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1910

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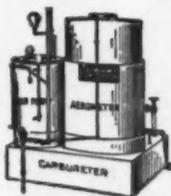


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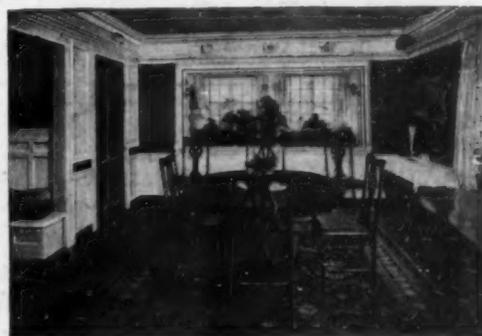
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Housing the Dog

BY FRANK T. CARLTON

THE housing of the family watch-dog is one that is often given little special thought. It is a mistake to think that "anything is good enough for a dog," especially if that dog be of more than ordinary value and service. And in all cases, humanity dictates that our dumb friends have their necessities and creature comforts carefully and regularly attended to.

Soon the cool nights of the late fall, and the colder days and nights of winter will be here, and it is well to take time by the forelock, and in a general way look into this question of housing the dog.

Where several, or many dogs, are kept, the problem of housing them is a matter calling for much thought, planning and no little outlay. It means a special structure, hygienically appointed within, and outside exercise-runs, taking in as much ground as can well be spared for that purpose. The best permanent structures have concrete for the floor, walls, roof and runs—(Toy dogs benefit most by exercising in grass-runs)—such a structure being warm in winter and cool in summer. Surface drainage can be formed in the flooring when the concrete is laid, and proves the best form of drainage. Brick and stone form the next best materials for the walls, with either slate or tile for the roof. Brick and asphalt floors are undesirable, the former being too porous, and the latter too cold and slippery in winter and too hot in summer.

Lean-to kennel structures, with a southern exposure (preferably the doors and windows of all kennels should face south or southwest) are economical, and can generally be made to meet all requirements. The smallest exercise run should not be less than six feet long by four feet wide.

The one cardinal law of successful dog-raising is summed up in "dryness, warmth, comfort." Cold and damp are the bane of the kennel-raised dog—a lot to which the house-raised pet is, in the nature of things, so much exposed.

The kennel structure, in whatever form, should have plenty of cubic air-space and sunlight. Add to this dry bedding, raised sleeping-benches and regular feeding, and a big step toward success has been taken.

So long as proper shelter is afforded during the resting hours, the outdoor life fits in well with all breeds, without exception. Care should be taken to examine a dog before he is kenneled for the night, as he should not be allowed to retire in a wet or bedraggled condition—in that way lies a string of maladies, not to mention the poor beast's discomfort.

Regular cleansing (leaving absolutely dry) of the sleeping quarters is essential, with a free use of some disinfectant.

Fresh air will hurt no dog, but no dog is immune from draughts or damp.

The Laying Hen

BY M. ROBERTS CONOVER

PULLETS hatched in April should begin laying in the early fall, likewise the yearling hens that have completed their moult. Begin the egg ration as early in September as possible. Give the hens greater freedom than during the moult.

The food given to ranging fowls at this time of year need not contain green food nor meat since grass is luxuriant and insects are numerous. Give them grain, chiefly wheat or oats with a small proportion of corn. It is safer to feed more freely of corn to the pullets than to the hens. The fowls should acquire a reasonable amount of fat to fit them for colder weather, but the older hens are generally inclined to too much flesh while pullets rarely become over-fat.

About three-fourths wheat or oats to one-fourth of corn is about right under ordinary conditions.

It is well not to feed the ranging fowls early in the morning. It lessens their appetites for the early worm. From my own observation, fowls that hustle from the henhouse when set free at day-break, dispersing quickly in quest of their breakfast, are more reliable as layers than those that mope around waiting to be served. After foraging for a couple of hours, call them up and give them their allowance of corn. They will then linger about the henhouse until the eggs are laid. At noon, give oats, and about an hour before roosting time feed whole wheat, all that they can eat in fifteen minutes.

Notice the first eggs as to size, color of yolk and strength of shell. Pullets may lay small eggs at first, but this matter will soon right itself. An all-wheat diet has a tendency to produce eggs with a light-colored yolk. Corn and green food give a richer color. Softness of shell is a matter demanding attention. The hens are not getting lime enough to produce shells of normal strength. Crushed oyster-shell should be supplied at all times. Do not forget the crushed stone or crockery so necessary for the grinding of food in the gizzard of the fowl.

If the flock gets enough insect food, there should be no egg-eaters in it. Once the habit is established, however, you had better remove the offender.

The feeding of fish or any strong-flavored food destroys the delicate flavor of the egg.

As the supply of insect and grass food diminishes these necessary elements must be considered in the daily fare. Give beef scraps or cut bone feeding, at first one-quarter of a pound to every ten hens daily, gradually increasing it to one-half a pound. The beef scrap should be fed in a crumbly mash with bran or alfalfa meal. Where skimmed milk is to be had it may be used with bran instead of the beef scrap, feeding about one quart to ten hens. The sliced bone is supplied in a



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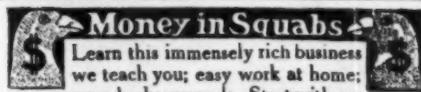


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Such green food as cabbage, turnips, beets, carrots, squash, apple-cores and parings, clover meal, etc., may now take the place of grass. Cut the larger vegetables in two and lay them where the fowls can peck at them. Cut clover should be scalded and allowed to stand for about an hour before it is fed.

As the weather becomes really cold, change the order of feeding. Scatter part of the allowance of wheat or oats in the litter in the morning soon after the fowls have left the roost. Feed the mash at noon and the remainder of the wheat or oats at night with the corn allowance. In feeding new corn, either shelled or on the ears, it is more digestible if parched in a hot oven. Cool before feeding.

Feed about one and one-half pints of grain to ten hens at one feeding. Remove the cock and cockerels from the fall-laying flock. They are superfluous and feed too heartily upon the expensive egg ration.

Keep a close watch of your hens as to their egg-laying ability. The metal leg-bands used by many poultrymen for identification are very convenient, for though the small owner thinks himself familiar with each fowl, a hen's appearance changes with her condition. Remove from your flock any that continue unproductive.

The comb of a laying hen is neither purple nor pinkish red, but a bright blood color. Purple combs usually denote a feverish condition of the fowl, and pale combs are a sure sign that the hen is off duty as a layer.

Laying hens should not be exposed in severely cold or wet weather, and for this reason the hen-house should afford sunny scratching room where the birds may exercise in clean litter during the morning hours. Chaff, refuse of clover and hay seed, straw and dry leaves make excellent litters. Spread it four or five inches deep, and scatter the grain among it. This litter must be frequently replaced with a fresh supply to insure cleanliness.

Properly fed and bred, the hens should lay straight through until the next moulting season.

Plants for Carpeting

CERTAIN soft-foliaged herbaceous plants of dwarf growth will be found of value for carpeting purposes, especially as a protection to spring-flowering bulbs. Among the species recommended for this purpose are the following: *Acena*, *Achillea tomentosa*, *Arenaria Balearica*, *Cerastium arvense compactum*, *Chrysosplenium oppositifolium*, *Crucianella stylosa*, *Dianthus deltoides*, *Gypsophila cerasioides*, *Gypsophila repens*, *Lamium maculatum aureum*, *Sysimachia nummularia*, *Nocca alpina*, *Sagina glabra*, *Saxifraga*, *Sedum album*, *Sedum obtusatum*, *Sedum sexangulare*, *Thymus Serpyllum*, *Thymus lanuginosus*, *Veronica incana*, *Veronica repens compacta*, *Veronica Teucrium dubia*.



