on the fire in the grate on Christmas night, and let the incense of it as it burns float out and flavor all your Christmas dreams.



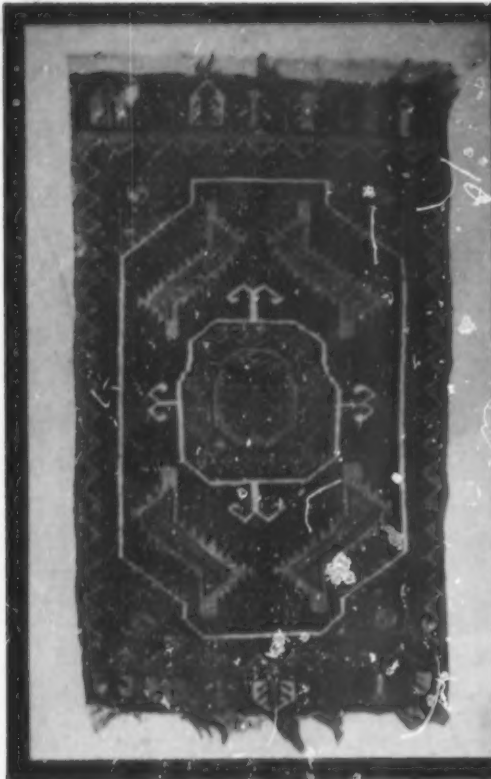
Try the swag-and-garland scheme of draping Christmas greens this year



Myrica is a Japanese fruit tree with evergreen, magnolia-like foliage and black or red berries



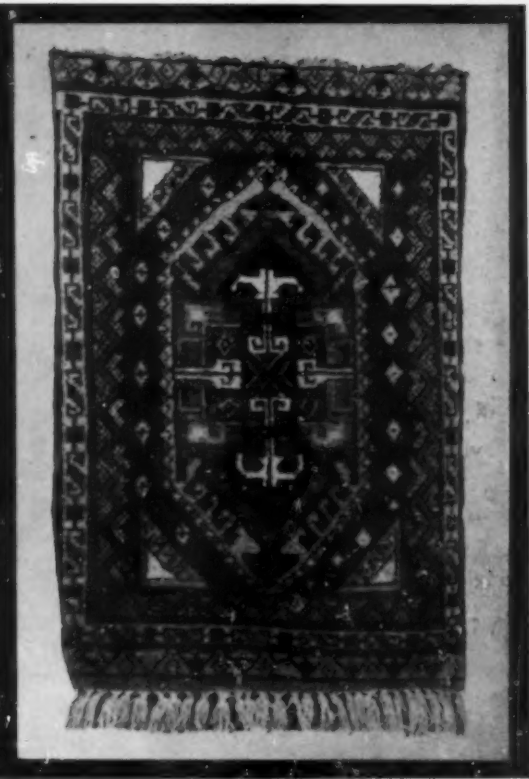
The winterberry's bright red fruits remain on the branches until midwinter and are not eaten by the birds



This antique Anatolian mat, 3 ft. 3 in. by 1 ft. 9 in., could be had for about \$8



This Daghestan, 2 ft. 6 in. by 1 ft. 11 in., makes a most acceptable gift, costing about \$8



Here is a modern Anatolian mat, 2 ft. 10 in. by 1 ft. 10 in., that would probably cost \$6

## Oriental Rugs for \$50 and Less

A SPLENDID FIELD FOR THE CHRISTMAS SHOPPER—HOW TO KNOW THE VARIOUS TYPES, WHERE THEY COME FROM, AND THEIR CARE IN USE

BY GEORGE LELAND HUNTER

**H**AVE you ever received or given an Oriental rug as a Christmas gift? Probably not, for the reason that there is a widespread misconception that there is no such thing as an inexpensive Oriental rug. Of course you cannot buy a large rug for little money, but there is always a place in any house for a small one, and two or three of these will furnish a floor very acceptably

It would be hard to find any more welcome gift. Then, too, there is such an air of permanence about an Oriental, and in the selection of a design you can express to an exceptional degree your appreciation and understanding of the recipient's taste.

Everyone knows, of course, that vegetable dyes are better on wool than aniline dyes, and that the color superiority of Oriental rugs is due to the use of only vegetable dyes, as is the case with European hand-woven tapestries. However, everyone does not know that before wool will take aniline dyes well, the natural oil of the wool has to be scoured out of it, leaving it dead and dull as in many European and American products. Sometimes after dyeing an application of oil is given such dead-wool rugs to produce a lustre, but this lustre at best is only temporary, and does not compensate for the fact that the wearing qualities of the wool,

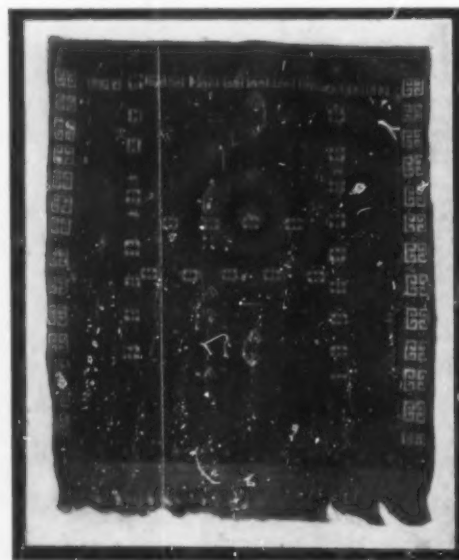
in such cases, are gone beyond restoration. In the Orient they do not scour and bleach the life out of the wool. Instead they give it a gentle washing that removes little of the natural oil, which secures life to the rug.

This living wool they dye with vegetable dyes that are not as fast as aniline dyes, and which run somewhat when wet, but that

do, in the course of years, cooperate with the substance of the wool without destroying it. The process known as "washing" removes the loose dye and silvers the surface of the rug. Skilful washing improves a rug while bad washing kills it, just as "scouring" kills wool, before it is woven.

Among Oriental rugs commonly sold unwashed are those known as Anatolian mats, two of which we illustrate. Both weave and wool are coarse, and the colors are crude. But one may improve upon these colors by washing such rugs carefully with Castile soap and rainwater, taking care to get the "loose dye" out without permitting the stain to penetrate where not desired.

A friend of mine who had a rug of extraordinary color ugliness said he made it beautiful by leaving it out on the roof all winter in the snow. I should hesitate trying such heroic experiment except in a hopeless case as a last resort, but there is



A Khatchli Bokhara—the first name signifying a cross design in the middle of the rug, 4 ft. 2 in. by 4 ft. 6 in., costs \$45



no doubt that in winter snow sprinkled on a rug and swept out (always sweeping *with* the nap) cleans the rug safely and helps it to grow old gracefully.

The statement once made that "rugs over fifty years old may properly be called antiques" may now be amended by saying instead "rugs over twenty years old, or that look it." In buying small and inexpensive rugs the ordinary shop use of the word "antique" should be disregarded. Instead select rugs for their excellence of design, color and weave and the quality of their wool.

Anatolian and Hamadan mats are certainly inexpensive. The two Anatolians here illustrated are good value for their price. Their designs are above average, for the word Anatolian is used to cover a multitude of sins—job lots of small rugs from anywhere in Asia Minor.

Among the most interesting rugs in the world are those that come from the Russian Caucasus, once Persian territory, but acquired by Russia in 1813, 1828, and 1878. The designs of these rugs are rectilinear and geometrical, even when animal and human forms are introduced in the design, as often happens in Kabistans. As a rule Kabistans are softer and more like Persian rugs than Daghestans or Shirvans, which are the other two principal types from the Caucasus.

The Daghestan rugs—receiving their name from the province where they are woven—represent the extremes in rectilinear convention—stars, squares, hexagons, tile and trellis effects, exquisitely balanced. Red, blue, green and yellow, with plenty of intermingled white and cream to silver the tones,

are the dominant colors. For small Colonial rooms, and for all other rooms of classic simplicity, Daghestan rugs are recommended. The finest rugs in the world are woven in territory that is still under Persian dominion, and that have been Persian for centuries. Back in the days of ancient Rome it was the same.



A Kabistan, 2 ft. 7 in. by 2 ft., worth \$7 or \$8

The \$50 limit is reached by this beautiful Tabriz rug, 5 ft. 10 in. by 4 ft. 3 in.

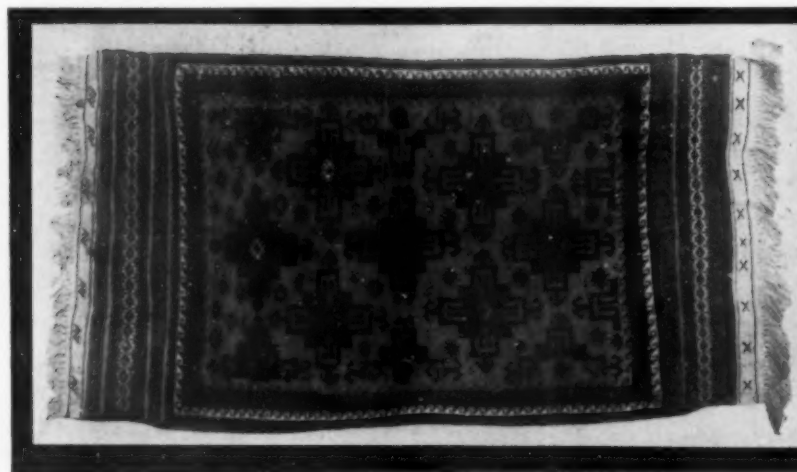
Therefore the weaving of rugs in Persia is an industry that is fostered by national pride and encouraged by national and local governments. Indeed, it was the decisive action on the part of the officers of the Shah that prohibited aniline dyes being adopted by any Persian weavers, since it was felt that to permit Persian rugs to deteriorate in excellence would be equivalent to a national calamity.

Among Persian rugs the most interesting are those that come from the desert province of Kerman, that has a population of only 250,000, with an area exceeding that of the State of New York. The colors of these rugs are wonderfully delicate, and their designs are plant, flower and bird forms, treated less geometrically and more naturalistically than those of any other Oriental rugs. Many of them resemble the designs of the French hand-woven rugs they are said to have inspired three centuries ago. The wool of Kerman is unusually soft and silky. The Kerman-shah, or Royal Kerman, that is here illustrated is well worth the \$40 asked for it.

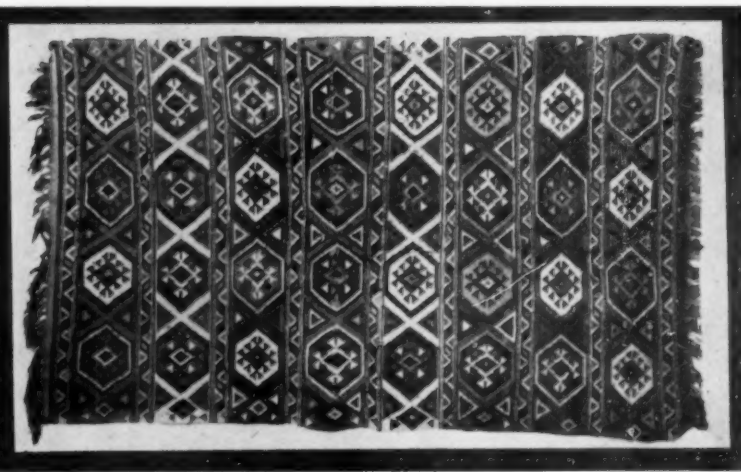
Sarebend rugs are woven in the mountains of Western Persia in the province of Sarawan, from which it derives its name. The field is usually filled—as in the rug here illustrated—with rows



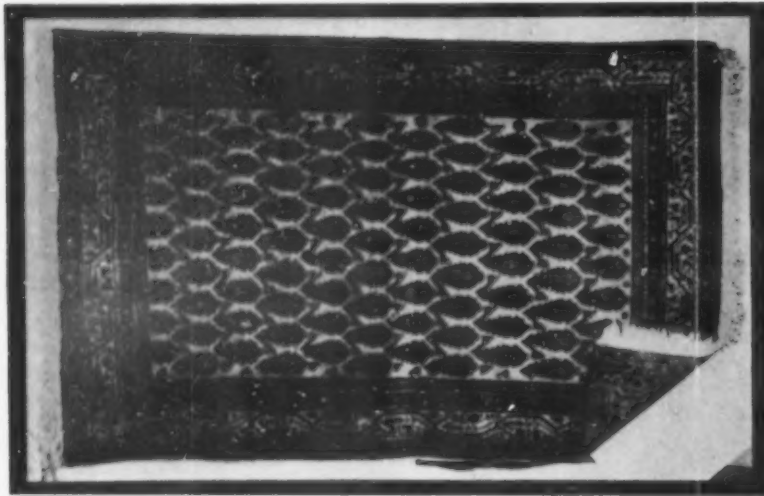
This Kermanshah silk prayer rug, 2 ft. 2 in. by 3 ft. 5 in., could be had for \$40



Here is a Belouche, 4 ft. 11 in. by 2 ft. 7 in., that would bring about \$10



You can have a Kelim, alike on both sides, 6 ft. 3 in. by 3 ft. 9 in., for about \$23.50



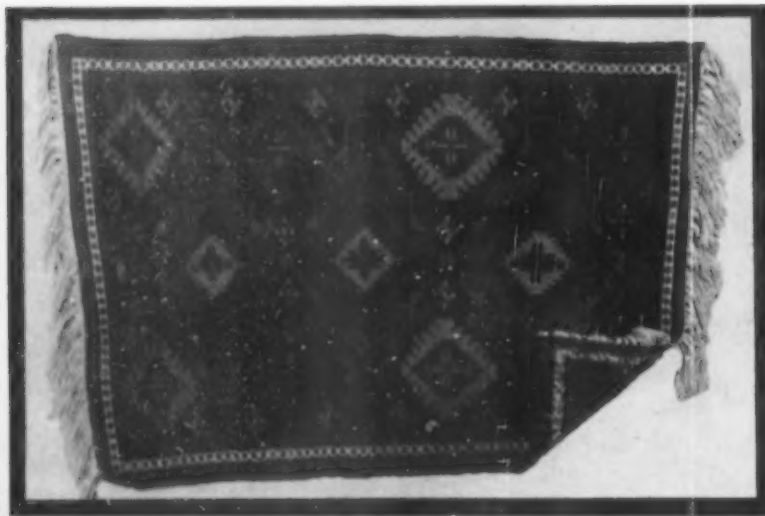
The Sarebend has a fairly smooth, firm back. This one, 5 ft. 2 in. by 3 ft. 2 in., would sell for about \$25

of small cones, the stems of alternate rows facing alternate ways. The cones are commonly in blue or red, on red or blue or ivory ground. The borders are frequently very elaborate and interesting.

Sarouk rugs, also woven in Western Persia, are noteworthy for their quaint medallion effects, with Kerman florals freely introduced. The colorings are delicate and the weave admirable.

Tabriz—the ancient Tauris—is an important city in Northwestern Persia—is famous as a center of rug weaving and of the rug trade, and also because it is on the main caravan route that connects Central and Western Persia with Turkey. Tabriz rugs are masterpieces of the weaver's art and are made of the finest wool. But in response to European and American demand many of the designs are losing their true Oriental individuality. The colorings are very light and delicate and large center medallions are common in the pattern—often on an ivory field.

Bokhara, one of the most remote countries in the world, 700 miles east of the Caspian Sea, but on a Russian railway, was assimilated by Russia in 1868 and is three times as large as the State of New York, with less than half the population. Bokhara rugs abound in octagon- and diamond-shaped figures, in blue and white on rich red grounds. The long gray wool fringes and wide selvages—usually at both ends of the rug, and frequently figured in tapestry weave or embroidered—are most interesting and absolutely prevent Bokhara rugs from fraying. Still the colors are strong, and we would not particularly recommend Bokhara rugs for the decoration of a boudoir.



The Cashmere rug may readily be distinguished by the very shaggy back. This one is 5 ft. 8 in. by 3 ft. 11 in. and costs \$25

Belouche, the French adjective for Beluchistan, is used to designate rugs woven in that country and in that part of Persia adjacent to it. Belouches are beautifully fringed and selvaged like Bokharas, but come in softer colors, often with interesting tones of buff and camel's hair. While they are not masterpieces either of weaving or design, they represent good values, at their prevailing low prices, or any of the other small Orientals. One of the Belouches here illustrated, 4 ft. 11 in. x 2 ft. 7 in., retails for \$10.

