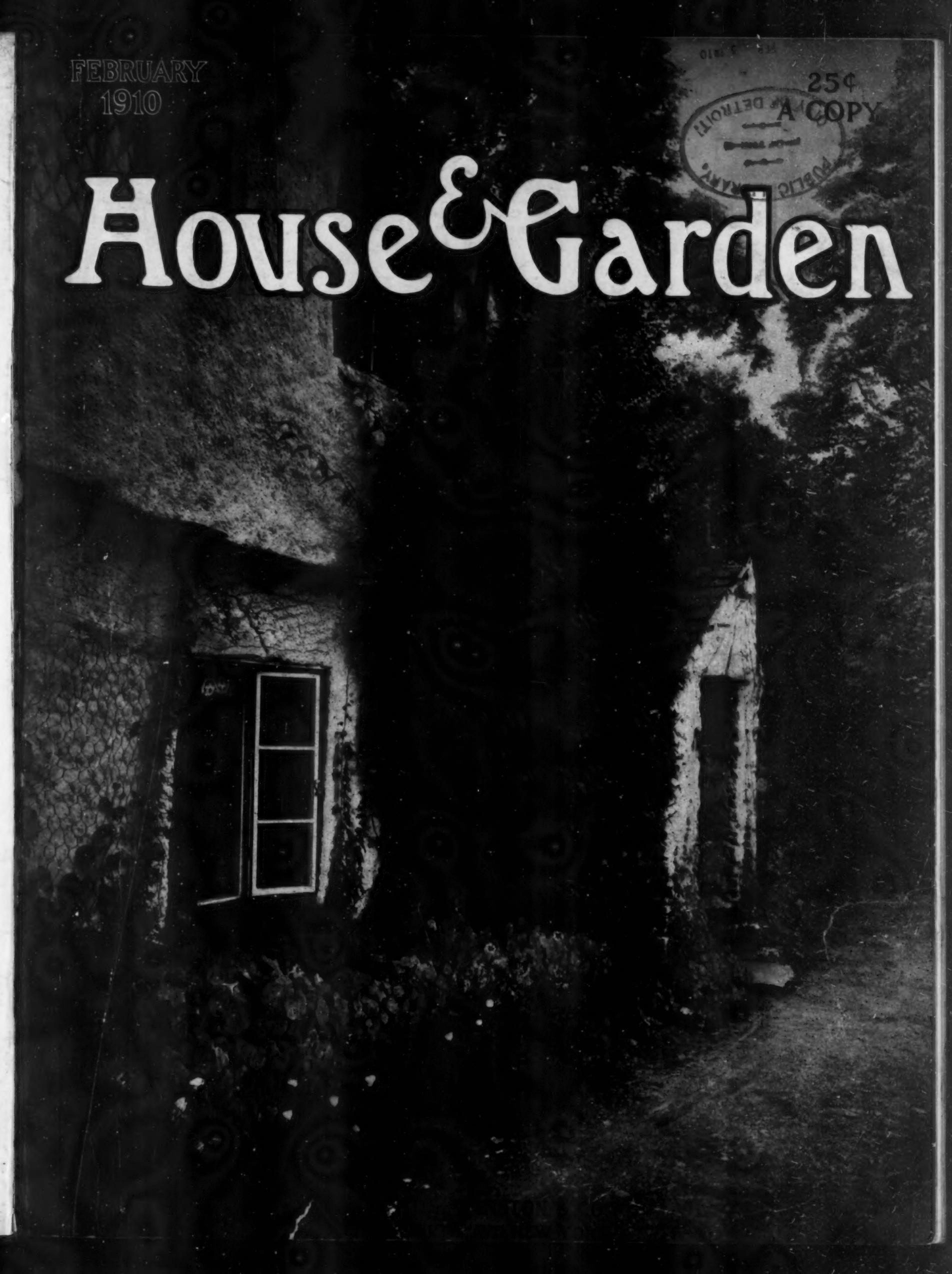


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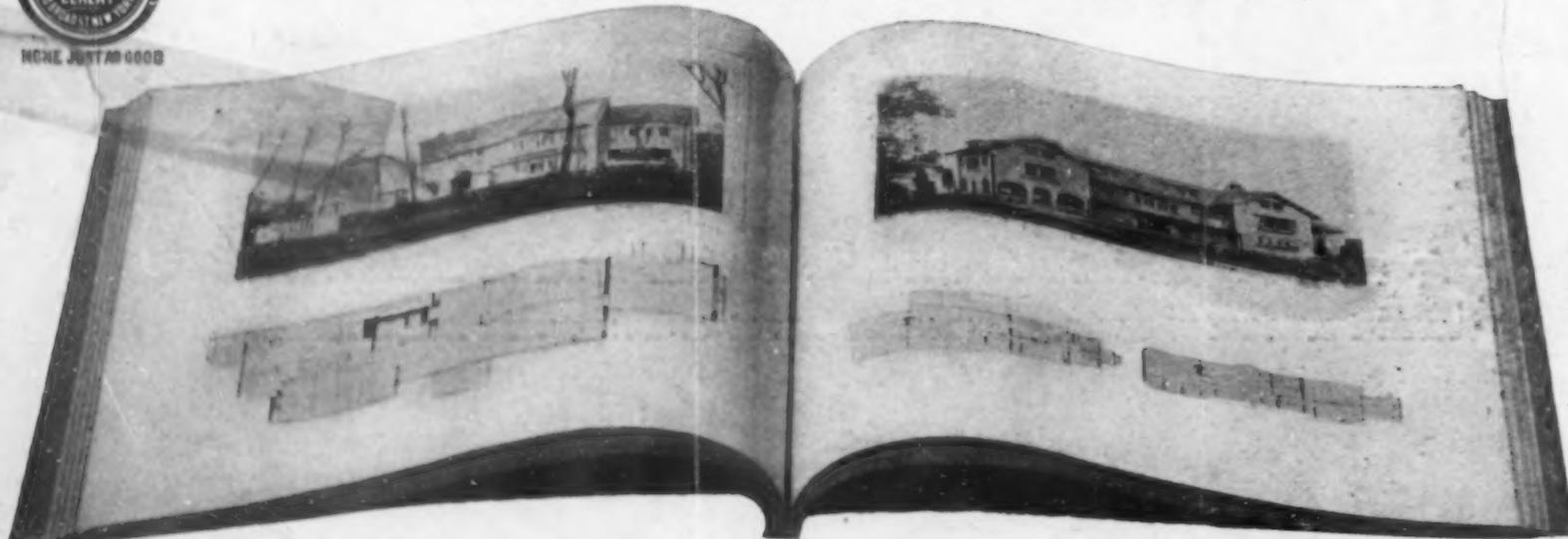
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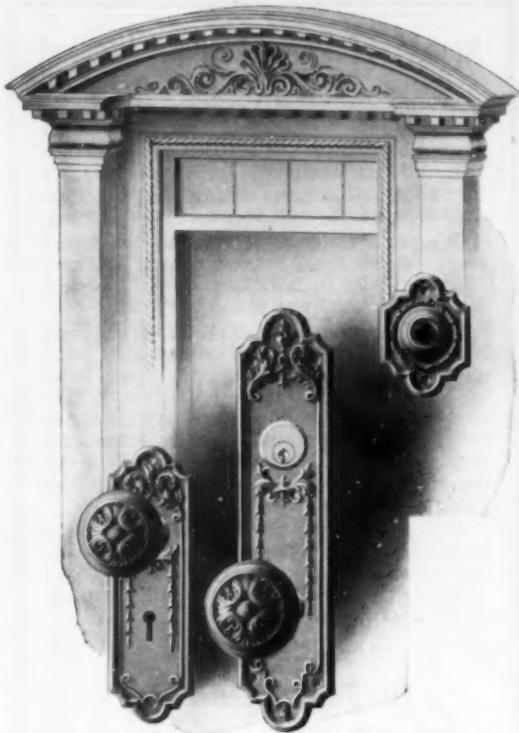
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## Collecting Old China

BY MARVIN COLE

It takes some experience, and a sort of natural instinct for such things, to succeed in getting together a good collection of examples of old china. Nevertheless it is doubtful if any subject is more dear to the lover of antiques, and old china is the shrine at which nearly every collector is a devotee.

Naturally, the Celestial Kingdom has given this fragile ware its name, for in China porcelain had its birth. We now apply the term China to porcelain of all classes, whether true porcelain of hard paste, *e. g.*, Chinese, Japanese, Meissen, Plymouth, Bristol, etc., or artificial porcelain of soft paste, *e. g.*, Sevres (*pâte tendre*), Worcester, Chelsea, Bow, Lowestoft, etc. The Japanese borrowed the art from the Koreans, to whom the Chinese had taught the mysteries of porcelain-making as distinct from the coarser opaque wares we designate as pottery.

Porcelain was introduced into Europe



A bit of old Sevres once belonging to Louis XIV.

at an early date and the passion for collecting pieces of it spread with rapidity. Indeed, it threatened to drive the native majolica faience from Italian households, and the fashion for it was as widespread in France as that of tulips in Holland. For instance, at one time over three hundred thousand porcelain cups and saucers were imported into Europe. This was about the middle of the eighteenth century.

The Italian, Francesco di Medici, son of Casimo I, of Florence, is said to have penetrated the secret of porcelain-making in the latter part of the sixteenth century, a secret soon lost, so that to Saxony, after all, belongs the real glory of European discovery of porcelain as the Elector Frederick Augustus, who fostered it at Meissen, brought European porcelain to popularity. However, the Empress Maria Theresa of Austria obtained the secret of the art, and soon had a porcelain manufactory of her own at Vienna. Most of the original molds of Meissen, Vienna and Dresden china are still in existence. All Europe soon began imitating the Dresden ware with wonderful success.

The French had not been behindhand in porcelain-making. There was the fine ware of St. Cloud, the less successful

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product of Lille and that of Chantilly under protection of the Prince de Condé. Then the manufactory at Vincennes paved the way to the successes of Sèvres, under the special patronage of Louis XV.

No other art or industrial influence gained so much for French prestige as the porcelain of Sèvres. The English, too, soon became absorbed in porcelain-making, as the Worcester, Chelsea, Bow, Lowestoft, Bristol, Plymouth and other works attest.

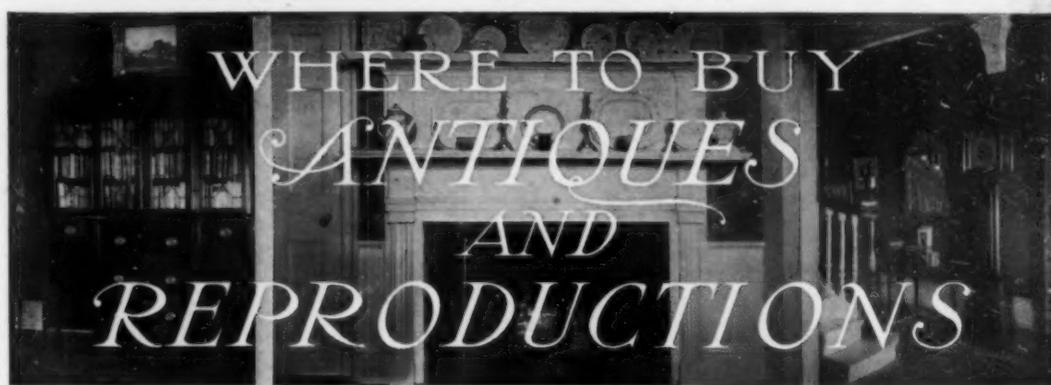
Indeed, such a quantity of beautiful china has found its way into the world that it is not so strange that we still may find excellent examples of early wares here and there in our antique shops, or on old shelves of the houses of yesterday, where they have rested since our great-grandmother's time.

There can be no question but that a study of the history and manufacture of old china will add to the zest of collecting, and will enable one to be in a better position to select, intelligently, the more interesting of the things he comes across. There will be the various marks that identify different wares to be studied, the cross sword of Meissen, the crown and monogram of Royal Worcester, and so on.

It gives one a thrill to find, on picking up a bit of old china among the dusty antiques in some quaint old shop, a veritable treasure in porcelain, recognized instantly by its quality of texture and the mark of fabrication. Of course ingenious and unscrupulous persons have imitated old china with more or less success, but fortunately such imitations are rare enough to keep any one who chooses to post himself on the subject free from worry. This, too, is where the intuitive sense of the collector of old china comes into requisition, and gives him a sense of satisfaction in his mastery of its mysteries.

### Wedgwood and the Portland Vase

ASIDE from the beauty of Wedgwood pottery, we owe a debt to the memory of Josiah Wedgwood for his perfect copy of the famous Portland Vase, which shortly after Wedgwood's reproduction, was smashed to bits by a maniac who entered the British Museum where it was placed, and when the guards were not looking dashed it to the ground. However, nearly all the pieces were recovered and placed in the hands of a skilful mender of broken china, who restored the vase in a wonderful manner. Had not the Wedgwood copy existed it would have been impossible for any one to have put the fragments together, as there would have been nothing to go by. Wedgwood made some twenty-five copies of the Portland Vase in all and these are of great rarity. However, these in turn have been copied by later potters and are eagerly sought by collectors.



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BY M. ROBERTS CONOVER

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A flock of six or eight hens will, with little extra food, subsist upon the kitchen waste of a small family of four people who endeavor to live within the ordinary bounds of economy, and for this consumption of otherwise waste material will yield satisfactory returns in eggs.

This kitchen waste usually consists of fruit and vegetable parings, bones (which must be crushed), occasional scraps of meat, odds and ends of cereal or stale bread, crushed egg-shell, etc., and this diet is sufficiently varied to keep the fowls in healthy laying condition. This fare may be occasionally augmented by grain or meat scraps from the butcher's, such additions being used to balance inequalities of the regular diet.

For successful results with poultry in limited space, the breed is an important question. Leghorns and Minorcas are excellent layers of fine large eggs, and are among the best for the suburban dweller who wants regular contributions to his table. The cockerel may be dispensed with, as it is better to buy young pullets in condition to lay, when the first set becomes too old for the best production, rather than to breed chickens in small quarters.

A convenient coop for housing six or eight of these hens is six feet long, four feet wide and four and one-half feet high. This gives room for nests and for a feeding place in stormy weather. Such a house, if made with a peaked roof, should have its longest slant toward the south, with a window set in to admit sunlight.

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A box containing dry sand in which is one tablespoonful of flour of sulphur, for the dust bath, and boxes of shell and grit should be convenient for the hens.

The nests are of easier access if arranged at the rear below the roosts and protected by a drop-board. The eggs are gathered by raising the hinged sections. A few tobacco leaves among the straw in the nests will prevent lice.

But a vital consideration is room for exercise upon ground which is kept sanitary, for unhealthful conditions will decrease the productiveness of a flock of fowls just as it impairs their health. With poultry wire five and one-half feet high, construct three parallel runs fifteen feet long and four feet wide, one directly in front of the coop, the other two extending beyond either side. Sow one with clover, another with oats and the third with rye. When one crop has attained a height of three or four inches, the hens are turned into the pen and allowed to use it for two or three weeks. At the end of that time another pen is assigned them and the first resown. At the end of three more weeks the second pen is unfit for further use and the fowls are passed on to the third, the second being resown. In the meantime the first pen is again fresh with tender verdure for the reception of the flock when the third pen has become a barren waste. This method allows a thorough purification of the soil in nature's own way, and prevents disease. A little chickweed sown with the oats or clover is relished by the fowls.

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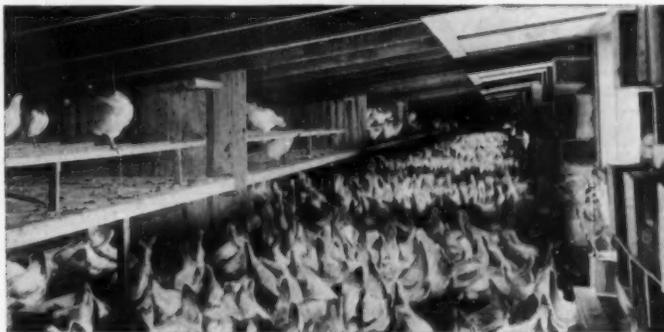
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This Department is run for the benefit of Dog lovers and solicits correspondence. If you are confronted by any problem connected with Dogs write us about it and see if we cannot help you out.  
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**Mgr. Kennel Dept.**

## Dog Facts Worth Remembering

BY FRANK T. CARLTON

**I**F one does not thoroughly understand a dog, it is best to buy one's pet about the age of nine months. By that time he is generally over distemper.

It is not necessary that a dog should have distemper. If well cared for, dogs are not likely to have it; they may have it though at any age if brought in contact with the distemper germ. Don't coddle, but keep them out of draughts, vary their food and, unless Toy Dogs, let lean meat figure liberally in their diet. Have no qualms on this score. Puppies need constitution and strength to weather distemper, and only nourishing food gives strength. During distemper nurse your pet as you would your child, that is never relax in attention, still less when the patient seems on the mend, for a relapse is always fatal. Suspect temporary improvement, but keep your dog's kennel, or sleeping place warm, and avoid contagion, and it will never have distemper at all. This is the experience of thousands. The best preventative for distemper is abounding health; when dogs in such condition are attacked they have sufficient strength to weather the storm. Once again, beware of relapses.

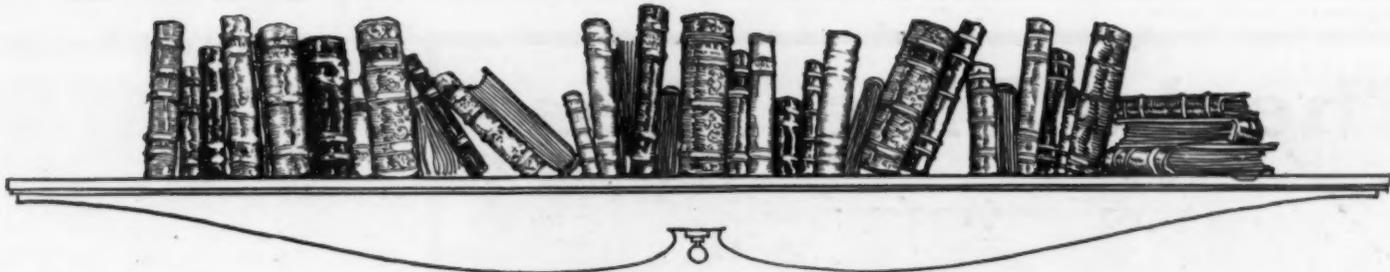
Only the amateur fights shy of the female as a pet. Of course, there are periodic times of trouble due to maternity, but these are amply compensated for by increased fidelity, and even intelligence. Females love home with an abiding whole-souled love, they do not gallivant, and usually they are strong in the beauty points of their race. As guards, they score points over the males. But of course circumstances alter cases, and there are exceptions to all rules.

Remember that dogs appreciate a varied menu. Don't adhere religiously to the dog-biscuit, advertisements notwithstanding. They are good, but you can have too much of a good thing.

Puppies of big breeds need good substantial meals, comprising meat, in order to furnish the bone called for in their make-up. They must also be exercised daily on the road. Their forelegs must be straight as pillars, and cow-hocks, or turning in of the hocks so frequently noticed in St. Bernards that have been neglected, can be obviated by judicious exercise, and strengthening during puppyhood, the most important period in a dog's life. Owners of Bulldog puppies must be glad to see their pets fat and strong. They will "fill up" at all points if carefully and well fed during the first nine months of life.

It is a somewhat common experience to find a dog over-friendly with strangers, or lacking in "watching" quality. Generally both defects may be remedied, especially if the dog be young, by assidu-

(Continued on page viii)



## FROM THE PUBLISHER'S DESK

**B**EGINNING with this number *HOUSE & GARDEN* is issued from Four-forty-nine Fourth Avenue instead of Six West Twenty-ninth Street. Our former quarters have proved inadequate to care for our largely increased business and about the second week in February we move to far more commodious and convenient offices in the new Dodd-Mead Building on the corner of Fourth Avenue and Thirtieth Street. Our readers and friends are cordially invited to come in and see us in our new home.

### What is a Fair Charge for Carrying Second-class Mail?

The Post-office Department has for long faced an annual deficit—amounting the last fiscal year to about \$17,500,000. In a recent message to Congress the President suggests the advisability of overcoming this loss by an increased rate to be charged against the magazines and periodicals, allowing the existing rate to continue in the case of the newspapers, because the average length of haul is about two-sevenths as great for the latter and because the magazines are heavier and contain a greater proportion of advertising matter.

Before considering the whole intricate problem in its broadest phases, let us glance at the reasons just given for discrimination. The Government receives a cent and a half for transporting one copy of an average magazine of the "general" type, such as *Harpers'* or *The Century*. For the same amount it carries eight copies of a metropolitan daily newspaper. Granting the difference in length of haul—a factor that has little real significance, does it cost the Government more to carry and deliver the one magazine to one person than eight lighter parcels to eight different addresses?

Again, it is admitted that the Post-office Department makes a good profit on first-class mail matter. If the magazine has a greater proportion of advertising matter than the newspaper, which of the two is to be credited with producing the greater amount of this revenue-making business? The fact that these two perfectly obvious deductions have been ignored by Mr. Hitchcock, the Postmaster General, and by the President leads one to wonder if the proposed discrimination is anything more or less than a matter of political expediency. If the message had suggested raising the rate on all second-class mail matter, the inevitable wail from every newspaper in the land could scarcely have failed to crush any such proposal in the bud.

But we would not beg the question. The Post-office Department is run at a loss. Two courses are open to remedy the matter: increasing charges or cutting down operating costs. In connection with the latter alternative, which seems not to have been seriously considered by Mr. Hitchcock or the President, a system of book-keeping is in force in the Department which would not be tolerated by any business house worthy of the name. Tons of political speeches are carried free each year, helping to swell the deficit. The Government abstracts postage stamps from its cash-drawer in enormous quantities without charging them up, and claims it is

losing money. Who knows? Enjoying as it does an absolute monopoly on the mail business of the country, the Government has the publishers absolutely at its mercy, except in so far as public opinion will hold the balance true.

It seems probable, to say the least, that the proposed increase in the postage rate for magazines—say 300 per cent—would immediately put an enormous number of existing periodicals out of business. If that would solve the Department's problem perhaps it would be justifiable. But would it solve the problem? Considering the resulting decrease in the first-class revenue-producing business, can anyone say with any degree of certainty that the present deficit will be any less?

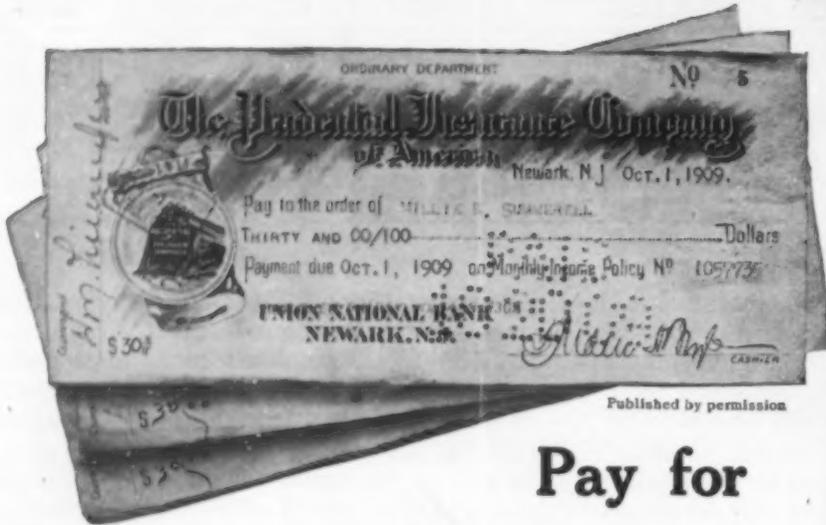
In its position as holder of a monopoly the Government is in a situation very different from that of a merchant surrounded by competitors. The latter would not at once jump at the conclusion that his prices must go up in order to cover a deficit. He would use every possible means first of cutting down expenses. One of the large express companies last year divided some \$25,000,000 among its shareholders. One of the reasons lies in the fact that its contracts with the railroads secure a far lower rate than the Government pays the roads for transporting its mail. It is persistently rumored that an aggregation of capitalists are ready, and have been so for years, to take over the whole postal business from the Government and in return guarantee the latter a fat profit in place of the existing deficit.