Travel



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If you have ever traveled, or ever expect to, or are a satisfied stay-at-home, you will find the October Travel a magazine of compelling interest. It is filled to the brim with fascinating articles and pictures on travel in every part of the world. It conducts you through the old world and the new, the Occident and Orient. It brings you into intimate touch with the life of

the people. You see the notable and unusual things in places near and remote and have the keen enjoyment and culture that is the heritage of those who travel. ¶ A glimpse at a partial contents reveals the breadth of scope and diversity of interest of the October number:



Beneath the Surface in Japan

There are two ways to see Japan, just as there are two ways to see any other country—one by following the beaten path of tourists and the other by striking off independently and meeting with ingenuity the curious situations, sometimes serious, sometimes ludicrous, that are sure to come. The latter is the method chosen by the author of this article and it results in a new insight of the wonders of this fascinating land.

Castles of the Rhine

Among the most picturesque sights in the whole world are the old castles dotted along the banks of the lower Rhine. It is an old-world sort of a journey, in which the impressions are from the feudal life of the past, rich in historical association.

Where History Began

We are too apt to think that the really wonderful records of the civilization remaining from distant ages is to be found only in the old world. Here, right at our back door, is Yucatan whose civilization was old when Egypt was young. The rock-hewn temples, carvings and inscriptions are among the most fascinating sights on any continent.

The Bad Lands of South Dakota

Much of the literature dealing with the West has touched very briefly upon the Bad Lands of South Dakota, but it remains for the author of this article to show what a marvellously desolate waste this curious arid region really is. In western South Dakota there is an area of some two thousand square miles presenting the wonderfully weird scenery that has resulted from the erosion of ages. An endless variety of but-tresses and pinnacles stand like sentinels against the bleak horizon. There is no scenery in the United States so impressive as this vast waste of sandy clays and soft sand-stones.

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The Ridgepole of North America

A superbly illustrated article on the backbone of the American continent. The Canadian Rockies have been called "sixty Switzerlands in one," and their supreme and rugged beauty, combined with their enormous scale, make the name seem not inappropriate.

With Roosevelt in Upper Egypt

An impression of the wonderful country of the old temples—those of Abu Simpel and Philae, the latter now partially submerged, but none the less beautiful, because of the building of the Assouan Dam. The author, Mr. W. Robert Foran, was Associated Press Correspondent for the Roosevelt expedition.

The Land of Mañana

One does not go to Southern Spain if he is in a hurry, for there the eternal watchword is mañana—"to-morrow." The author tells of the charming idleness that is characteristic of the people in Southern Spain, and makes you feel that you have visited the country with him.

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EDITED BY HENRY H. SAYLOR

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IV. The Porch, the Terrace, Enclosed Porches and Sleeping Porches	X. Wall Coverings, Portieres and Window Draperies
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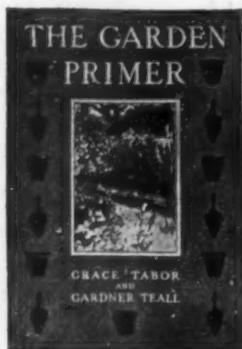
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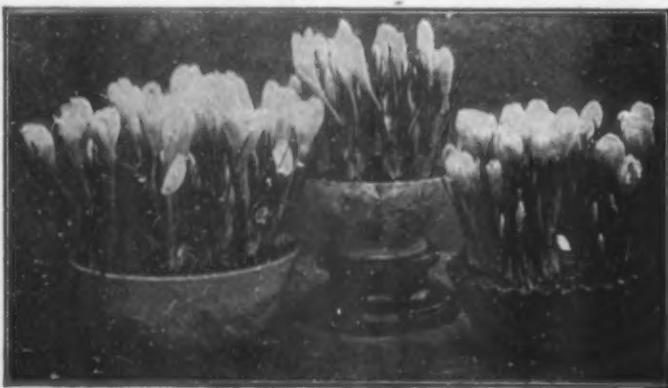
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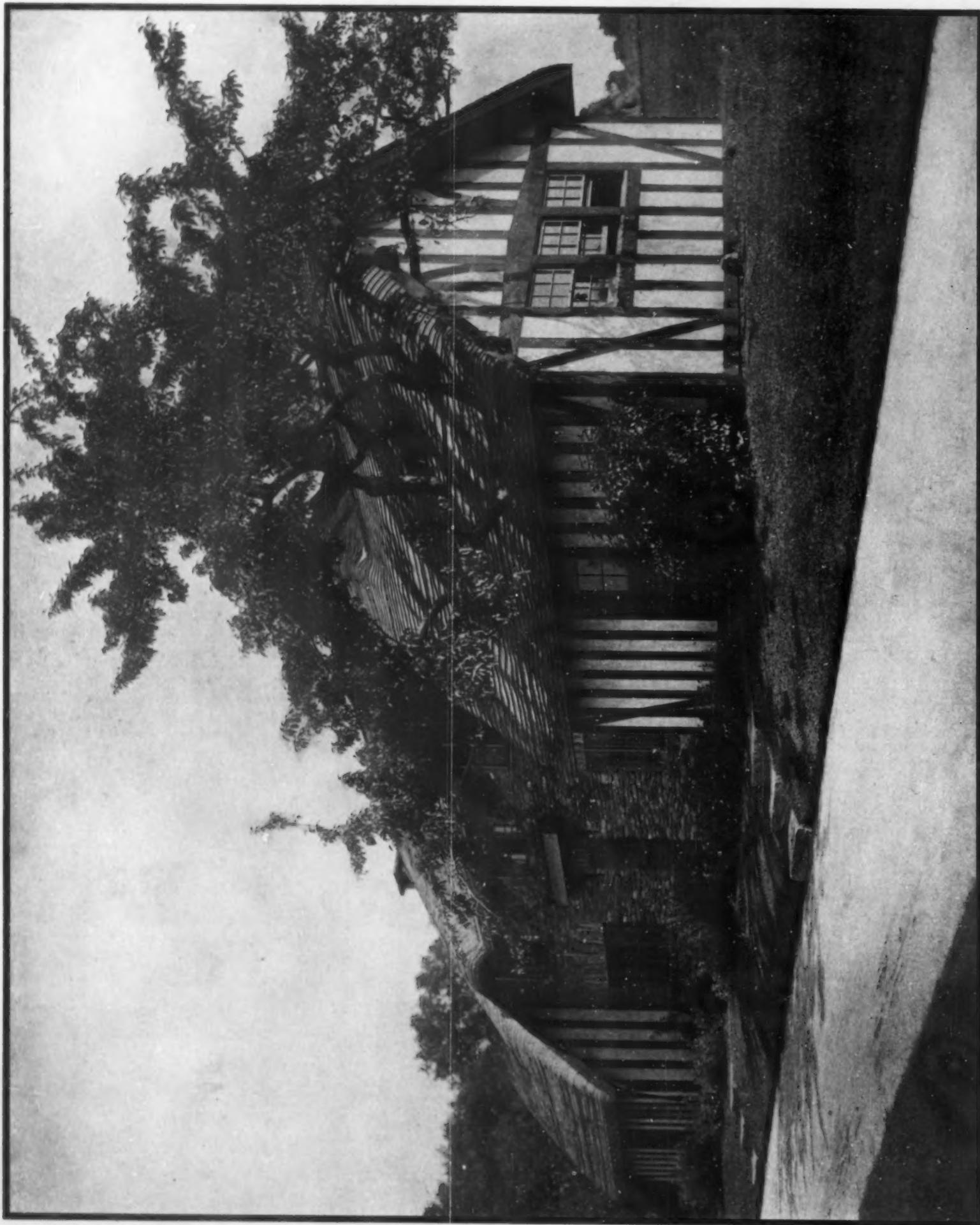
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Robert M. McBride, President; Robert F. MacClelland, Secretary; Henry H. Saylor, Treasurer.
Published Monthly. 25 cents per Copy. \$3.00 per Year. For Foreign Postage, add \$1.00;
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A GARDENER'S COTTAGE AND TOOL HOUSE AT POCANTICO HILLS, N. Y.—ALBRO & LINDBERG, ARCHITECTS
The difficulties of making the roof about the tree water tight would probably be too great if the space beneath were used as a dwelling; in this case the near end of the building is used merely for the storage of tools