About the weave of Oriental rugs there is no mystery, nor does process of weaving require long individual experience or great individual skill. But it does require expert direction and, above all, cheap labor. The women who weave rugs in Sultanabad, in Western Persia, are paid only five cents a day, a wage cost of \$20 for a 10 x 12 ft. rug of average fineness.

Cashmeres have no pile, and in weave are diametrically different from other rugs. They start with a simple warp of longitudinal threads like the rest, but the weaver, instead of inserting a row of cut knots that he bends with one or more weft threads, simply twists his threads over and under warp threads so that each twist hides two. Cashmere rugs are very durable and have a shaggy back, because of the loose threads left where colors end. They are woven in the province of Shirvan in the Russian Caucasus, and probably get their name from the resemblance of their backs to those of Cashmere shawls. Light blue is a dominant color, with light red and cream or white to form the pattern.

Kelims are going up in price every year—those woven in Turkey and the Caucasus as well as those woven in Persia. In weave Kelims are primitive tapestries, like Mexican serapes and Navajo rugs, but the wool is harder, the weave finer, and the designs a thousand times more interesting. Where colors meet parallel with the warp, Kelims show an open slit (like Gobelin and Flemish tapestries) before they go to the *rentraiteuse* to be sewed up—but in the Kelim illustrated wide slits have been avoided by having the colors meet diagonally. Kelims are too thin for use as rugs except in summer, but for couch and table-covers, and as portières they are admirable. Kelims show a few loose yarn-ends on the back, but fewer than Cashmeres and still fewer than tapestries of fine weave.

Rug salesmen consider it extraordinary—but I do not—that so many persons seem unable to tell an Oriental rug from a domestic one in Oriental design. Not that the resemblance is close, but at first sight the imitation rugs seem to possess many qualities of the originals. But if you turn the Oriental over and trace the mosaic of pattern clearly outline in color on the back, and then notice that the design of a Wilton, an Axminster, or a Brussels hardly shows on the back of it at all, or if you look at the fringe and notice that most of the domestic rugs—except rag rugs—are fringeless, or have mere applied fringes, then you will have in mind the more obvious distinctions.



For \$45 you can secure an antique Sarouk, such as this one measuring 5 ft. by 3 ft. 4 in.

# The Christmas Rose

ONE OF THE MOST GRACEFUL AND DELICATE OF FLOWERS, AND ONE THAT SEEMS MOST CONTENTED WHEN IT CAN BLOOM IN THE SNOW

BY FLORENCE BECKWITH

Photographs by Nathan R. Graves

THE botanical name of the Christmas Rose, *Helleborus niger*, does not seem to be very appropriate, for the blackness indicated by the specific name certainly cannot apply to the pure white blossoms. It is, however, supposed to refer to the blackish roots, or, possibly, to the poisonous properties contained in them.

There is something peculiarly charming in a flower which has grace and delicacy, and yet can endure the chilling blasts of the north wind and the intense cold of winter. It may seem a little uncanny to go out when the ground is covered with snow, perhaps several inches deep, and, brushing the feathery pall aside, uncover beautiful and seemingly delicate flowers, stiff and brittle, it may be, and glittering with frost crystals, but smiling, withal, as if winter had no terrors for them; but this is what you can do if you have a bed of Christmas Roses.

But while the plant is particularly interesting from the fact of its blooming in the winter, it also has beauties of its own that would attract attention even in a luxuriant garden of blooming flowers.

The flower stems spring directly from the root and bear one or two blossoms each. Buds of the Christmas Rose are delicately tinted with pink on the outside when they first appear, but the full-blown flowers are pure waxy white, changing to a pale

green tint as they grow older, and remaining a long time on the stems. The blossoms are from two to three inches across with a large number of yellow stamens. The true petals are small, tubular bodies, or nectaries, in the form of a horn with an irregular opening.

A well-established plant will throw up a number of flower stalks in succession, thus prolonging the season of flowering, and a dainty pink bud is often the accompaniment of a pure white, fully expanded flower.

The leaves of the Christmas Rose are dark green, thick, leathery, and practically evergreen. They make a fitting environment for the dainty white blossoms and a pleasing contrast to them. If grown in a partially shaded location, the leaves are so rich in color and so vigorous that the plants are not unattractive even in summer.

There are numerous varieties of the Christmas Rose, some with white blossoms dotted with red and purple, others dark purple, rose color, crimson, scarlet, yellow-flowered and green. Some of these have large blossoms and are showy and attractive, but most of them blossom in the spring and for that reason are not so popular or desirable as *Helleborus niger*.

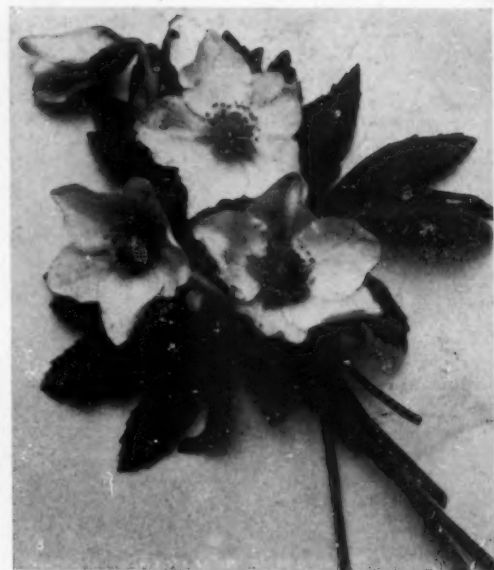
Here in Rochester, N. Y., and vicinity, the Christmas Rose begins to blossom in October (sometimes even in September) and continues to flower until the next spring. This is without protection of any kind.

Carried into the house, the flowers seem to be none the worse for the chilling temperature to which they have been subjected, and will remain fresh a week or two if kept in a cool room, or if put out of doors or into an apartment with very low temperature at night. If the stems are slit up an inch or so, it will help to keep the blossoms in a good condition for a longer time after picking.

If there are a few warm days at Christmas time, sufficient to melt away the snow, these brave blossoms are sure to display themselves, smiling as if they enjoyed blooming in the dead of winter.

It has been particularly noticed that while in the fall the flower stems are six or eight inches tall, in the winter they are much shorter, the blossoms sometimes just appearing above the ground and seeming to want to nestle down under the snow. They seem to be grateful, too, for a covering of snow in the coldest weather.

One bed of Christmas Roses just beyond the limits of our city is so large and fine that it has obtained more than a local reputation. It was particularly beautiful last fall. The plants began blooming in October and the latter part of that month were in



There are numerous varieties of *Helleborus*—white blossoms dotted with red and purple, others dark purple, rose color, crimson, scarlet, yellow and green, but the white one is the real Christmas Rose



The Christmas Rose blooms from October to Spring without protection

(Continued on page ix)



The garden is on the road or entrance side of the house. On the opposite side the attraction is the view over Lake Michigan. Messrs. Myron Hunt and Elmer Grey were the architects

## Hawthorne Lodge

A COUNTRY HOME AT FOX POINT, WISCONSIN, ON THE SHORE OF LAKE MICHIGAN—A HOUSE OF INTERESTING AND UNUSUAL PLAN THAT COST \$4,200

BY JARED STUYVESANT

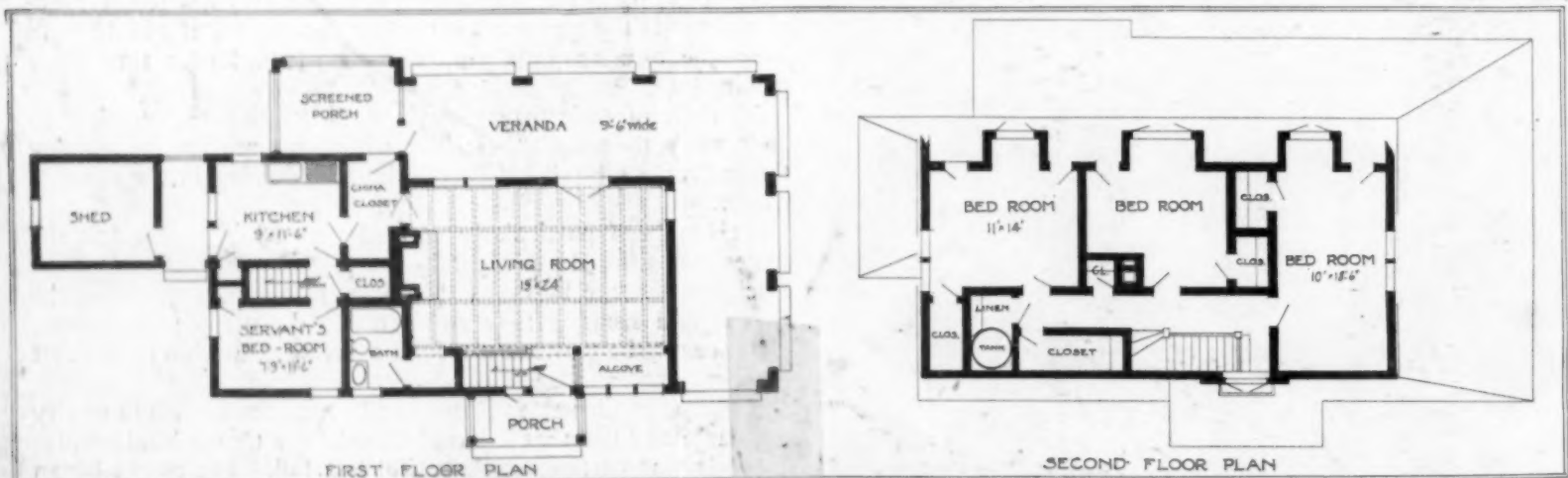
**F**OX POINT is a suburb of Milwaukee and about ten miles north of the city. There is a bluff on the shore of Lake Michigan at this point which is about ninety feet high. For a distance of a mile or more along the shore this bluff stands back several hundred yards, leaving a strip of meadow land behind it and the water.

On this wooded bluff stands Hawthorne Lodge, a summer home which has many interesting features of plan as well as a particularly attractive appearance as a whole. The house might stand for a type of the well designed country home of moderate size. One sees so many examples of the more elaborate types of home these days, which are interesting but beyond the reach of most

of us, that it is particularly gratifying to find how successfully a small home may be worked out if one goes about it in the right way.

A glance at the plan will show just how much has been included and also what has had to be given up. It will be noticed that there is no dining-room but that the living-room has been recognized as the main essential on the first floor, to which everything else has been made subordinate. This room measures 15 x 24 feet, not including the alcove at the front, nor the space taken by the stairway and vestibule, nor the alcove leading to the bath.

The location of the bath on the first floor is one of those unexpected things which results from the peculiar exigencies of the site.



In warm weather the dining-table is set in the screened porch, convenient to the kitchen. During the winter one end of the living-room takes the place of a dining-room

There are three good bedrooms on the second floor, each with a view down over the lake, and the end ones have cross ventilation through the gable windows

It was impossible to get the water in sufficient force at the height of the second floor. Therefore, although naturally less convenient, the bathroom had to be planned for the lower level.

The front of the house, or, to be more accurate, the entrance side of the house, faces the road and looks out upon the flower garden. The opposite side commands a magnificent view down upon the lake through the wooded edge of the bluff. On this side, too, there is a screened porch which is used throughout the warm weather as a dining-room. In the winter time the dining-table is moved into one end of the living-room.

It was, of course, but natural to plan the second story with its three bedrooms commanding the view over the lake, each of the larger bedrooms having also a pair of windows in the gable ends. Throughout the second story the windows are casements, opening out.

The woodwork in the living-room is one of the most attractive features of the house. It is of a sturdy, straightforward construction throughout, in perfect keeping with the character of the house. On the ceiling the second floor joists have been allowed to show, and the fact that these members contained the usual assortment of knots and checks was felt to be a recommendation rather than a fault, inasmuch as they are convincing evidence of honest construction rather than mere applied decoration.

Shingles were used for the exterior walls, the roof and for the porch roof supports. In order to secure a more interesting texture, however, lath strips were laid beneath the butts of every other horizontal course of the shingles. The effect was to give stronger horizontal lines by means of the resulting shadows.

One of the minor features of Hawthorne Lodge, which serves to show how much careful consideration has been given to every detail, is the walk leading from the road to the entrance porch. Gravel had been used for this walk when the house was first built, but it was found that in rainy weather this was tracked over the lawn and in upon the floor of the house. The obvious solution of the problem was a brick walk, but in this case it would have been unduly expensive, for the reason that there are no brick kilns in the neighborhood. There was, however, a cement mill not far distant, and nearer still was the beach with an infinite variety of colored pebbles. These two facts, together with the recollection of a public square at Mentone, Italy, which had been paved with colored pebbles laid in a pattern in cement, resulted in working out the same idea at Hawthorne Lodge. Large flat stones and pebbles of dark reds and blues were gathered from the



A wide porch extends across the lake front and one end of the Lodge and forms the outdoor living-room throughout the summer months

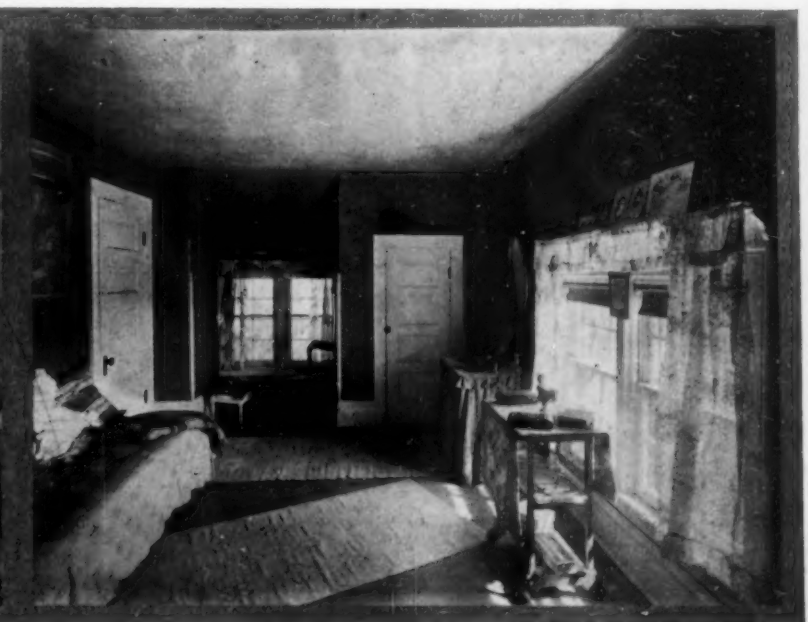
lake shore. The stones were laid irregularly down the center of the walk and along the edges. The intervening spaces were filled with the pebbles. To protect the walk against frost, a substantial foundation of gravel was laid beneath the cement, which formed a bed for the stones in the center. It need hardly be added that the walk was not a particularly economical one after all, largely because of the labor involved, but there is no question about its effectiveness and its unique beauty.

It may be interesting to know just what Hawthorne Lodge cost. The items were as follows:

Carpentry and masonry.....	\$2718.42
Plastering .....	195.00
Painting and Glazing .....	203.50
Plumbing (including a system of sub-soil sewerage disposal) .....	522.17
Hardware .....	50.00
Furnace .....	94.00
Architects' fees .....	388.00
Total .....	\$4171.09



In the living-room the second floor joists have been allowed to show in all the honest ruggedness of straightforward construction



This end bedroom has a dormer window overlooking the lake and a group of two windows in the gable





"SEE, WINTER COMES TO RULE THE VARIED YEAR"—Thomson

# Practical Talks with Home-builders

## II. THE INTIMATE CONNECTION BETWEEN SITE AND STYLE—WHY THE FORMER SHOULD GOVERN IN A GENERAL WAY THE CHOICE OF THE LATTER

BY ALEXANDER BUEL TROWBRIDGE

*[This is the second of a series of intimate, helpful talks with those who are about to build. The aim is to offer untechnical suggestions to prospective home-makers in the hope that many of the usual mistakes and difficulties may be avoided through fore-knowledge. The talks are written for those of moderate means rather than for those to whom economy is no object.]*

WE have been guilty of preferring fashion to fitness in house designing. There was a time when "Colonial" was all the rage; another when half-timber work was the favorite of the hour. It is apparently necessary, though irritable, that women should follow fashions in dress, even if, in many cases, the styles do not suit the wearers. But suppose every woman expected to wear her gowns continuously for twenty-five years! Is it conceivable that she would follow fashions? Not at all. The cut and color of the clothes would be chosen with strict attention to the proportions and character of her figure and the color of her face, eyes and hair. So it is with home-building. A house should be built to outlive fads and fashions, and inasmuch as family life in the American country home is largely out-of-doors during at least half the year, the conformation of the site, the color value of the background which nature has prepared and the character of the foliage, all are matters that should enter into the critical examination of a site before the architect is instructed to proceed with designs.