There is one other way of looking at this matter, and this is that the Post-office Department is an institution to be supported by general taxation for the good of all. Those of us who are not invalids help to pay the expenses of our public hospitals; those of us who sell merchandise help to pay for the protection to inventors through our Patent Office; those of us who live on the Western Plains pay our share in charting and making navigable the Atlantic harbors, through the Coast Survey. It does not seem unreasonable, therefore, for every citizen of the United States to share in the cost of the dissemination of knowledge, the promoting of world-wide business and the general prosperity of this people—a work that is being carried on largely by the magazines and newspapers. But *HOUSE & GARDEN* does not ask that it be transported through the mails at the public expense; it seeks no subsidy. All it asks is that rational methods of accounting, business-like efforts to keep down cost of operation, and the principles of a square deal be applied to the Post-office Department's business.

We do not want to raise the subscription price of *HOUSE & GARDEN*, nor do we believe that you want to pay more for all of your periodicals. Congress is a body very slow to act, but it inevitably must reflect the will of the people when this can be known. You have the power to insist upon a fair and thorough investigation into this whole matter of post-office management before the rates are raised in this proposed arbitrary manner. Write to your Senator and Representative and insist that your Congressmen further this much needed investigation.

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## Dog Facts Worth Remembering

(Continued from page vi)

ous attention on the part of the owner. Seek opportunities to make the dog bark at unusual sounds especially at night; look alarmed yourself and "sic" him at the sound, then pet him. Be careful not to cow such a dog. Generally a dog if accustomed to taking orders from one person (a splendid rule) can be made suspicious of strangers if those strangers are told to gently rebuff the dog, who will then go to his owner for consolation. Accustom every dog to the leash, but keep no dog chained up for hours on end. It makes many uncontrollably savage, and all ill-shaped, owing to restricted movements and squatting. A good place for a house-dog to sleep is the mat at his owner's bedroom door, providing no draught will be playing on him. Have no dog within your bedroom; it is bad for him, and worse for you. To encourage a shy "watch," get up at night and investigate should he bark. He will appreciate this compliment. If your dog is a mere babbling alarmist, tell him so; he will soon understand.

Punish a dog only at the time of his offence, and, unless he is a numskull, a scolding usually is sufficient. For repeated offences use a switch or light whip.

### Ear Trouble

NOTING in your Kennel Department heading that you will answer questions about dogs, I write to ask help on a matter that is bothering me. I had the ears of my bull terrier pup cropped about two months ago. Since then one stands up as it should but the other one, I think, must have gotten a little touch of frost in it and now droops in towards the other ear. What can I do for it?

W. S. P.

For a week try gluing the refractory ear with wax to the cheek in the opposite direction of its leaning. After that release it and let us know the result. If the trouble continues give fullest details as to age of dog and method of cropping—the latter may have been faulty. We can then advise you more fully.

### What Dogs for Pets

I WANT two young dogs for pets for my children. Can you tell me where I can get a Scotch and an Irish terrier? Are there any dogs better than these for children?

E. L. S.

Irish and Scotch terriers are ideal as pets and as "watchers." They are scarcely ideal though if they are to be kept together, for both are mettlesome and game, each carrying a chip on his shoulder. No dogs are better for children, though several breeds are as good. Well bred Irish terriers fetch anywhere from \$25 up as puppies and the Scotchmen \$35. Insist on having pedigreed dogs.



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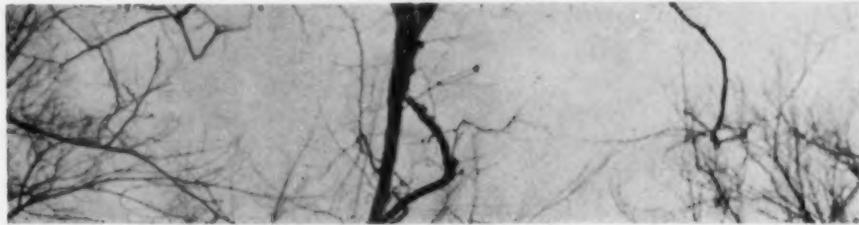
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*From a photograph by Thomas W. Sears*

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HENRY H. SAYLOR, EDITOR

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THE LIVING-ROOM OF "UPWEY," MR. ERNEST E. CALKINS' HOME AT ELMSFORD, N. Y.  
On account of the steeply sloping site the front entrance is at the end of the gallery-like hall. The living-room is fourteen feet high

(See page 60)

# House & Garden

VOLUME XVII

February, 1910

NUMBER 2



A modern Dutch Colonial house at Colonia, N. J., George A. Nichols, architect

## The Dutch Colonial Type of House

BY AYMAR EMBURY, II.

Photographs by the author and others

*[The problem of choosing an architectural style for the American country or suburban home is one of the most puzzling that confronts the home-builder. In order to bring about a better understanding of the more common types and with the idea of clarifying, as far as possible, this whole matter, we have asked a number of prominent architects to present each the case for one particular style. In the December issue Mr. Frank E. Wallis, the well known authority on Colonial architecture, told why a house of that type is the only one to build. Mr. Allen W. Jackson presented in the January issue the case for the Half-timber house. In the present article Mr. Embury adds his convincing argument for the picturesque Dutch Colonial. A number of other styles will be explained and illustrated in future issues—modern English and German types of plaster houses, Italian adaptations, the Patio type and probably one or two others. The Editors will gladly do all in their power to answer any questions regarding style, details or construction.]*



**B**EFORE going into the subject of the merits of Dutch architecture it may be well to define the meaning of the term as it is commonly used. It refers not to the architecture of Holland, but to the style which was built up by the Dutch Colonists and which was developed not only by them but by the French Huguenots and the English who later settled amongst them. The houses are entirely different from those of Holland in material, in mass and in detail.

Here the houses are built of stone or of stone in combination with plaster or clapboards, but brick was very sparingly employed, except for the chimneys and the enormous baking-ovens. In Holland, on the contrary, the architecture was one almost entirely of brick; stone was about as common as diamonds are here, and came in about the same sized pieces. The most characteristic feature of our Colonial Dutch houses was the roof,

and this again was of a new type. Here either a long low sloping roof was employed or the gambrel type, so beautifully handled that the terms "Dutch" and "gambrel" are synonymous.

The origin of this roof has been long a subject for dispute. It is purely an American development, without any European precedent, and its use must have arisen from some condition peculiar to this country. I believe this is to be found in the fact that two-story houses in Colonial days were heavily taxed, while one-story houses went free. The early designers therefore endeavored to evade the law by building a one-story house of two stories, and in order to get the rooms in the second story as large as possible, the roof was given a wider overhang and sloped very steeply. But, since continuing the steep roof slopes on either side of the house up to their intersection would be excessively high, giving the house as seen from the end the shape of a stingy piece of pie, after the builders had run it up high enough to include the second story they covered over the intermediate spaces with as flat a roof as possible. The wide overhangs, besides giving more space in the second floor, had another valid reason.



The Mitchell cottage, East Orange, N. J., has a gambrel roof of pleasing proportions. Joy Wheeler Dow was the architect



A Pasadena, Cal., home—the Spier house—shows the freedom of Dutch Colonial lines. Myron Hunt and Elmer Grey, architects

The gable ends were usually built of stone, since they were difficult to protect from the weather, but the front and rear walls, covered by the wide roof, could be covered with plaster much more cheaply and with a maximum of effect. Yet while stone for the ends and plaster for the front and rear was the usual method of construction, it was by no means the only one. Any or all of the materials above mentioned were used in the same house, and it is by no means uncommon to see four or even five in combination even in a very small building; the charm of the free design which was the inevitable result cannot be approached in any more stereotyped architecture.

The moldings and details employed were as individual as the design. We find many of the porch columns, for example, hexagonal or octagonal in shape and crowned with capitals the moldings of which are suggestive of both Greek and Gothic origin. Other houses have the same varieties of Renaissance columns which were used by the designers of the New England and Southern Colonial. There was nothing forced, nothing strained anywhere apparent, and the result was the creation of an independent architectural style; and the only one which has been developed in the United States.

Mr. Jackson in his article on half-timber houses has well



The Board house at Paramus, N. J., is one of the finest old Dutch examples that remains to inspire modern work

stated that the proper style to employ is that developed by the race which uses it, and he believes that we should therefore design our work following the English traditions. Yet the proportion of the American people whose ancestry is English is a comparatively small one, and English half-timber architecture is distinctly an importation in this country and not a development. Mr. Wallis, like Mr. Jackson, also insists that the native style is the one which absolutely must be employed. I thoroughly agree with both of them, and, if we are all three right, the style to use is Dutch or nothing.

Colonial architecture is formal while the half-timber work is informal; both have advantages, the former in its dignity, and the latter in its flexibility. The Dutch work has the advantages of both without the disadvantages of either. If the symmetry of the Colonial house is disturbed its agreeable qualities are lost, while the half-timber house executed symmetrically becomes dry and tiresome in the extreme. A house can be executed in any way you please in the Dutch style. The central mass of the house may be flanked with wings of equal size and similar fenestration, or the house may ramble about, following the slopes of the ground and avoiding big trees without any loss of charm. The first-story rooms can be high, square and simple, or they can be low and broken with deep-set windows, should that be the type desired, and the "company" rooms can be of one kind and the living-rooms of the other; and, best of all, both can be combined into a single and harmonious whole without a discordant note.

Dutch architecture even in its most conventional form is



The old tavern at Tappan, N. Y., in which Major Andre was confined the night before his execution

extremely individual. Its designers have left us so many precedents that in working in that style you never have the least feeling that you must go look it up in a book and find out if it was ever done in that way before. You are very sure that if it was never done, the only reason was because the Dutch did not happen to think of it.

Mr. Wallis has said that the influence of Dutch Colonial compared with that of the architectures of the north and south of it has been negligible. This is to some extent true, and it has been a matter of never-ending surprise to me that the style is so little known or appreciated even here in New York, within twenty miles of which we can find the most exquisite small houses that were ever built. It is true that we have no "mansions," nor are there any "villas," but we have *homes*. If country life is worth anything at all it is because the necessity for dress and convention is minimized, and the enjoyment of country life depends upon outdoor sports. Certainly nothing could be more ridiculous than golf clothes in an "Adam room."

I grant that the style has its limitations; there never was one that hadn't, but what I do most firmly believe is that there is no other architecture so perfectly adapted to American conditions, so plastic in permitting adjustments of exterior to plan, and so absolutely suited, aside from any sentimental reason, to small house architecture as is the Dutch Colonial. A small house cannot be built two stories high before the roof starts and not be too high for its width. It is essential that the walls of a house should be wider than their height and this can only be attained in the small house by bringing the roof low. The Dutch, two hundred years ago, for purely practical reasons, discovered that the gambrel roof was the solution of the problem of getting the most room in a low house; their solution is still correct.

The architecture of the first settlers in a country is apt to be the most desirable to employ. Whether this is because of a reflex action of sentiment, or whether it is that the old houses were built from materials taken from the earth and fields around them—and there is something peculiarly fitting in the use of local materials—cannot be easily known. The fact remains that the Dutch is the only indigenous architecture and certainly the most suitable. With our complex modern conditions, the vast increase in the wealth, not only of the very rich, but also of the well-to-do,



A recently remodeled Long Island farmhouse, the architectural merit of which has been sustained through a century and a half

conditions in this country have somewhat changed. Our race is no longer English, but cosmopolitan; its dominant strain is English in political ideas only, our morals are of home growth, our educational system has been adapted from the German, our art is governed by French ideals. We are cosmopolitan, and yet everything we have taken from the old sources has been adapted and adjusted to our needs until it has become stamped with our ideals. We are reaching out and grasping for everything that is good, coining the world's gold to our use. That is precisely what was done in house-building two hundred years ago by the settlers in New York and New Jersey who developed Dutch architecture. We all agree that a dwelling house should look like a dwelling house and not like a museum or a castle; the only point of disagreement is as to what kind of a looking thing a dwelling house is. In his effort to sustain the domestic reputation of the Colonial style Mr. Wallis has stated that the Greeks, whose architecture was a kind of "missing link" ancestor of Colonial, invented the nightshirt; can he deny that the Dutch discovered pajamas? Even more than Colonial, the Dutch has that quality of intimacy which is at the root of successful work; and it has a



In all probability the gambrel roof was developed by the attempt to build story-and-a-half houses to escape the tax on two-story ones



The Barber house, Englewood, N. J.,—designed by Mr. Embury—illustrates the great freedom that may well be given the old motives



A screen wall of brick, wood and windows between the stone piers, sheltered by the overhang suggests the Dutch plaster wall similarly protected. Another of Mr. Embury's houses



Where a piazza was introduced the overhang was extended and supported by slender wooden columns, square, octagonal or round. The Westervelt homestead, Creskill, 1807

virility and sturdiness which makes it most suitable for modern work. English half-timber is frankly an importation, often charming, it is true, but as unsuitable to the United States as are thatched roofs. Colonial was the last cry of an age when polite-

ness was made a god, and is mannered and conscious. The Dutch was sincere, expressive and vital; strong and pleasing in mass, refined in detail and beautifully fit, in both form and color, to the American landscape.

## Boundary Lines and Boundary Plantings

THE REASON WHY EVEN THE SMALLEST HOME PLOT OF GROUND SHOULD HAVE ITS FENCE OR HEDGE—PRACTICAL SUGGESTIONS FOR PLANTING THIS BOUNDARY

BY GRACE TABOR

Photographs by Eldred Bates and others

[The fifth of a series of articles by Miss Tabor on the subject of landscape gardening as applied to the American home of moderate size, preceding titles being "Utilizing Natural Features," "Getting Into a Place," "Formal or Informal Gardens," and "Screening, Revealing and Emphasizing Objects or Views." Any questions relating to further details and planting information will gladly be answered.]

A BOUNDARY is "a visible mark indicating the limit"—those are the exact words—hence there can be no greater anomaly than an "invisible boundary." And happily we are outgrowing the affectation that led us, a decade or so ago, to such violation of good sense as the total elimination of hedges, fences and all other "visible" evidences of limits.

It must have been affectation pure and simple, for there is absolutely nothing in human experience nor human instinct which prompts such action. Rather indeed, do these urge an opposite course. A little bit of the earth with a fence around it is the honest demand of human nature, common to all but the anarchists. These want the fences down to be sure—or they say they do—



A bit of ground with a hedge or fence around it is but the rational honest demand of human nature

but is it so the other fellow may walk *in*, or because they themselves want to walk *out*?

The sacrifice of boundaries in suburban communities has usually been made, I think, under a doubly mistaken idea—the idea that an effect of spaciousness is thus gained, and that this particular effect is the great *desideratum* to which all else should be willingly sacrificed.

As a matter of fact spaciousness is of small consequence, alone and by itself. When it results naturally from conditions which have been carefully taken advantage of in the layout of a garden, when the greatest attention to economy of space has produced it or emphasized it, well and good. In other words, when it actually exists, where there actually is "space" to take advantage of and to emphasize, then and only then is it suitably made the motif of a place. Efforts to produce it under other circumstances are misguided, none more so than the unhappy obliteration of boundaries to that end.

The position of a dwelling and its relation to those about it show plainly where the boundaries of the land with which it is furnished lie, and the observer is never deceived by lack of definite markings. All the lovely seclusion and privacy which good taste demands for the home, and which may be the attribute of the tiniest scrap of a dooryard if it is well planned, are thus sacrificed in vain; only garish publicity and barrenness, or vulgar ostentation result—never the delusion of space fondly and commonly hoped for.

Boundaries should therefore be marked—always; not simply defined as property limits but marked defensively—aggressively if you will—as a beginning to the gradual process of home-building which is to go on within them. They separate the home from



An ingenious pergola-like boundary that is a well defined boundary without shutting out a glimpse of the garden



The old idea that no boundaries make for spaciousness is exploded. Spaciousness is not gained and all privacy is lost

the outside world and suggest its aspect of refuge and snug retreat, of safe and pleasant harbor. And the smaller the place and more thickly settled the neighborhood, the more imperative the need for this defensive setting apart, the greater the gain from this resolute planting out of the big world and planting in of the little, individual one.

Suburban plots are usually small and cramped, to be sure, obviously too small for a marginal planting of trees and shrubs, but no matter how tiny the place may be there is some suitable enclosure for it. It is simply a question of finding out what that may be.

Seldom is anything better for the small place than a hedge. Whether it shall be evergreen or deciduous depends upon the amount which is appropriated for its cost—have the former if possible—and whether it shall be formally clipped or left to grow in natural, informal abandon depends upon its owner's taste partly, and partly upon the style of the house and the place generally.

Among evergreens the hemlock spruce (*Tsuga Canadensis*) stands quite apart to my mind—pre-eminently the loveliest and best in all respects. No amount of shearing destroys the feathery grace of its young growth, its deep rich color is always fine winter and summer, it grows rapidly, is perfectly hardy, not difficult to transplant and not particular about soil, providing there is a fairly constant supply of moisture down below the surface.

Plants up to a foot high are listed at \$15 per hundred; two feet high they cost \$40. They may go into the ground two feet apart but eighteen inches is better, insuring thicker growth much earlier of course. Compared to this, privet at \$3 per hundred or even at \$5, which is the price of strong, bushy plants from which a five-foot hedge may be produced in three years time in rich soil, is decidedly cheap. This also may be trimmed as much as one wishes and into any shape. The best form for any hedge is the inverted wedge shape, altogether too rarely seen. This allows the lower branches to get their full share of sunlight and air and it also catches less snow during winter and saves the strain and breaking down common after ice storms and blizzards.

Set privet plants nine inches apart and cut down uniformly to within six inches of the ground at time of planting, or even closer if the plants are not stalky. Privet branches in whorls of three wherever it is cut; in order to secure a good strong base these branchings ought to be very close to the ground, and though it seems a pity to sacrifice so much on the height of the plants, a season's growth more than makes it up—and then the hedge is well begun.

The English hawthorn (*Crataegus oxyacantha*), well beloved and famous, makes a charming flowery hedge either trimmed or untrimmed, if the pruning is done at the right season. In common with other spring-flowering plants its bloom is borne on wood formed the previous season. Never prune it later therefore than the middle of summer—say the first of August—else you will destroy the next season's flowering wood. It is generally best to confine the trimming of all this class of shrubs to the fortnight immediately following their blooming period, unless the plant bears ornamental fruits. Even then these will have set and may be spared, enough of them at least to make a brave winter show.

*Berberis aquifolium* and *Berberis Thunbergii*, though seldom used for hedges, are splendidly adapted to them, whether trimmed or not. The holly-like foliage of the former colors splendidly and persists late in the fall while the latter forms a dense broad mass of twiggy growth so well protected by its tiny thorns that nothing will molest it.

Nature offers the best possible model for boundary planting on a larger scale. Observe her treatment of any irresponsible water-course whence some truant brooklet loiters and hurries alternately on its way; or of an old roadside where she is left undisturbed, or along an old fence or roughly piled stone wall.

Look first at the form—the general shape—of the mass of wild growth. Its irregular skyline will impress eyes that are opened to



Back in the days of our Colonial ancestors they understood the value of the picket fence or hedge



A low hedge pushes through this Vancouver, B. C., front fence, making a secure protection and an attractive boundary

it at once, likewise its varying width upon the ground—here thick and dense, there sparse and thin. This irregularity and the varying form are more important than its color or than the variety of plants composing it, for the picturesque charm which distinguishes it is almost entirely owing to these.

Then note that the direction of such a boundary changes, even though it may follow a generally straight line, and that the corners are never sharply turned. And finally, record carefully the fact that Nature uses lavishly one or two kinds of plant and allows only a fugitive specimen here and there of others, half hidden among them.

A solitary umbel of flaming bunchberry which once caught my eye from beneath a mass of sumach and elder along a meadow boundary near a patch of old woods, always recurs to me in this connection. Who but Nature—unless possibly a Japanese—ever composed with such cunning simplicity? Fifty bunchberries would have made more show—but how much less of an impression!

Even where the space permits a border planting varying from ten to twenty feet in width, it is better to limit the varieties to three or four, rather than risk the jumbled and crowded effect which results from the use of too many. Trees may accent a point here and there but they are not necessary, for with four kinds of shrubs, properly selected, a sufficiently varied skyline is assured without them.

The dwarf Juneberry or shadbush (*Amelanchier Botryapium*), which reaches 20 feet in height, the kinnikinic or silky dogwood

(*Cornus sericea*), growing to 10 feet, the elderberry (*Sambucus Canadensis*), attaining anything from 5 to 12, and Thunberg's barberry (*Berberis Thunbergii*), which stops at 4 feet, are a quartet from which any desired combination may be worked out by careful planning.

Reedy grasses help in reproducing Nature's careless liberality if they are used moderately and in her way. The great reed (*Arundo donax*), which towers to 20 feet and sometimes higher, the pampas grass (*Gynerium argenteum*) or the native spike grass (*Uniola latifolia*), the former reaching 10 feet, the latter 4, are all hardy and good though the latter is undoubtedly best for use with shrubs where a natural effect is sought. The others are too dominating and overtop a modest border with their rank, tropical luxuriance.

Within the outer boundaries of a place there are numerous lesser "limits" to be marked; the service or kitchen yard needs its screen, the vegetable garden its protection, the chickens their restriction, and perhaps a rose or flower garden its shelter and seclusion.

Each of these inner boundaries should be made the motif for some particularly individual treatment, thus combining utility and beauty. A high service yard lattice is the best possible place for those fruit trees which in English and European gardens are trained on walls.

Arbors and trellises should always mark a boundary instead of being set aimlessly down without any reason for being there. In fact if there is any one thing about garden design that I believe needs emphasizing more than another it is this:—nothing should ever be built or planted without a reason; a reason, mind—not an excuse.

Finally, never leave a fence or wall or other boundary unplanted. Whether the defense which you have adopted is a brick wall or chicken wire strung on gas pipe, be not satisfied with it and it alone. Give it clothing; if there is only room for a hedge inside it or for vines to clamber through or over it, have the hedge or the vines. Let the living green frame the lawn and furnish the background for flowers or whatever may be introduced.

Not a single summer need go by with such a fence or wall barren, for sweet peas or morning glories—get the Imperial Japanese variety—will cover it in no time, while the slower, hardy stuff is making growth. The evergreen honeysuckles are, of all fence-climbers the most satisfactory, to me at least; not only because they are so hardy, and practically evergreen, but because they blossom freely and fill the air with such delightful fragrance. Planted at ten-foot intervals and "layered" for a couple of years—a long branch from each plant laid down along the fence to root, covered lightly at the joints with earth—they form a growth in a very short time so dense and compact that it is virtually a hedge.



An upper bay should usually have some apparent support, even if only brackets



Modern English plaster houses are frequently seen with this curious flat-roofed type



The home of Mr. J. W. Dow, architect, has this light and graceful bay over the entrance



The railed-in flat roof of this bay is floored and used for outdoor sleeping



The half-brick jog back before the angle sides start lends character to this bay



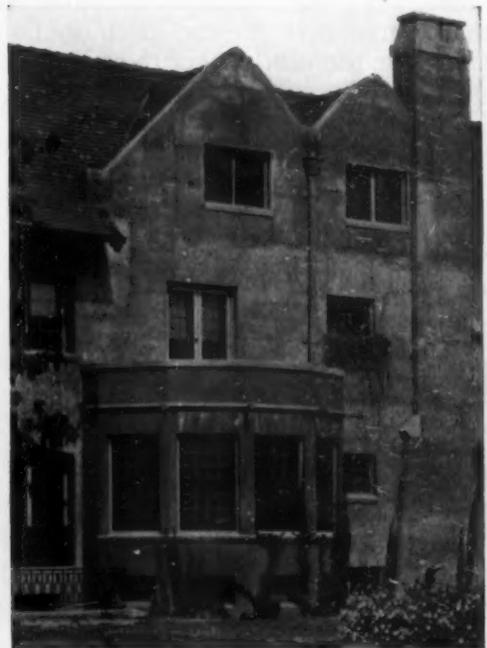
In this country house the bay has been employed to break the long roof slope



Bay-windows seem always to fit well into a half-timber house



An unusual two-story bay on a rather narrow gable end



This five-window cement bay must make an attractive end feature for its room

NINE TYPES OF BAY-WINDOWS



The square front portion of the house is the remodeled stable; the service wing at the rear is new, built of long, flat Germantown stone. Messrs. Mellor & Meigs were the architects

## A House Built from a Stable

BY JARED STUYVESANT

ONE hears of all sorts of astonishing building transformations these days, remodeling old barns into modern country homes among them, and one remarkable New Jersey achievement records even the rehabilitation of an abandoned poultry house into a home for an adventurous couple. The striking fact that immediately presents itself to the cold-blooded practical man is that in nearly all of these home-building efforts there has

been no real reason why the builder should have made use of the existing structure. It will usually be found upon pointed inquiry that the old building, or what was left of it, supplied no materials for the new home that could not have been bought cheaper in the open market and in such condition as to have bestowed upon the new home a greater measure of self-respect. Such pleasure and reward as the prestidigitator reaps from his skill is apparently the thing that is sought for by the stunt-producing home-builder. The fact that the resulting house lacks a bathroom and that the main stairway leads unabashed into the only guest-chamber, worries its owner not at all. That the house has been painfully evolved from two piano-boxes with the aid of an oyster-knife is the essential fact in the mind of the proud amateur architect.