House & Garden

VOLUME XVIII

October, 1910

NUMBER 4



This is the time of year in which to re-arrange your hardy garden. Divide crowded clumps of perennials and plant new ones in accordance with your experience of the past season

Plant Perennials Now

BY IDA D. BENNETT

Photographs by Nathan R. Graves and others

THERE is much to be said in favor of the fall planting of hardy perennials, bulbs and seeds. The early fall frosts are usually followed by several weeks of delightful weather, in which all forms of out-door occupation prove delightful. Sufficient damage usually results from the first cold wave to destroy the garden's beauty, and if left in this condition it is an unpleasant sight at best. It then becomes desirable to clear away all dead plants and damaged foliage and restore the garden—as far as possible, to its spring-time condition of order and culture.

It is impossible to suggest a month or day on which such operations should begin. Usually the first frosts do not put in an appearance until the first week in October, but I have known killing frosts as early as the 21st of September. Obviously one will not care to tear up one's garden while still beautiful with plants and flowers, nor will it be for the best interest of the

plants to disturb them until they have fully completed their season's growth. However, one may safely calculate on beginning the fall planting, by the middle of October at the latest, and continuing for two or three weeks, according to the weather and latitude.

In deciding what plants may be safely moved in the fall one should consider their time of bloom. Plants which bloom early in spring are best moved in the fall. Among these may be cited such plants as the *Arabis Alpina*—our earliest blooming perennial, the hardy Primroses and Polyantha—most charming spring flowers. The various Saxifrages, especially the early-blooming Megaseas, the Dielytra, Hibiscus, Iris in variety, and all those plants which make a dense root-growth, like the Peonies, Phlox, Dictamnus and the like, and are more or less impatient of disturbance. These require to make considerable root-growth before blooming, and this the fall planting enables them to do.



Anemone Japonica will do well in any good garden soil and is one of the finest of all fall-blooming herbs

Other plants of different manner of growth, such as the various Helianthus, Rudbeckias, Physostegia and the like, the old root of which dies out and numerous new crowns are produced, are much benefitted by taking up and re-setting. Often a plant may not be doing its best, but by taking up and dividing the clump and discarding all the dead wood of the root and giving it a new location, or, if the exposure itself is congenial, by merely removing a portion of

the old soil and replacing it with new, a new lease of life is given the plant and a successful growth results. I think that many plants throw off, in the decay of the old root, a toxic poison which is exceedingly injurious to the new growth of the plant. I have noticed this especially in the case of some Iris, notably the Japanese variety. Such plants as the Hardy Phlox, the Physostegia and Sun-flowers of all varieties, may be planted as soon as they are through blooming. The Dielytra dies down to the ground as soon as through making its year's growth, and is usually dormant by the middle of July, so that it may be moved any time after that.

Plants which do not come into bloom until midsummer or fall may be moved somewhat later than early spring-blooming plants, but all should be given time to become established before the ground freezes.

In the planting of hardy perennials, as in all planting, thorough preparation of the soil is of great moment. Good drainage is an indispensable condition and good soil next in importance. Where the natural lay of the land makes drainage of doubtful condition, or a sub-soil of clay obstructs this action, it will be necessary to supply artificial drainage by digging out the beds to a depth of two feet or more and filling in several inches of rough stone and sand, replacing the best of the soil, together with a quantity of well rotted manure. Should there be a deficiency of sand, of humus or fibrous loam in the soil, add sufficient of that element to meet the demands of the plants. Where the soil is a clay one it will be best to discard it altogether—except in the case of beds intended for Roses, which have a preference for a reasonable amount of clay—and replace it with a good mixture of fibrous loam made from rotted sod, old, well decayed cow manure, sharp white sand and a little leaf-mould, but do not get the soil too light and porous—this is often a serious defect in our flower gardens and is unfavorable for our hot,

dry summers, when the evaporation makes garden work a burden.

Serious consideration must be given to the location of all hardy plants, as most of them are to remain permanently in one position. It is unfortunate that shade-loving plants should be planted in full sun and left to struggle along as best they may until their death, or failure to bloom, impresses upon the careless gardener the fact that the environment is wrong. Even when this is discovered in the first season a whole year's growth is wasted. The characteristics of the plants should be learned before any attempt is made to plant them and, as far as possible, right conditions secured. The ordinary garden presents considerable diversity of conditions, of shade, moisture or sunshine and if there is a low, wet spot, yet one in which water does not stand in winter, it may be reserved for moisture-loving plants like the Iris, while the hot, dry exposures will bring out



Delphinium Chinense, a favorite garden variety of the double blue Larkspur blooming all summer

Sun-loving Plants

NAME.	SEASON OF BLOOM.	HEIGHT.
Aquilegias	May and June	3-4 ft.
Canterbury Bells	June	2-6 ft.
Chrysanthemums (hardy)	Sept.-Nov.	2 ft.
Centaureas	All summer	2½-3 ft.
Dictamnus (Gas plant)	May, June, July	2-3 ft.
Delphiniums (Larkspur)	All summer	2-5 ft.
English Daisies	All summer	4 in.
Garden Pinks	May	9 in.
Foxgloves	June, July	4-5 ft.
Hibiscus (Marsh Mal-low)	July, Aug.	5-6 ft.
Helianthus (Sun-flower)	July-Sept.	5-6 ft.
Iris in variety	May-July	2 ft.
Liatris (Blazing Star)	June, July	2-3 ft.
Lupins	June	2 ft.
Lychnis	June-Aug.	3-4 ft.
Lysimachia (Loose-strife)	July	2 ft.
Peonies	June	2 ft.
Perennial Poppies	June	2 ft.
Phlox	July-Sept.	2-4 ft.
Platycodons (Bell-flower)	July, Aug.	18 in.-2 ft.
Romneys (California Tree Poppy)	July	6 ft.
Rudbeckia	July-Aug.	4-6 ft.
Stokesias	July, Aug.	18 in.-2 ft.
Sweet-Williams	All summer	18 in.
Tritomas	Fall	2-3 ft.
Valerian	July-Oct.	18 in.-2 ft.
Veronica	July, Aug.	18 in.
Shasta Daisy	July, Aug.	18 in.
Pansies	May-Nov.	9 in.