It is of the greatest importance to examine every available house site on a property so that the final choice will be made only after every defect and every advantage have been considered. Many a home-builder makes a mistake at the outset in deciding upon the location of his house without taking the trouble to learn the opinion of his architect. If the latter is both intelligent and conscientious he will insist upon seeing the site before he makes any drawings. If the owner is intelligent he will invite his architect to visit the property before the site is finally chosen in order to avail himself of any helpful hints the architect may offer. It is not imperative that this advice be followed, but it should have careful consideration, as it is vitally necessary that the owner be in full possession of all of the facts in the case before attempting to reach a decision.

This advice should be paid for at a price per hour or per day agreed upon before the journey is attempted. From the architect's standpoint a charge is necessary to guard himself against the danger of wasting time in choosing property before the architectural work is assured. Architects have often been imposed upon by speculators and by well-meaning but over-zealous searchers for property, hence the custom of charging for such service. From the owner's standpoint, the expense is justified on the ground of economy. Often an architect is able to point out to the owner how a substantial sum may be saved either in the selection of property or through the choice of site for the house. Architects of the best class charge fees varying from \$20.00 to \$100.00 per day, plus expenses, for personal trips calling for inspection and report.

In the case of small investments when the owner cannot consider so large a payment, it would be well to invite the architect's co-operation after the property is purchased but before the site is chosen. It is usually not within the imaginative power of the average home-builder to be able to form a mental picture of a house on a sloping piece of ground. He is accustomed, at least in most communities, to see conventional structures with the first floor just high enough from the ground to admit of basement

windows, and with the grade at a more or less constant level on all sides of the house. In fact, it may be asserted that if he is contemplating a hilly site his first thought is "How much will it cost to grade up to the house and how much cutting and filling will be needed?" Occasionally a picturesque house is built upon a flat lot, but the great majority of houses on level sites are sober and staid rather than picturesque. The character of the site suggests, to the artist, the kind of house best suited to the problem. A true designer goes to the site with an open mind and with no preconceived convictions. The owner should do as much. Very many of the failures in architecture are caused by a lack of this open-mindedness, shown occasionally by architects but more often by owners. DON'T make up your mind long in advance of the purchase of your property as to the kind of house you purpose to build. Or if, because of the possession by your family of a valuable set of Colonial furniture, you would deem it best to have a Colonial or Georgian house, let that fact dominate you in your search for property. If you have a level site well back from the main road with stately elms and oaks to serve as background for the house, you do not want picturesque architecture. Above all else you should choose a style that suggests dignity and repose. If, on the other hand, your property has a wild character and the ground is irregular, with hills and valleys, rock and ridges, and an assortment of medium size trees, it is possible that picturesque architecture with gables, turrets, dormers, etc., may be the only type that will seem appropriate to the setting. If you approach this irregular site with a determination to fit to it the formal house which has been the ideal of your imagination for years, you will only create a condition that will render a good solution impossible. Set aside your preconception and enter enthusiastically upon the labor of evolving, with your architect, a house that fits so truly its environment that it shall seem the one thing that was needed to produce a unified composition.

Owing to a very general inability to picture in the imagination the type of house that will fit a difficult site, it will be found that such properties are held at lower figures than those requiring less imagination. This is a point very little understood by the public. The writer has in mind a house which was planned to secure two noble panoramic views so related to the site as to make necessary a floor plan having a peculiar angle greater than ninety degrees. While the house was being framed the visiting neighbors passed summary judgment upon the architect (who was also owner) and came to the definite conclusion that he was crazy. Why? Because a house was being erected which was unlike any these neighbors had ever seen. When it was finished, and large plate glass windows framed the two superb views, the neighbors were honest enough to take their hats off to the architect who dared to depart from tradition and plan with regard to the local conditions. This illustrates the point, namely, that in any problem where there is a little *more* than a flat suburban lot to deal with, and views, grades, trees, etc., are important parts of the governing conditions, it would be folly to approach the problem with fixed notions as to the style of the architecture.





One of the most expensive ways of decorating a wall is with molded plaster paneling hung with figured silk



For a dining-room an effective but expensive wall treatment is in white painted wainscoting below plaster paneling

## The Available Wall Coverings

A ROUND-UP OF THE MATERIALS AND METHODS THAT MAY BE EMPLOYED TO SECURE EFFECTIVE WALL TREATMENT—SUGGESTIONS AS TO THE PROPER PLACE FOR EACH AND THE COMPARATIVE COSTS

BY MARGARET GREENLEAF

IT is only in very recent years that there has been any real variety in the materials and methods of treating the interior walls of the house. When one thought of wall treatment the one material that came to his mind was wall paper, and perhaps this state of things is even now rather general because of a lack of knowledge on the part of home-makers regarding the many other available materials. There are so many new wall coverings that enable us to secure distinctive effects with our rooms that it seems well worth while to set them down here with a word or two regarding the character, the proper place and the cost of each.

Frequently it is found desirable to leave the side walls uncovered for the first year in a new house, as there are few buildings which do not settle to some extent and this of course affects the

plaster more or less disastrously. Where it is the intention to have the walls left unpapered, the sand-finish or rough plaster is advised. This may be coated with water color washes, such as kalsomine, etc., or painted in oil colors. However, if paper is to be applied at a later date the rough plaster does not present a good surface for this treatment, so that smooth plaster is advised. The effect of this is less pleasing than where the surface has a rough texture, but in any case, as temporary treatment, it is better tinted than leaving the barren coldness of white walls.

It is undoubtedly true that the charm of the unfigured wall makes a strong appeal to many people, and as supplying easily reconciled backgrounds, and permitting much latitude of choice in draperies, rugs and upholstery, there is much to be said in



In this \$1000 bungalow the upright boards of the walls were merely battened inside and out between the studs, then stained



It is hard to find a more sumptuous wall treatment than high wainscoting, but it is expensive, particularly with the modeled plaster



Until recent years wall paper was almost the only common covering. This small-figured pattern seems particularly effective in the bedroom



This wall covering of prepared canvas with a raised thread lends itself well to stenciling

favor of it. If, however, even temporarily, wall covering is desired there are inexpensive papers on the market from which—if one looks long and carefully—a selection may be made that is good both in color and design, though this is not an easy task. Unfortunately most of the cheaper domestic papers are still very inartistic in pattern and crude in color.

It is not, however, intended in this article to deal at length with wall papers, but rather with tinted and painted walls, and those covered with fabrics and other materials.

Where the walls are sand-finished or rough, the ceiling, down to the picture rail, should be smooth in surface. The slight contrast of texture this gives is agreeable, and, besides, the smooth surface is less apt to catch and hold the particles of dust which drift upward.

When the color for the side walls has been determined, the mixed color with which it will be finished should be tried out before it is applied, to insure the correct shade, and thus save much disappointment. This rule should apply equally to cases where the ready-mixed color is used, or where the painter prepares it. Some of the water color tinting materials do not require

a coat of size or glue, but in most cases this is necessary, and when trying out the sample to obtain the finished effect, the glue should be added to the mixture of whiting and powdered color, which should show while moist a much deeper shade than is desired when it is dried, as it comes out much lighter in color. A good plan is to apply the mixed color to a piece of sandpaper or rough shingle. To hasten the drying process this may be held over artificial heat. When the right color is secured the sample should be carefully retained as a working guide.

If oil paint is to be used it is particularly desirable to finish it with a dull surface. This may be procured by mixing a quantity of turpentine with the last coat. It is possible to purchase such a finish for walls in oil paint ready-mixed, and a wide selection of good colors and delicate tints is offered. This paint is so mixed as to give a perfectly dull surface which is washable. Walls treated in this way may be decorated by an applied stencil design used as a frieze, or forming a paneled decoration about the room.

An advantage that the water color tint holds over the oil finish lies in the small first cost, the material being very inexpensive, and also in the ease with which it can be applied. There is one water color finish which is particularly liked because of its sanitary qualities, and also because of the fact that it may be obtained ready-mixed in some excellent colors.

There are a number of delightful textiles offered in wall coverings. These have in a measure followed the sized burlap which pioneered in this field, and which is yet used largely under its own or other titles. Indeed, the many fabrics of coarse weave now so much in vogue bear close relation to the burlap. A few years ago, only strong reds, greens, and yellows, with an occasional muddy brown, were obtainable in burlap. Now the range of colors is great and there are many tones and shades of the same colors offered, so that these fabrics can be fitted to almost any color scheme.

Japanese grass cloth is a most beautiful and effective wall covering. It has a soft satin-like sheen which is highly pleasing. The slight irregularity of its weave is also a great point in its favor, although this does not always appeal at once to the amateur. All shades of tan, gray, golden brown, yellow, soft dull reds, and blues, with an occasional green, are found in this delightful wall material. It is not wise, however, to allow an inexperienced



Japanese grass cloth is to be had in a number of harmonious colors and it makes a splendid background for pictures

workman to put this in place unless he can be depended upon to follow carefully the directions which accompany each roll of the grass cloth. In hanging this, the same paste can be used as that prepared for wall paper, but it must be applied to the side wall, and not to the back of the grass cloth, as in the latter case it is likely to blister.

Where a paneled upper third is used, as in one of the illustrations, strips of wood like the standing woodwork are set at 36-inch intervals, thus allowing each strip to cover the joining of the grass cloth. This treatment greatly simplifies putting the grass cloth in place. Frequently when there is no wainscot of wood, the lower wall is covered with grass cloth, canvas or burlap and 3-inch strips of the wood trim are set at 18-inch intervals about the room, extending from the baseboard to a height varying from 5½ to 7 feet, as the proportions of the room may require. A plate-rail or heavy mold should cap these paneled strips and the effect is handsome and dignified.

Japanese grass cloth sells in plain colors for 85 cents a square yard. It comes in rolls of eight yards, or may be purchased by the yard. This is much more expensive than the burlap, canvas, etc., which retail from 45 cents to 60 cents a square yard.

Where a metallic effect appears on these the cost is a trifle higher, and in libraries, dining-rooms and certain types of living-rooms, such wall covering is suitable and harmonizes well with the dark woodwork. The metallic effect is very slight, in some lights hardly discernible.

In a dining-room where the woodwork, including a 5½-foot wainscot, is of ash, stained a greenish brown, dull green burlap with a slight effect of gold upon it gives a very stunning upper wall. The ceiling should be treated with a *café-au-lait* wash, and the window draperies repeat the tone of the ceiling. In this room either oak or mahogany will be found to harmonize with this background.

Among the many prepared canvases there is one showing an irregular surface with a raised thread. The line of colors offered in this material is particularly interesting. The weave of the fabric is firm and it may be used to cover the entire wall or combined with paper or plain tint. It also lends itself well to stenciled effects. Any of the burlaps or canvases, when once in place, if properly put on may be retained indefinitely; in changing the color scheme of the room, the walls may be treated with water color or oil paint.

The advantage of canvas-covered walls over rough plaster is that the wall surface remains unbroken, whereas the rough plaster mars readily and any break or spot upon its surface means that the entire wall must be retinted or the joining of the new color would show.

For bathrooms, kitchens, and the service portion of the house there is a material which is practical and very satisfactory where a wall covering seems desirable. This product is very like oil-cloth, and in a tile effect makes a neat and attractive wall. It may be purchased also in plain tints. It is thoroughly washable and serviceable. It comes in rolls of 12 yards and is 47 inches in width—equal to four rolls of wall paper. This is frequently used to cover ceilings which are in bad condition. It makes a perfect butt job and shows fewer seams than some other materials, while its cost is comparatively low. The material takes paint well or paper may be applied to it.

In many houses of the bungalow type, ceiled walls or walls of tongued and grooved boards are used. These can be so treated as to be characteristic and interesting. If the studding is exposed the effect is more pleasing. The panels between the studding should be stained some desirable tone, and the ceiling above given a light shade or else left in the natural color of the wood, finished with a semi-gloss varnish. The side walls should show a finish entirely without gloss. The beams and studding could be stained a darker shade, harmonizing and contrasting agreeably with the side wall and ceiling colors.

If the height of the room permits it, a very good effect is



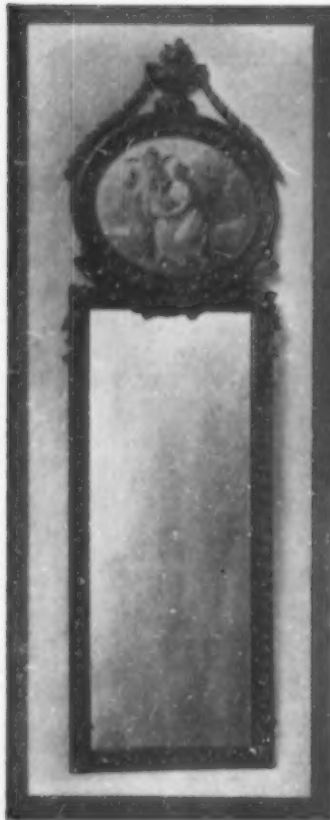
The plain wall, finished with water color or flat oil paint, has a strong appeal to a great many people

obtained by setting a shelf about 18 or 20 inches from the ceiling angle. The space between this shelf and the ceiling angle and between the studding, may be filled with some figured material, Chinese or Japanese cotton crepe, or any print of strong decorative design, may be used. Where for any reason it seems desirable to add to the thickness of the walls and obtain a plain surface, there are materials manufactured which are very serviceable for this. Made from fibers of wood and also from a plaster composition, these products are strong and durable, yet light in weight and easily set in place, and may be covered with paper or painted as advised for rough plaster walls.

Where a high wainscot is used in a room the treatment of the bit of wall exposed above and extending to the ceiling line is important in the scheme of decoration. Very beautiful effects are secured by using a tapestry fabric. This material is made to reproduce some of the most beautiful and authentic old Flemish, French and Italian designs in rich soft colors. If the room under consideration will have door curtains, furniture upholstery and rugs of pronounced color and design, it is a good plan to finish the upper wall in plain color, either painting or using grass cloth or canvas or some one of the fabrics described. This should be slightly deeper in tone than the ceiling color, so that the latter will take its rightful place and not appear heavy.



An interesting "upper third" treatment with woodwork strips covering the joints of the fabric and forming a cornice line



A very old mirror in a Salem collection



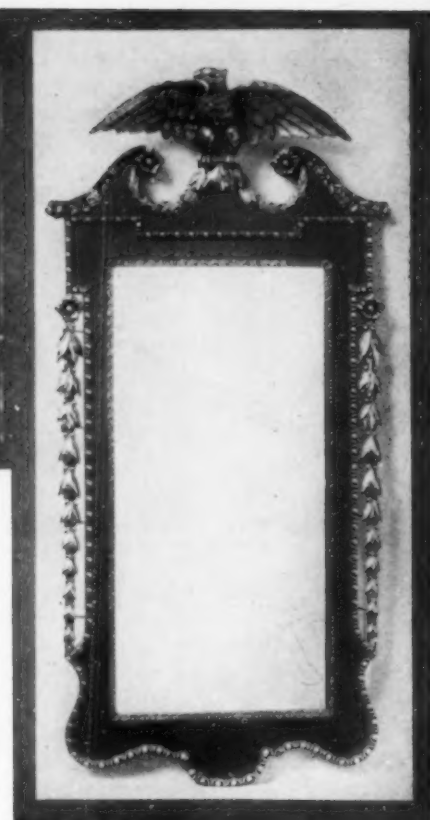
Perhaps the most useful and decorative of the old mirrors are those of the three-panel type to go over mantels

## Old Looking-glasses

THE MIRROR'S EVOLUTION—COMPARATIVELY MODERN TYPES AND THEIR CHARACTERISTICS

BY MARY H. NORTHEND

Photographs by the author



A splendid example of the Chippendale type

THE origin of the mirror is a secret which will probably remain forever shrouded in uncertainty, but its history, as far as it can be traced, is most interesting to the student of antiques. Few people at the present day realize how ancient an accessory the mirror is, yet it is a fact that rude reflectors, made to serve the same purpose as the modern looking-glass, were used in the countries of Southern Europe and Asia at least three hundred years before the commencement of the Christian Era.