In consideration of these things, therefore, let me explain without more ado that the country home herewith illustrated is not of this type at all. There were two excellent reasons why the old stable should have been used as the basis of the charming stone house that has been built, and either of these reasons alone would have been entirely sufficient in itself. The first reason was that the owner of the stable—and of the main house on the property—wanted to provide a nearby home for one of his married children. The plot of ground occupied by the old stable seemed the most desirable spot on the comparatively restricted Germantown estate and, moreover, the stable, as such, had outlived its usefulness—a glance at the illustration will serve to show that it never was distinguished for its architectural beauty.

And the second reason for accepting it as a working basis for the new home was that the thick stone walls could be used almost intact for the main portion of the new structure. The sturdy joists that had been set close enough together to support the



The original stable was not an architectural gem. Notice how the two front openings have been retained in the house as altered

weight in the hay-loft were also found to be in excellent condition. In the living-room, as the illustration shows, these were not covered up by lath and plaster ceiling, but were stained dark to match the new woodwork of chimney breast, wainscoting and the trim around the windows and doors.

In the dining-room, too, the joists were left uncovered, but in this room they and the new woodwork were painted white. A triple casement window affords an abundance of sunlight from the east for this room, which is made still more cheerful in its effect by the white woodwork and ceiling beams.

The floor plans indicate very clearly just how much of the walls the old stable supplied. The square front portion marks the extent of the old structure, which, of course, was not entirely sufficient for the family's needs. The wing that was added at the rear is of stone too, but it will be noticed from the picture at the bottom of this page that it is somewhat different in texture. This new work, as will be seen, is built of the flat Germantown stone that has been so effectively used throughout that part of the country in recent years.

It is particularly interesting to see how the architects have permanently recorded the humble origin of the house rather than follow the obvious alternative of covering up the fact once for all. The two great openings at the front of the first story have been very cleverly incorporated into the design, one being filled by the front door and a window and terrace bench seat, the other opening having been fitted with heavy sliding glazed doors to make bright the living-room. In the summer time these doors are pushed back into their pockets and the opening protected by a sliding mahogany fly screen.

Still another detail indicating a recognition of the building's former use is the conventionalized horse's head upon the upper panel of the front door. From its mouth dangles a pivoted horseshoe that serves as a knocker. Three long hand-wrought hinges of black iron extend nearly across the white-painted massive door.



At the front end of the living-room the nine-foot opening is provided with glazed sliding doors which give place to sliding screens in summer



The square front area is the original stable, the service wing and brick paved terrace being new work. The stable having had no cellar, the heating plant is located under the kitchen

The floor plans indicate the skilful planning which is always called into play by the necessity for dividing up a given enclosure. A living-room, fifteen by twenty-six feet in size; a dining-room, thirteen by sixteen; and the stair hall with its coat closet, have been planned to occupy the old square stone enclosure without wasting a square foot of space. Beyond, opening from the dining-room, lies the service portion of the house, well isolated, and having its own stairway to the servants' bedrooms and to the cellar which extends under the new portion at a depth sufficient for the heating plant and comfortable head-room. Under the old portion of the building, there having been no cellar, the excavation extends to a depth of but four feet below the bottom of the first-floor joists. This space is ventilated by openings through the stone walls and

lighted, as well as need be for its use as storage space, by two windows.

The result of the low level of the main floor is the charmingly hospitable effect gained by the low brick terrace—just a step above the lawn. One often hears the practical builder condemn the architect's habit of setting the house down low into the ground, decrying the resulting lack of light in the cellar or the wasted money used in building areaways for the windows. Without going into the unquestioned benefit to the architectural appearance gained by having the house as low as possible, the actual cash saving on a wall for the terrace or a railing for the porch—made necessary if these levels were higher—would surely pay for the area brickwork.

On the second floor the sub-division of the old hay-loft space has been just as economically arranged as the first floor. The owner's bath fitted in amazingly well over the small entrance hall, taking its light from one of the symmetrical pair of windows in the front gable end. Fitting into the slope of the roof, the closets in the owner's room and in the child's room occupy space that would otherwise be deficient in head-room.



On this side of the original structure the chimney that serves the living-room fireplace has been added



In the living-room of Mr. Reginald De Koven in Washington, the low bookshelves circle the room

## Taking Care of the Books

ALL TYPES OF BOOKCASES FOR THE LIBRARY, LIVING-ROOM, DEN AND STUDY—BUILT-IN SHELVES, WITH DOORS AND WITHOUT, PORTABLE CASES AND OLD SECRETARIES

BY RUSSELL FISHER

Photographs by C. H. Claudy, Waldon Fawcett and others

THE saying, "Show me a man's books and I'll tell you what manner of man he is," is an old one, and well worn by much use. Its present-day descendant is, "Show me a man's library and I'll tell you whether he is a true book-lover or a mere

*poseur.*" A mere array of titles on a bookshelf means absolutely nothing in these days of material prosperity and cheap printing; the marks of wear and the manner in which the volumes are cared for are the true indices that bear a message. Most of us have too high a regard for the purely decorative value of well filled bookshelves and not enough reverence for the true worth of the contents between the covers. "Books furnish a room so well," we say, and lay them in by the yard. How much easier it would be to judge a man's taste for literature if books in themselves were repellent in appearance—and how less attractive would be our libraries and living-rooms in their absence. But this is to be an article on bookcases, not a dissertation on the ethics of library-making. Let me say just one thing more, and I will have done with my preaching: Have about you only the books that you really want and that truly represent your tastes; success in arranging them in an attractive manner does not depend on the number of volumes. To satisfy yourself that this theorem is true look at the first illustration at the top of the next page. The combination of fireplace, seat, window and built-in bookshelves, small though the latter are, conveys the impression that here dwells one who loves books—loves them to read, not for the sake of their decorative quality as mere furniture. A large library, completely walled in by crowded shelves, may convey the impression that the dweller therein *owns* quantities



If bookcases are built in, they should match the standing woodwork rather than the furniture



This combination of fireplace, seat, window and bookshelves, designed by Lawrence Buck, architect, is very near the ideal



The adjustable shelves and leather protecting flaps go far towards making glazed doors unnecessary

of books, but does it proclaim the true book-lover any more insistently? Which of the two impressions would you prefer to have your own library or fire-corner convey? Let us admit, then, that the actual quantity of books is a negligible factor in the success of our efforts to make those we have appear to best advantage.

With that question out of the way there are several other factors that will have more weight in determining the strength of the impression our library will convey to its visitors—accessibility of the books, shelf-room that is too small for the volumes in hand rather than too large, and the matter of protection.

As to the first factor of these three, have your books within easy reach. Nothing is more conducive to making the most of odd moments for reading than immediate accessibility. I would almost rather have some of my books in the attic than stacked away on shelves up just under the ceiling. Imagine, if you can, getting down a book from one of the two shelves over the doorway in the library illustrated at the bottom of this page. You wouldn't get it down, you would select another book nearer at hand. Do not run the shelves all the way up; have longer cases and make them lower. A top wide shelf about five feet above the floor is wonderfully useful.

Not nearly so inconvenient but at least somewhat unhandy is the common practice of having bookshelves extend down to an inch above the floor. There is a very easy way around this: have the lower foot or two filled by cupboards or drawers. You undoubtedly have a lot of drawings, photographs, maps and such unwieldy things that need a known resting place. Lockers with doors hinged at the bottom and held fast when partly open by chains make wonderfully convenient receptacles for such things.

Then there is the choice between open shelves and glazed doors to be considered in this matter of accessibility. Open shelves have two advantages: they are cheap and they extend a more cordial invitation to come and look over their varied burden. On the other hand, they compel frequent dusting. Glazed doors are just the reverse—they seem to shut one out from their contents even though they do take better care of these. It seems to me that there should be both kinds of cases in the library—open shelves for the good old thumb-marked favorites, glass doors for the better dressed though perhaps less loved volumes.

Then we come to the matter of the amount of shelf-room as compared with the number of volumes. Few things are more



The shelves are set back into the wall here, and there are no shelves set uncomfortably near the floor



Putting bookshelves up over doorways may be wall decoration, but it is surely not library convenience

dismal and depressing to my mind than a lot of empty bookshelves. Have too many books for your cases rather than too few. In one library of my acquaintance the books have overflowed shelf, book-racks and tables, until now there are several piles of the larger volumes on the floor under the table, yet the effect is not in the least objectionable. There arises at once the question, "But shall we not in our new house allow for a reasonable expansion of our library?" Personally, I would not.

One can always have additional cases built to match the old work; let them come when they are actually needed. Just here is where the unit system of sectional bookcases comes to the fore with its unanswerable argument that your bookshelves may grow along with your library. Incidentally, the way in which these varied units may be built along walls, under window-sills, surrounding desk sections, cupboard units and drawers is positively amazing.

The matter of doors comes to the front again under the next factor of protection. But there is a choice even here. Most of the bookcase glazed doors one sees are hinged to swing out. Occasionally one finds doors that slide, one outside of its neighbor. The first illustration at the bottom of this page shows built-in cases that could not have hinged doors on account of the adjacent seats, but the convenience of such an arrangement makes one wonder why the doors are not oftener



The combination of desk and flanking shelves suggests a real working library



Making the bookcase fill the place of a low wall is economical planning



The sectional bookcase's unanswerable argument is that with it your shelf space may grow readily with the number of your volumes. Units for cupboards, drawers, desk and so forth, make possible a great variety of arrangement

slightly larger than the height of the row, with a resulting protection against dust. An ingenious improvement upon this idea is seen in the shelves in the President's office, illustrated below. A scalloped leather strip has been fastened with brass tacks to hang down from each shelf, effectually keeping out dust without impeding the taking out of any volume.

You may have built-in cases to match the woodwork, shelves sunk back into the walls, an antique secretary, a combination of unit sections, or portable cases to match your furniture woodwork and finish—according to your taste. And there is a great opportunity for an expression of your personal taste here—the choice and finish of wood, the design and grouping of the cases as a whole, the patterns of the doors, with square or diamond panes, the choice of hardware. In any of these your books may be properly cared for and made to reflect in their ranks your individuality.



Sliding rather than hinged doors are necessary here and are very convenient on any case



The President's office in the White House also contains the leather-flap-protected adjustable shelves



Ripen forced bulbs in a cellar window and they will bloom outdoors next year



## Save Potted Bulbs for Garden Bloom

DO NOT DISCARD BULBS OF HYACINTHS, CROCUS, TULIP OR NARCISSUS—RIPEN THEM FOR PLANTING OUTDOORS NEXT FALL

BY I. M. ANGELL

EVERY year, in late winter and early spring, many potted bulbs are sacrificed for lack of knowledge as to the treatment necessary, after they have finished blooming, in order to ensure success in the garden. This is useless squandering of valuable material, for very little care and attention will ripen these bulbs properly, so that they may be planted in the dooryard the following fall and give many seasons of bloom. These facts apply especially to the Dutch bulbs, hyacinth, tulip, crocus and narcissus, so commonly grown by the florists and used as gifts during the cold months. Their blooming season can be lengthened by keeping the plants in a cool room, for a hot atmosphere will make quick work of them. Instead of throwing them away when they have lost their beauty, they should be kept to plant in the yard or garden.

A light cellar window will be a good place for the ripening of bulbs that have been forced. They will not need as much water as when blooming, but an occasional drink will be necessary, so that they may dry out gradually. The leaves will turn yellow as the bulbs ripen, but must not be cut off, even though they appear unsightly, for the flowers of the coming season will depend on the foliage of the past season. On this account the leaves must never be either cut or bruised, for they must mature properly to give the bulbs their full size and strength.

When the leaves are entirely dry the bulbs are ready to be taken from the pots and stored until October, the best month for the outdoor planting of most of our common bulbs. A temperature of forty degrees is best for the storing of these bulbs. They should not be packed airtight, but somewhere not out of reach of a supply of fresh air and yet away from bright light and mice.

Bulbs require a spot in the garden that is well dug and well drained. Very old cow manure is the best fertilizer and even that would better not touch the bulbs. If only fresh or coarse manure is attainable it would be better to do without, or to use bone meal. One method of providing drainage and avoiding contact with the manure is to remove six inches of the top soil, thoroughly dig and mix the fertilizer, then level off the spot and cover it with an inch of sand, set the bulbs upon this and then cover with the top soil that has been taken out. As soon as the surface of the ground becomes frozen in early winter a covering of four to six inches of straw or similar protection will be necessary. This

must be removed in the early spring before the bulbs send up their foliage, or the leaves will be bruised in the handling.

Plant narcissus bulbs three inches deep and a little more than that apart. They will give longer bloom if the bed be in a partially shaded spot. If cut while still in bud, narcissus will open perfectly in water and will also carry well if wanted to send away. Narcissus bulbs succeed best in a turfy loam, and demand frequent watering in the growing season. The beds would be benefited by a dressing of manure in the fall. The flowers are of better quality if cultivation is not too frequent.

Bulbs of tulips should be planted about five inches apart and the same in depth, in sandy loam that has been dug a foot deep. If they are to be used as a formal bed for bloom at the same time, care should be taken to set them at an even depth. Delicate varieties of tulips will require protection from rain and hot sun. A soil that has been well enriched the previous year is especially suitable to tulips. They flourish best in an open sunny spot.

Hyacinths should be planted from the first to the middle of October, as it is best that they should make good root growth in the fall. Their roots are sometimes over a foot in length, so a deeply dug bed will be necessary. When set, the bottoms of the bulbs should be six inches below the surface of the soil.

The quickest way to plant crocus bulbs, or rather corms, is to make a trench three inches deep, then set them three inches apart in the row. It is better to destroy all bruised and imperfect corms for they are liable to be attacked by fungus and may infect the others. A soil free from clay is most suitable, and a location that is open and sunny. To plant crocus in the lawn cut out a sod, set several corms, then replace the sod; this will protect them through the winter and in the spring they will bloom and ripen their foliage before the lawn is ready for the mower.

When the bulb bed is made it must not be considered permanent, for transplanting, at intervals, will be necessary for the welfare of the bulbs. Hyacinths require transplanting every year, crocus and narcissus every three or four years; the former because the new corms will push too near the surface and the latter because the plants will become weak and possibly refuse to bloom. Tulips will give better results if transplanted every year. The bulbs must be entirely dormant for transplanting. They

(Continued on page xv)



The walls of "Upwey" are of local stone and stucco, with touches of half-timber work



From one corner of the living-room opens the ombra, which displaces the living-room in summer

## "Upwey," a Distinctive Country Home

MR. ERNEST E. CALKINS' HOME AT ELMSFORD, NEW YORK—A GROUP OF BUILDINGS ON AN UNUSUALLY PICTURESQUE SITE MARKED BY INDIVIDUALITY OF DESIGN AND FURNISHING

BY GARDNER TEALL

Photographs by Jessie Tarbox Beals



A glimpse of the stable and gardener's cottage

THE quality of picturesqueness in a Surrey cottage, a Breton farmhouse, or a Swiss chalet is much a matter of Architecture wedded to Landscape. This tendency, fortunately, has entered America, and our modern American country houses are coming to add the element of picturesqueness, almost extinct in the land when the nightmares in lath-and-plaster of 1850 were trying to banish the Colonial dwellings of our forefathers.

American country house architecture has long since found itself on a foundation of taste and good sense ingeniously welded by our now well developed appreciation of

the beautiful, and our understanding of the fitness of things—of the relationship of any building to the site it has been designed to occupy.

There is hardly a more successful example of such a country house than one may find in "Upwey," the attractive home of Mr. Ernest Elmo Calkins at Elmsford, New York, built on the crest of a rocky wooded hill, and looking down over the valley across to the hills that flank the Hudson river. It is not a large house, but a wonderfully well arranged one, beside which stands the gardener's cottage and stable, all connected by walls of massive native stone bringing the buildings into harmonious relationship one with the other.

"Upwey" is distinctly an expression of the individual taste of its owner, and every line and nook and corner of it indicates the careful thought that he has given to its conception. From northern France, and again from England he has brought back with him a suggestion of their architecture, which one finds in the delightful arched and recessed doorways, as well as in the overhanging roofs. When the ivy has grown in great patches to cover



From the ombra one looks out onto the tree-tops and over the valley beyond



Mr. Calkins' bedroom is furnished in oak to match the brown trim; the walls are buff



Every bedroom has a fireplace, and all are faced in rough-textured brick



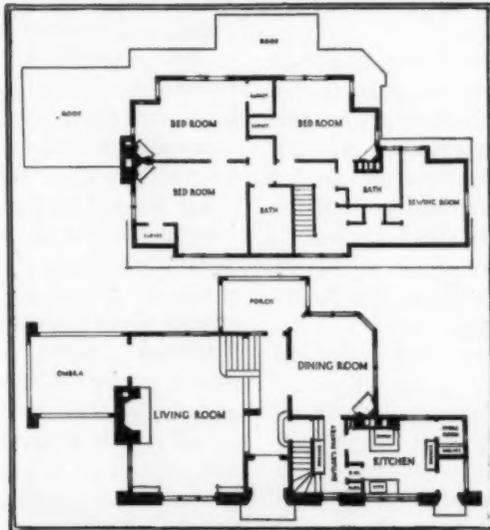
White woodwork, blue walls and mahogany furniture mark Mrs. Calkins' bedroom.

the native stone and stucco walls of the buildings, the effect of an English cottage will be heightened, especially as here and there a bit of half-timber work peeps out.

The house is approached from the east by a broad brick walk to the main door, and now the grass plots are squared off and flanked with native stone walls along the roadside. As you cross the quaint little vestibule, five feet square, and enter a doorway some four and a half feet broad, you may look right through it to a window at the end of the hall, through which, and across the dining-room porch (though having come from ground level but a step) you see the tree-tops in the rear of the house to the west, which is occasioned by the house's being built on the very edge of the hill's crest.

Indeed this house is a home of surprises as well as delights. The three windows, with their mediæval leaded five-inch panes which you have seen to the left of the front doorway at your own height, you will find, once you have entered the large living-room which they light, some distance above your head, for the exigencies of the site have brought the level of the living-room floor six feet, or eight steps below the entrance hall, which has, in consequence, the effect of a gallery.

The woodwork of the living-room, as well as that of the hall and dining-room, is brown oak, sand rubbed and waxed, a treatment that brings out the grain of the wood in all its beauty. Perpendicular oak planks of various widths, with slightly rounded edges



Living-room and ombra are at a level below the main floor, the former being fourteen feet high



Sideboard and china-cupboard are built in with the brown-stained oak dining-room woodwork

where they are joined, form the wainscoting, and their finish gives them precisely the effect of being time-mellowed.

The interior walls are all left in rough plaster, variously tinted. Those of the living-room are a rich pumpkin yellow, and the parti-colored tapestry brick of the great fireplace, which has an opening five feet across, are in harmonious contrast with them and with the woodwork. Perhaps one of the most striking things about this fireplace is the projecting hood above it, which is not a smoke hood, but suggests certain old Tuscan chimney arrangements, made for attractiveness.

All the fireplaces in the house—there are five—have the good fortune to be as useful as they are beautiful, to be part and parcel of chimneys that draw, and keep the hearths cheerful in winter time. They are all of the same order of brick, with tiles of faïence set in, flush with the surface.

From the living-room you step out upon the *ombra*, the great shaded porch that looks directly into the tree-tops and makes you feel that you have come into the very house of Peter Pan and Wendy! Boxes of scarlet geraniums add color to the tree-scape round and about you, and there you may sit all the happy summer long with birds for nearer neighbors than perhaps you have ever had before.

But the living-room is not alone in its proud possession, for the dining-room too has its distinctive porch, where one may sit between heaven and earth, but undizzily, and enjoy the fat of the land to the music



There is no wall paper in the house, all walls being tinted rough plaster



An outdoor dining-porch is one of "Upwey's" most enjoyable features



A heavy wooden hood breaks the high expanse of living-room chimney-breast

of rustling leaves. Surely it is worth while getting up early to breakfast in such a jolly retreat. The entrance to this porch from the dining-room is through one of its corners, for the corners of the room have been cut off by windows, china cupboard and fireplace to an octagon.

The arrangement of the kitchen part of the house is one of exceptional excellence. It would be a difficult thing to find a more convenient one the country over. The woodwork of this part of the house is all finished with an impervious enamel, while the walls are a flat tone of light tan. The door to the north gives access to the gardener's cottage, containing quarters for the servants, thus easily accessible to them. This gardener's cottage contains a large living-room on the first floor, with two large bedrooms and bath up stairs. All the walls of the rooms here are rough finished and toned with flat colors.

The second floor of the house contains three large bedrooms and baths, and a sewing-room.

One of the bedrooms is finished in white enameled woodwork, with rich porcelain-blue walls; another is in brown oak with buff walls; and the guest room in bog-oak with gray-green flat tones. All the floors are stained and waxed and covered with unusual rugs, in geometric pattern, of a modern sort woven to-day in parts of India, though they are not often met with in American houses. There is also a little extra bedroom in the basement of the house, and this, too, has bog-oak and gray-green in its scheme of finishing. The walls throughout the house have been left so rough and the applied color is so rich

in hue that they have the tone that comes to beautiful soft-toned pottery.

The stable interior is stained a rich brown, and all the ironwork about it is painted black. Stable-room for four horses has been provided, and the stone wall around the stable-yard runs breast high.

Summer will bring the garden at "Upwey" into a luxurious profusion of lovely plants, flowers and blossoming shrubs, with here and there the emerald of the evergreens. Every day it is becoming more and more a thing of beauty, and it could not help but be a joy forever.

It needs but a glance at the illustrations to see that "Upwey" has been finished, furnished and decorated in a manner that is radically different from the great mass of modern homes. The cause, of course, lies not only in the owner's taste but to a large extent also in his ability to secure the results that his imagination pictured. In this connection it is interesting to note that a cardboard scale model was made of each room; and the decorative and color schemes tried and changed until found satisfactory.

Of course a dozen persons can build the same sort of a house, and each pay a varying cost, according to his selection of the grades of materials, the interior finishing, and according to a hundred and one other things that become divergences from original estimates. Probably under favorable conditions one would expect such a house to cost him from eight to ten thousand dollars, depending again on the lay of the land, or it might cost him materially less if he adopted some of its ideas only to incorporate with others meeting his own peculiar requirements.



In winter the stucco walls and dark curving roof make a picturesque mass against the bleak trees



From the front the house is entered from a grass terrace. At the right is the service entrance

# Practical Talks With Home-builders

THE MATTER OF AN ARCHITECT'S FEE—WHAT IT AMOUNTS TO AND WHAT IT COVERS  
—THE DESIRABILITY OF A WRITTEN AGREEMENT BETWEEN CLIENT AND ARCHITECT

BY ALEXANDER BUEL TROWBRIDGE

*[This is the fourth 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 common mistakes and difficulties may be avoided through foreknowledge. The talks are written for those of moderate means rather than for those to whom economy is no object.]*



ONE of the important items of expense which should be included in the sum total of a home-builder's calculations is the architect's fee. If the owner is the kind of person who is easily satisfied with that sort of thing he can buy ready-made house designs and working drawings from plan factories. These factories state in their catalogues the cost of each house advertised and they gravely assure the resident of Michigan as well as the man in Florida that the dwelling will cost so and so, disregarding entirely the differences in cost of materials and labor in these communities. If, on the other hand, the owner wants a home to fit the especial needs of himself and family and particularly if he wishes to take into account the many seemingly extraneous items that must of necessity be included in a complete home, he not only needs an architect but he should employ a good one at a good price. It is no longer possible to secure a first-class architect for the fees that were in common use fifteen or twenty years ago. To-day the minimum charge of the leading architects for all services, including supervision, is 6 per cent of the finished cost. Many architects charge from 7½ to 10 per cent for country house work and have no trouble in collecting such fees. A mistake is often made, equally by client and architect, in avoiding a frank discussion of fees during the first negotiations. This may be due to the assumption on the part of the architect that his fees are well enough known, or it may be due to a notion on the part of the client that the old fee of 5 per cent is enough to cover all matters which may arise. Most architects have a printed schedule of charges which gives in detail the fees for various types of buildings and states the manner in which payments are made. Because these schedules are not uniform throughout the offices it would be better for the client to ask at the outset for a copy of his architect's schedule. It would be helpful also if client and architect would discuss frankly in the beginning the application of the schedule in case the cost grows beyond the amount proposed to be used or in case the owner cuts down the size of the house after bids have been received. It not infrequently happens that disappointment arises through the difficulty of reconciling what an owner asks for, with the amount he wishes to pay. Often an owner brings to the architect an outline plan indicating the number of rooms he wishes and their dimensions. It is here he should be explicit regarding the sum of money available for the work. If he has \$20,000 to use on the house, irrespective of grounds, water supply, sewage disposal and outbuildings, let him say \$17,000 to the architect, stating that this sum must include architect's fees. He will not regret the \$3,000 margin thus provided, as he will find ample use for it in paying for changes and extras that may arise as the work proceeds.