Most Roses are transplanted in the spring, but if you are planning new beds the work of enriching them should be done now

the rich coloring and full beauty of the Roses to perfection.

Most perennial plants are easily divided by simply pulling the roots apart. English Daisies, Polyanthus, Rudbeckias, Violets, Shasta Daisies and the like, come under this class, while the Perennial Phlox must be cut apart with the spade and the Iris broken apart, removing all the dead roots and planting only those roots showing a new shoot. The great roots of the Hibiscus separate into easily handled sections, each the promise of a robust plant.

There is probably no one point on which the amateur gardener so needs a word of caution as that of the distance apart at which plants should be set. Overcrowding is the prevalent mistake. Now it is generally understood that when we set out a plant we expect it to grow; we want it to grow vigorously, not for one year but for a succession of years, and in order to

make this possible it must have room, not alone to grow and develop but to breathe, to receive its full measure of air and sunshine and rain and dew. Plants crowded closely together cannot receive any of these and never, unless at the expense of some of their neighbors, attain their full perfection of beauty. So in planting, each plant should stand alone in a little space of ground, anywhere from nine inches square up to two or more feet, according to the size of the plant. Nine inches of space is sufficient for a Pansy, but a Peony should have the full two feet allowed.

Plants should remain out of the ground as short a time as possible, and the ground should be fully prepared before they are received from the florist or lifted from the home beds. If possible the holes for their reception should be dug in advance and, if the entire bed has not been remade, some well rotted manure should be worked into the earth in the hole and the addition of a little coarsely ground bone meal is often an advantage; this is quite lasting in its effects and the plant will draw on this long after it has exhausted the manure in the soil.

Place the plant in the hole, about as it stood in the ground before, draw up a portion of the earth and make it very firm about the roots—it can scarcely be too firm in the case of Roses; then fill the hole with water, no matter if the soil is wet; let this soak away, then fill in the remainder of the earth and leave it fine and dry about the plant. If the weather is dry a mulch of lawn clippings over the bed will be of benefit, or if late in the season a light dressing of strawy manure will do some good.

The accompanying list of plants suitable for sunny, for shady and for moist places, will be of assistance in planning the planting of the garden. Many of the plants in the list of sun-loving plants will do well in partial shade, and some of the shade-loving plants will flourish in the open.

While most of the seeds of hardy perennials may be planted in the open ground in the fall, immediately after they have ripened, it will be found a decided advantage if a coldframe is used for the work, as protection against extreme cold, storms and ice is insured. The frame need not be in any way elaborate—a rough enclosure of boards built on the south side of a building if convenient, or where it will have some protection from the prevailing winds and storm, and covered with sash, or oiled cloth,

(Continued on page 250)



Sweet Alyssum, a favorite edging plant, is best planted where it will not lay over the edge of the lawn and interfere with the mower. Seeds may be sown now

Plants for Shady Places

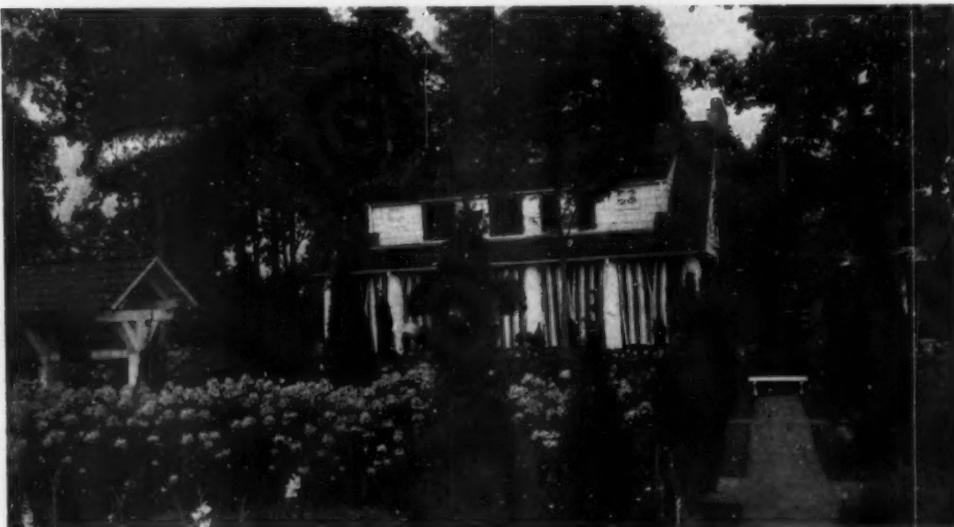
NAME.	SEASON OF BLOOM.	HEIGHT.
Aconitum	June	3-5 ft.
Anemomes	Sept.	18 in.-2 ft.
Anchusa (Alkanet)	All summer	6 ft.
Astilbe	July, Aug.	2-6 ft.
Convallaria (Lily-of-the-valley)	May	9 in.
Cardinal Flowers	Aug., Sept.	18 in.-2 ft.
Dicentra (Bleeding-heart)	May	2 ft.
Ferns	All summer	6 in.-3 ft.
Funkia	Sept.	12 in.
Helleborus	Feb., March	12 in.
Hemerocallis (Day lilies)	Sept.	3 ft.
Hepatica	May	6 in.
Primroses	April, May	6 in.
Polyanthus	May	6 in.
Ranunculus	May	
Rodgersia	May	5 ft.
Saxafrages	May, June	9 in.
Spiraea	May	3-5 ft.
Stenanthinum	Summer	4-5 ft.
Trillium	May	9 in.
Trollius	May-Aug.	2-2½ ft.
Trycirtis	Late fall	18 in.
Vinca	Spring	Trailing
Violets	May	6 in.



Coreopsis ("Calliopsis"), one of the best yellow-flowering plants. Annual or perennial

Plants for Low, Damp Spots

NAME.	SEASON OF BLOOM.	HEIGHT.
Iris	May, July	18 in.-2 ft.
Ferns	All summer	6 in.-3 ft.
Stenanthinum	Summer	5-6 ft.
Carex (Sedge)	May, June	15 in.
Bamboos		3-15 ft.
Hardy Grasses		3-15 ft.
Petasites (fragrans)	March, April	1 ft.
Petasites (Japanese Colt's Foot)		4-5 ft.



A brilliant display of Perennial Phlox in the garden of Mr. Chauncey Olcott. Phlox clumps are best divided with a sharp spade when too compact

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Tulips along the garden path. Effective now, but when the flowers have gone the foliage is anything but attractive



In planting bulbs see that they rest on a layer of silver sand with a handful or so over them before being covered



The too common practice of bedding bulbs. They are replaced by other bedding plants, necessitating their premature lifting

Bulbs for the Herbaceous Border

THE BEST WAY TO PLANT THE SPRING BLOOMING BULBS SO AS TO MAKE INCONSPICUOUS THE DEPRESSING APPEARANCE OF THEIR UNATTRACTIVE DYING FOLIAGE

BY CHESTER JAY HUNT

Photographs by Nathan R. Graves and others

THE place which bulbous plants should fill in the perfect garden—if, indeed, the perfect garden is not an unattainable ideal—is a problem to be solved only by patient consideration and constant experimenting. It is not enough that bulbs shall occupy the situation casually assigned them; rather, as with all garden planting, the spot chosen must be the inevitable one. A bulb garden, pure and simple, to my way of thinking, is the fittest manner of preventing the beauty of April and May from being marred by the untidiness that June will bring. A space enclosed and padlocked, from which critical visitors should be rigidly excluded after June first, would be my method of avoiding the despair which ripening foliage and withering stalks eternally awaken, as I pass my bulb beds on the way to the roses and irises.