The earliest mirrors varied somewhat in shape and the material of which they were made, although metal of some sort was almost invariably used. According to historians, mirrors fashioned from a composite metal containing a large percentage of copper were known to the ancient Egyptians. Among the Chinese, small mirrors of polished iron and bronze are said to have been in use several centuries before Christ. Originally they seem to have been worn as ornaments, fastened to the girdle by means of a cord attached to a small knob or handle on the mirror.

As civilization progressed, other methods of mirror making were discovered. Ancient historians mention the adaptation of silver for this purpose and, if we may believe the accounts given by Pliny, one of the important industries carried on at Rome during the days of the early emperors was the manufacture of these mirrors, which became extremely common.

Slabs of polished stone inserted as wall panels and intended to reflect passing objects were also mentioned by the same writer. For these mirrors, obsidian, a dark stone resembling black glass, was frequently used, although there were various other stones which sometimes served the same purpose. It is thought that the use of obsidian may have suggested the idea of making mirrors of glass and that possibly the experiment was tried at the famous glass works of Sidon.

Little seems to have been known of glass mirrors previous to the thirteenth century, however, and even by the writers of that day they were very rarely mentioned. During the next hundred years metal mirrors still remained popular, although a very few made of glass backed with lead were introduced into France. It was not until the sixteenth century that any marked advance had

been made in mirror making, but at that time the Germans began to manufacture what were later known as *ochsenaugen*, or ox eyes. These were small mirrors cut from a blown glass globe, the inner surface of which had been coated while still hot with a certain metallic mixture. Their queer name was the more appropriate because of their characteristic mounting on a circle of painted wood with a very wide margin around the edge.

In the meantime the Venetians had discovered a method of coating plates of glass with an amalgam of tinfoil and mercury. The secret of this process was carefully guarded by the government and so great a crime was its disclosure considered that if a workman was suspected of having left the country with that intention his remaining relatives were immediately imprisoned and subsequently put to death in case he refused to return. So for over a century practically every plate-glass mirror in existence came from Italy.

Still, in spite of all precautions, the secret eventually leaked out, and about the year 1670 the Venetian method of mirror making was introduced in Lambeth by an Englishman. As the labor of coating glass in this way proved very unhealthy for the workmen, on account of the fumes of the mercury, chemists both in England and on the Continent spent much time in experimenting with various methods. Several processes were patented and used to some extent, but the mirrors thus produced were, as a rule, inferior to those made in the Venetian way. Accordingly the early amalgamation method, improved in some respects, but essentially the same, was most commonly used and is still followed at the present day.

The introduction of glass mirrors naturally gave rise to a new industry, namely, the making of mirror frames. In this occupation cabinetmakers found a new vent for their skill, since by far the larger number of frames were of wood. There were, of course, exceptions to this rule, and odd conceits, such as a frame of glass fitted together at the joints with gilt molding, were occasionally made. But the different styles were usually characteristic of certain periods or designers, so that it is upon the frame rather than upon the glass itself that one must now rely to distinguish



A "Constitution" mirror resting on "lookeing-glasse nobbs"

A type of the late Colonial looking-glasses dating back to about 1810

An example of the earlier of two main Colonial types

One of the more modern types of the old mirrors

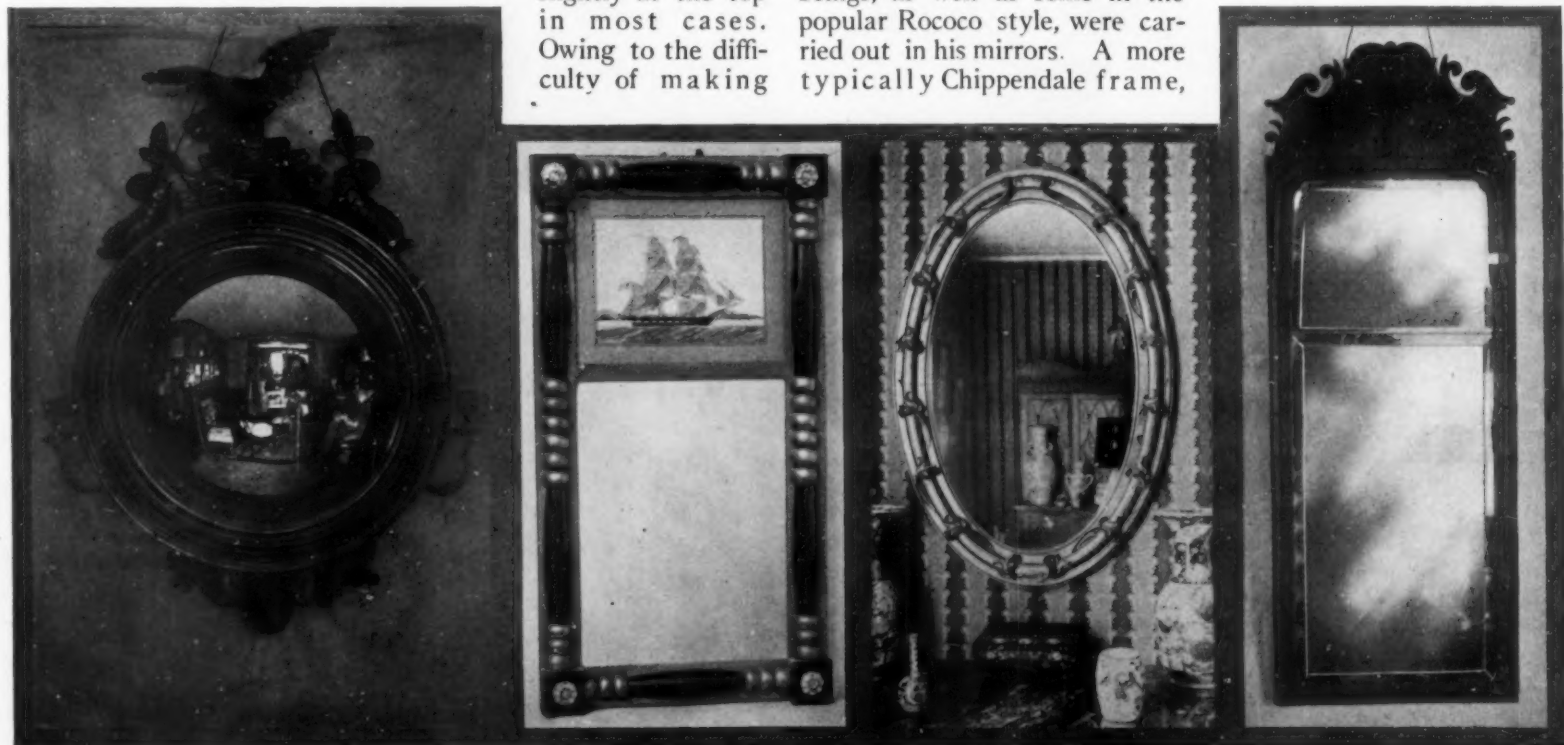
valuable old mirrors and to estimate the date of their manufacture with any degree of accuracy.

The very earliest distinct type of looking-glasses was that of the first quarter of the eighteenth century, during the time of Queen Anne and George I. of England. The simple wooden frames characteristic of this period gave little hint of the extravagance of decoration that was soon to follow, for, save for the occasional use of gilded wooden figures at the sides or a squat urn at the top, ornaments were rarely found. The flat frames were usually veneered with walnut or mahogany and their beauty lay in the graceful curves of the top and the natural grain of the wood.

The glass was generally outlined with a shallow beveling about an inch wide, which followed the shape of the frame, curving slightly at the top in most cases. Owing to the difficulty of making

large plates of glass, or else that the small pieces might not be wasted, many of the mirrors of the Queen Anne period were composed of two sections, arranged so that one plate of glass overlapped the other. A somewhat later method of joining these parts was by means of a strip of narrow gilt molding. The former method may be seen in an old mirror of the Queen Anne type now in the possession of Mrs. David Kimball of Salem, Massachusetts.

Mirrors of Chippendale's designing constitute the next class of importance. These range in date from about 1750 to 1780 and include a variety of styles employed by that versatile furniture maker. Intricate Chinese designs, showing a wonderful interweaving of birds, flowers, pagodas, animals and even human beings, as well as some in the popular Rococo style, were carried out in his mirrors. A more typically Chippendale frame,



A girandole which, having convex glass, was ornamental rather than useful

A late type had a painted ship in the upper panel

A highly prized old oval mirror in an acanthus leaf design

A mahogany veneered mirror of the Queen Anne type

however, was one of wood with the base cut in graceful curves, while a broken arch, on which perched a gilded eagle with outspread wings, surmounted the top. Gilt rosettes, flowers, and ornaments strung on wire at the sides, were the usual decorations characteristic of this type.

By the year 1780 American mirror manufacturers had evolved a style peculiarly their own, and glasses belonging to this class were known as "Constitution" mirrors. The designs of the frames themselves were not unusual, but the note of originality lay in the decoration of the top. This was an American eagle, the newly chosen emblem of the republic, and it was usually executed in wood or plaster, gilded.

A good example of the early type of "Constitution" mirrors may be seen in an heirloom now cherished in a house at Salem, Massachusetts. In marked contrast with this simple glass is a beautiful gilt mirror which is highly prized by its owner, Mrs. A. A. Lord, of Newton, Massachusetts. That it belongs to the "Constitution" variety is evident from the eagle which surmounts it, but the overhanging cornice marks it as a mirror of later date, probably made early in the nineteenth century. An added interest is attached to this handsome glass because of its historical associations, for its



Another "Constitution" mirror having slender fluted columns at the sides

ing cornice, which is fluted column.

original owner was Henry Knox, the brilliant Revolutionary general and Washington's most intimate friend.

During the last half of the eighteenth century, mirrors showed a much greater variety in shape and decoration than had been formerly displayed. Square and oval frames were frequently used and medallions and French bowknot designs were favorite forms of ornamentation.

Two splendid specimens of the more usual type of mantel mirrors, found after the year 1760, and retaining their popularity well into the nineteenth century, may be seen in the Osgood collection at Salem, Massachusetts. These, in common with most mantel mirrors of that period, are composed of three plates of glass uniform in height, but varying in length. In the older of these two mirrors the shorter glasses at either end are separated from the long central plate by flaming torches. A similar device is shown in the urn which surmounts the broken arch at the top, while garlands of laurel define the graceful outline of the frame. The frame of the other mirror is somewhat less elaborate in design and shows the overhanging cornice supported at either end by a slender

(To be continued)

## Japanese Stencils

AN INGENIOUS TYPE OF APPARATUS FOR THE DECORATION OF FABRICS, WALLS AND SCREENS—A STENCIL THAT HAS NOT THE USUAL LIMITATIONS OF PATTERN

BY LOUISE SHRIMPTON



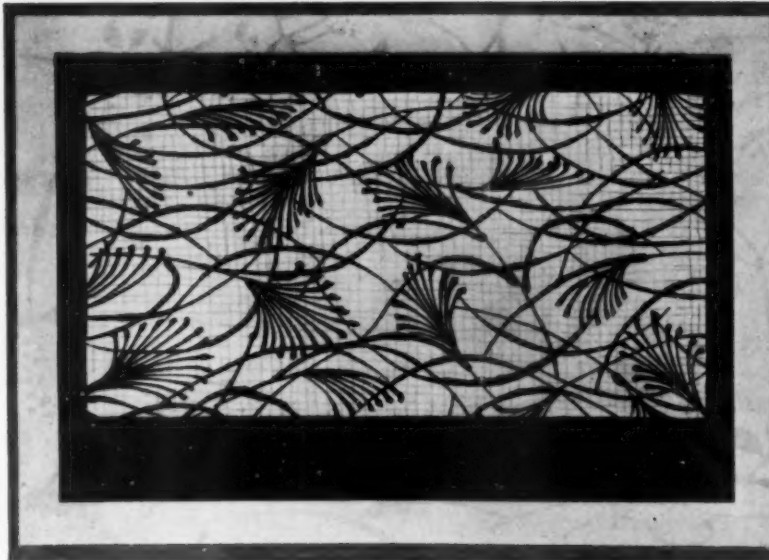
**D**URING recent months importers of Japanese prints are adding stencils to their collections. These stencils are creating great interest among arts-and-crafts workers in this country as well as in France and Germany. They are from fifty to one hundred years old belonging to the period when the best prints were produced. Though many of them show signs of service, their beauty is unimpaired, and they can be used in many practical ways, or, if considered as an additional opportunity to study the fast vanishing art of old Japan, they are invaluable to the student. It is probable that we owe these stencils, as well as many other things Japanese, to the increasing eagerness of modern Japan to grasp western ideas of civilization and of dress,

and to their consequent neglect of old customs. These stencils, in use for many years in decorating fabrics, walls and screens, are now for sale in this country for prices ranging from a few cents to four or five dollars. One importer has recently brought in four thousand of these curious and beautiful working patterns, which seem to bear a peculiarly intimate relation to the life of their former owners.

The stencils have a fragile appearance, but are in reality

quite strong. They are cut from thin black paper on which the required design has been drawn. Two thicknesses of this paper are placed together and the stencil is cut through both at once, the Japanese craftsman pushing his knife from him instead of drawing it towards him in the method ordinarily used. After the pattern is cut the two sheets are separated, and a network of hair or of fine wire is placed between them. The two sheets are then glued together with such precision that they appear to be one. The finished product is a marvel of dexterous craftsmanship. An extremely delicate pattern can be used, as support is given to it by the network, and a much freer treatment is therefore possible than in the western methods of stenciling, where "ties" or "bridges" in the stencil pattern itself are a necessity. The fine network of hair or wire is of course not visible in the finished stencil. The Japanese craftsman has apparently as great facility with the knife as with the brush, and the more intricate designs show marvelous knife technique.