It is unfair to try to hold the architect responsible for unsatisfactory estimates. He is not a contractor; is not in daily touch with the fluctuations in the cost of labor and materials and does not find it possible under existing conditions to keep an estimating department. There are times when contractors' estimates will vary as much as 50 per cent, with all bidders figuring from the

same plans and specifications. If builders disagree so radically it can hardly be expected that an architect can make a closer estimate than some of these builders. The usual method employed in an architect's office is to calculate the cost on the basis of a price per cubic foot of volume of the entire house or per square foot of the area of the principal floor. Such calculations are only reliable when the architect is able to compare the proposed building with one already constructed of similar materials. High estimates are very frequently caused by additions to the size or quality of a building as the drawings and specifications are being developed. An owner will start with economical ideas and will be carried away by his desire to build "for all time." The estimates come in and are high. The client is amazed and frequently blames the architect.

The usual custom, when bids are high, is to see what can be cut from the specifications in an effort to reduce the estimates. Sometimes this can be done successfully when the original specifications have been especially complete, with only the best materials included. If the estimates are as much as 20 or 25 per cent high the best solution is to order a new set of plans with a house three-quarters the size and volume of the original. In cases like this the owner is likely to find fault with the architect, and, it must be admitted, there are times when the blame is deserved. Yet the situation is likely to produce friction if the question has not been frankly threshed out in the beginning.

The writer believes that the most satisfactory procedure is to make a contract with the architect for preliminary sketches and to require an approximate estimate from some reliable builder as a part of the contract. The fee for preliminary sketches is usually one-fifth of the total commission, which, for a house costing \$17,000 would run from \$238 to \$340 according to New York City prices. For this fee an owner may expect careful studies of all floor plans and elevations, an outline specification and a perspective sketch. The fee would be considered a payment on account in case the working drawings were made. The estimate thus obtained would not be a bona fide bid but it would serve excellently to show the owner what his outlay would have to be. He might then decide to reduce the size of the house or to add to it. These matters can be far more satisfactorily adjusted in the sketch stage than through alterations to working drawings.

These agreements between client and architect would better be made in writing. Often the architect will mail his printed schedule to the owner and ask his acceptance of the terms therein contained. While this has many times been entirely satisfactory it still seems evident that something should be said by the owner to the architect with reference to the charges in case the cost, for one reason or another, runs far beyond the original proposed cost, and by the architect to the owner in case cuts are made, involving much time and trouble to the architect for which he may receive only a reduced fee. The system of charges is not ideal but is the best that has been devised by many generations of able men. The difficulties may be largely avoided by a simple agreement entered into at the start which will either accept without question the schedule as printed or will describe the interpretation that will be given to the schedule in the event of changes.



If you would gather a continuous supply of such vegetables as these, make your planting plan now

## Grow Your Own Vegetables

PLANNING FOR AN ADEQUATE SUMMER-LONG SUPPLY FOR A FAMILY OF FIVE—WHAT VARIETIES TO SELECT FROM AND HOW MUCH SEED AND SPACE THEY WILL REQUIRE

BY F. F. ROCKWELL

[This is the first of a series of articles which will cover in a thorough and practical way the subject of amateur vegetable gardening. The aim is to furnish information covering every detail of what to do and in such a form that it will be clear to the very beginner just how to do it. Each article and its tabular data will give the information needed at the time of its publication, so as not to confuse the home-gardener with an overwhelming quantity of detail; that is, the reader will learn what is to be done at the proper time for doing that particular thing. Those who follow the suggestions made, from the selection of seed to the storing of winter vegetables, may confidently expect a successful garden.]

**T**HERE are thousands of people in this country who are missing one of the greatest comforts of this life—a supply of fresh, home-grown vegetables, merely because of a misconception, or no conception at all, regarding the amount of space a home vegetable garden would require. Of course, everyone realizes that he could grow one or two vegetables in his garden, however small that may be, but he vaguely believes that an enormous amount of land would be required to really do the thing properly—and it isn't much use doing it by halves.

Let me assure all these groping thousands, therefore, at the outset, that all the vegetables your family of five will eat this

coming summer can easily be grown in a garden 50 x 100 feet. The expense is trifling, the time readily found in the lengthening days, and the resulting luscious fresh vegetables, brought in with the dew still sparkling upon their sleek fat sides, will open your eyes to a new joy of living.

The altogether inexperienced person may quickly learn to be a successful "grower." There is no mystery, not even a difficult art, about learning to grow successfully all the usual table vegetables. In the great majority of cases those who try, and do not succeed, fail because they have attempted to follow some special "method" before they had mastered or even ascertained the few

Varieties the author has tried and found true, given in the order of their ripening. Names in capitals are recommended for the main crop. Quantities indicate amount of seed or number of plants needed for a 50-ft. row.

Asparagus.....	Barr's Mammoth; Palmetto.....	50	Melon, Musk.....	(Green-flesh) Netted Gem; (salmon-flesh) Emerald Gem.....	½ oz.
Bean, dwarf.....	Extra Early Red Valentine; Improved Refugee; GOLDEN WAX; (lima) Burpee's.....	1 pt.	Melon, Water.....	Cole's Early; Sweet Heart.....	¼ oz.
Bean, Pole.....	Golden Cluster Wax; OLD HOMESTEAD; (lima) Early Leviathan.....	½ pt.	Okra.....	(For northern states) Perfected Perkins' Long-Pod; (southern states) White Velvet.....	25
Beet.....	Edmand's Early; Eclipse; CRIMSON GLOBE.....	1 oz.	Onion.....	White Portugal; Red Weathersfield; Yellow Danvers; PRIZETAKER.....	½ oz.
Broccoli.....	White French (resembles cauliflower but hardier).....	40	Onion Sets.....	(You can get at the hardware stores).....	1 pt.
Brussels Sprouts.....	Long Island Improved.....	40	Parsley.....	Emerald.....	½ oz.
Cabbage.....	(Early) Jersey Wakefield; Glory of Enkhuisson; Early Summer; SUCCESSION; (Savoy) Perfection Drumhead; (Red) Mammoth Rock.....	25-40	Parsnip.....	Imperial Guernsey.....	½ oz.
Carrot.....	Early Scarlet Horn; DANVERS HALFLONG; Oxheart.....	½ oz.	Peas.....	(Dwarf early) Alaska; GRADUS; Boston Unrivalled.....	1 pt.
Cauliflower.....	(Spring) Early Snowball; (Autumn) Algiers.....	25	Pepper.....	Ruby King.....	25
Celery.....	(Earliest) White Plume; Golden Self-blanching; (best for winter) Giant Paschal.....	100	Potato.....	Early Rose; Early Harvest; GREEN MOUNTAIN; Vermont Gold Coin.....	½ pk.
Corn.....	Golden Bantam (early and sweet); Cory; STOWELL'S EVERGREEN.....	½ pt.	Pumpkin.....	Dunkard; Quaker Pie.....	¼ oz.
Cucumber.....	Extra Early White Spine; FORDHOOK FAMOUS.....	½ oz.	Radish.....	Scarlet Button; Early White Turnip; CRIMSON GLOBE.....	½ oz.
Egg Plant.....	Black Beauty.....	25	Rhubarb.....	Myatt's Victoria.....	25
Endive.....	Broad Leaved Batavian.....	½ oz.	Salsify.....	Sandwich Island Mammoth.....	¼ oz.
Kale (or Bonesole).....	Dwarf, Curled Scotch.....	25	Spinach.....	Victoria; (for summer) New Zealand; (for continuous cutting Swiss Chard (Beet) is especially recommended).....	½ oz.
Kohlrabi.....	Early White Vienna.....	½ oz.	Squash.....	(For summer) Bush Fordhook; Delicata; (winter) Hubbard.....	½ oz.
Leek.....	American Flag.....	½ oz.	Tomato.....	(Earliest) June Pink; Fordhook First; MATCHLESS.....	20
Lettuce.....	Big Boston; (Loose-head) Simpson; Mignonette (recommended); NEW YORK; (Cos) Paris White.....	50	Turnip.....	Petrowski; Golden Ball; (Rutabaga) Purple-top Yellow.....	½ oz.

fundamental requirements of plant life. All this specialized information has its use; much of it is very good; but it has no place among the instruction papers of the beginner.

By all means plant a garden of your own if you are so fortunately situated that a small piece of ground is available for your use. It need not be large. If you are planting your first garden, the chances are that you will grow more on a 50 x 100 foot lot, or even one of less area, than upon one four times that size. And it need be no special sort of soil, nor have any particular "exposure." A light, sandy loam and a southeastern slope are preferable, but they are not at all essential.

Do not be so improvident as to prefer spending small sums of money for vegetables every week in the year, rather than laying out a few dollars now for seeds and fertilizer. Do not be averse to taking a little pleasant and healthy exercise, daily if possible, which the work required by a small garden will give you. You will not only have better vegetables, but a keener appetite with which to enjoy them.

Let us suppose, then, that you pass the excellent resolution to have a garden of your own this year. The first thing to do is to select a garden site. It should be near by, so that you can step right out into it if possible. Pick out a spot that will begin to warm up in the very first spring days, sloping to the south or east if you can find one; or south of some building. Even an old wall, bank or fence to the north will give you a surprising amount of shelter. Don't be too ambitious about the size of it. You will absolutely get more from a tenth of an acre thoroughly cultivated than from an acre indifferently cared for, and with half the expense, fuss, and worry.

As to soil, the nearer you can come to a light, sandy loam, the kind that breaks up and crumbles all to pieces when you pick up a handful of it, the better. But as stated above, such a soil is by no means essential. The treatment of other soils, to make them as near the ideal as possible, will be taken up in a later article, as will also the question of fertilizers and their application. The thing that you should get to work on *now*, is the planting plan.

Don't leave the planning of your garden till you are ready to put the seeds in the ground, and then go at it haphazard. The beginner is apt to start in with his packets of seeds, plant the entire contents of each as far as it will go, all at the same time, and congratulate himself upon having the job done. It is—and so is his chance of having a satisfactory garden! A little careful thinking will save you much trouble. You should determine the quantity of each vegetable you are likely to use, and try to grow enough of each, and no more. And it is just this that the planting plan will enable you to do.

Take a large sheet of writing paper and a ruler. Use a scale of one-fourth or one-eighth of an inch to the foot, and rule off a space the size of your garden. Rows fifty feet long will be about right for the ordinary garden. We will take this length to figure with, and it may be changed in proportion, where rows of that length are not convenient. In a

very small garden it will be better to make the rows, say, 25 feet long, the aim being to keep the row a unit, and have as few broken ones as possible. In the plan herewith, we have supposed the garden to contain vegetables only. If berries and fruit are to be grown, give them a space to themselves.

You will notice that crops that remain for several years, such as rhubarb and asparagus, are kept at one end. Next come such as will remain a whole season—parsnips, carrots, onions and the like. And finally those which will be used for a succession of crops—peas, lettuce, spinach, radishes. The space given to each variety is allotted according to the proportion in which they are usually used. If you happen to have a special weakness for peas, and an aversion to onions, keep these and similar tastes in mind when laying out *your* planting plan.

For the amateur in gardening one of the most bewildering questions to settle is what varieties of the various vegetables to plant. It is hard enough if he takes one seed catalogue and tries to solve the problem. But if he receives half a dozen, as will likely be the case, he will find a hopeless task when he attempts to make his selection according to the contradictory descriptions of what have come to be called "standard" varieties, and the eulogies of "novelties." Happily some seedsmen are beginning to see that this habit of unreasonable exaggeration is a mistaken policy, and I notice that one large house this year states in the advertisement for its catalogue, that it "contains the *least* extravagant claims of any seed catalogue in America"—and I believe this good example will be followed extensively. I shall there-

fore in attempting to give suggestions which will be a help to the inexperienced vegetable grower, confine myself to those varieties which have proved themselves superior, under general conditions, and which are by far the more certain to give satisfactory results. I do not mean by this that all new varieties should be taboo. It is extremely interesting to experiment with them. By all means try a few novelties—but for the first year try them only.

In passing, I want to emphasize as strongly as possible that always *it is cheaper to buy the BEST seed than to have any other kind given to you.* Buy your seed by mail from one of the many dependable houses whose reputation you know. Do not allow yourself to be allured by convenience or by the beautiful lithographed packets, displayed in hardware stores and grocery windows, into buying the class of seeds sold in this way. In some cases you *may* get good seeds, but in many you will surely repent your folly—when it is too late. And in any case it is an expensive method of buying, and one by which you can seldom get just what you want.

The varieties listed have all proved themselves "tried and true" in most sections of this country. The few which are of recent introduction have won at once, the rank of standards, as new varieties sometimes do. Where several varieties are mentioned, I give them in the order in which, as a rule, they will be ready for use. They are of course selected, first of all, for quality, not for

(Continued on page xvi)

	5	10	15	20	25	30	35	40	45	50
	RHUBARB-2		FRUITLEY BUSHES		SEED-BED					
1	ASPARAGUS-2									
2	POLE BEANS-2									
3	TOMATOES-1									
4	CABBAGE EARLY-1 LATE-1									
5	CAULIFLOWER EARLY-1									
6	BROCCOLI-1					BRUSSELS SPROUTS-1				
7	PEPPERS-1					EGG-PLANT-1				
8	CELERY-1									
9	ONIONS-3½ LEeks-½									
10	CARROTS-4									
11	BEETS-4									
12	TURNIPS-1½					RUTABAGA-½				
13	PARSNIPS-1									
14	CORN-4									
15	PEAS-3									
16	BUSH BEANS-3									
17	LETTUCE-2									
18	MUSKMELONS-6 HILLS					CUCUMBERS-7 HILLS				
19	PUMPKINS-4 H					WATERMELONS-5 H				
20	WINTER SQUASH-5 H					SUMMER SQUASH, BUSH-5 H SUMMER SQUASH, VINE-5 H				

A garden planned thus will supply a family of five with summer and winter vegetables in plenty. Numbers indicate rows or hills. The scale in feet is shown at top and side.



The purists' Colonial bedroom is stately and restful, though too austere for many people



The wall paper pattern has been extended across the cove to the ceiling by cutting out the floral design

## Decorating the Bedroom

SUGGESTIONS FOR ITS TREATMENT AS REGARDS WALL COVERINGS, FURNITURE, FLOOR COVERINGS, WOODWORK AND COLOR SCHEME—THE ROOM PRESENTING THE OPPORTUNITY FOR INDIVIDUALITY

BY MARGARET GREENLEAF

Photographs by Leon Dadmun, M. H. Northend and others

**I**N the bedroom the individuality of the occupant is more in evidence than in any other room of the house, as such rooms or suites are complete in themselves and need not necessarily be considered relatively. Where the house has the marked characteristics of any period the architectural detail of the wood trim in the bedrooms as well as that in the other apartments will, of course, express this and must in a measure influence the furnishings, but even under these conditions more latitude is permissible in the chambers than in the living rooms.

A room in which no period idea is dominant may be made very charming, and the individual taste of the occupant may influence the entire scheme of decoration. A very dainty and attractive room is shown in the second illustration at the top of this page.

The floral paper used on the side wall here is beautiful in color



Have some restful white or plain color in either the wall coverings or hangings

and design, and the crown of this has a cut-out extension of flowers and leaves that is applied directly to the ceiling proper. The furniture of ivory enamel finish has been painted with clusters of the same flowers as those shown in the wall paper. Much of the green of the foliage in this design is repeated in the two-tone rug upon the floor. The curtains and bedspread are made of ivory white linen taffeta and bordered with four-inch bands of cretonne showing the same floral design as the side walls.

Much of the comfort as well as the attractiveness of a bedroom depends upon the arrangement of the furniture it holds. The space for the bed is usually indicated by the architect in the first drafting of the plans, and should be adhered to unless the room is unusually large. However, the other furniture may be arranged and rearranged until the right position is found for each piece.

Where a couch is included this may be placed near the window with the bookshelves conveniently at hand, or it may be set directly across the foot of the bed. The reading- or work-tables and easy chairs should find their permanent place, as their proper grouping adds much to the livableness of any room.

The English idea of placing a dressing-table directly in front of a window is not especially favored here as we are loath to sacrifice so much of direct sun and air as the closed window would necessitate, although by such an arrangement we secure a good overhead light.

The placing of the lighting fixtures should also be given some careful study. Side or drop lights should be near the dressing-mirror, and a convenient stand or drop light, well shaded, should be placed near the head of the bed. And a well arranged table light for reading and sewing is of great convenience in a large bedroom which is used at all as a sitting-room. However small the room, the light must be well arranged for the dressing-table. A central light for a bedroom is a very objectionable feature and should never be included.

Light and crisp colors are more acceptable in the decorative scheme of the bedroom than any other room of the house. Where

plain walls and figured cretonnes or chintzes are used in combination the latter should appear generously, that is, not only in valanced curtains at windows, but as slip covers, or cushion covers for chairs, window-seat or lounge.

The old-time idea of a blue, a pink, a green, and a yellow room is falling into disuse, although any one of these colors may be brought out prominently in the scheme of the room, or, as is even more usual, all may be combined in either wall covering or drapery material. The dominant color should appear again in the plain or two-tone floor covering.

Plain and embroidered muslins for window draperies and covers for dressing-tables are effective and dainty, and by having two sets for a room it may be kept always delightfully fresh and clean, as these muslins launder well. A small coin-dot of color on a very sheer, though not fine, white ground can be purchased from 25 to 35 cents a yard and gives a dainty charm to a room in which it is freely used that few other fabrics at the same cost will supply.

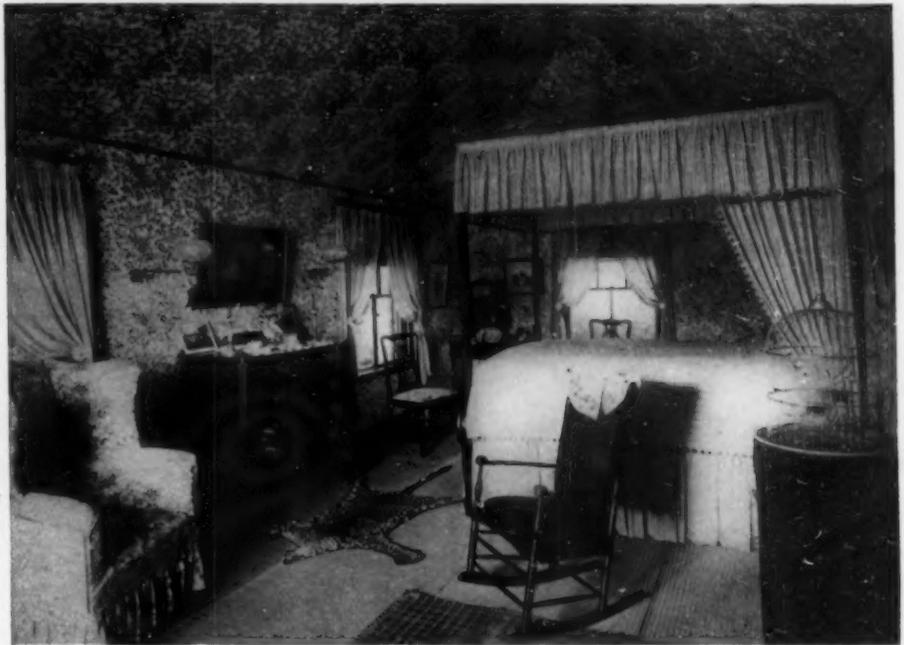
Where the decorative scheme must be very inexpensively carried out, a floral paper on an ivory ground can be purchased for 25 cents a roll of eight yards. In these cheaper papers one finds a better selection in yellow and old rose than in other colors; greens, too, are usually soft and attractive. If plain colored overdraperies are desired for the windows these may be made from cheese-cloth which has been dyed to the desired shade, matching the color of the flower in the wall paper. It is not a difficult matter for the amateur to do this successfully.

There are now made some very attractive cotton crepes showing a variety of floral and other patterns. Some of these are beautiful in color and good in design, and, with plain tinted walls, a room in which the curtains and slip covers for cushions and pillows are made from this fabric is very attractive.

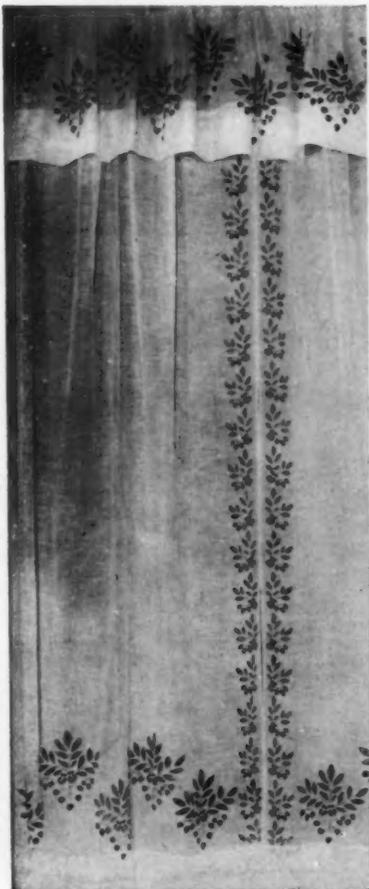
Old furniture may be revamped and given a fresh coat of ivory white enamel, and a central rug or a number of small rugs made after the old-fashion rag carpet in

one or two colors makes a satisfactory floor covering for use in such rooms. If the woodwork can be painted ivory white the scheme is more successful, as this is an important factor in the completed whole. In fact for bedrooms there is no better finish than the ivory white enamel. It is easy to apply and durable, and harmonizes with almost any scheme of furnishing one may desire to bring out in the room.

Attractive little shades for electric lights or candles may be made from bits of silk or even tissue paper, and, used in a room in which old rose predominates, the effect is charming, as the light showing through the rose color is very soft and pleasing. Pressed glass tall candlesticks may be bought for 25 cents apiece, and, fitted with such shades, find an acceptable place on the dressing-table, where they harmonize well with the silver.



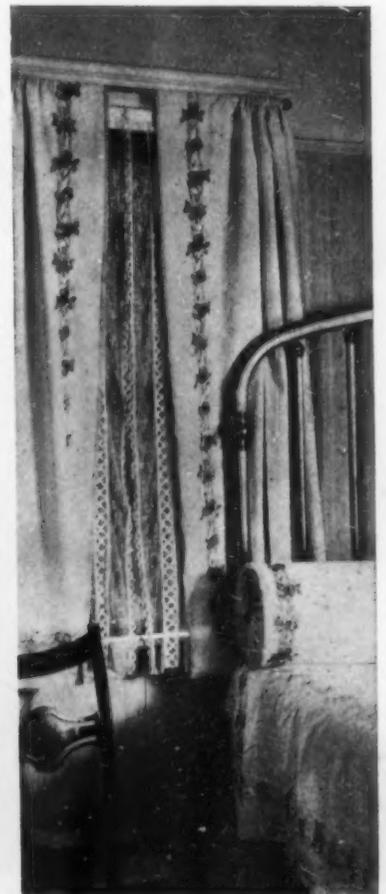
A fairly successful attic bedroom, though a plain tinted treatment above the picture molding would probably have improved it



Curtains and valance stenciled in blue for the bedroom



The white walls and straight-hanging curtains make an excellent setting for the fine old mahogany



A cut-out cretonne appliqué on taffeta for curtains and coverlet



THE FORMAL FLOWER GARDEN OF MR. WM. B. THOMPSON AT YONKERS, N. Y.

D GARDEN



ANKERS, NEW YORK. Mr. Charles W. Leavitt, Jr., Landscape Architect



The Red Birch is known by its curious bark



There is no tree more valuable than the Birch as a decorative adjunct to the garden



American White Birches add to any landscape

## All the Birches Worth While

THEIR DISTINGUISHING TRAITS AND VALUE FOR LANDSCAPE EFFECTS—NOTES ON THEIR PLANTING AND CULTURE

BY EDWARD C. CARROLL

Photographs by N. R. Graves, Thomas W. Sears and others

THE Birch is the sprite of American forests, the phantom of the tree world and one of the most graceful units of plant life which the landscape gardener may introduce into his plans for beautifying grounds and gardens. That writers have neglected the practical phases of its place in arboriculture is due, perhaps, to the great temptation to give the Birch its due of poesy to the neglect of its more prosaic features, though these need not detract from its charming individuality as the "little Princess of trees"—so Hans Christian Andersen called it.