To be sure, where the ubiquitous square or oval bed is cut out in the lawn, the scarlet tulips may be removed as soon as the flowers have faded, and summer-blooming plants be set out in their place; or where double daffodils have edged a walk, geraniums may be carefully planted among the bulbs. Yet this is merely dodging the issue. When the cultural requirements of the bulbs are disregarded in such a fashion, it is useless to expect them to give satisfactory results another season. This objection holds even more forcibly, if, in not only one or two beds but throughout the garden, choice and therefore expensive bulbs are used. Besides, the labor involved in providing and planting the bedding annuals is not to be forgotten, while there must be a considerable period of time before the latter are well established and begin to bloom.

It is in the herbaceous border that the best opportunity for the use of spring-flowering bulbs would appear to be. Here the garden boasts of plants that give a succession of bloom from May through October. If such a border is rightly planned, it is

not hard to find room, as well as a congenial situation, for any of the bulbs whose ripening or disappearing foliage makes them an eyesore during the summer months. Nor is there need for the space they take up to present a strip of uncovered earth, since at planting time, either in spring or autumn, this possibility may be anticipated and avoided by the use of hardy plants which will cover the ground and give blossom as well.

Every border should be deeply spaded and thoroughly worked, and will be all the better for as much enrichment as can be given. It must be remembered, however, that it is fatal to bulbs to have any stable manures in contact with the roots. Whenever used, it should be dug far under them; and if this cannot be done, it is wiser to avoid manures entirely where bulbs are to lie, and to use bone meal instead.

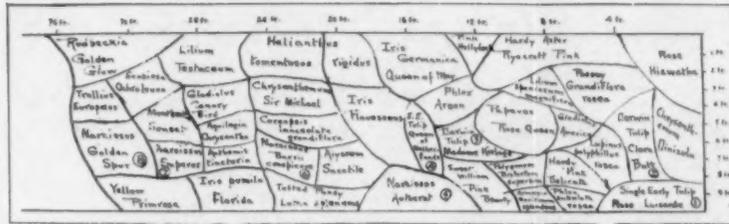
As to the size of the breadths of bulbs, the numbers of each clump will be dependent, of course, upon the character of the other plantings and upon the dimensions of the border. A very narrow border, only two or three feet wide, unless it be one that edges a true shrub border, is too likely to give the impression of a mere ribbon of color, and not of the sweeping breadths of color that a more extended planting will afford.

In a border of moderate width, five or six feet, more can be done to make the bulb planting effective. With so little distance to tone down the height of very tall plants, these latter should be kept out of the border, and here the bulbs might well be allowed to work into the background to some extent. However, the setting of a background will be lacking, and there will be less chance for separating the bulbous plants sufficiently to give room for the cover-plants among which they will be put.

The most suitable border to treat in this manner would be preëminently one of greater width. With a space of from ten

to fifteen or eighteen feet, a splendid display of bulb blossoms may be made. I have in mind such a border, one that is a trifle over a hundred and fifty feet long, and three feet wide. It is separated from a rose garden by a grass walk, six feet wide, and is designed to prove a mass of color running from pink to yellow; white, pink, red, pale yellow, violet, lavender, deep blue and white again. Numbers of bulbs are planted in irregular clumps throughout it, and there is very little evidence during the summer of any unkempt patches of browning foliage. A section of this border is given in the diagram, and it shows the bulbous plants arranged in the colors of this particular portion of the border. When the bulbs are planted, in October and early November, they are carefully inserted among the herbaceous plants already established, these being trimmed or thinned as may be required. Certain others of the latter are not planted out until spring, being carried over in winter in coldframes, not because they are not hardy, but rather that the winter mulch does not seem to help them as it does the bulbs.

Of the bulbs which will thrive in such a border, providing the proper soil and location be given them, the Narcissi, Tulips, Lilies, Crocuses, Chionodoxas, Scillas, Snowdrops, Fritillarias, Montbretias, Spanish and English Iris, Grape Hyacinths and Dutch Hyacinths, must be planted in the fall. The Dutch Hy-



1—With plants of pink *Myosotis*; 2—with pink *Antirrhinum*; 3—with pink annual *Scabiosa*; 4—among *Anemone Japonica*, var. *Queen Charlotte*; 5—among *Achillea tomentosum*; 6—with plants of yellow *Antirrhinum*; 7—among *Oenothera Missouriensis*; 8—among *Inula Montana*

cinths are not such likely subjects as are the others, in that they need some staking to support the heavy trusses and keep them clean, and I am not altogether sure that they are worth the trouble this involves. The Japanese Lilies frequently do not arrive in this country in time to succeed with fall planting,

unless the ground can be kept from freezing by a covering of leaves or litter. The English Irises do not do well in every soil or situation, so that it would be advisable to experiment with them first before they are used extensively. The enthusiastic amateur will undoubtedly enlarge this list in time, if his enthusiasm is real, and a treat is in store for him at each success he achieves.

Narcissi should, as a rule, be placed in the front or middle part of the border, yet some of the taller and stronger-growing varieties, like *Emperor* and *Maximus*, could well be permitted to run into the background. Effective border planting does not mean that all the tall plants should be in the rear, nor that those of medium height should not help to break a too regular symmetry of elevation. The tiny varieties like *Triandus albus*, *Johnstoni*, *Queen of Spain*, or *Moschatus*, are excellent sorts for the very front of the border. The bulbs of the Narcissi should be lifted and divided at least every three years if their

(Continued on page 252)



The most satisfactory way of planting the spring-blooming bulbs is in the hardy herbaceous border, preferably in one of considerable depth as on the right. Then the bloom of the perennials that follow along will serve to offset the disheartening untidiness of the bulbs' dying foliage. Among the bloom of the bulbs on the right will be noticed the deep red of the peony shoots

What the Period Styles Really Are

I—THE DEVELOPMENT AND CHARACTERISTICS OF FURNITURE AND INTERIOR DECORATIONS IN FRANCE UP THROUGH THE TIME OF LOUIS XIV

BY LUCY ABBOTT THROOP

[Modern usage of furniture and fittings for the interiors of American homes would seem to indicate that we have but two available and distinct styles—"Colonial" and Craftsman or so-called "Mission." For a long time the historic period styles were so ignorantly and tastelessly employed as to bring about a revulsion of feeling and their almost complete abandonment. There are signs that the pendulum is swinging back again now, and that a really sincere appreciation of the best that has been done in the past will reveal new possibilities for beauty in the homes of to-day. Miss Throop's series of articles will aim to give a fairly complete understanding of the period styles and how they may be intelligently used.—EDITOR.]

TO try to write a history of furniture in a fairly short space is almost as hard as the square peg and round hole problem. No matter how one tries, it will not fit. One has to leave out so much of importance, so much of historic and artistic interest, so much of the life of the people that helps to make the subject vivid, and has to take so much for granted, that the task seems almost impossible. It is an intensely interesting subject, and I hope these articles may cause the desire for more knowledge of its details.