The patterns of the stencils range from the simplest spot effects to the most complicated designs. Birds, flowers and trees are used as motives, and many of the simpler designs symbolize rain, snow, clouds and other manifestations of Nature. The stencil showing wild geese flying through pine trees is especially striking and decorative in effect. It could scarcely be executed in a western stencil, as its delicate lines have practically no support except the hair network. One large stencil, suitable for the panels



The Japanese stencil's great advantage lies in the network of fine wires or hair, making unnecessary the usual bridges



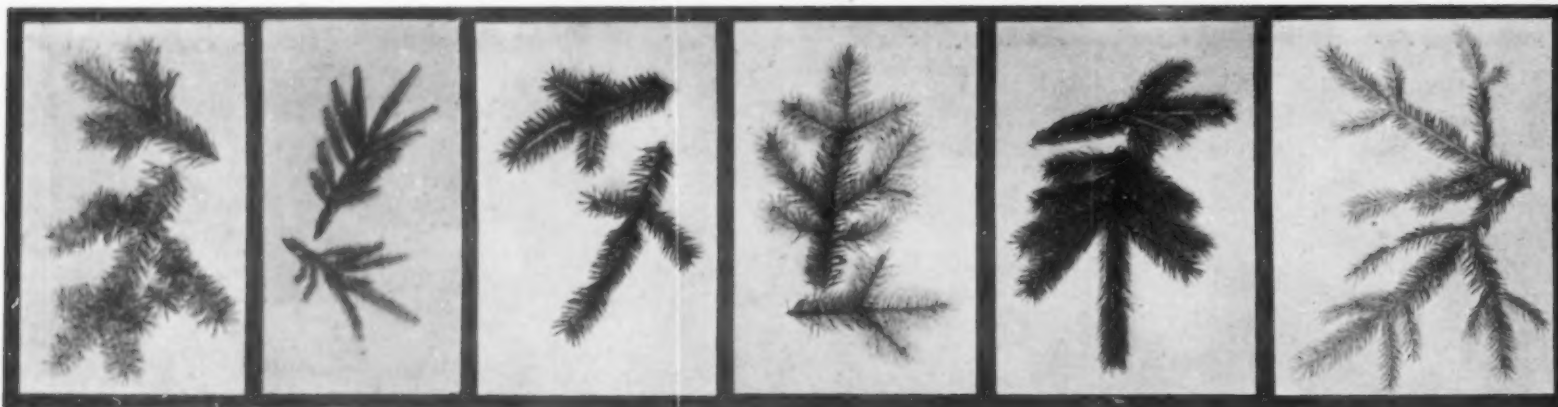
A stencil showing a decorative design of fern fronds. The cost ranges from a few cents to \$4 or \$5

of a screen, has for its motive the crest of a wave curling backwards, with foam dashing around it. The slender shoots of the bamboo are a frequent inspiration, as their long lines lend themselves well to stencil effects. The fern frond design is another that possesses special interest. It is among the oldest, and the network is damaged by time and use. The delicate interlaced pattern with a leaf as motive is another fine specimen, and has the amazing inevitableness of line and spot that the Japanese know how to secure. The simpler patterns contain, perhaps, a group of circular forms that represent snow crystals to the initiated Japanese eye;

or a cloud pattern; or a combination of squares or plaids. In addition to their historical and intrinsic interest these stencils are being used for the decoration of curtains, portières, table-covers and other fabrics. Some of the stencils are themselves used as window decorations. The light shining through the open spaces of the pattern gives an unusual and striking effect. Others are used as wall pictures. Stenciled on fabrics or used as decorative features in themselves, they are suggestive of the perfection attained by a people evolutionally centuries younger than ourselves, but considered by many craftsmen to be our peers in art.



This design of wild geese flying through pine trees is one of the most decorative of the Japanese stencils



Douglas Spruce

Black Spruce

Tiger's Tail Spruce

Colorado Blue Spruce

Engelmann's Spruce

Norway Spruce

## All the Firs and Spruces

THE DISTINGUISHING TRAITS OF THESE MEMBERS OF THE EVERGREEN FAMILY—HOW TO RECOGNIZE THE DIFFERENT KINDS AND WHERE TO USE THEM IN LANDSCAPE WORK

BY JOHN NOYES

Photographs by the author and others

A CHILD'S definition of a fir tree was, "A tree that is furry,"—a definition that many an older person might give and it is not an inappropriate one.

Nature has endowed our so-called "fir trees" with a very generous mantle of fur, furnishing protection, not only to the tree itself, but to you and me, who would suffer from eye starvation but for the precious fresh greenness which the fir trees and their sister evergreens give to us throughout the year.

Among the best of our evergreens are our fir trees. Their strong and rugged pyramidal forms present an appearance of life and warmth in the cold months, and a delightful coolness and restfulness in the warm months. Though frequently used in parks and some of the large estates, they are but too little used nowadays in group plantings, a fact that interested people are deploring throughout the country. For formal effects, specimen trees, windbreaks and hedges they are unsurpassed, and for border and building groups they are almost a necessity. As single specimens near buildings of classical architecture, they are excellent, giving an agreeable contrast of vertical and horizontal lines, but from the very repetition of vertical lines when placed near buildings of that tendency they are not so successful.

Just at this time the fir trees are the more noticeable because of their use as Christmas trees. If you are in a position to choose and chop your own, now is a good time to see if you can identify your choice. If you are robbed of that pleasure by the limiting walls of a city, learn to pick out and purchase a true fir or a spruce in preference to a hemlock. You will find

them much more satisfactory and "Christmasy" looking. The everyday use of the term "fir trees" includes the true firs and the spruces. These two types of trees, though quite similar in general appearance and outline, are readily told apart on closer inspection. The hemlock, though more closely related to the true fir than the spruce, is seldom considered a fir tree, or confused with the other two. It does not have that "furry" look characteristic of the others.

The spruces and firs can readily be told apart at all times of the year. Their persistent foliage makes them much more recognizable than the deciduous trees, some of which are very difficult to distinguish when in a leafless condition. From the leaves or needles and bark alone they can be told in all seasons, and the flowers in spring and the cones in the summer make their identification still easier. Let us compare some of their different characteristics directly in the table at the foot of the next page.

The hemlock has flattened leaves (with short stalks), arranged in spirals (and in two ranks), on the branch, and has hanging cones. Thus in many respects it is similar to both the spruce and fir, and from this very mixture of similarities is easily distinguishable.

Our best known and most successful fir trees are the Norway, the White, Engelmann's, the Black, the Red, the Colorado and the Tiger's Tail spruces; the Douglas spruce, and the White, Nordmann's, the Cilician, and the Balsam firs.

Easily the most popular spruce in cultivation is the Norway. A native of Europe, it may be truly called a thorough American citizen from the readiness with which it has adapted itself



The Colorado Blue Spruce is a popular one for lawn grouping





White Fir

Nordmann's Fir

Balsam Fir

Cilician Fir

White Spruce

Red Spruce

to our conditions, even volunteering seedlings from its own growth in many places. Its popularity is due to its rapid growth and attractive graceful habit. It is one of the best fir trees for close planting and is used a great deal for shelters and wind-breaks as well as in hedges.

It rarely attains a height of over fifty feet in this country. Possessing that characteristic prevalent in so many of the spruces, it loses its beauty after about thirty years of growth, becoming thin and ragged. The reddish-brown older bark and the brown cones about six inches long, the dark shining needles about three-fourths of an inch long, and the purple flowers, identify the Norway spruce.

Engelmann's and the White spruce both deliver a strong aromatic odor when bruised. The former, a native of our Western States and the Cascade mountains, is valued highly here in the East as a specimen tree and for group planting, being of very



It is from these fir swamps that most of our Christmas trees are harvested. The Balsam Fir and the Red and Black Spruces are the favorites for Christmas trees

vigorous growth and enduring the cold better than any other spruce. The White is also a successful ornamental tree, and, being a native of our Eastern States, is familiar to all forest lovers.

The White spruce is characterized by the curved needles with pointed hardened tips of a bluish-green color and growing to a length of three-fourths of an inch; by the reddish or yellowish flowers, and by the shining light-brown cones, about two inches in length. Engelmann's has practically the same characteristics but can be identified from the White by its purple flowers, by the longer and more flexible

needles, by the pale yellowish bark, as contrasted with the brownish-gray bark of the White, and by the greater compactness of form.

Two indispensable natives are our Black and Red spruces.

(Continued on page x)

FIR AND SPRUCE CHARACTERISTICS

	SPRUCES	TRUE FIRS
Form . . . . .	Tall and pyramidal.	Tall and pyramidal.
Wood . . . . .	Soft and pale.	Pale and brittle.
Bark . . . . .	Thin and scaly.	Smooth, pale and thin on young trees, thick and furrowed in old age.
Leaves or Needles . . . . .	Growing from all sides and arranged in spirals on the branch—four-angled in shape, connected by a short stalk to a prominent cushion on the branch (this cushion gives the branch a rough ridged appearance, made more so by the short stalks left behind after the leaves have fallen).	Usually flattened above—in some cases arranged in two ranks along the sides of the branch; in others growing from all sides—they grow directly out from the branch itself and on falling expose a leaf scar flush with the bark, which is usually quite smooth and clear.
Flowers . . . . .	Of two kinds: those finally becoming the cones, and the pollen-bearing flowers, and growing from the axils of the leaves and from the ends of the branches.	Two kinds as in the spruce, and growing from the axils of the leaves.
Cones . . . . .	Hanging cones growing above the upper half of the tree.	Erect cones growing on the upper side of the branches—usually clustered on the upper half of the tree.



The Norway Spruce is easily the most popular spruce in cultivation



A Douglas Spruce combines flat-topped fir leaves with the pendulous spruce cones

## Inside the House



Edited  
by  
Margaret  
Greenleaf

*Miss Greenleaf 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*

### Ivory White Enamel

I HAVE noticed that this department advises ivory white enamel for the woodwork in Colonial houses. My contractor insists upon using what he calls *pure white*, and what I call *blue white*, in my home, built after the Colonial style. As I wish my walls for the first floor to be in two shades of tan, the so-called *pure white* will be very ugly with this, according to my ideas. Please tell me where I can get a mixed ivory white enamel of such tone as you would recommend. I feel sure it can be found.

You are quite right in objecting to the blue-white enamel as it is cold and unpleasant and very difficult to reconcile with any wall treatment.

We have had sample panels sent to you, finished with an ivory white enamel which in tone is as perfect as the material is durable, and with these the address of the firm from whom you can obtain the enamel.

It is possible to use a pure white enamel as the ground for almost any tone a wall treatment may call for by mixing a small quantity of pure color ground in Japan with the white, adding the smallest particles of the color at a time until the right tint is reached. However, in most Colonial interiors the ivory white tone will be found satisfactory.

### Lighting Fixtures

I AM writing to ask if HOUSE AND GARDEN will help me further in planning the interior of my new house. I have profited largely by your advice in the past and now would be glad if you would help me in the selection of fixtures for my living-room and hall. These, as my plan will show you, open practically together. There are three lighting places indicated between the beams in the

living-room. I do not want anything very expensive, but something artistic and suited to the style of the room. The woodwork is ivory white enamel and mahogany in combination, as you have recommended.

We would suggest the type of fixture shown in the illustration as the solution of your difficulty. This is entirely simple but artistic and elegant in line. The single light is intended for the hall. The groups of three might be used in the spaces you indicate. The brass may be given the smoked finish which resembles Japanese bronze and which you will find harmonious with any



A suggestion for the living-room lighting fixtures, to be hung in between the beams of the ceiling

decorative scheme you may be using. These are not particularly expensive.

### Lamps for the Library

I AM anxious to have some artistic lamps in my country house. The house will be lighted wholly by lamps and candles. What would you suggest over a large library table? Also, is it possible to have hanging lamps which are at all decorative?

There are many beautiful reading lamps offered in the shops, differing greatly in price as well as in design. If you could give us some idea of the type of room in which they will be used we could advise you more practically.

If the rooms have Colonial lines and fittings, crystal or brass lamps, the fount supported on a column standard, would be correct. On such a lamp a half-barrel shade of fluted silk, trimmed with a narrow fringe, would look well. This shade should be made from silk showing a color which appears elsewhere in the room. Very beautiful lamps are now made from carved and gilded wood. These, however, are more costly than the ones previously mentioned. Bracket lamps are better than any hanging lamp, as the lighting from the side wall is more attractive than a central light, unless it be particularly desired over a dining-table. Shades similar to those described for the standard lamp may be used on the bracket lamps. These lamps may be of bronze or brass, or of the carved and gilded wood; the bracket attaches directly to the wall.

### Rugs for a Library

WE are furnishing our first home and are very desirous of making it perfect. I have much beautiful dark oak furniture for

my library, and in the other rooms I will use mahogany. The wood trim is very deep ivory, almost brown in the shadows, and simple in detail, so I hope that you will feel dark oak will look well with it. I want some effect in golden-yellow, bronze and old blue for the wall covering. The bookshelves extend almost entirely around the room to the height of 6 feet. My real problem in this room is the floor covering. I particularly want Oriental rugs, but fear they are too costly for us to purchase at present, as we have but \$500 to put in the floor covering in this room. The room is 16 x 18 ft. I realize that an old Chinese rug would be most satisfying in this room, but I know that such rugs would be quite beyond me. What would you suggest? In the hall from which the library opens, the walls are treated with dull blue grass cloth, and I hope to find an Oriental runner showing some old blue, dull rose, and other tones.

One of the largest importing houses in New York has this fall shown some very unusual effects in Turkish rugs.

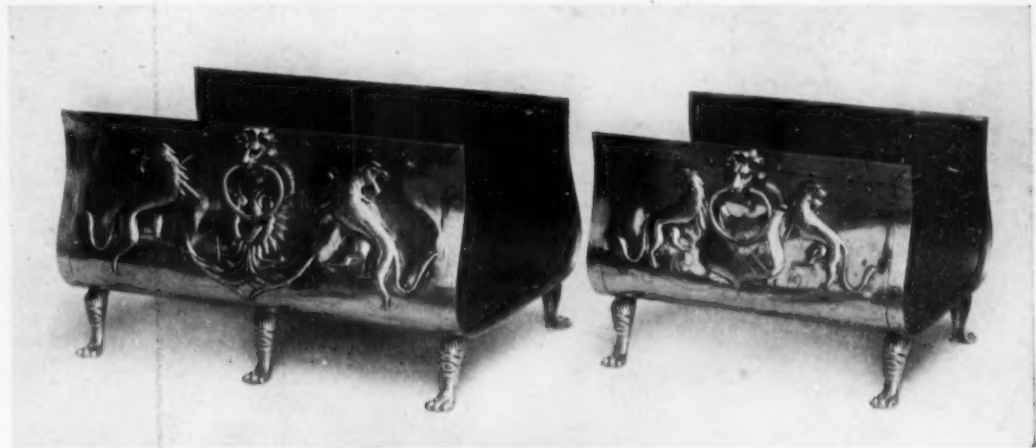
The designs of these rugs are suggestive of the Mahal, though the weave is closer and finer, and the pile deeper; however, the color in these rugs is their chief recommendation. They show dull beautiful browns, dull blues and tawny yellows; in fact, the coloring is highly suggestive of the Chinese rugs, but in price they differ greatly, as such a rug as we have described can be purchased in about 11 x 14 feet size for

\$400. Such runners as you describe can readily be picked up. If you will send the dimensions of your hall we will be glad to supply you with prices, addresses, etc.

We are sending under separate cover some samples of wall coverings which we feel will interest you. One of these corresponds closely with the description you give in your letter of the paper you would like to use.

### Wood Boxes

HAVING recently moved to a southern climate I find myself quite without ideas regarding the appurtenances of a real fireplace, as my past experiences have been



Among the many arrangements for holding wood logs at the side of the fireplace are these receptacles in repoussé brass

confined to gas logs and steam heaters. How does one take care of wood for daily use in the open fireplace? In many of the homes of my neighbors I see it piled on the hearth, but this does not appeal to me, and I would be glad of suggestions from HOUSE AND GARDEN.

We are pleased to publish some illustrations of various styles of receptacles to hold firewood. These articles are in repoussé brass and are given the delightful finish known as "fire bronze." It is possible to have these same shapes made with less ornament, the body of the holder to be of plain beaten brass with claw feet; this is especially attractive. There are also excellent wood boxes, which, used in a room fitted with heavy oak furnishings, would be decorative and effective.

### A Harmonious Color Scheme

COLOR plays the most important part in the successful furnishing of the home, and the first impression of a room usually depends upon the walls. If these are well chosen, it is easy to make everything else harmonize.

There are special lines which govern the application of color. It should be chosen with reference to the quantity and quality of light which pervades the room. The number, size, and position of the windows will greatly affect the intensity of color to be used. Therefore, it is necessary to consider all colors, both in a strong light and in shadow. Artificial light tends to darken a room. It is well to have the strongest color in the room on the floor. The ceilings in all cases must be lighter in tone than the walls, so as to give reflection of light.

Some rooms give a feeling of welcome while others give a feeling of homesickness.

One of the pleasantest rooms I know is full of color harmonies, and yet the home feeling is the strongest impression one receives on entering the room. Before the room was furnished, it was distinctly commonplace, but a thorough understanding of harmony and proportion have made it into a really livable room.

It is long and narrow, with a door opening into the hall on one side, one window on the front of the house, with two windows on the side. The rear end of the room opens into the living-room.

The predominant colors are tan, green and red. The woodwork is painted a rich ivory. The wall is divided by a photograph rail. Below this is a dark green felt paper, while above it a soft Morris paper, with a tan ground, and an Indian red and green design introduces a charming color scheme.