Indeed the cultural side of all the Birches worth while considering in their relation to the home landscape is fraught with interest to every home-maker with the planting instinct. Our own country gives us some ten of the twenty-eight species known to the northern hemisphere, but only six of these need concern us, and a seventh, the European White Birch, which we have adopted for our gardens and our lawns.

As ornamental trees the American Birches are all somewhat more graceful than the forest birches of Europe, but many persons have neglected them because they are not long-lived like the oaks and the elms. However, this is a poor excuse for not encouraging Birches; although

a thing of beauty may not live to be a joy forever, still their twenty or fifty years of life is sufficient in its period to produce proof of their worth as objects of beauty. Moreover, the decorative features of Birches are so unique they should never be overlooked by the tree planter merely because they belong to a short-lived family. Indeed this very quality of decorativeness gives the Birch a place distinct from that of other trees to which we look for shade or protection, or fruit, or screening; it should be utilized to lend grace, color and interest to the landscape, and it is an essential thing to remember this.

No tree is more hardy, when it has had half a start. Indeed the American Birches grow farther north than any other genera. Their foliage is rarely attacked by insects, and their branches require less spraying than those of other trees. Moreover, they thrive in almost any soil, though preferring a moist sandy loamy one. The following is a check list of Birches one may safely recommend for landscape setting:



The Canoe Birch is the most beautiful native American species

BIRCH	BOTANICAL NAME
1 American White Birch	<i>Betula populifolia</i>
2 Canoe Birch	<i>Betula papyrifera</i>
3 Yellow Birch	<i>Betula lutea</i>
4 Red or River Birch	<i>Betula nigra</i>
5 Cherry or Black Birch	<i>Betula lenta</i>
6 Western Black Birch	<i>Betula occidentalis</i>
7 European White Birch	<i>Betula alba</i>

Birches flower in catkins of yellow blossoms, being prolific seed producers, for it is estimated that a pound of Birch seed contains 800,000 separate seeds. When propagated by seeds these should be covered as soon as gathered at maturity, or else stratified, and sown in the early fall. With the Red Birch (*Betula nigra*), however, its fruits ripen in June, and its seed must be sown at once, and by fall its seedlings will have reached a height of several inches. All the Birches are rapid growers, and they are also among the trees which sprout from the stump when cut. Birch seed should be sown in sandy soil, slightly covered, if at all, and firmly pressed into the ground. It germinates best

in shaded places. Not until the seedlings are at least a year old will it be safe to transplant them.

Birches may also be propagated by grafting or budding upon seedling stocks of the common kinds. Cion-budding is a good method, but these matters need not be gone into here, as they more concern the nurseryman than the lay gardener or the amateur planter, who will probably turn to the reliable nurseryman for his Birch specimens.

In planting it should be remembered that the cut-leaved varieties, such as the Cut-leaved Weeping Birch (*Betula alba* var. *laciniata*), placed at a distant point of a long narrow border adds light, and gives the semblance of greater distance to the landscape, when standing clear from the other foliage masses.

Then, too, Birches shaded by other trees force themselves into tall tapering growths, but when planted free from congested growth they become bushier in outline. Unlike nearly all other trees Birches are improved by not being allowed their full development. However, they should be pruned sparingly, if at all, and never after their tenth year.

It is a great mistake to plant Birches too lavishly. Their ornamental character requires care and judgment in placing them so as not to "overdo" the landscape. In this let Nature, the great landscape gardener, be your guide. Against an evergreen background she places a few Birches, in a copse of underbrush a sprightly sentinel or two, at the bend of a stream a group of pendulous branched ones, becoming more liberal when the gray hillside is to be enlivened, or the dark forest lightened. The ingenuity of man (which has devised more animal-like forms for the Yew and Box than ever Noah dreamed of in his Ark or philosophy), has likewise expended itself on the Birch, in consequence of which the garden-maker will find several varieties semi-artificial in growth-form that will fit in with the scheme of formal gardens and formal landscape, such as certain weeping varieties of the European White Birch (*Betula alba*).

Our woods throughout the country produce so many Birches whose species are mainly distinguished by the peculiar differences in color and texture of their bark that the following notes should serve as an identification guide to everyone, while the landscape characteristics of these Birches may lead the enthusiastic woodland explorer to transplant some of the seedlings he may find to spots on the home grounds, if, in advance, he can have some idea

of the particular relation of Birches to what one may call the doorway landscape.

#### 1. AMERICAN WHITE BIRCH—(*Betula populifolia*)

**Bark:** Chalky grayish white, close-fitting, which does not peel off with age, nor does the chalk rub off, as it does from the bark of the Canoe Birch (*Betula papyrifera*). The under bark is yellowish.

**Foliage:** Mass generally thin and light, and suggests that of the Poplar and the Aspen. Leaves smooth and glossy, yellow in autumn.

**Soil:** Prefers dry barren sandy soil of old fields and rocky woods, and thrives where other trees would die.

**Landscape Features:** For roadsides, edges of swamps, etc., 25 to 50 feet high, rapid growth. Good nursery specimens, well rooted, 4 to 6 feet, may be had for about fifty cents each; 6 to 8 feet, for about seventy-five cents each.

#### 2. CANOE BIRCH—(*Betula papyrifera*)

**Bark:** Very white, splits into thin layers. Powdery surface rubs off. Thus distinguished from American White Birch (*Betula populifolia*).

**Foliage:** Thicker than that of the American White Birch, but otherwise much the same. In this respect these two trees are often confused. Large leaves, yellow in autumn.

**Soil:** Prefers river banks and rich loamy mountain and hill slopes. Easily transplanted.

**Landscape Features:** Edge of ponds, riverside, hillside, 60 to 80 feet high, rapid and vigorous growth. Especially picturesque and graceful. Good nursery specimens, well rooted, 6 to 8 feet, may be had for about one dollar; 8 to 10 feet, for about one dollar and fifty cents each.

#### 3. YELLOW BIRCH—(*Betula lutea*)

**Bark:** Yellowish silver gray; rolls back and peels off in thin filmy strips from trunk. This fringed and tattered bark reveals gleams of golden-colored inner bark.

(Continued on page xiv)



The Cut-leaved Weeping Birch is much prized for landscape effects



The Weeping Birch (*Betula alba* var. *pendula Youngi*)



The European White Birch is too rarely met with on American lawns



Keep the wall covering in subdued design or solid color, and balance the pictures for each wall space in a group



Wall papers of strong contrast distract the eye from almost any type of pictures and are better without them

## The Art of Hanging Pictures

SIMPLE PRINCIPLES GOVERNING THE FRAMING, BACKGROUNDS, GROUPING AND SELECTION OF PICTURES FOR THE WALLS OF THE HOME — WHAT TO SEEK AND WHAT TO AVOID

BY SHERRIL SCHELL

Photographs by J. T. Beals, the author and others

THE most important factor in the decorative treatment of walls is the wall covering, for without the right kind of background the most carefully thought out scheme of picture grouping will prove unavailing. Nothing can so dispel the harmony of an otherwise agreeable room as an unsuitable wall paper; the most enchanting pictures appeal in vain and only succeed in arousing one's irritation if the walls are out of tune. The rooms we use most, particularly the living-room, should each have a paper whose values are closely related, that is a paper whose colors are not in violent contrast. Best of all is the covering of solid tint of some soft and restful color; this makes the happiest background for all varieties of paintings, prints and photographs.

Green and brown in their softer tones are invariably successful in this capacity, and harmonize readily with the best rugs and furniture. Brown is a gracious color on which to hang etchings, colored prints and photographs. Green makes a pleasing wall covering for oil paintings and water colors and greatly enhances the beauty of gold frames. Some of the new designs in wall paper are decorative enough in themselves without the added embellishment of pictures. This variety of wall covering can be used to the best advantage in bedrooms providing it is of restful pattern. A few pictures can now and then be effectively placed against such a paper, but they should be large, simple in outline and bold in color, if they are to vie with their setting.

As a rule it is better not to place any pictures on a patterned paper of florid design as it creates a confusion of line, and the effect of both pictures and paper is destroyed. First in the decorative scale should come the wall ornamentation, that

is, as a rule, pictures. Then should follow after in regular gradation, furniture, walls, floor. When a paper of bold design is used, the background pushes itself into first place and the pictures take on an inferior and false relation in the scheme.

Before there is any attempt at picture grouping it is always best to study each picture carefully to judge whether or not it is worth hanging. We Americans more than any other people have a tendency to overload our walls with such a quantity of pictures that our rooms often suggest the art shop rather than the home. People who travel a great deal err most often in this direction and their walls fairly groan with a multitude of souvenirs, mind-distracting and dust-collecting.

The frame should be selected not only with consideration for its relation to the picture, but also its relation to the room. A frame may be in key with its picture, but its tone may be discordant on certain backgrounds, or, if it is in tune with the background, its design may dissipate the harmonious grouping of the adjacent pictures. The frame should never be of too bright a color nor should it be very ornate in design as it will then distract the eye from its intended interest.

Mats should always be wider than the frame. When two pictures containing mats are hung together it is important that the mats be of similar values and that they be not in contrasting tone to that of the background. Oval pictures often make uncongenial neighbors if they are of different proportions. Bright and dull gold frames should not be hung together as both suffer by close juxtaposition; one becomes dingy and the other garish by this arrangement. Gold frames are usually best for oil paintings, but it



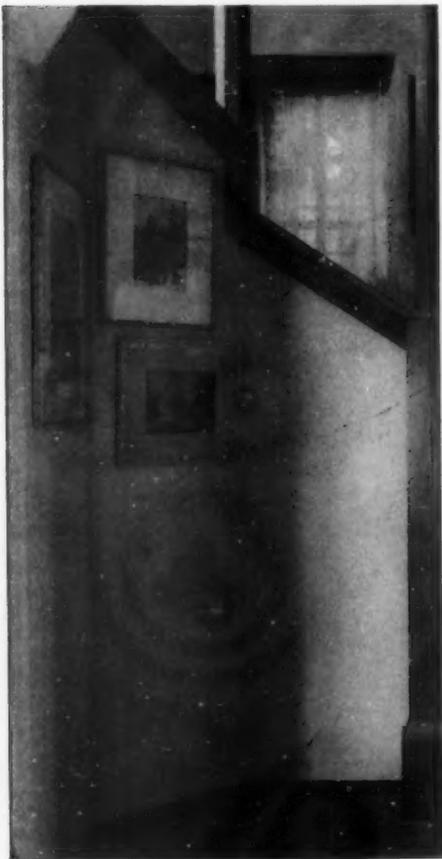
A satisfying grouping of two pictures with a mirror in a formal bedroom

often happens that a black or a dark brown frame will greatly heighten the brilliance of some tones. Another thing that requires caution is the selection of a frame that belongs to some particular period of decoration. One must study the different styles carefully before he attempts to make use of a frame of strongly individual design. In spite of our familiarity with the different French periods, for example, there are to be found not a few who make the mistake of placing some masterpiece of the style of Louis Quinze in an Empire frame.

All pictures should lie close to the wall and should not be tilted forward, as in the latter case a disquieting effect is the result. Whenever it is possible pictures should be fastened to the wall and not be suspended from the molding by wire or cord. Some paintings, however, have such a ponderous appearance, and are so heavy in fact, that it is better to hang them from the molding. In this case the wire should be as unobtrusive as possible. A better effect will be gained by fastening a wire at each end of the frame and carrying them straight to the molding, as the acute angle formed by one wire will not harmonize with the vertical lines of the room. The two wires also keep the frame straight.

The lines and tones of the wall should also be carefully studied before there is any tentative grouping, and the pictures separated in reference to their particular environment. Every picture should be chosen as a factor in the general composition, in its relation not only to the wall but to that of the furniture, floor covering and ornaments. A dainty stipple print, for instance, is decidedly out of place in a room filled with heavy Mission furniture and Navajo rugs, as is a drawing of Aubrey Beardsley in the vicinity of an Empire cabinet.

A good way to try different group-



Mats should be wider than the frames and not contrasting in tone with the background



This artist's studio shows an unusual method of framing sketches by the woodwork

ings is to lay the pictures chosen for a certain room on the floor, where different combinations can be tried until exactly the right balance is gained. By this plan one will not only save a great deal of time and patience but the wall paper also. Usually the most important picture, not always the largest, should occupy the center and should be the keynote of the group, as one's natural instinct is to look at the middle of the wall for some satisfying ornamentation. The other pictures should radiate from this focus point and the proportion of the grouping should be based on

it. Each wall space should be studied as the painter studies his canvas in order to obtain a well balanced composition. The spacing between the different pictures can be decided upon before the pictures are put on the wall. Small pictures should be placed closely together as they appear very trifling when wide spaces intervene. If the



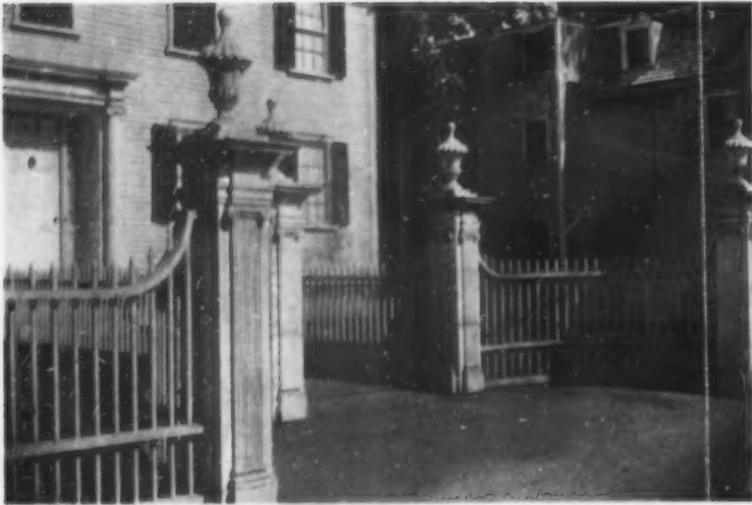
A better grouping would result if the lower left-hand picture were lowered a trifle or the oval raised

detail of a small picture is lost in hanging, it is better to eliminate it altogether, for its meaning is gone. It must be borne in mind that dignity and repose will be unattainable if there are any petty ornaments on the wall or in close proximity.

The general rule is to so hang a picture that its center comes within easy range of the eye, and whenever possible the wall space of a room should present a unity of proportion in this regard. Often a mantel or a piece of furniture will compel one to place a picture a little higher, but this seldom creates a poor effect. Pictures representing an Ascension, for instance, and many religious subjects, can be placed a trifle higher than others as this emphasizes the idea of worship intended by the artist. Landscapes showing mountain scenery can also be effectively handled in this way. Interior scenes can be placed a little lower than others, as they are better appreciated when one is seated, and are then on a level with the eye. When the pictures are nearly of a size the spaces between them should be equal. The space usually occupied by a mirror over a mantelpiece can be happily filled by a large picture, particularly by an oval one. If a long horizontal picture is used it should always be a trifle shorter than the width of the mantel. Oval pictures are often satisfactorily placed against certain striped papers and a particularly striking effect can be gained by a sparing and skilful use of them. Colored prints should not be placed near oil paintings as the difference of treatment destroys the effect of both kinds of pictures.

Some who are clever enough in arranging pictures, frequently make grievous mistakes in grouping them in relation to the furniture and bric-a-brac. In New York we find a house in which the owner had gained an unusually graceful and dignified effect by his skilful grouping of some fine carbon copies of Velasquez's *Infantas*. His labor was set at naught, however, when for some reason he allowed his rooms to accumulate with framed cards bearing the trite and wearisome maxims of the day.

(Continued on page x)



Entrance to the Orm-Ropes House, Salem, which was built 1720 and lately restored admirably



Cragie House, Longfellow's home in Cambridge, has a stately old wooden fence and gateway

## Some Old Colonial Gateways

A COLLECTION FROM WELL KNOWN MONUMENTS OF THE PAST, FULL OF HELPFUL SUGGESTION AS TO THE MEANS OF ENSURING HOME PRIVACY

BY JOY WHEELER DOW

Photographs by the author

IT has become fashionable once more to surround one's dwelling place with some sort of fencing, and to have a gateway. But that is not the true reason why gateways and fences have been recently growing into general favor. There are other underlying causes, of far greater influence than any transitory fashion.

During the middle part of the last century a great deal of money was little better than wasted upon fences and gateways because the fences were not intended for protection half as much as they were for looks; and as for esthetic excellence, they had none at all. When, at last, their uselessness was condemned on the two counts, long about 1880, the fences began to be pulled down, and in their place came unobstructed stretches of greensward that a newly invented toy—the lawn-

mower—might have full play. The American people at that time had no shame about living in evidence, as one might call it; they cared little or nothing for privacy about their houses.

A fence and gateway enclosing a humble and very limited cottage setting, with the aim merely of keeping people out, would seem as useless and unnecessary an expense as it did in 1880, only for a new condition—new to America—which has lately arisen, namely, a plea for a little home privacy.

Whoever believes in the beautiful metaphor—I have forgotten with whom it originated or I should give the author due credit—that a man's home is the sacred refuge of his life, has the key to the situation. It is not the despoiler of our shrubbery or our architecture who needs



This gateway to an old Middletown, Conn., home is a restoration



A modern Providence, R. I., gateway that has the old-time flavor



The Lord house, Portsmouth, N. H., a type that could be inexpensively duplicated



Why do we so seldom find modern gateways with the charm of this old Hingham one?

to be guarded against by a fence and gateway, but simply the public gaze, for how can there be a sacred refuge anywhere if this is to be always and unreservedly admitted, and how can there be any true home feeling without that necessary sense of privacy—gained only by a fence with architectural merit or a hedge?

But the true home feeling—the Anglo-Saxon home feeling—has been gaining adherents rapidly of late in this country, and with it we gain a very much better sense of the esthetic in fences and gateways than was even possible in the preceding age—a commercial age, a shopkeeper's age, let us term it,—of ostentatious rivalry and display, the motto of which was to give the showcase a chance at the sidewalk. True, it was not always as bad as this in our land. The commercial idea in America dates from the administration of Andrew Jackson, otherwise, we should have no legitimate prototypes from which to draw inspiration. My contention is that in order to erect a gateway which will be really adequate for all the needs of the house-builder of to-day, we must first consult American history at a time when the fence and gateway were in fashion, of course, but where they had the truer dual mission in the world—the sense of home-privacy first to express, and next, the architectural appreciation of the builder.

I would not like anyone to suppose, though, that examples of good, historic gateways are



The imposing gateway of the Brown estate, Providence, bears marble busts of the family's founders

surroundings. There will usually be found but one gateway the equal of this in a whole New England town. Providence is an exception. It has four or five remarkably beautiful examples. The Perry house terrace gateway at Providence is modern, and while exceptionally good in detail, is disappointing in design, at least so far as the arch is concerned.

What we must insist upon is a gateway that shall reflect and express privacy, protection and beauty for us. Ordinary hand-me-down gateways, with neither romance nor mystery nor traditions in their make-up, will not do.

Gateways and fences such as these are by no means inexpensive. Delicately carved and molded woodwork usually does cost money. The question is, however, can we feel the full significance of home life without this combined protection and embellishment. Let us have our fences and gateways, and let us have them in keeping, even if the house itself must be a trifle smaller or of less costly materials, or the land a bit less in extent.



Such gateways as this York, Me., example are very rare—you may find but one in a town

so common in our land that all one has to do is to take a day's outing, and spend it pointing his camera at gateways hit or miss. For the present collection represents the bulk of five years of patient work.

The gateway at Middletown, Conn., is a reproduction by a modern architect, very skilfully evolved, and attuned to its



Providence, R. I., is exceptionally rich in its noteworthy old gateways



A mere gateway is not enough; it must have good architecture back of it



This charming old gateway with its graceful urns is at Bedford, Mass.

# The Vase in the Home

THE WONDERFUL IMPROVEMENT IN DESIGN, COLORING AND REFINEMENT THAT IS NOTICEABLE IN THE POTTERY BOWL OR JAR, THE GLASS FLOWER RECEPTACLE, THE JARDINIÈRE

BY KATHERINE POPE

Photographs by J. Mitchell Elliot and others



**H**IDEOUS indeed were our vases of but a few years back, beautiful indeed are many of those of the present day. We lately loitered in the art rooms of a famous dealer, and there studied various exquisite forms, studied them near at hand, and also viewed them from a distance; the while getting realization of their part in the beauty of a home.

And we found that even in this expensive day, this "dear" land, one can procure really good vases and jars at expenditure of only a modest sum. The combination of beauty and simplicity we, alas, had too often found of a prohibitive costliness, but in the way of vase and jar they are offering to-day some really good cheap things. We have in mind an inexpensive pottery of simple, classic forms, the color a shade of green reposeful and exquisite, the finish a satiny smoothness. And we have in mind a still lower priced pottery, honest, artistic, a rough green surface, the shapes harmonious with the general intent of vase and bowl.

The vases and jars of these illustrations of modern pottery are usable; their unobtrusiveness, the lovely green of the one, the retiring brown-mottled green of the other, just the setting needed to bring out the beauty of blossom and branch. In the silky sleek pottery burnished autumn leaves seem very much at home, a low bowl of the rough green seems fashioned on purpose for the sturdier of our field flowers—golden-rod and frost daisies and white and purple asters. And speaking of the right receptacle for sturdy wild growths, did you ever see one of those black-brown Indian jars holding a wealth of golden-rod? The brown-black contrasts splendidly with the yellow of the weed, the bold curves of the pottery stand out strong below the great sheaf of field beauty.

Some vases are meant for utilitarian purposes, some should have asked of them no service save to stand alone in their beauty—it being full-excuse for their being. One of the vases we studied, a vase from the pottery regarded as the glory of American ceramic art, it would have been sacrilege to lessen by placing therein distracting flower and leaf. It was a fairly large jar, the shape simple and graceful. The form was attractive, but the coloring! An iris-colored background, that indescribable purplish-gray; the only decoration, two swirling bronze peacock feathers.

We are well aware that the Japanese of late years have imposed on us to a degree, sent to the American markets—and European too—hideous, inartistic, impossible things. And they can produce such beautiful wares so cheaply. Let us hope the wily Oriental ere long will realize he has gone too far, will cease offering us the garish products of his land, give us more of simple beauty. Now only here and there are to be had good examples of Japanese art, among these a few vases that furnish illustration of the national worship of beauty.

Though their bad things are very, very bad, their good things are very, very good. And in their flower receptacles they have been such true artists, realizing, as we did not until recently, that a vase must be subordinate to the blossom it holds. As a rule, flower vases are better without special decoration, and the Japanese at his best can give us a variety of this sort—forms of classic simplicity; what decoration there is, irregular and indefinite; the vase colors, those that intensify flower beauty—greens and browns, neutral grays, yellows, and blues.

In looking for really good Japanese vases you will probably find what you want in the obscure shop rather than the much exploited "Japanese department." We one day bought at a tiny Jap place a lovely little flower-jar for half a dollar, the coloring soft blue-gray, soft green, brown and white-gray, the vase unglazed, the design indistinct figures, one losing itself in another—the effect as a whole, blue-gray and white. The little vase was shapely, the subdued color beautiful—it has proven just right for flowers of many seasons, many kinds.

Formerly, coloring in vases accessible to the average person, was garish, obtrusive; in addition to the simple forms preferred to-day, soft tones are to the fore, "grave and subdued color." In pottery uniform color is liked, but monotony avoided by range of hues, mayhap dark slate gray melting into mellow blues and violets. A rough green surface will show streaked and speckled, more pleasing than the unbroken color, giving light and shade. There are changeable sea-greens, there are dark reds melting into warm browns.

And as to indicate the taste of the day, decoration is suggested rather than boldly outlined; in one class of pottery, flower and leaf are beautifully indistinct in color and form, seem to melt back into the background, seem hesitatingly to emerge therefrom, a very part of the vase—not something stuck on, obviously "decoration." The backgrounds also are never emphatic, buffs and browns and blues of such softness one scarce knows whether to name them buffs and browns and blues.

Another illustration of decoration softly emerging from background is seen in a vase of bluish-green whereon purple berries and a leafless branch are suggested. Quiet in color and of a loveliness, are white chrysanthemums out of a pale lavender background. Not only do the admired Japanese vases show beautiful blue-gray and white-gray harmonies, but one of our American potteries is widely known for its use of grayish-white and subdued blue. Another soft and pleasing conjoining of tones is seen in vases of dark gray and dull green.