The Latin conquest of Gaul was so complete that there are absolutely no traces of Gallic furniture left, so that we know nothing of the household effects of the Ancient Gauls. Its civilization was quickly absorbed by the Romans, but in the Gallo-Roman race that sprang from the fusion of the two was the seed that later developed into the optimistic, happy, beauty-loving and artistic French character. Even in the darkest periods, when bad taste has seemed to be in the ascendent, this fundamental sense of beauty would slowly assert itself and again one of the great periods of French art would reign. The Roman's sense of proportion curbed the barbaric freedom of the Gauls and made a combination of great possibilities. Although the French may never have entirely evolved the germ of a new style, they were always able to assimilate ideas, to work them over and put the stamp of their own individuality upon them, to send them out into the world with a new and beautiful vigor. This we see over

and over again as we study the history of architecture and decoration in France.

The luxury and customs of the Romans were quickly adopted by the Gauls and soon the wealthy citizens had feasts of almost as great magnificence as their conquerors. Then came the early Frankish kings, with their savage love of bright and shining metal and their encouragement of its working and the making of jewelry in the monasteries. In the *Bibliothèque Nationale* of Paris is

a chair that tradition says is the golden throne of Dagobert; sad to say it is probably only a copy. It is interesting, however, as showing the Latin style modified by barbarism. We all have heard of the wonderful gold and silver tables of Charlemagne at Aix-La-Chapelle, but of all the luxury and lavish display of those days not a vestige now remains.

The first authentic piece of furniture is a *bahut* or chest dating from sometime in the twelfth century and belonging to the Church of Obazine. It shows how furniture followed the lines of architecture, and also shows that there was no carving used on it. Large spaces were probably covered with painted canvas, glued on. Later, when panels became smaller and the furniture designs were modified, moldings, etc., began to be used. These *bahuts* or *huches*, from which the term *huchiers* came (meaning the Corporation of Carpenters), were nothing more than chests standing on four feet. From all sources of information on the subject it has been decided that they were probably the chief pieces of furniture the people had. They served as a seat by day and, with cushions spread upon them, as a bed by night. They were also used as tables with large pieces of silver *dressé* or arranged upon them in the daytime. From this comes our word "dresser" for the kitchen shelves. In those days of brigands and wars and sudden death, the household belongings were as few as possible so that the trouble of speedy transportation would be small, and everything was packed into the closets. As the idea of comfort grew a little

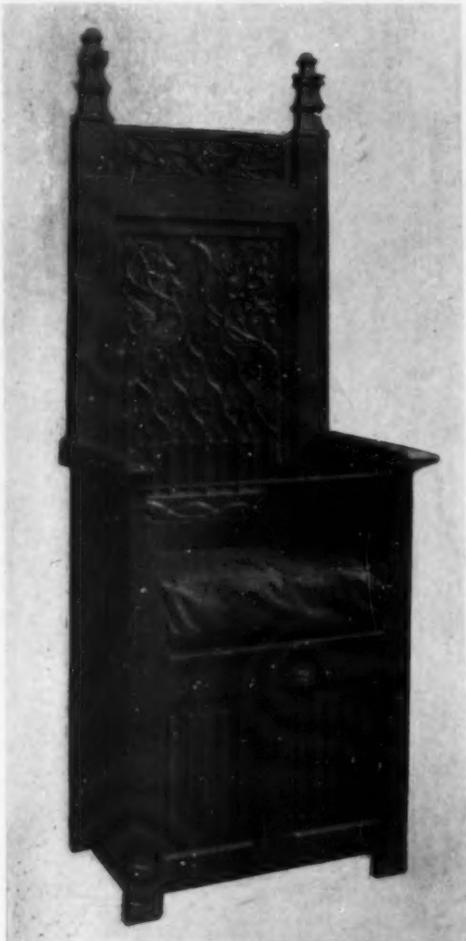
stronger, the number of closets grew, and when a traveling party arrived at a stopping-place, out came the tapestries and hangings and cushions and silver dishes, which were arranged to make the rooms seem as cheerful as possible. The germ of the home ideal was there, at least, but it was hard work for the arras and the "ciel" to keep out the cold and cover the bare walls. When life became a little more secure and people learned something of the beauty of propor-



Louis XIII chair now in the Cluny Museum, showing the Flemish influence



A typical Louis XIII chair, many of which were covered with velvet or tapestry



By courtesy of the Metropolitan Museum of Art
An early Gothic chair. Most of the furniture in this period of religious fervor was made for the Church

tion, the rooms showed more harmony in regard to the relation of open spaces and walls, and became a decoration in themselves, with the tapestries and hangings enhancing their beauty of line. It was not until some time in the fifteenth century that the habit of traveling with all one's belongings ceased.

The year 1000 was looked forward to with abject terror, for it was firmly believed by all that the world was then coming to an end. It cast a gloom over all the people and paralyzed all ambition. When, however, the fatal year was safely passed, there was a great religious thanksgiving and everyone joined in the praise of a merciful God. The semi-circular arch of the Romanesque style gave way to the pointed arch of the Gothic, and wonderful cathedrals slowly lifted their beautiful spires to the sky. The ideal was to build for the glory of God and not only for the eyes of man, so that exquisite carving was lavished upon all parts of the work. This deeply reverent feeling lasted through the best period of Gothic architecture, and while household furniture was at a standstill church furniture became more and more beautiful, for in the midst of the religious fervor nothing seemed too much to do for the Church. Slowly it died out, and a secular attitude crept into decoration. One finds grotesque carvings appearing on the choir stalls and other parts of churches and cathedrals and the standard of excellence was lowered.

The chest, table, wooden arm-chair, bed and bench were as far as the imagination had gone in domestic furniture, and although we read of wonderful tapestries and leather hangings and clothes embroidered in gold and jewels, there was no comfort in our sense of the word, and those brave knights and fair ladies had need to be strong to stand the hardships of life. Glitter and show was the ideal and it was many more years before the standard of comfort and refinement gained a firm foothold.

Gothic architecture and decoration declined from the perfection of the thirteenth and fourteenth centuries to the over-decorated, flamboyant Gothic of the fifteenth century, and it was in the latter period that the transition began between the Gothic and the Renaissance epochs.

The Renaissance was at its height in Italy in the fifteenth

century, and its influence began to make itself felt a little in France at that time. The transition is well shown by the Chateau de Gaillon, built by Cardinal d'Amboise. Gothic and Renaissance decoration were placed side by side in panels and furniture, and we also find some pure Gothic decoration as late as the early part of the sixteenth century, but they were in parts of France where tradition changed slowly. Styles overlap in every transition period, so it is often difficult to place the exact date on a piece of furniture; but the old dies out at last and gives way to the new.