The floor is entirely covered with an olive green filling, while on this are some

(Continued on page xii)

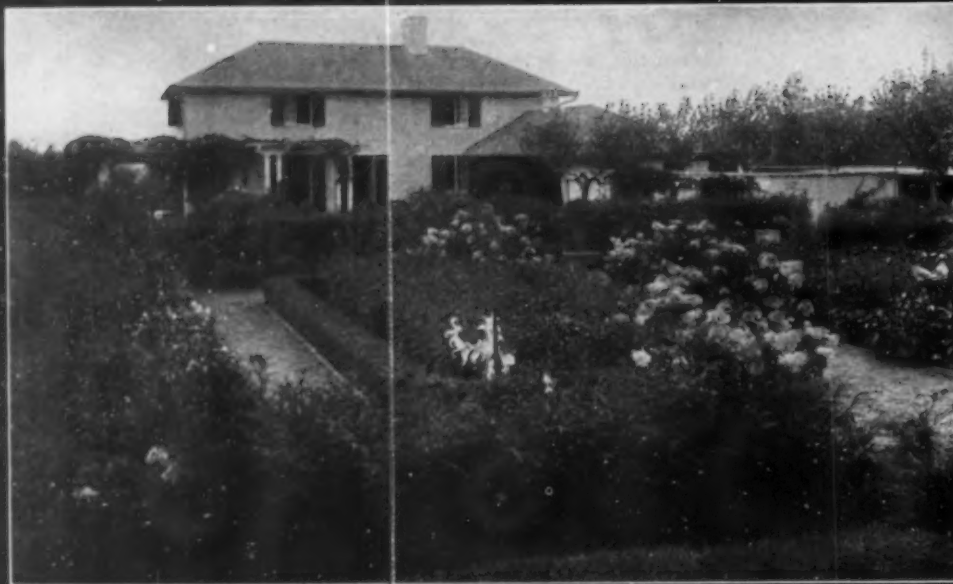


A light for the hall that would harmonize with the living-room fixture on the preceding page



This very commonplace room was redeemed by a carefully planned color scheme and appropriate hangings

## Garden Suggestions and Queries



Edited  
by  
John  
W Hall

The Editor will gladly answer queries pertaining to individual problems connected with the garden and grounds. When an immediate reply is desired, please enclose a self-addressed stamped envelope

### Now is the Time to Mulch

EVERY tree, shrub and vine about the garden will be vastly benefited by a liberal mulching at this time. With what to mulch should not be a troublesome question. Foliage of all kinds has been falling, is now almost through falling, and should be raked together and applied about the trees and shrubs to prevent damage from alternate freezing and thawing of the ground. The new leaves can be held in place about the roots of plants by throwing over them a few spadefuls of coarse manure or rich earth. Besides the practical utility of the fallen and decaying foliage as a mulch, the garden will be left in a much more presentable condition when it has been gathered up.

### The Swan Flower or Winter Sweet Pea

The Swan Flower (*Swainsonia galeuifolia*), as easy to grow as the geranium, cannot be excelled for the house and conservatory for winter blooming. It will bloom every day in the year and has fern-like foliage. Borne on long stems and in clusters, the blossoms are shaped like those of the sweet pea and are nearly as large. They are very easily cared for, and will thrive and bloom with only ordinary attention.

### Lilies for Indoor Bloom

The best winter flowering lily is the *Lilium Harrisii*, Bermuda Lily. Vast numbers of these lilies are grown for house decorations and they are so popular because of their splendid qualities and great beauty. They are large, fragrant, and are borne in clusters of from six to eight at a time. They should bloom in ninety days from the time of planting the bulb. There is plenty of

time to get them in bloom for Easter. A six-inch pot, drained, is about right for each bulb. Use a loamy or a turfy soil, adding well rotted manure, and cover the bulb about one inch. After firming the earth about it, water freely and set in a cool place for about two weeks. That will permit the roots to start and it can then be brought to the light. The window of the living-room is a desirable location. Moderate heat, with plenty of sunshine and water will insure good results.

### Tie Up Your Vines

This is the time of the year when all vines should be given assistance in the way of protection from the snows and ice formations. They should be gone over and carefully tied to some support so that they will not be broken or otherwise injured by the weight of snow and ice. If it is necessary to put up a post



Tie up your vines to prevent their being broken by the weight of winter snow and ice

or stake for support do not hesitate to do so. There are more sightly things than stakes driven up through the yard, but the unsightliness is more than compensated for by the good results.

### Porch Shrubs

I HAVE, in front of my porch on both sides of the steps, a space of 6 x 2½ feet. I would like to plant in this space some nice hardy shrubbery that would look well the greater part of the year. The porch is five feet high, therefore shrubs should not grow too high. What would you suggest for this purpose? The exposure is south, large elms in front of the house twenty-five feet distant.

In queries of this sort it would be well for the readers of HOUSE AND GARDEN to give some hint as to the style of the architecture, in this instance whether or not the porch foundation is of frame, brick, stone, or open construction. Points of this sort very often determine the selection of certain species in place of others that might have been selected from the mere ground plan. However, it is safe to say that for both beds a selection of spireas would be thoroughly effective throughout the season—the lovely *Spiraea Thunbergii*, for instance, one of the loveliest of them all, feathery in effect, and earliest to bloom, with a fleecy mass of snow-white blossoms. Summer finds it a good background to *S. callosa alba* (white-flowered), and the *S. Bumalda*, var. *Anthony Waterer* (which bears carmine blossoms from July onward). Thus you will obtain both flower and foliage throughout the season, and autumn will find the willow-like leaves of the *S. Thunbergii* changing in color from green to golden bronze, orange and red. There are over fifty spireas known to the garden lover, but you can hardly do better than to choose the ones suggested. Then if your porch

is so designed that vines will enhance its lines, plant *Clematis paniculata* at each of the extreme ends of the porch. It grows very rapidly and produces a drift of white star-like blossoms in August. The silky seed-vessels that succeed are almost as attractive as the blossoms of the clematis itself. It is one of the best vines for a small house.

### Bordering a Garden Walk.

PLEASE tell me the name of the vine usually called Traveler's Joy.

I want to make a border for a six-foot walk that runs straight through my lawn for a distance of 450 feet and have been thinking of using for the border hydrangea, phlox, iris, peonies, and Madonna lilies. Give me your opinion of the combination, and if you differ with me kindly give me the benefit of your suggestions.

Traveler's Joy is *Clematis vitalba*, the most vigorous climber of the genus. It is known also as Old Man's Beard.

You will notice from the sketch which I am sending you direct that the plants you name grade in height very nicely from the tallest to the lowest, so that they could be admirably arranged to rise back from the pathway on either side and make a splendid show the entire length of the walk; and there is no reason why they should not be planted together and produce a very pleasing and effective display, as well as a continued succession of bloom throughout the greater part of the summer season. I would, however, make an exception in the case of the Madonna Lily; I would use another variety, such as the auratum, elegans, Krameri, speciosum, or roseum. Another suggestion is that you plant the hydrangea and phlox in the background, and then, instead of three long rows of iris, peonies, and

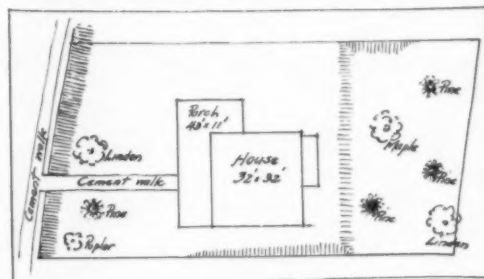


For bordering the garden walk, grade the plants selected from low to high away from the path

hardy lilies, alternate them. This is, however, largely a matter of personal taste. The hydrangea should be planted the same depth as the earth stain on the stem will show that they were growing in the nursery before being dug; the phlox should be merely covered, the peonies likewise, the iris about four inches deep, and the lilies about six inches deep. As soon as the ground begins to freeze it should be given a good covering of well rotted stable manure. In the spring apply as a fertilizer pulverized sheep manure, digging it well in the ground. The hydrangeas will need pruning, the phlox, peonies and iris should be taken up and the roots divided and replanted about every third year. The hardy lilies may possibly disappear, unless you are most successful. I am sending you a schedule indicating the distance apart they should be planted; the spacing might be extended slightly, requiring fewer plants.

### Screening the Front Porch.

HAVING seen your writings in HOUSE AND GARDEN, I take the liberty of enclosing you herewith a sketch of my house and lot. My yard is terraced, being about



The terraces are indicated by shaded lines

three or four feet above the pavement. I would like your advice as to what kind of shrubbery to plant along the front, as it seems to me that something should be planted so as to, in a measure, break the exposed view that is given the porch from the sidewalk. I thought of moving a small spruce pine from the rear, but upon mature consideration decided not to do so, as in a few years these trees become ungainly.

What occurs to me to be the best thing to do about your front yard is to put a hedge, California privet, across the entire front. Where your entrance is from the street walk the hedge might be extended inward the distance of your steps through the terrace. By using rooted plants and setting them in double rows, the rows and plants each six inches apart, you can get a good hedge in two years time. With the terrace indicated the hedge should be kept about two and one-half feet high. While your hedge is growing you could plant some annuals that grow from two to three feet high, just back of it, and they would shield your porch during the summer months when most used.



Put your fences and gates in good repair before winter sets in

### Fences and Gates

See to it that the fences and gates about the place are in proper condition before winter sets in. There can be nothing that gives a place a more unkempt, untidy appearance than fences tumbling down and gates ajar. These are things which first catch the attention of a person approaching a home and a first impression is made by the external conditions.

### When to Sow Larkspur.

I HAVE read several times of late that perennial larkspur seeds should be sown in the fall in the open. Which time is better, then or in the spring?

I prefer planting perennial larkspur (*Delphinium*) seed in the open during October. Seed planted in the open in the spring hardly ever comes into bloom until the second year, while fall-planted seed should produce plants which bloom the first year. If the seeds are not planted in the fall sow in early spring indoors or in hotbeds and when the plants are about an inch high transplant to flats. About ten days before plant-out time remove the flats to the open to harden off the plants. These should bloom in July and August.

### Roman Hyacinths

For early winter flowering, in the house or conservatory, there is nothing more desirable than the Roman hyacinth. They are easily grown in pots, bloom very quickly and throw up great masses of lovely flowers almost before you can get other bulbs started. While so well adapted to house culture they are quite hardy and if planted in the open ground will make an elegant display very early in the spring. It is not too late to put them in the ground south of Baltimore.

## Transplanting Seedlings

THE soil into which seedlings are to be moved from their seed bed should be in about the same condition, as regards moisture, as the soil in which seeds are sowed—that is, as moist as a previous day's watering will make it. And the soil from which they are taken will, of course, be about the same, and will yield their roots readily, without tearing.

At this stage of the operations comes in the dibble—a very important affair which, thrust an inch or so into the earth half an inch from the seedling, is twisted and worked and tilted this way and that gently until the soil is loosened enough to let the little plant be picked lightly from it. For very tiny plantlets a toothpick makes as good a dibble as may be had, but there are occasions when a section of broom handle, sharpened like a long pointed pencil, is not a bit too big. A little practice with the tool will quickly teach you the size appropriate for any particular plant.

Lift the seedling by taking one of its leaves carefully between the soft ball of the thumb and index finger—you will be surprised at the ease with which you will handle mere atoms of plants this way—not touching the body of the plant at all, nor allowing its roots to come in contact with anything.

Thrust the dibble into the earth at the spot the plant is to occupy, making a hole as deep or a little deeper than its longest root; lower the seedling into this hole until it is as deep as it originally grew, then thrust the dibble down once more, half an inch from it this time, and by tilting the handle over towards it, gently press the earth against and around its roots. If the hole seems insufficiently filled after this, leaving the plant unsteady and loosely set, thrust the dibble down at another spot or lay its point flat onto the soil, alongside the plant's stem and press down until the earth falls into place, filling the hole completely. Do not pack the dirt, but make it firm.

Water moderately after the work is finished, unless the sun shines on the plants; this will help to carry the earth close around the roots, settling it and pressing out the air pockets.

## Mature and Maturing Plants

Read the directions—but watch the plants. Volumes of literature cannot teach all their little queernesses, and each gardener must learn by his own experience how to meet the particular emergencies arising from the combina-



tion of soil, weather and plant with which he has to deal.

Maturing plants differ in their requirements greatly and each must be studied by itself; but there is one thing that is appreciated by all alike, and that is tillage. The man with the hoe, and the rake, and the cultivator, is the being they hail as friend, be sure of that. Indeed this stirring of the soil is so great a benefit that one of the most ancient garden maxims says "tillage is manure."

But it's not to keep the weeds down that this constant scratching of the surface must be kept up, surprising as it may seem and contrary to popular notions. Incidentally it does prevent them from gaining a foothold of course, but its great merit lies in its action on the soil itself.

Moisture is carried through soil by capillary attraction. When rain or dew falls on the ground it penetrates to plant roots by means of this action, going down and down until it is equalized in the soil or finds a way through into still deeper fissures and drains out into rivers or springs.

With the coming of fair weather after a rain, however, this downward action is immediately reversed on the surface, where the water particles first yield themselves to the air and heat of the sun and pass from the ground completely. Gradually the pull upward of this same capillary force draws the fluid from deeper down until all that the thirsty earth has absorbed is relentlessly taken from it and scattered in the air again as vapor.

But tillage is the interrupter of this robbery by the sun. It interposes a little, thin blanket of soil particles which are too widely separated from each other for capillary pull to be efficacious, and the soil beneath it is thus enabled to retain the precious drops for a much longer period, even in decided drought.

Then, too, this finely pulverized, blanketing soil absorbs moisture more readily than a hard-baked, unstirred surface, and even the light precipitation of dew, night after night, is greedily drunk by it.

So the importance of tilling rests not in its merit as a weed eradicator, you see. But happily it does eradicate them thoroughly—for weeds are gluttons and by virtue of this spirit in them are able to take the best of everything from a piece of ground, starving out its rightful tenants.

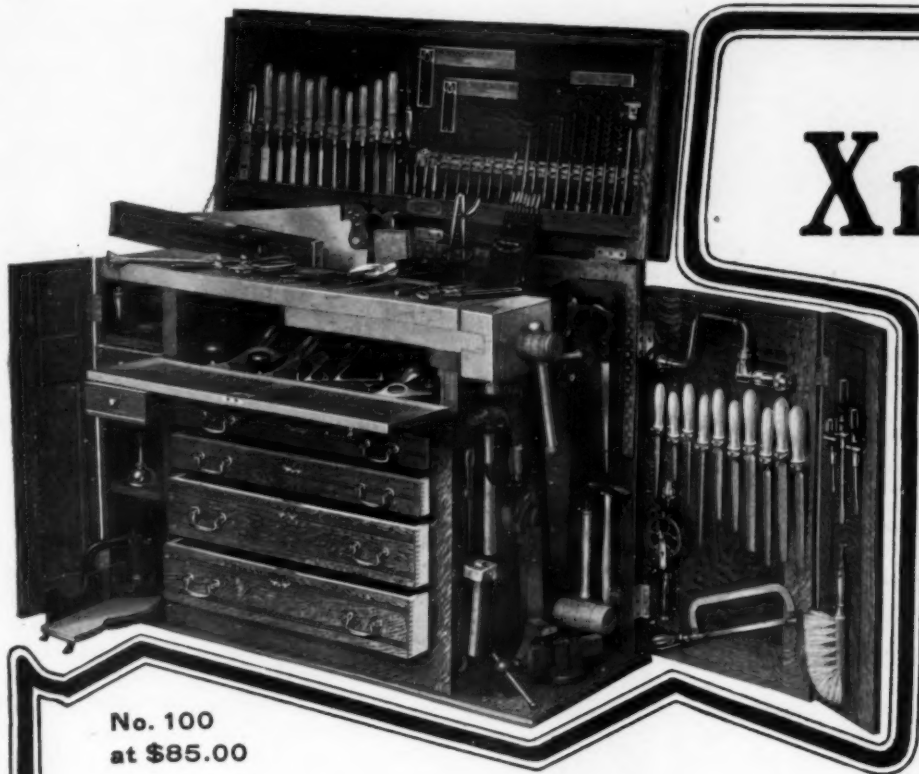
Go over a garden—or a bed, or whatever you are tending—at least twice a week with this gentle surface "scratching." That is all that it need amount to, really; the stirring need not be deep—an inch of loose soil is enough—but it must be frequent, and only heavy rain should be allowed to interfere with the semi-weekly repetition of it.