The wonderfully beautiful iridescent and opalescent glass of the day should be given its full value, all the evanescent color be searched for and revealed. Do not place therein water or posies, let vase or jar

(Continued on page x)



When you have found a suitable vase make it serve as a flower receptacle

# Propagating the Gladiolus

HOW YOU MAY SECURE HUNDREDS OF FLOWERING BULBS FOR YOUR GARDEN WITH THE EXPENDITURE OF A LITTLE TIME, SPACE, AND PERHAPS A DOLLAR

BY ROYDEN E. TULL

**T**HAT the Gladiolus is one of the most beautiful of our summer-flowering bulbs every one knows, producing for us, as it does, every variety of shade and color combination. What few realize is the fact that Gladioli can be propagated as easily as the potato, and with no more trouble in the matter of winter storage.

The writer had not been able to have all of these bulbs he wished until recently, for with the coming of every spring there were always so many things in the way of fruits, vegetables, shrubs, etc., he thought he must have, that the money he had allotted to the garden was exhausted before the matter of having any left for the Gladioli was thought of. That is all changed now, and he finds he can have his garden full of Gladioli, after all, at comparatively little expense, with a little work and a little patience. This is the way it is accomplished:

Some of the seedsmen offer for sale at about one dollar per thousand the little one-year-old bulblets that need another season's growth to produce mature flowering corms. One thousand of such bulblets will produce from seven to nine hundred mature flowering bulbs.

If you have not been able to save all of the little bulbs you think you will need by a method described later in this article, order your additional supply from your seedsman early in February, and instruct him to ship these bulblets to you as soon as danger from frost is past. Do this with all your seeds, plants, and bulbs and the resulting increase in both the quantity and quality of the goods you get will be a revelation in prolific results. Most persons wait till the rush of planting time comes before they order, and then cannot understand why some things have been damaged in packing or shipping.

As early in spring as the ground can be worked nicely, and as soon as all danger from a heavy frost is past, prepare your seedbed as you would prepare it for onion sets. Your infant Gladioli should be set out just as you would onion sets except that the rows must be from eighteen to twenty-four inches apart, and that the bulbs must be placed at least two inches deep, and not more than half an inch apart in the row. Tend them carefully all summer, keeping all the weeds out.

After the first heavy frost in the fall take up your bulbs and put them in trays to dry, leaving the tops on until they are thoroughly dried, when they should be cut off about one inch above the bulb. Next sack them carefully, using a Number 3 or a Number 4 paper bag (such as those in which sugar comes from the grocer's), and putting two or three dozen bulbs in each bag. Tie the neck of the bags tightly, leaving a surplus of cord from which a loop should be made by which the bag is suspended from a nail in the rafters of the vegetable cellar. There they are to be left until spring. Great care must be taken during these latter stages to prevent bruising; every bruise means a rotted bulb in consequence.

It is at the base of these larger bulbs that the bulblets grow. A two-year-old bulb has clustering around it a large number of the smaller ones, sometimes from thirty-five to fifty. If you have grown Gladioli previously it will not be necessary for you to buy the small bulbs as you may save those adhering to the

bulbs which have flowered the last season. Remove the bulblets, place in separate trays, and as soon as they are dry store them just as you did the larger ones except that two or three hundred are put in each bag. It is not advisable to put a larger number in a bag as they are apt to pack and heat, thus losing their vitality. Care and patience are necessary if you would save all of these little bulbs at harvest time on account of their small size and the fact that they do not adhere to the parent bulb very firmly.

By this method, of course only existing varieties may be perpetuated. If one desires to carry his experiments farther afield and into the fascinating realm of hybridization, he may buy seeds from the seedsmen or may carry pollen from one plant to another in his own garden by means of a camel's hair or red sable brush. It will, however, be necessary to wait an additional year for blossoms from seed.

After the seed has been secured, and about the early part of March, prepare flats as you would for any other delicate seedling. Plant the seed in rows, cover with about one-sixteenth of an inch of potting soil. Then cover each flat with a pane of glass until germination has taken place, after which remove the glass and place the flats in the full sun-

light, taking care, however, to keep the temperature at about 70° during the day and 55° at night.

When the second pair of leaves appears, prick out into the greenhouse bench or coldframe and transplant to nursery rows as soon as conditions out-of-doors are favorable.

In the fall treat the seedlings as you did the bulblets, planting them in nursery rows the second season. They will flower the third season and may be set out in your regular beds at that time unless you object to an indiscriminate riot of color in contrasting shades. In that case plant again in nursery rows and label each bulb as it blooms.

A good way to do this is to group the crimsons, scarlets, pinks, etc., numbering the different groups "1", "2", "3", etc., putting a label with the number of the group to which it belongs opposite each bulb. In the fall they can be placed in bags and the bags numbered to correspond. Of course any especially desirable bulb may have a distinctive mark and name and kept separate.

The Gladiolus is one of the most useful perennials for fine color effects. You may have the Salem for salmon pink, the Augusta for pure white, the Madame Monneret for delicate rose, the Nezinscott for bright scarlet, the Sellew for crimson, the Canary Bird for yellow, and so on through almost every shade.



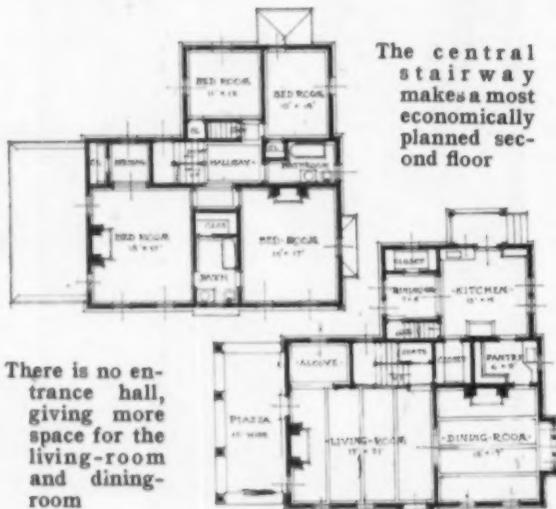
The Gladiolus will give you the greatest variety of color among bulbs. Home propagation will secure for you hundreds of blooms



White-painted shingles have been chosen for the wall material, with blinds in green. It would be hard to imagine a better combination to go with the white birches



On account of the sloping site the cellar is lighted entirely from the rear, allowing the house to set low into the ground



The central stairway makes a most economically planned second floor

There is no entrance hall, giving more space for the living-room and dining-room



The delicately carved Corinthian columns and pilasters make a charming front entrance

*Aymar Embury, II., architect*



Rough plaster, tinted and the dark-stained simple woodwork characterize the whole first story



In the dining-room the side windows are set out above the chair-rail level, giving a broad shelf for house plants

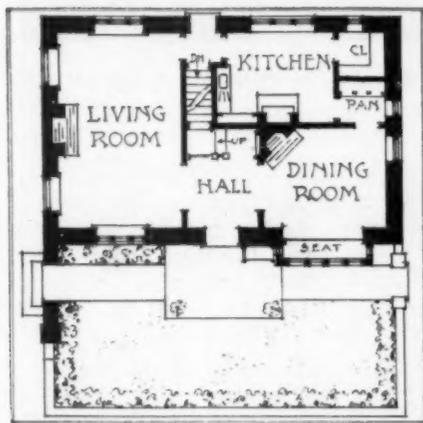
THE HOME OF LOUIS STARR, JR., TENAFLY, N. J.



The steeply pitched roof comes well down over the first-story windows, and is broken by the distinctive casement dormers



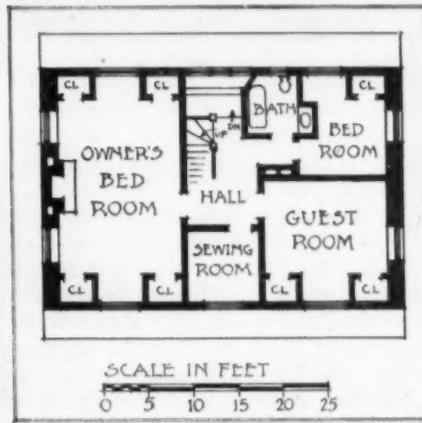
The ivy-covered stone end faces the street. At the left is the rear entrance, the front being secluded by the gateway



Only the essential rooms are included in the first story, for the house is but 25 x 40 feet



From every view-point the house is picturesque and eminently homelike. For its size it is undoubtedly one of the most attractive bits of domestic architecture in America



Abundant closet space is provided in the slope of the roof between the dormers



A view of "Princessgate" somewhat similar to that used as a cover on the Christmas number

## "PRINCESSGATE"

*Joy Wheeler Dow, architect*



At the end of a row of hollyhocks stands the vine-grown iron gateway



The wide eaves and the projection of one stone end containing the gateway shield the terrace

THE HOME OF ELDRED BATES, WYOMING, N. J.

# 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 envelope*

## As to Holiday Gifts

WITH the holidays passed and the new year begun comes the comfortable realization that we are settled in our homes for the winter season, and accordingly we adjust ourselves and our belongings and set our backgrounds to obtain the best effects.

There is to-day a decided tendency in gift making to select ornaments, furniture or rugs for the house, rather than the more personal things which long precedent had established, and many of us are just now endeavoring to find places for the recent acquisitions which have come to us with the Christmas season. This requires study and possibly some decorative changes, and unfortunately, alas! occasionally the absolute necessity of relegating an expensive but ornate vase, aggressive brass lamp, or other things of this ilk to the topmost shelf of the china-closet. This experience points to a fact which it would be well for the gift-making public to realize, namely, if one be moved to give decorative bits or pieces of furniture it is absolutely essential that they be familiar with the style of the house into which these will go, and also with the taste of the recipient, otherwise it is far wiser and more kind not to go into this field in making the present.

## Table Lamps and Shades

YOU are fortunate if you have received among your holiday gifts a lamp for the living-room or library table. They and their shades are very important factors in the furnishing. It is, of course, of the utmost importance that they fit into the general scheme of the room, both as to design and coloring. Even if you did not receive a whole lamp, perhaps a large dull-glazed pottery jar came your way. If you already are well sup-

plied with such receptacles for flower-holders, consider the possibility of using the jar as a base for a lamp. It is a simple matter to select or have made an oil-fount to fit into it, and shades may always be independently acquired.

## Cover the Water Tank

LIKE many others we have a tank in our house which is supplied from the city water. The pipe which led down from it became stopped up, and upon investigation we discovered the cause. It had been stopped up by rags, probably dropped in the tank by mice. Our plumber's bill was large, as the rags were difficult to get out. I made a cover at small expense, and this not only prevents a similar occurrence, but prevents dust also from going in the tank. C. K. F.

## Unruly Doors

FEW things are more annoying about the house than a door which will not stay latched when closed. If you examine such a door you will usually find that it has shrunk. Take the door off its hinges, and then take the part of the hinge on the door frame off, and place



Utilize surplus pottery jars as lamp bases, having an oil-fount made to fit

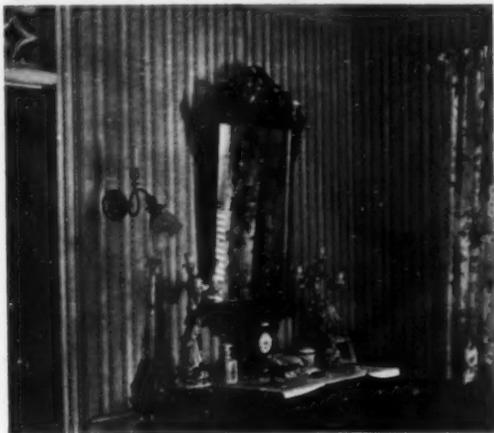
enough pasteboard back of it to make up for the shrinkage. Replace the hinges, using slightly longer screws. Or else remove the plate in the door frame that the latch and lock fit into, and put some material back of it to bring the plate nearer the door. The writer has used both methods with the best of success. If the door sticks on the "saddle" on the lower edge, before planing it off be sure the hinges have not worn off, and so allowed the door to drop down. If so, replace them, and so do not injure the door. If the door has sunk lower than when put up, and so will not lock, or latch, you can often remedy this by taking off the plate on the door frame and filing the plate. Too much "side play" can be taken up by filing. C. K. F.

## Small Oriental Rugs

IT is becoming more and more common to discover among one's holiday gifts a small Oriental rug or two. They are among the most welcome of all gifts for the reason that they fit so acceptably into the furnishing scheme of almost any room. Even if they do not find a place on the floor, which is unlikely, they may be useful for covering the heavier cushions at the ends of long davenports and window-seats, or even for covering hassocks. That of course would seem a desecration for Orientals of really excellent individual merits, many of which are splendid wall decorations when hung.

## Lighting Fixtures

WHEN the time comes to decide upon the lighting fixtures for the new house there are many points upon which the amateur should inform himself. Today the combination fixture appears only occasionally; that is, there will be usually but one or two combination



A combination gas and electric side-wall lighting fixture of simple design

fixtures used in each room. These can be extremely ugly and impossible to reconcile with any decorative scheme, but it is possible also to obtain them with the gas fixture so discreetly arranged that it is not obtrusive. For instance, in a dining-room, if there is a central table light under a spreading shade there should be no effort to introduce a gas light in this fixture, but the sconces or side lights used may have a single gas light included in the design. It is easier in the side lights to disguise these than in the central light, and in living-rooms, unless the type of the room really requires it, it is much better to avoid a central light, using standard table lights and side lights exclusively.

Many of the large manufacturers of lighting fixtures have show rooms in the larger cities where one can see the fixtures set up in the proper environment for each style. Many of these exhibition



The gas outlet is kept as inconspicuous as possible

rooms carry suggestions in wall treatment, woodwork, ceiling and draperies which are very helpful to the inexperienced along the lines of house decoration. While undecorated walls of plain color and standing woodwork of simple lines seem to call for fixtures and hardware of iron, dull copper or smoked brass, the heavy dark woodwork and richly ornamented ceiling and tapestried walls of the Flemish or Italian Renaissance will carry fixtures of ornamental brass, carved and gilded wood, or of brass treated with the sand blast, which gives to the metal an antique and roughened surface which is very effective. The designs of such pieces are appropriately characteristic of the period along which the room is planned. In the Colonial room the setting will show ivory

enamel for the woodwork and some one of the delightful wall coverings of that period, and, to be properly complemented, brass fixtures of simple design or those of gilded metal and crystal, or the less ornate type of carved and gilded wood should be used.

As it is not always possible for the prospective builder to visit such show rooms much may be done through correspondence with a city decorator or by writing directly to the manufacturers, giving a description of the individual requirements of the house and requesting a suitable selection of illustrations showing designs. In most cases these will be supplied, together with prices, and in this way fixtures appropriate to the room may be secured without great difficulty.

### Decorating a Dining-room

KNOWING of the assistance this department of HOUSE & GARDEN has given others, as a constant reader and subscriber I am coming to you for personal help in selecting wall papers and curtains for my dining-room. The room is 21 ft. long and 13 ft. wide, with three windows in the east. The frame is 9 ft. in width and holds four small windows on the north. I think I would like tapestry paper with no predominating color on the side walls, but you may think this not so good as some other treatment would be. Please tell me just how you think the wall would look best?

I wish to have the woodwork white enamel, or perhaps an ivory white. Kindly suggest the best material for this? The rug has Oriental coloring in which there is much dull blue, and tan. The furniture is oak. There is a single door leading into the living-room, the walls of which are treated in a light shade of green. The house is very simple, nothing expensive in it, and I do not want to buy costly paper now, but it must be in good taste. The four windows on the north are set 4 ft. from the floor and have no shades. I had white net sill-length curtains at all of the windows. The light has faded my paper, and I must make a different arrangement. Window shades do not look well as I have tried them, and have not felt that they were a success. Perhaps you could suggest some sort of curtains for the inside which could be drawn and shut out the light. I would appreciate it if you could send me samples of wall paper and drapery material. Also samples of the curtain material you would recommend, and some suggestion as to the length and general style of these curtains.

We are very pleased to supply you with the suggestions for the treatment of your dining-room as described. We have mailed to you a sample of wall paper showing a design of fruit and flowers in old rose, green, and dull blue on a tan ground, with a thread of gold running through it. We send also a sample of raw silk which we would suggest for your window draperies. These can be made to slip loosely on a rod and extend only to the sill line. They will draw readily and in a great measure shut



A plain or two-toned upper wall treatment would greatly improve this dining-room

out the light and probably you will find them of service in the place of shades.

The silk is 30 inches in width and the price is \$1.50 a yard. It is, however, very durable and holds its color well. The price of the paper is 45 cents a roll of 8 yards. We also send a sample of tapestry fabric which is similar in color and design to the wall paper. This we would recommend your using for seat cushions of your chairs and a window-seat, should such be required. The design of the tapestry paper is quiet, as the tones are extremely soft and dull and in some lights it presents practically a two-toned surface.

Ivory white enamel is recommended for your woodwork as this will be most effective with the wall treatment suggested.

For door curtains dull old red velvet—or dull blue—could be used. There is a cotton velvet, sold under the name of Brunswick, which takes the light beautifully when hanging in folds; this is 50 inches wide and sells for \$2.25 a yard and comes in a fine selection of colors. It makes most serviceable and attractive curtains and we would recommend that you use it in your doorway.

In making these curtains two lengths of the velvet should be put together without interlining, finishing the edge with a gimp or galloon in color similar to the velvet, or the edges may be finished instead with a narrow moss fringe.



Too many ornaments on this mantel spoil the room. Do not be afraid to store ornaments

## Garden Suggestions and Queries



Edited  
By  
Gardner  
Teall

The Editor will be glad to answer in these columns queries that appear of general interest pertaining to individual problems connected with the garden and grounds. When a direct personal reply is desired, please enclose a self-addressed stamped envelope.

### St. Valentine's Month

ST. VALENTINE chose rather a chilly month when he selected February for his festival, yet for these twenty-eight days the good old Zodiac is ruled by the Heart, and that gives the world something to think about when Winter, still clinging with its snows, seems to bid the enthusiastic Garden-maker be patient and await the real coming of Springtime. However, February is not a month to be idle in; there are more preparations to be made and more things to be done in this month than, perhaps, your young gardener about to enter upon his experiences has ever dreamed there could be. Here are some of them:

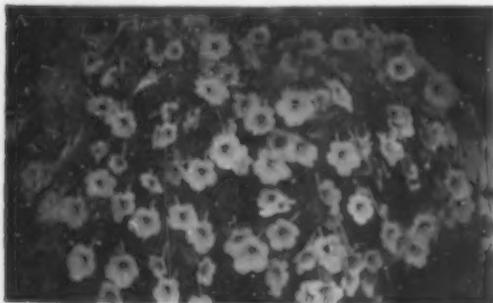
### February Preparations

Don't forget that you may have some spraying to do in February.

Hotbeds will hardly be started as early as February in parts of the country north of Philadelphia, surely not near Chicago, Detroit or New York.

If you are intending to start a Mushroom crop you have no time to lose now.

Achimenes tubers should now be started in flats, in light soil, with leaf mold and sand, and sheep manure to enrich it. A temperature of 60 degrees will be required at night.



The Achimenes is one of the most striking summer-blooming conservatory or window-plants.

Cuttings may now be taken for Paris Daisies, Chrysanthemums, and Begonias for October and later flowering. It would be well to buy small greenhouse plants at this time to be grown through the summer to maturity.

If you are digging around your garden at any time remember that dug-in snow chills the soil where roots may be dormant, consequently they will be injured or killed by thoughtless treatment of this sort.

Don't forget that your lawn needs winter care. Top dress it with fine manure.

Both Gladioli and Cosmos may be started indoors now for early bloom, and bedding plants propagated from stock plants.

Place your orders early with your nurseryman if you would avoid disappointment in the rush for good plants that always seems coincident with the beginning of every season's rush work.

If you procure your seeds in time you will have an opportunity of testing their germinating qualities before the regular outdoor planting season.

This is a good time to put greenhouse benches in shape, for nothing is more discouraging than to find them rotting away. Spray them with copper sulphate, and after that as often as necessary with your whitewash mixture.

For early vegetables start beets, cauliflower, string beans, kohlrabi, etc., in greenhouse or window for later transference to hotbeds and coldframes.

Now is the time to take cuttings of your Stevia (*Piqueria trinervia*), or as soon as it is through its Christmas flowering. From time to time shift them until

they are ready for 6-inch pots. Then plunge them outdoors in ashes when all danger of frost is past, turning the pots every day to keep them from rooting into the ground. Induce a bush form by pinching out the growths. Store the plants in a light cool place as cold weather comes on, and bring a few of them at a time into the flower room. Thus, in succession you will have the Stevia for November, December and January.

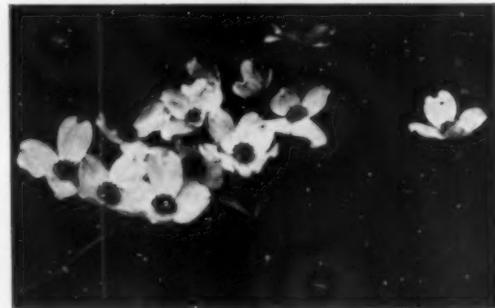
Inspect your house-plants, especially palms and ferns, and if you find their roots greatly grown and spread, shift them to larger pots.

Among the indoor vegetable seeds you will be sowing in February for outdoor transfer in May are lettuce, tomatoes, cabbage, eggplant, celery, onion, endive, radishes, parsley, etc.

### Flowering Tree-twigs

THERE is a sort of indoor gardening that February and the early spring months bring around to everyone who initiates himself in the delightful pastime of forcing the twigs of flowering trees and shrubs into early bloom by cutting them and placing them in vases of water indoors.

There is a very long list of the twigs and branches that thus may be coaxed into flowering weeks and weeks before Nature, left to her own devices, awakens them to the song of the real Springtime.



Branches of the Dogwood (*Cornus florida*) bring forth beautiful white flowers several inches wide

There are the branches of the fruit trees—Cherry, Pear, Plum, Apple and Currant; of the nut trees—Almond, Chestnut and Beech; and the Dogwood, Willow, Poplar, Magnolia, Alder, Elm, Rose Briar, Rhododendron, Sweet Briar, and so on down the list.

Be sure, when cutting twigs in forest or in orchard, that it is done with a clean, slanting cut, and when cutting twigs and branches from fruit trees, that those are selected which present full round buds. Such buds are the flower buds and will blossom while the other and more pointed ones are leaf buds which, in many instances, do not come forth until after flowering time.

It is best to soak the twigs in lukewarm water before putting their stems into the vases of water. After that change the water every other day at least and keep the twigs and branches as free from dust as possible by dipping or spraying them daily. A piece of charcoal in each vase of water will keep the water from souring.

You will find the "Pussy" Willow the most easily forced, but you will have little trouble with Dogwood,—the most beautiful of all, with its white Clematis-like flowers—with Laurel, or any of the cultivated shrubs such as Forsythia, Flowering Almond, Japan Quince. The Red Maple, too, is one of the most easily forced twigs and one of the most beautiful in effect.



Cherry branches forced in water will produce a profusion of lovely blossoms

gest for beautifying the lot and where should they be placed?

Correspondents should always give dimensions of lawn areas, and also indicate especially shaded parts of the lawn. The accompanying diagram, however, may prove helpful. The key thereto is as follows:

- 1 Maples
- 2 Weeping Birch (*Betula alba* var. *pendula*)
- 3 Hedge
- 4 Boston Ivy (*Ampelopsis tricuspidata*)
- 5 Clematis (*C. paniculata*)
- 6 Crimson Rambler
- 7 Japanese Barberry (*Berberis Thunbergii*)
- 8 Hardy Perennials
- 9 Hardy Hydrangeas
- 10 Pearl Bush (*Exochorda grandiflora*)
- 11 Spirea (*S. Bumalda* var. *A. Waterer*)
- 12 Gladioli
- 13 Snowball (*Viburnum plicatum* var. *tomentosum*)
- 14 Weigela (*Diervilla hybrida* var. *Eva Rathke*)

The number of specimens required will, of course, depend upon the dimensions of your lawn.

### Watering Flowering Plants in Pots

MANY who have the care of window plants seem to imagine that the operation of watering is one of the simplest items incident to their care, and will hardly think it necessary that we should draw attention to this matter, and yet we may safely assert that more plants are injured, and more fail to reach their greatest perfection from an improper mode of watering than from all other causes combined.

To water the various plants, that their different wants shall all be supplied and no more, is an art acquired by but few, and the credit which most cultivators receive for a fine collection of plants is often due to the proper observance of this one item.