With the accession of Francis I the Renaissance came into its own in France. The word Renaissance means simply revival and it is not correctly used when we mean a distinct style led or inspired by one person. It was a great epoch, with individuality as its leading spirit, lead by the inspiration of the Italian artists brought from Italy and moulded by the genius of France. This renewal of classic feeling came when France was ready for the change, for the true spirit of the great Gothic period had died. The Renaissance movements in Italy, France, England and Germany all drew their inspiration from the same source, but in each case the national characteristics entered into the treatment. The Italians and Germans both used the grotesque a great deal, but the Germans used it in a coarser and heavier way than the Italians, who used it esthetically. The French used more especially conventional and beautiful floral forms, and the inborn French sense of the fitness of things gave the treatment a wonderful charm and beauty. If one studies the French chateaux one will feel the true beauty and spirit of the times—Blois with its history of many centuries, and then some of the purely Renaissance chateaux, like Chambord. Although great numbers of Italian artists came to France, one must not think they did all the beautiful work of the time. The French learned quickly and adapted what they learned to their own needs, so that the delicate and graceful decorations brought from Italy became more and more individualized until in the reign of Henry II the Renaissance reached its high-water mark.

The furniture of the time did not show much change or become more varied or comfortable. The style of the decorative motive changed, but it is chiefly in architecture and the decorative treatment of it that one sees the true spirit of the Renaissance. Two men who had great influence on the style of furniture of the time were Androuet du Cerceau and Hugues Sambin. They published books of plates that were eagerly copied in all parts of France. From the difference in their work it is not hard to divide the furniture made at this time into two schools, that of the Ile de France and that of Burgundy. Sambin's influence can be traced in the later style of Louis XIV. The portion of the Renaissance

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A chair from Fontainebleau, typical of the early Louis XIV epoch before the development of its full grandeur



A chair from Fontainebleau, typical of the early Louis XIV epoch before the development of its full grandeur



By courtesy of the Metropolitan Museum of Art
A desk table from the time of Louis XIV, under whom France rose to a position of world-wide supremacy in the arts

XIII. It was a time of great magnificence, and it was during the reign of Louis XIII that the final break came from the Middle Ages and the Renaissance. It was a transitory but well marked period of its own, and shadowed forth the coming glory of Louis XIV.

In the latter's reign for the first time furniture became really comfortable, and if one examines the engravings of Abraham Bosse one will see that the rooms have an air of homelikeness as well as richness. The characteristic chair of the period was short in the back and square in shape—it was usually covered with leather or tapestry, fastened to the chair with large brass nails, and the back and seat often had a fringe. A set of chairs usually consisted of arm-chairs, plain chairs, folding stools and a *lit-de-repos*. Many of the arm-chairs were entirely covered with velvet or tapestry, or, if the woodwork showed, it was stained to harmonize with the covering on the seat and back.

The twisted columns used in chairs, bedposts, etc., were borrowed from Italy and were very popular. Another shape often used for chair legs was the X that shows Flemish influence. The *lit-de-repos*, or *chaise-longue*, was a seat about six feet long, sometimes with arms and sometimes not, and with a mattress and bolster. The beds were very elaborate and very important in the scheme of decoration, as the ladies of the time held receptions in their bedrooms and the king and nobles gave audiences to their subjects while in bed. These latter were therefore necessarily furnished with splendor. The woodwork was usually covered with the same material as the curtains, or stained to harmonize. The canopy never reached to the ceiling but was, from floor to top, about 7 ft. 3 in. high, and the bed was 6½ ft. square. The curtains were arranged on rods and pulleys, and when closed this "*lit en housse*" looked like a huge square box. The counterpane, or "*couverture de parade*," was of the curtain material. The four corners of the canopy were always decorated with bunches of plumes or panache, or with a carved wooden ornament called *pomme*, or with a "*bouquet*" of silk. The beds were covered with rich stuffs, like tapestry, silk, satin, velvet, cloth-of-gold and silver, etc., all of which were embroidered or trimmed with gold or silver lace. One of the features of a Louis XIII room was the tapestry and hangings. A certain look of dignity was given to the rooms

called after Henry II lasted about seventy-five years. During the regency of Marie de Medici, Flemish influence became very strong, as she invited Rubens to Paris to decorate the Luxembourg. There were also many Italians called to do the work, and as Rubens had studied in Italy, Italian influence was not lacking, but his visit is the beginning of the period of Louis

by the general square and heavy outlines of the furniture and the huge chimney-pieces. It seems a style well suited to large dining-rooms and libraries in modern houses of importance.

The taste for cabinets kept up and the cabinets and presses were large, sometimes divided into two parts, sometimes with doors, sometimes with open frame underneath. The tables were richly carved and gilded, often ornamented with bronze and copper. The cartouche was used a great deal in decoration, and was wider than high, with a curved surface. This rounded form appears in the posts used in various kinds of furniture. When rectangles were used they were always broader than high. The garlands of fruit were heavy, the cornucopias were slender, with an astonishing amount of fruit pouring from them, and the work was done in rather low relief. Carved and gilded mirrors were introduced by the Italians as were also sconces and glass chandeliers.

Louis XIV, the Magnificent, the "Sun King," was fortunate in having the great Colbert to aid him in carrying out his wonderful plan of founding the *Manufacture Royale des Meubles de la Couronne*, or, as it is usually called, *Manufacture des Gobelins*. Artists of all kinds were gathered together and given apartments in the Louvre and the wonderfully gifted and versatile Le Brun was put at the head. Tapestry, goldsmiths' work, furniture, jewelry, etc., were made, and with the royal protection and interest France rose to the position of world-wide supremacy in the arts. Le Brun had the same taste and love of magnificence as Louis, and had also extraordinary executive ability and an almost unlimited capacity for work, combined with the power of gathering about him the most eminent artists of the time. André Charles Boulle was one, and his beautiful cabinets, commodes, tables, clocks, etc., are now almost priceless. He carried the inlay of metals, tortoise-shell, ivory and beautiful woods to its highest expression, and the mingling of colors with the exquisite workmanship gave most wonderful effects. The



A chest from the palace of Versailles, Louis XIV. The inlay of metals, tortoise-shell, ivory and woods is carried to its highest degree of expression

taste for elaborately carved and gilded frames to chairs, tables, mirrors, etc., developed rapidly. Mirrors came within the people's reach, as they were made by the Gobelin works and were much less expensive than the Venetian ones of the previous reign. Painted and gilded wood took the place of tapestry as wall covering. Tapestry was of course still used, but more as a decoration. The massive chimney-pieces were superseded by the "*petite-chiminée*," and had great mirrors over them or elab-

(Continued on page 245)



An elaborately carved chest of ebony from the palace of Fontainebleau, representing the period of Louis XIII



There is no real necessity for making the rose garden look like a graveyard through a large part of the year. Grass paths and sunken beds in which the bushes may be bent over, staked down, tied each to its neighbor's base or to a stake and covered with straw or oak leaves, will solve the problem

The Garden in Winter and Winter in the Garden

PRESERVING THE CHARM OF THE GARDEN WHEN THE SNOW FLIES AND WITHOUT UNSIGHTLY PROTECTION—SHRUBS AND VINES THAT ARE COLORFUL IN WINTER

BY GRACE TABOR

[The last of a series of articles by Miss Tabor on the subject of landscape gardening as applied to the American home of moderate size. Preceding articles in the series have appeared under the titles: "Utilizing Natural Features in Garden Making" (Oct., 1909); "Getting Into a Place" (Nov.); "Formal or Informal Gardens" (Dec.); "Screening, Revealing and Emphasizing Objects or Views" (Jan., 1910); "Boundary Lines and Boundary Plantings" (Feb.); "Planting Trees for Air, Light and Shade" (Mar.); "Planting Shrubs for Mass Effects" (Apr.); "The Part Flowers Play in Garden and Landscape" (May); "Blending Architecture and Nature by Planting" (July); and "The Right Use of Evergreens" (Aug.). Questions relating to further details and planting information will be gladly answered.—EDITOR.]