For small surfaces one of the small hand weeders is excellent. For larger spaces a hand cultivator, made purposely for tilling and used like a hoe, is better. Some recommend a wheel hoe, but this, though good in garden rows, is not adapted to every sort of location as the hand cultivator is.

Deeper stirring of the ground has more marked physical effects on the soil, hastening chemical activities and making the stores of plant food available. Very often soil contains all the elements necessary to support plant life richly, but not in such form that the plants can consume them. Therefore they go hungry in the midst of plenty, even as a man might in the midst of quantities of those elements which science has found out compose man—if they were not present in forms available to his teeth, appetite and digestive apparatus.

Remember always, however, that deep tillage is not a conserver of moisture. On the contrary it lightens stiff and heavy soils by draining them. Thus they become "deeper," warmer, finer and consequently more easily penetrated by the tiny hairlike rootlets that are the actual feeders.

Plants growing as specimens—that is shrubs or flowers set by themselves and not in a bed or border—need this same treatment and respond to it with gratitude almost as marked as the humbler garden stuff shows. Even trees appreciate the loosening of the earth around their trunks. Indoor pot plants, too, should be included. In fact one should cultivate the habit of disturbing the surface soil around practically everything that grows, for tillage is a requisite first, last and all the time, to which everything else is secondary.



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DEPARTMENT I  
**WORCESTER**  
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ESTABLISHED 1880

## What and Why is Colonial Architecture?

(Continued from page 192.)

In the South we find the colonnade extending through two stories, of stately columns capped with Corinthian or Ionic capitals, and supporting a projecting roof and pediment. This form varies, as you may, if you wish, pilaster the face of the wall, breaking the cornice, and increasing its beauties at the points of support. You should not be hampered by precedent, however. Knowing the laws of style and proportion, and with an appreciation of the human, you may play—and, as a matter of growth, you should. Study the local atmosphere, and design, as did the old chaps. The combination of line and mass and variation of detail and ornament are not exhausted by any means.

As to the interior, give the family a large room on the left of the hall, with a real fireplace and a paneled mantel to the corniced ceiling, cupboards concealed in the woodwork, for the surplus poker and the wood-box; a low dado or a high wainscot, careful selection of the details of the trim and the wall coverings, comfortable davenport and strong-legged table for the home lessons.

On the opposite side, the reception or music room in the cool style of the brothers Adam; beyond, in the wing, the library or dining-room, with the proper appurtenances thereof—light, air and ease of communication, proper orientation, and the usual consideration given to these utilitarian motives by any conscientious and studious practitioner.

From your large family room on the left you may have French windows opening on a brick-paved terrace, with the supporting columns, or pilasters, and a second-story projection, or not, as you choose, steps to the box-bordered and grass-pathed rose garden, crimson ramblers at the porch and the wild pink rose on the border of the garden, where considered wildness begins.

Throw away the grape arbor, disdain the formal garden, eliminate the water pool with the green frog, forget the sun-dial, close up the attic, decorate your walls with "artistic" burlaps, furnish the house with that most distressing type of furniture, the bilious-green Mission, and you will find yourself far removed from refinement, from truth and from all the evidence of cultivated human sentiment. Under these conditions, you must, of course, give up your dainty table napery and cut glass, or bits of old china. Your old silver must be put away, packed in a Mission wood box, with affected hammered iron straps and handles. Lovely, isn't it?

Can you find any type that, equally with the Colonial, will set off My Lady's house-gowns on the second floor, and her



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dinner gowns on the first, or that will better suit the austere lines of man's evening clothes? The housemaids themselves are influenced in their manners and service, and can you not realize how the kiddies absorb unconsciously a keener appreciation of the finer things in life? Again, and finally, the axiom—please say it for me!—the Colonial type typifies the gentlest, the purest and the most human of all domestic styles.

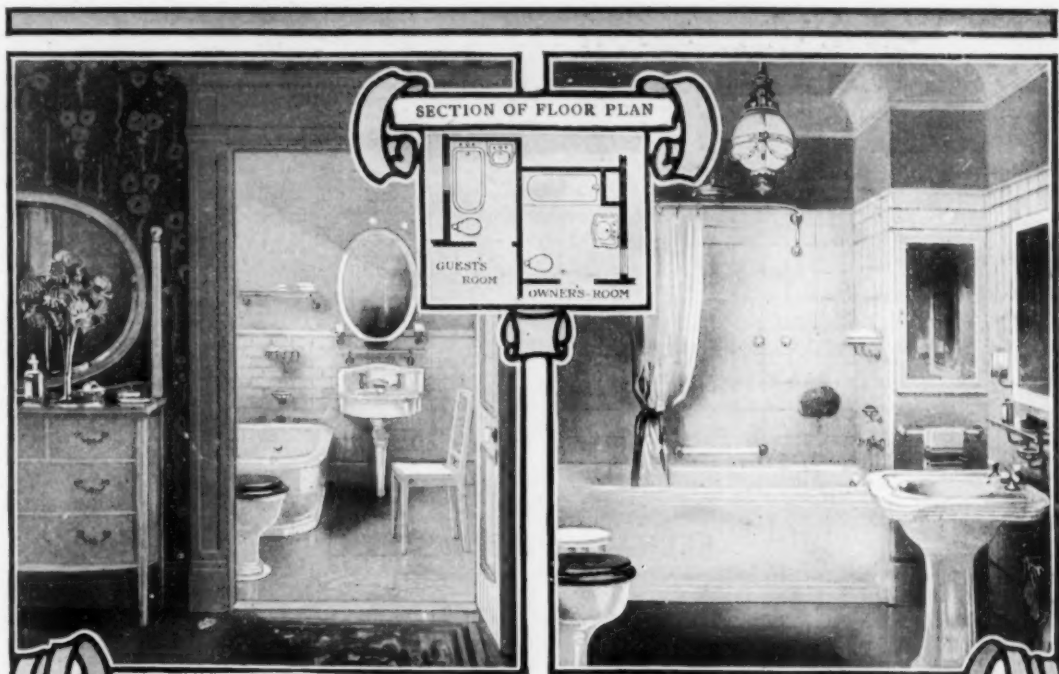
The cost of production has some bearing on the subject, with the continued cost of maintenance—and here again the Colonial leads as the most economical on first cost and continued care. In house building, brains are the cheapest commodity on the market and the most necessary part of the details of construction. You may see for yourself, if you wish, that a rectangle with plain surfaces, with wings or with the entire house confined under one roof, is the more economical thing to do, as compared with angles, bays, turns and quirks, which cost labor, waste material in the building, and add to the cost of maintenance in repairs in the many other styles. And, in the planning, if you will study for direct perpendicular bearings, for spans, without cozy corners—*à la Mission*—and without inserts or outserts, you may, when once begun, proceed with wall and floor timbers, without stopping the labor for adjustments, and for a new method or material.

When once carefully laid out, a house of this style should proceed continuously without break, or continued consultations with foreman or contractor. You need less labor, and less raw material of different sorts. In consequence, the road is straight and the cost per cubic foot is less.

A revival of the Classic forms in the designing of our federal buildings has taken place in the last few years, and the style is being widely adopted for local public and semi-public institutions, much to the betterment of our cities, and towns. This is merely proving my assertion that the Classic styles are the most expressive of our national life. Out of them, undoubtedly, the "American style" of the future will be evolved, as it was in the case of the Colonial in earlier times. I believe a new and better era in architecture is with us. In domestic building we are slower to return to those excellent Classic models of which we should be so proud, but a Colonial revival—not a faddish copying but a sincere and studied acceptance of our most precious architectural heritage—is a thing to be hopefully and prayerfully looked forward to.

### Columns for the Pergola

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(Continued on opposite page)

## HOUSE AND GARDEN

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## Favorite House Dogs

BY LLOYD ABBOT

THERE are no dogs pure in type that are not fit to be house-dogs, and what home can be called a real home that does not include one or more of these faithful friends in the family roll? In particular this applies to country and suburban places.

Anyone who keeps dogs in the city should care enough about them to make a little self-sacrifice cheerfully in their behalf. Otherwise unjust hardship is inflicted on the animal which divides with the horse the honor of being man's most loyal servant.

It should be remembered that sufficient exercise is the first requisite for all happy, healthy dogs.

There are so many varieties of the genus dog, each with its staunch admirers, that to name any particular one as most desirable would be absurd. There are, however, certain breeds that by their lovable qualities have gained leading places in popular favor.

Take, for instance, the Boston terrier, which seems to be the fashionable dog of to-day. He combines a gentle disposition with just enough courage to make him desirable. His appearance and manners are very winning, and it is no wonder he is popular. The same may be said of the French bull dog, and a more admirable little dog would be hard to find.

The terrier family occupies an important place in the ranks of favorite house-dogs. There are about twenty varieties of terrier, including numerous celebrated breeds. The English, Irish, Airedale, Fox and Scotch terriers are perhaps the best known. The last-named have the reputation of being the most gentlemanly of all dogs. They were originally used in Scotland for hunting foxes, where the country was too hilly for hounds; but the breed was later taken up as house-dogs and they soon became great favorites. The Irish and Airedale terriers are two closely allied types which have lately come into favor and are about as acceptable as anyone could wish. The Airedale is the largest of all terriers. He is very courageous and makes a good watch-dog. Being hardy and naturally fond of the water, it is easy to keep him clean and healthy, which is another point in his favor.

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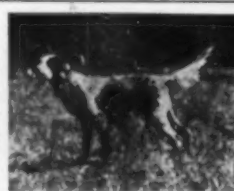
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many stories of sagacity that those unfamiliar with him can scarcely believe the record. People who have owned collies will never admit that there are any other dogs equal to them and will scornfully advise doubters to read "Bob Son of Battle."

In justice I cannot omit the setters. The three varieties—Irish, Scotch (or Gordon) and English—differ chiefly in marking and slightly in build. Their characteristics are similar.

They are sensitive, high-strung animals and should never be kept in the city. In the country, where they have a wide range, they are very satisfactory.

When young they require a skilled hand to train them or they are apt to grow up wild and scatter-brained. Setters are such noble animals, however, that the difficulty of raising them is well repaid when they emerge from the period of adolescence. Their real purpose being for hunting, they are more satisfactory dogs when trained and, together with the pointer, are invaluable to the sportsman.

Let us not neglect the spaniels—small setters with silky hair, they have been called. The comical little Dachshund also deserves consideration from those about to get a dog, and to the ladies I would call to attention the dainty little Toy Poms, bright, fluffy little fellows that can almost be put in a nutshell. They all have advantages of their own, and the enthusiast feels that he would like a dog of every breed; hence, perhaps, the existence of the famous yellow dog.

Anyone who is about to buy a dog will do well to consider carefully his own inclination and facilities for taking care of the new acquisition. Nothing is more heart-breaking than to have to dispense with one of these friends after becoming attached to him. If you do get a dog, as you should if you can keep one, be sure above all to get one of pure breeding and with a pedigree. Do not be put off by the dealer who says he will send this later. The principle that mongrelization tends to accentuate the evils of both types is an axiom in dog breeding. The purely bred dog is invariably trustworthy and the rare exception only proves the rule.

### The Christmas Rose

(Continued from page 207.)

their glory, showing hundreds of blossoms and innumerable stems of buds just peering above the ground. At Christmas time two hundred stems of blossoms were picked from this one bed. It is partially shaded by trees, and the location seems to suit the plants perfectly. They increase quite rapidly, and every third year they are separated and reset, beginning as early in the spring as it is possible to work in the



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KENNEL DEPARTMENT (Continued)

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## BUILDING NUMBER

OF

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January is the time to start planning if you want to break ground this coming spring. January is the time when most of us "take account of stock," so to speak, and decide whether we can have that long-cherished ideal home this coming year. January is a dull month in gardening activities. Therefore, January is the only really logical time for a Building Number, and in January it shall appear.

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garden. The roots separate readily, so it is no trouble to divide them. All the plants are not taken up the same year, consequently a part of the bed is always in good blooming condition.

Judging by the success of the lady who owns this bed, this would seem to be the proper way of treating these plants. Some cultivators, however, claim that as the plants make slow growth they should be left undisturbed for years, and especially that small clumps should not be divided.

All authorities agree, however, that the plants should have a rich soil and a partially shaded location, but should be free from the drip of trees and have just enough attention to keep the weeds from over-topping them. They should always have plenty of water, especially when making their growth after flowering, for if the foliage dries up few buds are formed. A supply of weak liquid manure can be given occasionally, with a mulch of well-rotted manure immediately after flowering is over.

Plants which afford so much pleasure with so little care certainly deserve to be more widely known and cultivated, and both their season of blooming and the beauty of their blossoms give them claims on all lovers of flowers. Anyone who has cultivated them is not likely to banish them from the garden, to which they add grace and beauty when all other flowers are gone.

### All the Firs and Spruces

(Continued from page 221.)

Their secret of popularity is not due to their ornamental value, which is small, but to their success as Christmas trees, and to their famed spruce beer and spruce gum.

The Black spruce grows to a height of twenty-five feet, forming an open irregular crown. Short, pale blue-green needles, growing from all sides of yellowish-brown branches, purple flowers, one-inch grayish-brown cones, and the gray-brown bark typify this spruce. It is at its best in cold bogs.

The Red spruce, more attractive than the Black, prefers higher elevations and a better drained soil. It attains a greater height than the Black, and is more compact in form. Both the bark and two-inch cones are reddish in color, and the flowers purple. The leaves are about the same length as those of the Black, but wider and equipped with hard short tips. They are dark shining green in color, oftentimes tinged with yellow. The Red is a good ornamental tree, but grows rather slower than the other fir trees used in cultivation.

But the two spruces that you will never forget, are the Colorado, with its daughter, the Colorado Blue spruce, and the Tiger's Tail spruce. The hard,

spiny needles characteristic of both identify them anywhere. One man relates that the Tiger's Tail spruce has always been vivid in his memory since the time in his boyhood days when he landed squarely on top of a hedge of it in trying the running high jump. It makes an excellent hedge.

The Colorado reaches a height of over a hundred feet in its nativity. It is a beautiful tree and a successful one in cultivation. The Colorado Blue, however, is a much handsomer tree than its mother and one of the most popular of the spruces. It is excellent both in grouping and as a single specimen. Its leaves are about an inch in length, growing in all directions from the branch, are curved and furnished with hard short points and vary from a dull bluish green to a silvery white in color. The bark consists of pale gray scales, the flowers are yellow and the cones chestnut brown.

Still stouter, thicker and more pointed are the needles of the Japanese Tiger's Tail spruce. It forms a dense pyramidal tree, very desirable for specimen trees, for hedges, and for groups. The shining dark green needles, three-fourths of an inch in length, alone distinguish this tree at all times.

The Douglas spruce, a tree of great ornamental value, open and pyramidal in form, is a near relative of both the spruces and the firs. It combines the flat-topped leaves of the fir with the pendulous cones of the spruce. The needles are slender and flexible and dark green. The pollen flowers are orange, the cone flowers reddish in color. The cones are about four inches, and the needles about an inch, in length. The Douglas is best when planted in groups. It prefers a sandy, porous loam.

Two of our hardiest ornamentals are the White and Nordmann's firs. The White, a rival of the Colorado Blue spruce in beauty, is the most desirable of the firs. The needles are two-ranked inclined upwards, of a silvery whitish color beneath, are often three inches in length, and, true to the group, are flat-topped and grooved. The pollen-bearing flowers are dark red or rose colored. The erect cones are grayish green, dark purple or bright. In the California Sierras, where it is native, it attains a height of two hundred feet, becoming a narrow spire-like crown in form.

Nordmann's fir from the Caucasus also presents a silvery white appearance below. The leaves are flat and grooved and dark green above, growing to a length of about an inch. The cones are orange brown and about six inches long. It is of symmetrical habit, making a handsome tree for the lawn or in combination with other trees.