It should be borne in mind that the duty of the water is to dissolve and convey to the roots of the plants the food which they need; some plants must have a season of comparative rest, and if such are watered liberally during this time they will keep on growing, and the necessary rest is

not obtained. Sometimes growers will tell us that they succeed very well with certain classes of plants such as Fuchsias, etc., but that they fail with other sorts. We at once set such people down as being profuse waterers, who, by too much water, injure or destroy such plants as will not bear it. On the other hand, there are those who fail with this class of plants and succeed well with others, because their mode of watering does not supply enough for the wants of one class, but is about the proper amount for another.

Many plants are permanently injured by water remaining in the saucer; others often suffer from a bad selection of the soil. Some amateurs fail with a certain class of plants, of which Begonias may be taken as a type, because they shower the leaves with cold water, but for this very reason they are eminently successful with another class, of which the Camellia will serve as a type. As a general rule, from which there are few variations, the texture of the leaves may be taken as an index of their power to resist the application of water. Plants having porous, open, or fleshy leaves covered with soft down should be seldom, if ever, moistened, while those having glossy or hard leaves will do all the better if washed frequently.

W. R. GILBERT.

### Repotting Ferns and Palms

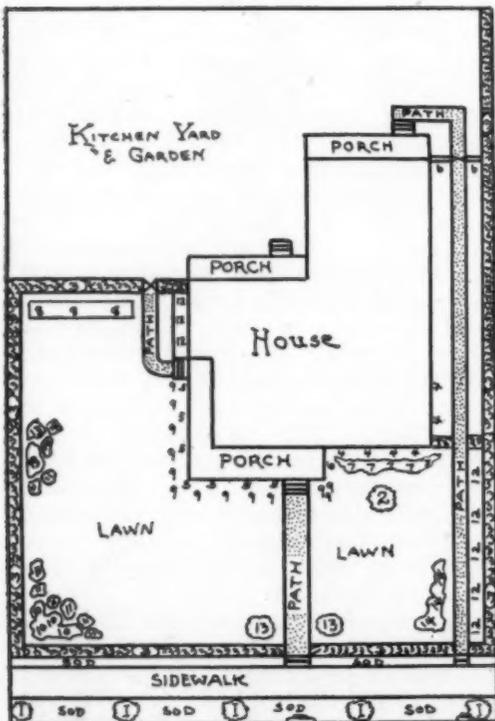
WILL you please tell me what to do with several of my ferns and palms? They seem to be in good condition but do not make any new growth. I have been told by a neighbor that I ought to repot them immediately, but I would like your advice.

Neighbors very often give useful advice, but in this instance it appears that you have done well to hesitate about taking it. Your plants should not be repotted, at least not before the early part of May. They are "resting," and any meddling with them now is apt to be attended by a loss of the plants. Many persons forget that plants, like people, need times of rest. You can't expect your canary to sing incessantly, nor should you expect your plants to grow incessantly. Nearly every plant needs these resting spells, and so, as your plants seem healthy, do not become impatient because they have not the energies of Jack's phenomenal beanstalk.

### Storing Apples and Potatoes

I FIND that we have great trouble in keeping potatoes and apples in the same room in our cellar. Will HOUSE & GARDEN please tell us the difficulty? Our cellar walls seem well built.

The temperature required by potatoes is probably the cause of your apples decaying. Potatoes require about 40° while apples do not need but about 32°. Therefore it is next to impossible to keep both in the same room without discouraging results.



### Shrubs and Vines for a Lawn

OUR house sets in a lot around the front of which we have a beautiful hedge and across the street front of which are five maples as indicated on accompanying diagram. The foundation is rough Dunville stone and quite high. What vines and shrubs would you sug-

## The Hotbed

EVERY beginner wishes to begin just as soon as possible—and so, because a hotbed will advance the season anywhere from two months to ten weeks and because the last of February is the time to build hotbeds, it seems a very appropriate time for the beginner to learn how to make and manage one. There is absolutely no trick in it; plain, simple directions, plainly and simply followed, will bring, even to the greenest and most untried, success—so proceed without misgivings.

A hotbed is really a forcing house on a very small scale—a place where plants are grown out of season by means of heat artificially supplied. This heat may be carried underneath the bed by steam or hot water pipes, but that is the bothersome and expensive way; or it may be furnished by placing the bed upon a mound of fermenting manure. This is the easiest way.

Fresh manure from the stables of grain-fed horses, mixed with one-third bedding straw—this lengthens the heating period—should first be piled in the protected spot chosen for the bed's location—a place where the north winds cannot reach. If the manure is dry sprinkle it with tepid water to start decomposition.

Steam will begin to rise from the pile in from three to five days. As soon as it appears have it well worked over, turning the outside inside and bringing the inside to the surface—then let it alone to warm up again. This will take two or three days more—the steam will indicate when it is ready—and then the work may proceed.

Spread the manure evenly over an area large enough to give a full two-foot margin all around outside the sash or sashes. Make it 18 inches deep—this for the latitude of New York city; have it proportionately deeper and broader in colder localities—and pack it firmly. On this flat pile set the frame to carry the sash.

This frame is a bottomless and topless box made of two-inch planks; it should slope on top from a height of about 12 inches at the front to 18 or 24 inches at the back, with the sides slanted to conform to the slope. Its ground dimensions are regulated by the size of the sash it is to have as its top or covering—so, as a matter of fact, the first thing to do in making a hotbed is to get the sash.

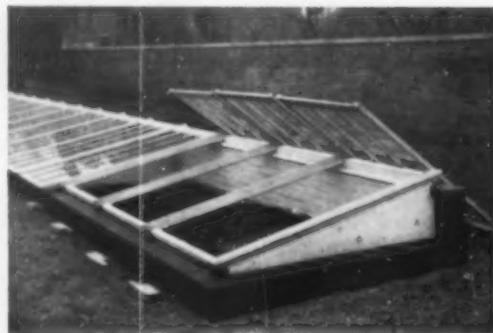
Any old sash will do, whatever its shape or size. Glazed for a window, it will doubtless leak when put to this more trying use, but if it is reasonably tight the plants under it will not suffer. Lack-



ing a discarded sash, regulation hotbed sash will of course be necessary, but they are not expensive. They are glazed differently however from window sash—and the way of it ought to be among the gardener's accomplishments, for breakage is sure to occur.

Their bars run lengthwise only as you will see from the illustration, and are "rabbeted" to receive the glass. Spread soft putty along this rabbet, then, starting at the bottom of the sash, press the first pane down and into the putty; fasten it with brads—the glazing points are not strong enough. Let it lap onto the wood of the bottom rail half an inch, forming a watershed, and lap each succeeding pane onto the preceding one half an inch in the same way, as shingles are overlapped upon a roof. A brad under each lower corner will keep the panes from slipping down.

With the hotbed frame placed upon the packed manure, the back or high end to the north always, proceed to bank up on the outside of it with more manure—quite up to the level of the lower or front edge. Then spread the soil, which is the actual seed bed, inside, making it from four to eight inches deep according to what you purpose growing. The shallower depth is quite sufficient for salads or for flower seeds—only radishes and



Make a hotbed now and gain two months on the season

deeper growing root crops require the deeper bed. The soil should be rich and soft and friable—good garden soil with a mixture of sand is best.

Put the sash on the bed and let it heat up. It will be hot for three or four days—much too hot for any planting. Keep a thermometer in it and do not plant until it registers 90° F. or less.

As the plants must remain in the bed for two months it is necessary to thin out the seedlings to make room, instead of transplanting to more commodious quarters. This should be done as soon as they appear in order to give the ones spared plenty of room to develop, right from the start.

Water with a sprinkler, keeping the soil in that condition described in the November *Beginner's Garden*—that is, just moist enough to crumble apart slowly after being squeezed in the hand. Be sure that the sash is always in place after you have tended the bed—forgetting to replace it will result in plant tragedy—and ventilate on warm days by raising it ever so little or slipping it down if there is no wind; do this only in the middle of the day, between 11.30 and 1.30 however, when the sun is shining directly on the glass.

Till the soil and do exactly as you would with plants growing anywhere in the garden—only do not keep the sash off for any length of time. Reach under to do the work. Nasty little green things that look like lice will probably appear—beastly, soft, smushy aphids they are. They revel in hotbeds, but a solution made of  $\frac{1}{4}$  pound of white soap dissolved in a little boiling water and then reduced in strength by adding 5 gallons of water, used tepid in a sprayer, will make short work of them. They will come again, no doubt—but vigilance and more soap spray, and then vigilance, will save the crop from their devastating armies. Fortunately they die easily—almost as easily as they come. They are often on the under side of leaves and unsuspected until the leaf curls—and then unseen because of their color. Keep a sharp watch for them.

A mat of straw or several thicknesses of burlap should be provided to cover the sash on cold nights—and it is seldom wise to build the bed before the last week of February or the early part of March. If ready by March 10th you will find it early enough for all practical purposes—and the plants in it will be big fellows by the time the ground is warm enough outside to receive them.

Unless the space it occupies is needed during the summer the bed may be left and used for a coldframe in the fall, for lettuce or other salad plants.

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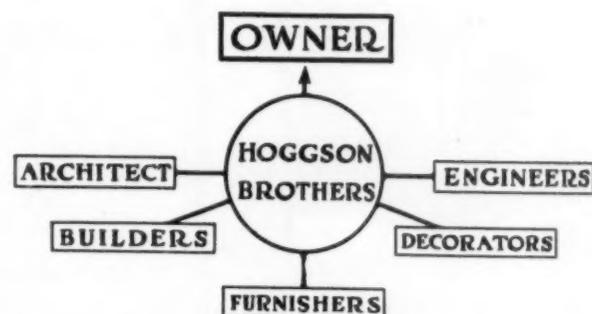
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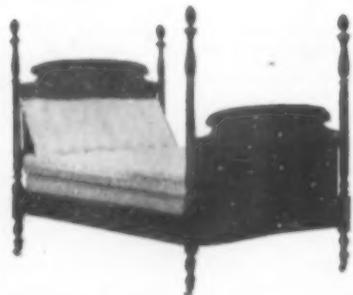
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## The Art of Hanging Pictures

(Continued from page 73)

The appropriateness of certain pictures to a room is another point that seems to be overlooked or misunderstood by many. The Princes in the Tower, The Death of Richelieu, or various Martyrdoms, even if they are from the brush of some great master, are not conducive to pleasant thoughts and are most decidedly out of place in the sleeping-room. Leonardo's Medusa or Rembrandt's Anatomy Lesson, wonderful as they are, become almost offensive in the dining-room. Landscapes, marines and flowers are subjects that are always pleasing in a dining-room, although one need not confine his choice to them.

The hall should never be hung with many pictures and a certain feeling of gracious formality should be sought for in the arrangement of few. As this part of the house is often not well lighted, it is better to select large pictures that are bold in outline or those that have broad masses of color, so that their significance can be read at a glance.

Another thing to guard against is the picture that has become banal through its almost universal appearance throughout the land. For instance there are many appropriate and beautiful subjects to place over one's piano besides Saint Cecilia. Sargent's Prophets, Watts' Sir Galahad and others too numerous to mention, by their ubiquitousness have become the household bores—the pictorial bromides of the American home. Now that good reproductions of great masterpieces cost so little there seems to be no excuse for this monotony of selection, for of late even the cheaper magazines are printing reproductions in black and white that are well worth framing.

## The Vase in the Home

(Continued from page 76)

or bowl stand out in its full exquisiteness. In addition to the joy that arises in our hearts when gazing at these beautiful creations in art glass, we are able to take keen patriotic pride therein, rejoice that America can show in an ancient art such individuality and originality. And keener becomes the patriotic pride when we dwell on the fact that to-day our country holds highest place in the manufacture of glass for art purposes. Nowhere else is made the wonderful iridescent glass, which seems to have been fashioned by one that has mastered the mystery of the sea-shell's staining—such wonderful marine blues and greens, flush of pink, all secrets of the opal. And, too, there is strong color, garishness avoided by the use of a dull surface.

Each year sees new marvels, to-day there are offered ruby tones of glow and richness, sapphire melting into emerald, sunshine caught and held and called topaz, the milk-white translucence of



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pearls. In looking at a collection of the iridescent and opalescent glass, one must ever be reminded of jewels and metals—the flash and color of ruby and topaz, emerald and sapphire, pearl and mother-of-pearl, gleam of gold, red-gold, of copper, repeated in vase and jar of wondrous beauty.

Not alone in palatial surroundings are these beautiful objects to be placed, for in the home of simplicity one of the more delicate pieces might easily find itself in harmony, give soft emphasis to the refinement. And how very much better to save on the usual gimcracks and



A Japanese vase whose white and gray harmony blends with the white cosmos

pretty-pretties and indulge in one perfect piece of glass or pottery, letting it well be the only "ornament" in the room.

And that word "ornament" gives us a text on which we would enlarge, moves us to be didactic, proffer advice, assume authority. But so firmly rooted in our minds is the idea that decoration should not be something apart, separate, distinct, we cannot help speaking warmly on the subject, positively. Whatever unutilitarian thing one has in one's room, should modestly express itself part of the whole. On mantel or bookcase a huddle of articles—though they be articles of *virtu*—becomes wearisome; so much better three, or two, or one beautiful piece of pottery or glass, drawing and holding the eye but not obtruding.

But the one piece from the hand of the acknowledged master, many women of good taste must forego, many must be content with lowly beauty of very modest cost. And they need not repine; by aid of faith and the seeing eye, effects of true artistic worth may be attained. Buying a thing for the sake or semblance



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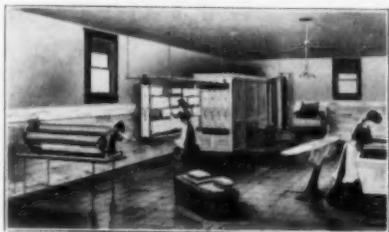
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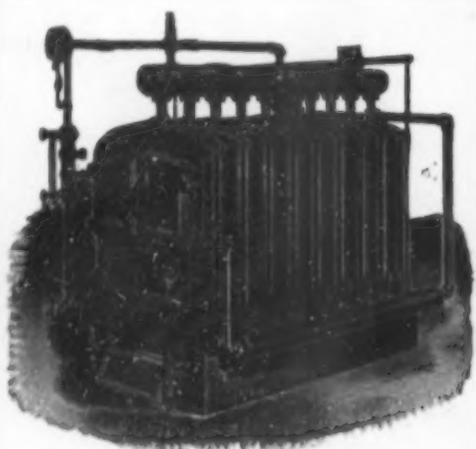
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of costliness is one of the worst crimes committed by her or him who carries the responsibility of what shall be purchased for the home.

A certain sensitive person goes so far as to declare — "As I pass in the streets, the raised curtains of an apartment house displaying gilt and glitter, silk cushions and imitation of European porcelain, will depress, or anger, me for hours." Surely, most of us have suffered from "insimplicity" like unto this just suggested; most of us are eager for better things.

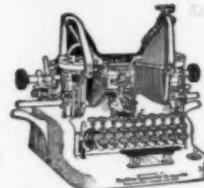
And no better way can the work of reform be begun than in the discarding of all the hypocritical, pretentious bric-a-brac we may happen to be burdened with, by not allowing the invasion of any more false glitter. And, most important, not to be above appreciation of good articles of low cost; to be able to pick out good form and color on shelves apart from those devoted to vase aristocracy.

While searching the shops some time ago for a number of inexpensive jardinières (to put on the radiators all about and fill with water that the dry air of our steam-heated rooms would be bettered), we came upon two very pleasing pieces—a most happy surprise, for it occurred in a place better known for its cheapness than attention to esthetic values. We had almost given up hope of finding something both cheap and passable, when amid a wilderness of ambitious and outrageous bowls we saw two that more than filled our idea of what was wanted. And the price of them more than passable, fifteen cents! Both pieces were green in color, one much darker than the other. The one was a black-green flecked with silver and brown, the surface rough and cut regularly by perpendicular depressions. The other was smooth, and would have been spoiled for us by its rampant green had not this been toned down by a Japanese treatment in decoration: silvery and coppery swirls and crescents. And these fifteen-cents-apiece jardinières have shown themselves companionable, improved with acquaintance.

In the inexpensive glass one can get very charming flower-holders, a wide variety of forms suited to a wide variety of blossoms. The lily-like shapes are most attractive, and the spreading of the top allows of loose disposal of blossoms. Finger-bowls we all doubtless have made use of for our posies, and they are just the thing for low-growing flowers with stems that want showing. If vase or jar at hand do not exactly please for particular blossom, or vase or jar of almost any sort be wanting, cupboard and pantry shelf may offer goodly possibilities, yield bowl or pitcher or glass that will answer admirably.

Many a rich woman sends in a lavish order to the florist; when the florist's goods arrive they are treated commercially, placed where they will make most show in "handsomest" vase. The observers are reminded principally of "so much a

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dozen." The real flower-lover studies receptacles for her blossoms, and is not above making use of inexpensive vase or jar if inexpensive vase or jar be the right form and color. If we cannot afford an old-copper bowl filled with red roses, we shall not undervalue the beauty and harmony of flame-tinted nasturtiums in a rough, clay-colored jug.

A transatlantic critic says it is perhaps too much to expect any serious return to simplicity in "the land of mushroom fortunes, social strugglers, stimulating sun and air, enervating steam heat." We would like to suggest that the land of mushroom fortunes is also a land of quick intelligence.

You remember Morris, who revolutionized England from her early Victorian ugliness, in describing a sitting-room for an average person, mentioned among the needful things a vase or two. A vase or two! How we like to dwell on the freedom of that, the blessed unencumbered space, the restfulness for eye and mind.

Of course there are times when we wish to give particular festal air to our rooms; we want them to be bower-like, blossoms showing everywhere; but for everyday we need not marshal an array of flower receptacles, a museum collection of vases. A low-toned jardinière with thrifty fern or umbrella plant, a couple of vases harmonious with the room, is good and sufficient decoration.

Cottage or mansion need not lack in these days of awakening to art, vase of grace of color and form, suitable receptacle for blossom and greenery. The potter, the artist in glass, each is doing his part; the vases of the day are good.

### Floor Borders of Matting

WE decided, instead of purchasing a new carpet for a room, to buy a rug. This necessitated staining or otherwise treating the floor which would show outside the rug. As the flooring was very poor, we decided not to treat it, but to buy matting. This we allowed to extend a few inches under the rug, and we planned, if necessary, to cover the rest of the floor under the rug with newspapers. But we found that the ridge where the matting ended was not noticeable. The expense of the matting was small, and it was put down in a very short time, while if we had stained and oiled the floor it would have prevented our using the room (and it happened to be a room we used constantly) for some time.

C. K. F.

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¶ No property owner can afford to permit the use of anything but the best in building or decorating his home. Arguments for inferior substitutes sometimes seem plausible, but in practice the genuine—the standard—thing is the cheapest in the end. Paint made of pure white lead and pure linseed oil remains the *reliable* paint. Ask your painter if this isn't so. ¶ Old patrons as well as new are requested to note that our white lead is now packed in steel kegs, dark gun-metal finish, instead of oak kegs as heretofore. The Dutch Boy Painter trade mark is on the side of these new kegs, as of the old, and is your guaranty that you are getting our pure white lead.

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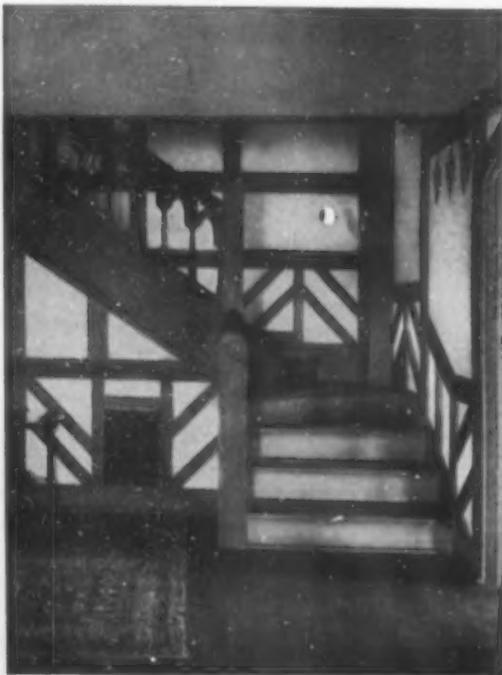
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bottom surface is somewhat less than that of the bowl. At its center is a half-spherical pivot, fitting into a cup bearing at the center of the foundation. Upon the rocking foundation is built the house or other desired construction. To prevent the movable portion from canting too freely, and to bring it back to the vertical position after the earthquake shock has passed, it is supported at eight points, near its periphery, by a series of spring buffers, which are bedded in the lower bowl-shaped foundation. The shock of an earthquake is transmitted to the building through the yielding springs, and its interior steel frame structure is relied upon to take care of any remaining stresses that pass through the springs to the building itself.—*Scientific American*.

### All the Birches Worth While

(Continued from page 71)

*Foliage:* Dull dark green with yellow-green lining; pale yellow in autumn.

*Soil:* Rich and moist uplands.

*Landscape Features:* For the grove, or as a lawn feature in Birch clump, medium sized, 60 to 75 feet high, very rapid growth, good nursery specimens, well rooted, 4 to 5 feet, may be had for about fifty cents; 5 to 7 feet, for about one dollar each.

#### 4. RED BIRCH—(*Betula nigra*)

*Bark:* Dark reddish brown, very shaggy, peeling off and rolling back in thin strips.

*Foliage:* Dark green, under leaved with yellow; dull yellow in autumn.

*Soil:* Prefers very damp soil. This is the only semi-aquatic species. However, the writer has found it growing vigorously in the upland soil of the New England States, Wisconsin and elsewhere, another instance of the versatility of the Birches.

*Landscape Features:* For riverside, borders of swampy places, by drainage ditches, springs, and ponds. Especially good for planting in copses to hold stream banks from washing away. From 60 to 90 feet high. Good nursery specimens, well-rooted, 4 to 6 feet, may be had for about one dollar; from 6 to 8 feet, for about one dollar and fifty cents each.

#### 5. CHERRY BIRCH—(*Betula lenta*)

*Bark:* Dark brown, furrowed; inner bark spicy and aromatic; resembles bark of Cherry.

*Foliage:* Dull dark green, yellowish green under-leaves.

*Soil:* Prefers fertile, well-drained, moist; near mountain brooks.

*Landscape Features:* Handsome and symmetrical, 50 to 80 feet. Lends itself as a shade tree. Very ornamental, especially recommended for mass planting with pines and shrubs. Good nursery specimens, well rooted, 4 to 6 feet, may be had

for about fifty cents; 8 to 10 feet, for about one dollar and a half each.

6. WESTERN BLACK BIRCH—(*Betula occidentalis*)

*Bark:* Bronze colored, which it sheds in thin papery layers.

*Foliage:* Dark green, varies in luxuriance.

*Soil:* Prefers streams and lake borders, very nearly as thirsty a Birch as the Red Birch (*Betula nigra*).

*Landscape Features:* A most graceful lustrous little tree, widespread in habitation but uncommon. Should be planted by water. Seldom offered by nurserymen.

7. EUROPEAN WHITE BIRCH—(*Betula alba*)

*Bark:* The whitest of any tree in cultivation, which peels easily.

*Foliage:* Much like the American White Birch (*Betula populifolia*) in effect. In the *Betula alba* var. *laciniata pendula*, however, the foliage is delicately cut-leaved, and in the Purple Leaved Birch (*Betula alba* var. *purpurea*) the foliage is of a beautiful purple color when young.

*Soil:* Varying.

*Landscape Features:* This tree (Wordsworth's "Lady of the Woods") we rarely see in America to any extent except in its varieties; these are grown almost everywhere for their decorative effects. This tree is graceful and, like its American cousin, also very beautiful in winter. Though short-lived it reaches a good height. The cut-leaved Weeping Birch (*Betula alba* var. *laciniata pendula*) is one of the most beautiful lawn trees known to us; often trained as arbors and as Nature's own playhouses for children. Good nursery specimens, well rooted, 8 to 10 feet, may be had for about a dollar and a half. The Purple Leaved Birch (var. *purpurea*) is valuable in obtaining contrasts. Fine nursery specimens, well rooted, 6 to 8 feet, should not cost over two dollars. There is also another weeping variety (var. *Youngi pendula*) much more rare; a good nursery specimen will cost about two dollars. The pyramidal variety (var. *fastigiata*) has somewhat the habit of the Lombardy Poplar. A nursery specimen of this variety, 4 to 6 feet, ought not to cost over one dollar.

Practically the same rules regarding transplanting, setting out, etc. of trees in general apply as well to Birches, therefore it is not necessary to repeat them in this article.

### Save Potted Bulbs for Garden Bloom

(Continued from page 59)

reach this condition in the month of August, when they can be taken up and handled freely. If left until fall they will have made root growth and cannot be removed without risk.