Another foreigner of value is the Cilician fir of Asia Minor, a very hardy, attractive tree. The needles are narrow, flat-topped, arranged in two ranks on



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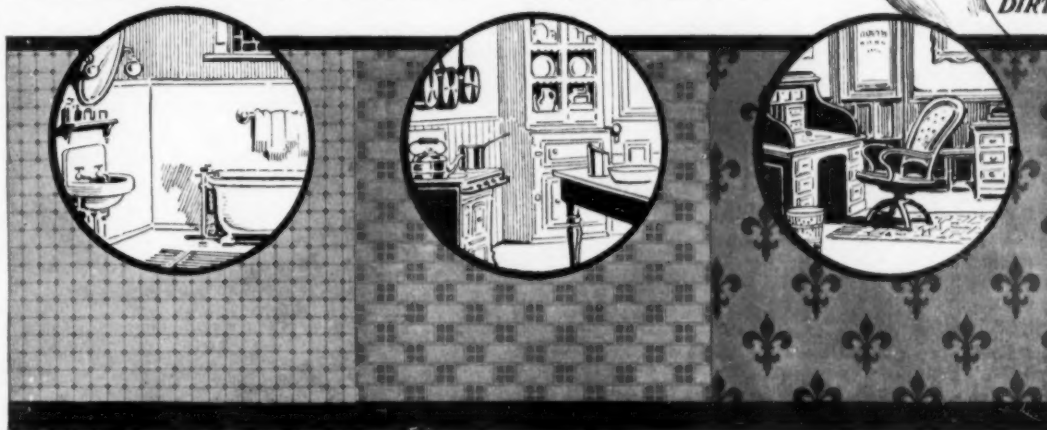
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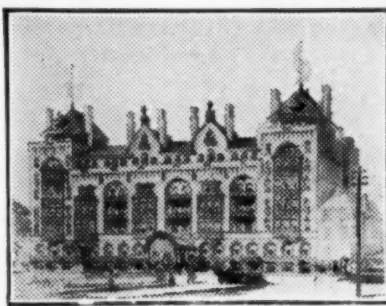
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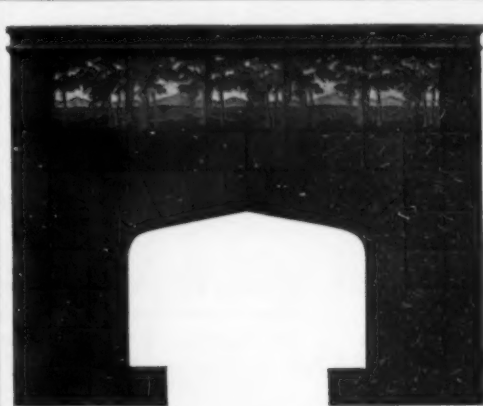
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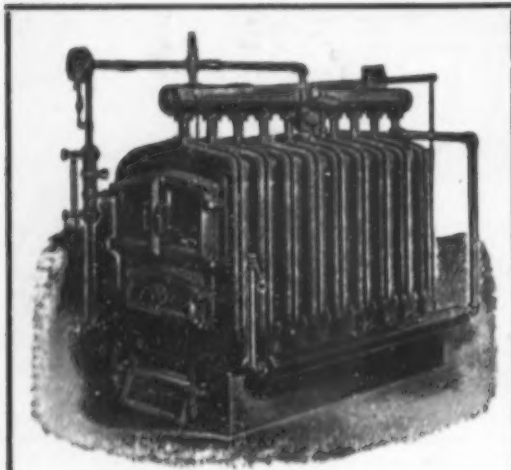


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the sides of the branches, are dark green above and silvery white beneath, and are about half an inch in length.

Our one really native fir in this region is the Balsam. Although not so successful in cultivation as its sisters, the foreign firs, it is of great commercial value, producing the medicinal oil, or balm of fir, and it ranks with the Red and Black spruce in the Christmas tree market. It is common in the swampy grounds in the Appalachian Range, growing to a height of fifty or sixty feet, forming a handsome, broad pyramid. Rich brown bark, yellow flowers, dark purple cones, four inches in length; pale yellow green branchlets, covered with pubescence, characterize the balsam. The leaves are dark, shining green above, silvery white beneath, flat-topped and grooved; are about three-fourths of an inch in length, and possess hard blunt tips.

### A Harmonious Color Scheme

(Continued from page 223)

well chosen Eastern rugs, toning perfectly with the colors in the room.

Some beautiful pieces of old mahogany furniture, with a dull finish, have the quality which only age can give. A wide sofa across one corner, and some large easy chairs, make inviting lounging places. There are quite a number of well chosen pictures, and some large plaster casts, which have a good background in the soft paper.

One so often finds one's advice is needed, when all the fundamental parts are wrong, but it was an easy matter for me to suggest curtains, portières, and furniture covering, for this altogether well-planned room.

The curtains of heavy cream linen, with grape design stenciled in green, add a distinctive note. Each doorway has a portière of green arras cloth, which has an appliqué design of red and green near the top of the curtain, repeating the colors in the wall paper.

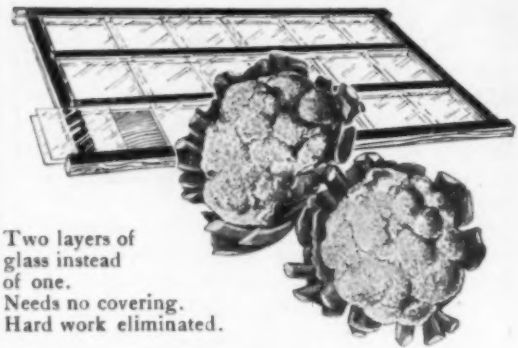
Some beautiful Tiffany lamps, quite a number of good books, and a few really good ornaments, add to the charm and interest of this livable room.

MABEL TUKE PRIESTMAN.

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BY MARVIN COLE

IT seldom occurs to the Christmas shopper, who pauses to look at things in the windows of Antique dealers, that the old curiosity-shop of to-day is apt to contain objects of unique interest within reach of even the most modest purses, and that a little jaunt through the junk of a century or two often leads to a solution of the most



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perplexing problems that confront those who start forth in search of the most appropriate gifts for St. Nicholas' feast-day.

This, perhaps, is because the common mistake prevails that interesting and genuine old things must necessarily be expensive; whereas a bit of antique jewelry, porcelain, carving, furniture and the like (even though not a museum piece, nor yet a masterpiece of the art of the craftsman of yesterday), may still be very beautiful, or curious, or especially appropriate and cost, after all, a surprisingly small amount.

A person's interest in an antique, or in a curious object handed down from other days, gives it a value in his own eyes that dealers do not always anticipate. That is what makes "picking up things" a keen delight. A rare intaglio seal-ring was once bought for a dollar in one of New York's antique shops, and now forms one of the most prized objects in the possession of the man for whom it had been purchased as a Christmas gift. Another person bought a little box of Persian lacquer for a dollar and a half, selecting it as an especially suitable gift to be used as a ring-box. There is not so perfect a specimen as this proved to be either in the British Museum or the South Kensington Museum in London, or in the Metropolitan Museum, New York.

A bit of old porcelain, or pottery, or glass, if it suggests some period of particular historic interest, should be a welcome surprise to the woman who loves to enrich her home with objects of association. Then, for a man's gift, one may almost always find curious pieces of jewelry for almost a trifle that, refashioned as scarf-pins, or cuff-buttons, will not fail to be appreciated.

Genuine antique furniture is not so rare as is often supposed, for our ancestors were too careful of all their household possessions to leave nothing but splinters and shreds to posterity. Therefore many a little table, stool, chair, or bureau which, displayed in a window, may lead the Christmas buyer to imagine a prohibitive price-tag is hidden away on it somewhere, will, after all, if the searcher for "just the right thing to give Mary and John" takes the trouble to go inside and explore, prove to be so inexpensive that he will wonder why antique dealers are not besieged by everyone at Christmas time.

Naturally in the very smart and fashionable shops one does not expect to find other than selected objects of the greatest rarity, whose prices soar accordingly. But even then reliable dealers offer objects that any lover of beautiful things may be excused for coveting, or copies and fac-similes of these genuine objects which, when bought and given knowingly as such, are often wonderfully cheap, and, for many purposes, as interesting as originals.

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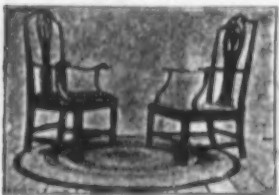


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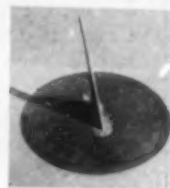
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## A Beginner's Garden Problem

I wish to follow HOUSE AND GARDEN (October number's) directions for making over clay soil for a flower garden. Under the heading "Beginner's Garden" you say that the clay should be well spaded up and given a coating of lime. Our clay is yellow and very stiff. The bed covers a surface of 99 sq. ft., and has never been under cultivation. I wish to prepare it for dahlias.

Will you kindly tell me how many pounds of lime I should spread on it?

I enclose a self addressed postal card for your answer and will be greatly obliged if you will send the answer by return mail.

Replying to your query, we would advise the use of about five bushels of lime on the bed. Spade into the ground some loose straw manure before spreading the lime. Let it lay during the winter; in spring spade up again, turning over to a depth of ten or twelve inches. This should loosen the soil enough to enable almost anything you wish to plant to do well.

## Book Notes

**Legends of the Alhambra.** By Washington Irving. Illustrations in color and decorations by George Hood. Introduction by Hamilton Wright Mabie. 7½ x 9½ in., 230 pp., bound in linen. Philadelphia and London: J. B. Lippincott Co., \$2.50 net.

A sumptuous and beautifully illustrated edition of the legend portion of Irving's great work, written when the author was at the height of his career. With the Alhambra in mind, the poet Campbell justly remarked that "Washington Irving has added clarity to the English tongue." Mr. Hood's illustrations show that quality of Oriental mystery and royal wealth of color that seems to belong so unmistakably to Spain's greatest architectural monument. The volume makes an excellent gift book.

**Manors of Virginia in Colonial Times.** By Edith Tunis Sale. With 67 illustrations and 22 coats-of-arms. 6½ x 9½ in., 310 pp., bound in linen, box case. Philadelphia and London: J. B. Lippincott Co., 1909. \$5 net.

The interest which is shown to-day in the restoration and preservation of early American mansions will awaken an appreciation in this beautifully printed and illustrated volume. No state in the Union boasts a greater wealth of historic estates founded by names famous in the history of the New World. Beginning with the story of "Sabine Hall," still in the possession of the original line of Carters, who received the patent to their estate in 1650, through to another Carter manor, "Oatlands," acquired from Lord Fairfax in 1776, the book is full of material that will appeal to the lover of Colonial matters, and should be consulted by the genealogist as well.

**Historic Houses and Their Gardens.** Palaces, Castles, Country Places and Gardens of the Old and New World. Described by several writers. Illustrated with plans and



photographs. Edited by Charles Francis Osborne, Assistant Professor of the History of Architecture, University of Pennsylvania. Introduction by Frank Miles Day, Lecturer on Architecture at Harvard University. Over 300 illustrations, rubricated title-page. 9 1/2 x 12 in., olive linen, stamped in gold and colors. HOUSE AND GARDEN, Publishers. \$6 net.

"Historic Houses and Their Gardens" furnishes over 250 pages of authoritative text, beautifully printed on plate paper, and illustrated by many full-page and other reproductions from photographs that have a fresh interest to architects and readers in general. The thirty chapters not only cover European houses and gardens, but those of Japan, Persia, India, and Mexico as well. The first chapter describes the famous Villa Achilleion, on the Island of Corfu, now the property of the German Emperor, and one time the favorite retreat of the late Empress Elizabeth of Austria. There is so much in this volume of permanent value that anyone interested in beautiful homes and in beautiful gardens will accord it an honored place in the library. Moreover, the illustrations suggest so much that might be adapted to the smaller house and to the smaller garden, that it should prove a happy quarry to those planning houses and gardens of their own.

**The Violet Book.** Arranged by Willis Boyd Allen. Frontispiece, 5 1/2 x 8 1/2 in., 193 pp., bound in violet linen, decorated sides. Philadelphia: George W. Jacobs & Co. \$1.80 net.

This is an attractive gift-volume, made up of well selected verse on the poetry of violets, a decorative pattern of violets in pale tint being printed over the face of each page.

**Thanatopsis.** By William Cullen Bryant. Etched on Copper after Designs by Walworth Stilson. 9 x 12 in., paper boards, box case. New York: The Tandy-Thomas Company. \$10 net.

This is one of the most elaborate settings Bryant's famous poem has received, and is something out of the ordinary in book-making, as the pages are not from type, but have mounted upon the deckle-edge, hand-made paper composing them the series of etchings on copper from Walworth Stilson's beautiful designs. It is a volume which a lover of nature and beautiful books will scan with genuine pleasure.

**My Country.** An illustrated and illuminated version of the American National Anthem. By Walter Tittle. 8 1/2 x 11 1/2 in., Japan vellum covers, gold and colors. New York: The Tandy-Thomas Company. \$3 net.

Tittle has produced a series of beautiful pages of lettered text and illuminated decorations which forms an exquisite setting to twenty-eight watercolor drawings that illustrate the anthem. Interspersed are pages reproducing the autograph verses of Samuel Francis Smith, the author of "America," and a watercolor portrait of him precedes the first stanza. The music of the anthem is printed on the specially designed endpapers.

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	Merchant's Price	Our Price
100 pounds Sugar, best granulated . . . . .	\$6.75	\$2.98
196 pounds Flour, Pillsbury or our own . . . . .	8.75	2.98
30 pounds Sugar, best granulated . . . . .	2.00	.75
50 pounds Flour, Pillsbury or our own . . . . .	1.75	.75
5 pounds Soda, A. & H. Brand, or our own, Corn Starch . . . . .	.50	.25
6 packages Coconut . . . . .	.60	.35
10 pounds Mother's Best Coffee, roasted . . . . .	4.50	3.00
6 pounds Rio Coffee Compound, roasted . . . . .	1.50	.98
3 pounds Choice Gun Powder or Japan Tea . . . . .	2.40	1.50
3 pounds Choice Oolong or English Breakfast Tea . . . . .	2.40	1.50
8 ounces Pure Vanilla Extract, 65c.; 4 ounce bottle . . . . .	.60	.35
8 ounces Pure Lemon Extract, 65c.; 4 ounce bottle . . . . .	.50	.30
5 pounds Royal or Price Baking Powder, or our own, \$1.75; 3 pounds . . . . .	1.50	1.05
5 bottles Hires Root Beer, or our own, 65c.; 3 bottles . . . . .	.75	.40
15 bars Castile and G. P. Tar Soap, or our own . . . . .	1.50	.98
30 bars Best Laundry Soap . . . . .	1.50	.98
30 pounds Best Japan Rice, \$1.90; 15 pounds . . . . .	1.50	.98
30 packages English Currants and Breakfast Food . . . . .	3.00	1.90
15 packages English Currants and Breakfast Food . . . . .	1.50	.98
1 gallon Best Mustard, prepared, or Catsup . . . . .	1.10	.75
1 large pail White Fish or Labrador Herring . . . . .	1.50	.98
8 large cans Salmon . . . . .	1.60	.98
12 cans Sardines, in Oil or Mustard . . . . .	1.50	.98
5 packages Rolled Oats or Yeast Foam . . . . .	.25	.10
1 box Soda Oyster Crackers or Ginger Snaps . . . . .	1.35	.98
1 pound Pure Pepper, 19-1 lb., Mustard or Cinnamon . . . . .	.40	.29
12 pounds Choice California Prunes; 10 pounds Best Raisins . . . . .	1.50	.98
8 pounds Choice Peaches or Apricots, dried . . . . .	1.60	.98
10 cans Corn or Peas, best quality . . . . .	1.50	.98
10 cans Choice Peaches or Apples . . . . .	1.50	.98
5 paper Pins or 5 spools Best Thread . . . . .	.25	.15
5 pairs Men's Hose . . . . .	.50	.35
5 pairs Ladies' Hose . . . . .	1.25	.75
5 Men's or Ladies' Large White Handkerchiefs . . . . .	.50	.35
12 Towels, best quality . . . . .	1.70	.75
1 pair Men's Donge Shoes, none better . . . . .	3.00	1.98
1 pair Ladies' Donge Shoes, best quality . . . . .	2.50	1.48

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