Bermuda lilies, after blooming indoors,



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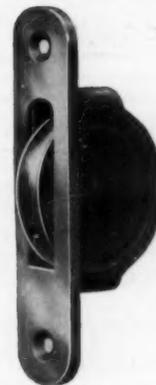
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for three spring numbers. One number is well worth the price. We will on request include with the Garden Bulletin our new price list (unillustrated) listing all our hardy plants. Special. Anyone ordering plants from this ad. will receive "The Garden Bulletin" for three months and our new price list (unillustrated) free of charge.

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will soon be here  
**Spraying Must be Done**  
this year more than ever  
to insure **Good Fruit**.

We wish to recommend  
to you the

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Their 1910 catalogue states in a very concise manner the best varieties of seed to plant for a profit; the most useful Spraying Implements; most important Perennials, Ornamental Shrubs and Trees; Mandy Lee Incubators and Brooders. A catalogue will be mailed for the asking.

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Faneuil Hall Square, Boston, Mass.

can be so treated that they will bloom again in August. Water should be withheld for ten days after the flowering period ends, then the pots should be set in a coldframe, or equally sheltered spot, and the spaces filled with earth and a covering of three or four inches of dry leaves added. If the weather be still wintry, ashes also will be needed.

Polyanthus narcissi are not as reliable for outdoor bloom as the other sorts, but with good protection in winter may give satisfactory results.

Bulbs may be raised even in heavy soils by working into the bed a good supply of sand and leaf mold. Bulbs planted later than October will not have sufficient time to make root growth before cold weather sets in. Crocuses, especially, are likely to lose vitality by being kept long out of the ground, and can be planted to advantage as early as September.

It is better to cut off the flowers of the bulb family, whether wanted for cut flowers or not, to avoid the formation of seed pods. Outdoor bulbs should not be planted too near the surface, for the heaving of the ground, caused by freezing and thawing, will expose them to the air. Bulbs object to standing water near their roots, but generous watering when they are in bud will be of advantage. Winter covering should not be put on too early in the season for fear of encouraging premature growth. Hardy spring-flowering bulbs are better not planted earlier than six weeks before freezing nights are to be expected, and may be postponed till later if the bulbs seem firm and sound.

Bulb beds are not always a cheerful sight while their foliage is ripening. In order to hide the fading leaves, annuals are sown between the rows. Verbena and Drummond's phlox are useful plants for the purpose.

It is useless to force Dutch bulbs in the house two seasons in succession, as they are very slow to regain their vitality. Hyacinths that have spent one or more seasons outdoors may be relied on for early bloom indoors, if large heavy bulbs are selected, and potted September first. These will flower three weeks ahead of the usual time and will be useful for cutting.

**Grow Your Own Vegetables**

(Continued from page 65)

quantity, of yield; but most of them are in the first class for market as well as for home use.

The four essential elements of success in gardening are good seeds, proper fertilizers, sufficient water, and thorough cultivation. The person who is gardening on a small scale has the advantage of being able to supply all these without great expense. Particularly in the item of water he is likely to be much better able than the man planting more extensively to control conditions and thus assure success. There is no excuse for

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**Better Fruit,**

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**"Pyrox"**

It kills all leaf-eating insects, caterpillars, etc., prevents unsightly blemishes; also improves color of apples, pears, peaches, etc., It increases yield of potatoes and vegetables. Enough to make 50 gals. solution \$1.75. Booklet free. No experiment. Introduced 1898.

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Also Specialties for Scale Insects, etc. Bring all your outdoor "Bug" troubles to us.



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**Dahlias, Roses, Cannas, Gladioli**

For fifteen years we have sold guaranteed bulbs all over the world. If you are looking for *Up-to-Date Dahlias* send for free Catalogue to the Eastern Dahlia King. The largest dahlia grower in America.

**J. K. Alexander,** East Bridgewater, Mass.

not having good seeds if the suggestions above are followed, and the cost will be no more than for poor ones. In the matter of fertilizers careful judgment will have to be used, especially if one has not personal experience to guide him. This question of fertilizers, with detailed information about their use, will be taken up in a later article. As for thorough cultivation—THOROUGH—that is the essential easiest to furnish—and most likely to be found wanting.

But the point I want to emphasize is that the amateur gardener can by giving thought and attention to what he is doing, control the factors for success and make sure of his reward. There are thousands of families in our small towns and city suburbs where a small garden would be both an economy and a pleasure. Is yours one of them? If so, resolve this year to have a small garden.

**Propagation by Seed**

BY W. R. GILBERT

ALTHOUGH February is too early by a couple of months for any outdoor seed sowing, yet the beginner at gardening will find it worth while to study into many matters now that later he will be putting into practice. Among them is that of propagation by seed.

The conditions requisite for successful propagation by seeds are the proper ripening beforehand of the latter, their right preservation during the interval between collection and sowing so as to ensure the retention of all germinative properties, and their insertion in soil at the proper time under conditions favorable to rapid or slow development into plants, as individual sorts may be naturally disposed. Some seeds even when perfectly matured retain their germinative properties but a comparatively short time, while others kept under favorable conditions are just as good at the end of four or frequently more years, as in the first after being gathered. When old seeds of flower or kitchen garden crops are intended for sowing, it is as well to test a few of each beforehand, in order to ascertain the proportion of good ones in a given quantity. This may be easily done by sowing a potful, and placing them in a little heat. A seed room kept at about 45° F., and not much affected by outside fluctuations of temperature is best suited for the general preservation of seeds from the time of collecting them until the period for sowing. It should have a boarded floor and be kept dry. There are, however, many seeds, especially those of trees, which lose their vitality if kept dry; these should be placed in sand, soil, damp moss or some other substance suitable for preserving them until the proper time for sowing arrives. This varies considerably with various plants; and as those raised from seed are extremely numerous it is impossible to refer to them in more than limited and very general terms. One of the chief consid-

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ing, styles of gardens, verandas and window boxes, public and private grounds, vines, bedding plants, hardy plants, shrubs, trees, hedges, etc., all fully illustrated and described so that you too can be sure of success. Plans and book-mailed postpaid for 50c, which will be credited to you on any future order of \$5 or over. Send today and we shall also be glad to give you individual advice and help. Our Landscape Department is at our patrons' service FREE.

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Write for my descriptive catalogue. It tells about this class of plants.

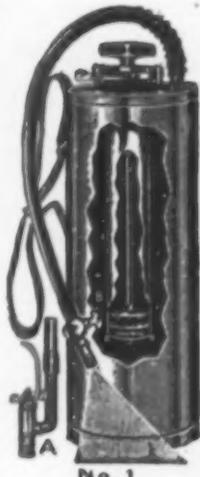
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erations is that of sowing so that the young plants shall appear above the ground at a season, suitable to their after development. For instance, tender annuals that will not withstand cold weather must be sown in spring; hardier ones sometimes succeed and flower all the better if they are established by that season. Seeds of plants that are biennial—that is those that do not flower until the second year—require sowing before or soon after midsummer—a season favorable to germination, and one which allows the plants when obtained to become established before the winter.

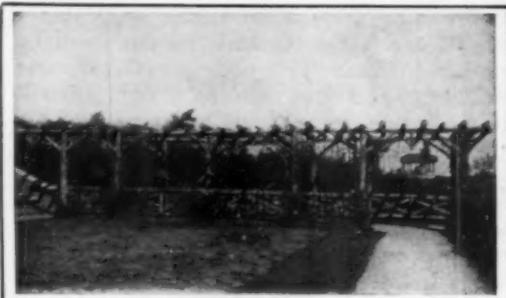
As for sowing under glass, shallow pans are perhaps more suitable, affording a larger top surface than pots, and this is often desirable for enabling one to sow thinly. Seeds of any description may be said to require lighter soil wherein to germinate than that in which the plants will grow when established. Even those of forest trees, which fall and root themselves into the earth, are naturally provided with a covering of leaf soil found by the decay of the leaves which the trees themselves shed. Encouragement to free root action is first essential and this is usually best given by the use of a light compost into which the roots can readily enter; any special requirements can be provided when they are stronger, and when nutriment is necessary to assist in building up the plant tissues. A rule which is sometimes adopted is that of covering seeds when sowing with an amount of soil about equal to their own depth. If the seeds are very small and covered deep with soil, in all probability the plants would perish before reaching the surface. Thick sowing must always be guarded against, as overcrowding undermines the constitution of plants at starting and it is long before, if ever, they grow out of it. Dry or burnt earth, ashes, charred refuse and sand are useful for seed raising, not only as affording a light dry bed but as providing a friable texture in the earth which is most favorable to the growth and multiplication of young roots.

### Pansy Culture

BY M. A. NICHOLS

TO have a beautiful Pansy bed of available flowers during a large part of the flowering season, the seed should be carefully selected as to color and variety, and planted separately in shallow boxes late in February or early in March; and transplanted as soon as large enough; giving plenty of room for them to expand into thrifty, sturdy plants, and keeping them in light, cool places, so that they will not be too tender to put into the ground by the middle of May.

Plan now to have your Pansy bed, when the time comes, in an open, airy and sunny location—never mind the theory of shady nooks—the soil well enriched, and when the time comes set the plants nine inches apart, to give them



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**Special Introductory Offer.** We will mail you a rare 75c Cactus Plant (variety E. C. Dasycanthus) with beautifully colored spines; bears handsome yellow flowers 2 to 3 ins. wide for our Special Introductory Price of only **28c**



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plenty of room. There is more satisfaction in placing the different varieties in groups by themselves in the same bed. They are more effective thus arranged than when the colors are mixed.

Pansies require considerable moisture, from the fact that they do not root deeply, consequently, the surface soon dries, and the plant suffers. Twice a day in mid-summer is not too often; indeed, they will welcome a showering at mid-day, when unusually hot and dry.

Another precaution necessary for constant bloom, is to keep the flowers well picked; they are like sweet peas in this respect, the closer they are picked the more freely they will bloom.

The writer demonstrated this fact the past summer. From a single vigorous, beautiful plant by itself, every week a large handful was picked of large, beautiful pansies of the same colors, on long, strong stems well above the foliage. For a large part of the summer this continued, until the abundance of other flowers caused this picking to be overlooked, after which the plant thrived far less well.

With the right treatment, Pansies may be kept blooming up to late frosts. To attain this, cut away the old stalks, if they become diseased, or overgrown (giving their place to new plants), and keep the seed-pods cut off as soon as noticed, applying moisture as needed, and with all keeping them well picked.

A friend having a large bed of tea roses, bordered this with two rows of pansies. These she kept thriving and in wonderful condition all summer as suggested above. Wishing to take a trip in September, she engaged some one to water them as needed, and then invited her neighbors to come each day and pick in turn, that she might find her favorite flower plants all right when she returned.

### Book Reviews

[The Publishers of House and Garden will be glad to furnish any books desired by subscribers on receipt of publisher's price. Inquiries accompanied by stamp for reply will be answered immediately.]

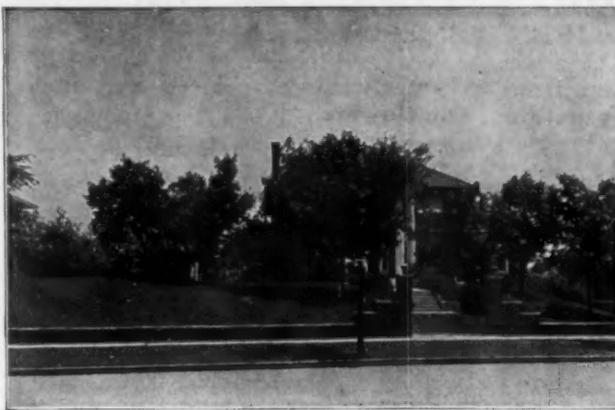
**The Garden Book of Vegetables and Garden Herbs.** By Allen French. Profusely illustrated, cloth, 16mo, 312 pp. New York: The Macmillan Company. \$1.75 net.

This book is designed to be of assistance to all who have to do with vegetable seeds, whether as buyers or as sellers. It contains one of the best classifications of matter in any work on the vegetable garden that has appeared in many years.

**The Garden Week by Week Throughout the Year.** By Walter P. Wright, Horticultural Superintendent, and the Kent County Council. Illustrations: 6 in color from water color sketches; 32 from photographs; and numerous diagrams. 6 x 8 1/2 in.; 406 pp. and index; bound in linen boards. New York: Doubleday, Page & Co. \$2, net.

The calendrical arrangement is particularly well fitted to a garden book,

## Let Us Plan Your Landscape Gardening



**B**EFORE setting out your trees and shrubs, let us help you with your plans. We furnish this service to our customers without charge. It's a waste of time and money to plant blindly. We are prepared to give you valuable advice. Our landscape gardener has had years of experience on all kinds of work, including parks, estates, cemeteries, boulevards, also grounds surrounding smaller residences and cottages. He will tell you how to make the best use of the space at your disposal, how to take advantage of trees already grown and the natural contour of the land—in short he will give you explicit directions for making the most of your surroundings. Write at once for full particulars of our plan.

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Plan now for the years to come. Nothing will increase the value of your property so rapidly or so greatly, as careful, consistent planting of shrubbery according to a well-formed plan. In planting shrubs and trees you are adding permanent value to your property as well as increasing its beauty and attractiveness. Correct landscape gardening forms a perfect setting for the house of pleasing appearance, and hides the defects of the mediocre structure. Any amount, large or small, spent with us will yield you magnificent returns.

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This is a hardy shrub that flourishes in all soils and climates. It is commonly known as the high-bush cranberry. The leaves are broad and color crimson in the fall. The flowers are white and are borne in clusters. Its brilliant red berries hang on the bush in clusters throughout the winter. Birds will not eat them. An excellent decorative shrub for both summer and winter. We are making a special introductory price of 20c on this shrub to demonstrate the large possibilities of a moderate outlay.

#### Early Richmond Cherry Tree 25c

A strong, sturdy, young cherry tree, Early Richmond, Montmorency, Black Tartarian and other desirable varieties only 25c. Remarkable opportunity to start an orchard. Other fruit trees at correspondingly moderate prices.

#### Our Handsome New Booklet, "A Handy Book of Hardy Plants," Sent Without Cost to You

Send for our book on landscape gardening, "A Handy Book of Hardy Plants." If you are interested in modern methods in landscape gardening you ought to have this book. You may be surprised at the results that can be produced for a very small expenditure. Learn what plants, shrubs and trees are suited to your locality. Let us tell you about our facilities for furnishing plans of landscape gardening. We can give you the effects you want in color, variety of foliage, special effects in summer and winter. This book sent prepaid on your request. Address

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**PETER HENDERSON & CO.** 35 & 37 CORTLANDT ST. NEW YORK CITY.

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THE corn you must plant this year, if you want that really sweet, tender, delicious kind you occasionally get, is Ordway's Golden Sweet Corn.

It is a wonderful variety; early, tender, juicy and sweet—four qualities which constitute the ideal. It matures in ten weeks.

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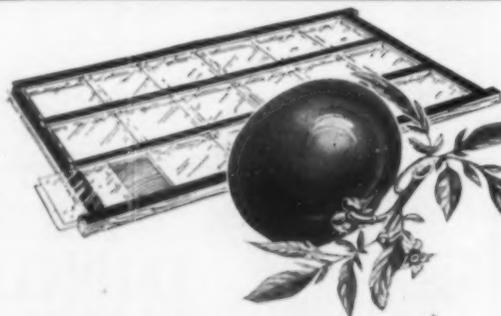
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telling what is to be done and how at every season of the year. Mr. Wright has made a very complete and helpful guide in this volume, its one drawback for us being that it is written with the nomenclature and for the climate of England.

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A sumptuously printed catalogue of New York City's art possessions,—paintings, rural decorations, and sculpture. The volume contains a comprehensive index.

**Colour in the Flower Garden.** By Gertrude Jekyll. Illustrated, 148 pp., tall 8vo, cloth. London: George Newnes, Ltd.; Imported by Charles Scribner's Sons, New York. \$3.75 net.

This is one of the finest volumes in the series of garden books which its publishers are bringing out. Copiously illustrated, the reader will find Miss Jekyll's book full of helpful and delightful suggestion, and the diagrams and plans will aid one in untangling many a knotty planting problem.

**Rural Hygiene.** A handbook of sanitation designed for the use of students in the agricultural schools and colleges, and for the residents of the rural districts of the United States. By Isaac Williams Brewer, M. D. Illustrated, 227 pp.; 8vo. Philadelphia and London: J. B. Lippincott Company. \$1.25.

The author has performed his task of producing a handbook written in plain language, free from technicalities, aiming to be practical and recognizing the limitations of rural life that will prove acceptable to the dweller in rural communities. Work and Recreation, Food and Diet, Milk, Ice, Flies, and Malaria are some of the twenty chapter heads.

**Wanderings in The Roman Campagna.** By Rodolfo Lanciani. Profusely illustrated, 378 pp., large 8vo, cloth and gold, gilt top. Boston and New York: Houghton Mifflin Company. \$5 net.

**Italian Hours.** By Henry James. Illustrations in color by Joseph Pennell. Large 8vo, 505 pp., cloth, gold and colors, gilt top. Boston and New York: Houghton Mifflin Company. \$7.50 net.

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**In American Fields and Forests.** By Henry D. Thoreau, John Burroughs, John Muir, Bradford Torrey, Dallas Lore Sharp, and Olive Thorne Miller. Illustrated from photographs by Herbert W. Gleason. 378 pp., cloth, 16vo, Boston and New York: Houghton Mifflin Company. \$1.50 net.

This book is a collection of representative sketches by six of the most eminent American writers on nature, compiled with the greatest possible variety in subject, treatment, and locality, as well as in point of view.

**Our Country Home: How We Transformed a Wisconsin Woodland.** By Frances Kinsley Hutchinson. Nearly 200 illustrations from photographs by the author. 278 pp., 8vo, cloth, green top. Chicago: A. C. McClurg & Co.

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**Vegetable Gardening.** By L. H. Bailey. Illustrated, 458 pp., 16mo, cloth. New York: The Macmillan Company. \$1.50 net.

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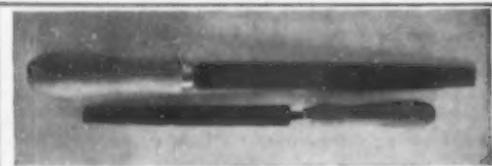
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## The Most Magnificent Apartment in Europe

SIR ERNEST CASSEL is in the greatest quandary of his life. For months past workmen have been building an addition to his Park Lane residence, which was to be a sumptuous banqueting hall. Those responsible for it were told to do as they pleased in the matter of outlay, only one request being enforced, namely, that it was to be the most magnificent apartment of the kind in Europe. The marbles of which it is built came from South Africa. Now it transpires the apartment looks like a huge bathroom. It is so immense and so peculiar in coloring no furniture can be got to suit it, and sideboard after sideboard has had to be discarded as incongruous. Sir Ernest is, as he well may be, furious with anger, and speaks of pulling the place to pieces. There was to have been a great "warming" of the banqueting hall during the season, when the king promised his friend to be his guest. Already Sir Ernest has spent over \$250,000 on this amazing room, which is at the moment the talk of London.—*Lady Mary.*

## Too Much Hot Water

A RANGE water-back gave too much hot water, and caused much trouble in our being obliged to let the hot water and steam off through the faucet to prevent damage. This I find can be remedied by the plumber's fitting a piece of soap stone so as to cover part of the water-back. This saves the waste of water in addition to the trouble. It also saves the expense of taking out the water-back and putting in a smaller one, which some do.

## Garden Fertilizers

BY H. M. CROCKER

NOW that the subject of the small garden has become one of interest to almost everyone; some knowledge of soils and the food requirements of plant life has come to be regarded as almost indispensable to even the man who has but a row of lettuce or a bed of Petunias to plant.

A study of fertilizers and the soil requirements of plant life will more than repay everyone who has anything to plant. Do not put off looking into this until the rush of spring planning and, later, spring planting is upon you, but find out all you can about soils and fertilizers so you may be ready to go about your gardening fully prepared to put into its preparation a knowledge of the soil ingredients that will bring forth therefrom finer fruits and vegetables and more beautiful flowers.

Of course stable and barnyard manure is one of the best fertilizers when properly applied, but it is not always possible, even in rural communities, to obtain

these manures. Indeed, in a New York farm community last summer the writer found that the farmers required every bit of stable and barnyard manure available for fertilizing their fields and consequently he was glad to find in the commercial fertilizers upon the market an excellent substitute in furthering the growth of the flower-plants and the few vegetables of his little garden.

One may also learn to mix fertilizers himself that will prove, after some study and experiment, especially suited to the needs of the particular soil that needs enriching. One of the best fertilizers for the ordinary vegetable garden's soil may be compounded as follows:

Nitrate of soda.....	5 per cent
Sulphate of ammonia...	10 "
Dried blood.....	15 "
Acid phosphate.....	55 "
Muriate of potash.....	15 "

This latter may give place to 15 per cent of sulphate of potash if that proves better for the soil's requirements. Five hundred pounds of this mixture will dress half an acre, but a spring application of this sort ought to be supplemented by at least two dressings of nitrate of soda.

For the vegetable garden outlined on another page of this number the amount of ingredients required would be as follows: Nitrate of soda, 5 lbs.; sulphate of ammonia, 10 lbs.; dried blood, 15 lbs.; acid phosphate, 55 lbs.; muriate of potash, 15 lbs. If this latter is substituted use 15 lbs. of sulphate of potash in place of it. The after dressings of nitrate of soda recommended would be from 10 to 15 or 20 lbs. each.

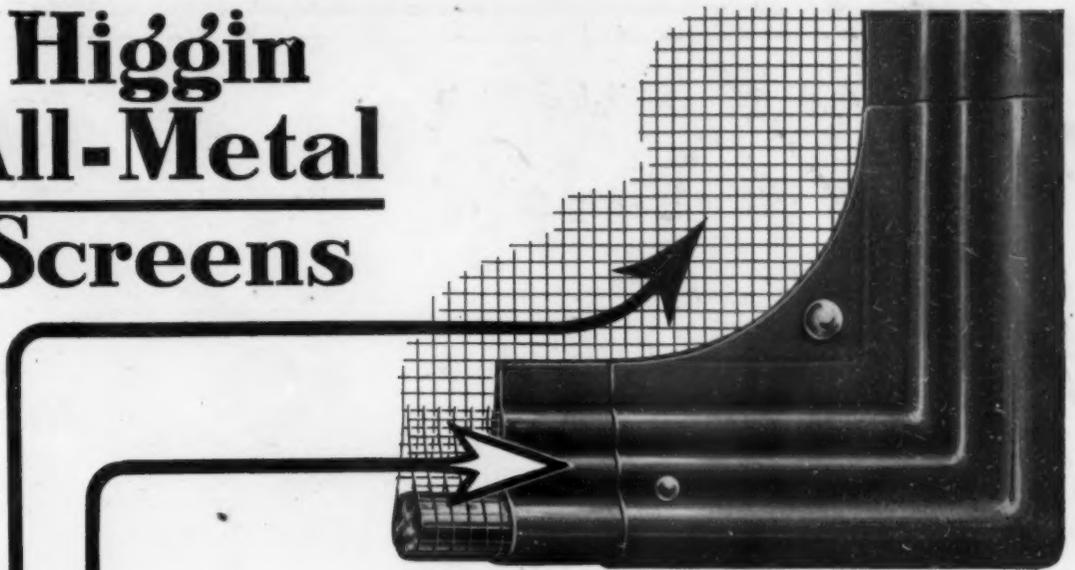
In all compounded fertilizers care must be taken to give their ingredients even distribution, mixing all thoroughly.

Beside the substances in the above compound, lime, land plaster and gypsum are used as indirect fertilizers, that is as substances to correct acid or sour soils, to make certain soils slightly alkaline, to bind soils too loose and sandy in themselves, and again the better to enable soils to retain the strength of the potash compounds until they are required by the plants.

### Ingenious Devices

WE are planning, in an early issue, to inaugurate a new department for the magazine and you can help us conduct it. Its purpose will be to explain by short paragraphs, with a photograph or drawing, various "short cuts" and ingenious devices that clever home-builders and garden-makers have discovered. If you have worked out some labor-saving or otherwise advantageous contrivance in your home or in your garden tell the readers of HOUSE & GARDEN about it, with a picture if possible. The Editors will gladly pay for these contributions. Pass your short cuts along, and soon we shall all be living more comfortably and to a ripper age through a mutual exchange of valuable information.

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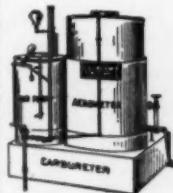
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