THE garden should be, always, a delightful place, "a very pleasant spot," according to the old definition of the word, yet this is just what it seldom is in winter—not because of the winter, but because of our way of meeting the winter. The forlorn dejection of rose bushes trussed up in straw until they look like tombstones leaves nothing of beauty or even cheeriness for the eye to rest upon during the long desolation of the winter. And rhododendrons enclosed with chicken-wire, with a litter of autumn leaves covering them and filling their cages, shows a distressing change from the summer's royal splendor.

All shrubs are of course hardy in their native clime; therefore the simplest way out of the question of winter protection of plants is to evade it altogether by using only native species. These will not need protecting. But it is useless to counsel such restraint as this; no one will practise it, for there are too many lovely things that grow in kindlier climes than ours and yet that may be grown here, "with winter protection," for us to resist. So the next best thing is to study out a manner of giving this protection with the least possible offense to the eye and the esthetic sense.

The thought of it should always lie back of

every garden's arrangement—and every garden may be planned so that the protection of its delicate citizens need not present such difficulties as it commonly does. It is only a question of beginning right, just the same as practically all the other garden questions—beginning right and using common sense, along with a little ingenuity.

First of all it is necessary to know just what is it that constitutes the winter's danger to vegetation. Commonly we think of it as being the cold and the snow and sleet and storms generally, but as matter of fact these are not as grave a menace to many things as the sunshine. The rays of the sun stimulate plants to premature activity if allowed to fall directly upon them on even what may seem a cold winter day; and this premature activity is what is so fatal. Winter protection is designed to keep warmth away from them—to keep them *in* the cold quite as much as it is to keep them *from* it—in other words, to keep them dormant during the season when they should be dormant. And the sunlight that is injurious to their tops is just as injurious to their roots—or the ground above their roots—for it thaws this after it has frozen and warms it too much during the middle of the day; then follows a chill when the sun sets and freezing



Hemlock boughs will protect isolated plants that need it, without unsightliness

begins again. So the ground around roots needs protecting as well as the tops of plants—indeed this shielding over the roots is all that many very tender things require. Some of the most disastrous winters have demonstrated this beyond question.

Nature's own protection is leaves—and these are scattered on the ground where the roots get the benefit of them. Nature groups her vegetation too, so that one plant affords defense for its neighbor; and large trees shelter smaller ones and these in turn shelter lower growing shrubs—and creeping things wander in and out beneath these, and all are snug and shaded and suitably protected, without a single straw jacket or chicken-wire cage. Thus we see that it is first a matter of arrangement.

Roses are perhaps the most difficult things to deal with in winter as well as in summer—that is, if one cares to have them attractively placed in the landscape. That they should grow in an enclosure set apart for them—a rose garden—I have always urged. But even when so placed, they are ghostly and forlorn-looking when jacketed in straw. Locate the rose garden, in the first place, with the idea of its winter exposure in mind, and see that this exposure is such that the roses are protected by some growth of shrubbery or evergreens—a hedge or a border—from the prevailing winds, if these are severe. Make the beds from six to eight inches lower than the surface of the ground around them. This is a vast improvement over beds level with the walks in summer as well as winter, especially if the walks themselves are grassed; the view across the rose-garden will be uninterrupted by bare and unattractive earth patches showing around the plants if this method is followed, and when winter approaches, the bushes may be bent down, tied each to its neighbor's base, or to a stake, and the space filled around and above them until it is a little more than level with the general surface. Leaves of the oak are unsurpassed for this



Plan an all-the-year-round garden so that you will have no weaklings that have to be jacketed for protection

filling, but straw is perhaps easier to get, in most instances. With this a rough thatch that will help in shedding water is formed—and some branches of evergreens or any tree laid over, to hold it from blowing away. This work should not be done, however, until there has been a freeze which will have driven the field-mice into winter quarters, else they may take up their abode among the straw and dine on the roses, as living goes up under the season's advance.

Such a covering for roses is unobtrusive and inoffensive; it does not suggest the dismal side of winter, and it is quite as effective as boarded-over shelters, providing the shelter belt of shrubs or evergreens is properly placed. Both, however, must be resorted to, if the work is to be assuredly well done.

Usually branches of hemlock may be used to clothe almost anything requiring it, in such a way that the objectionable features at-

tending the use of straw are entirely done away with and the appearance of a small evergreen tree results. Where a shrub must be bound up, I should advise always using such material.

Personally, I would have nothing in a garden which required elaborate winter cover. Some of the tenderest things are grown in chilly northern sections with simply a suitable arrangement of windbreaks and shelter belts. For instance, a specimen of the giant tree of California has been raised from a tiny seedling until it has reached a height of probably forty feet on a Long Island estate by placing it in such a position that winter's fury is tempered by hardier native trees that do guard duty on every side. These are not close to it, but they are so placed that what one fails to intercept in the way of winter wind, the next one catches—and protection is very complete without in the least obscuring the *Sequoia*.

A large garden should have provision for its tender plants—



The necessity for such unsightly and ludicrous protection is an imaginary one. Windbreaks and hedges will protect everything but weaklings, and the latter may well be left out of the garden



In planning to make your garden attractive, in winter as well as in summer, do not overlook the invaluable barberry (*Berberis vulgaris*) nor the Christmas Rose (*Helleborus niger*), which sends forth its waxen flowers from under the snow

if its gardener insists upon growing them—in the form of pits and outside cellars. What cannot be protected without calling attention to its infirmity and thereby spreading an atmosphere of gloom over all the landscape that is within view, should be taken up and housed. Whatever may be protected by a mulch of leaves or straw or sod, or by branches of evergreen, or by twining herbaceous vines around or above it, is not a blot on the landscape, and may of course, remain.

With this matter of protection met, through shelters that are not an offense to the eye, the question of introducing something into the garden that will be a positive feature of winter beauty should be considered. There are shrubs innumerable that have bright berries and others with beautifully colored bark—and all shrubbery is decorative, when well placed, in just the lacy mass of its bare branches against the snow, or their warm color against the browns of vegetation generally, or against the deep tones of evergreens when these form the background. Plan an all-the-year-round garden when planning—it is not difficult—and cheat the winter. In a climate where so many months are dull and colorless, if not actually wintry, this is something which ought never to be overlooked; it is indeed, hardly too much to say that winter should have as much consideration in the arrangement of the garden as summer.

Masses of *Cornus stolonifera* give ruddy warmth to the corner where they dwell; the Black Alder (*Ilex verticillata*) holds its bright red berries practically all the winter; Rugosa Roses bear hips as large as French chestnuts that are a lovely, translucent scarlet-orange; the purple barberry (*Berberis vulgaris, purpurea*) is purple in branch, leaf and berry; the viburnums have fruits that are scarlet, blue-black, and pink-and-dull-blue, while the old-fashioned snowberry and its twin, the Indian currant, are familiar to everyone

with the fat white berries of the first, bunched in odd sizes, offering a most attractive contrast to the coral of the latter.

More decorative than all other fruits, perhaps, are the berries of the Corky Euonymus (*Euonymus alatus*) and its relatives of the spindle tree family. These are contained in a capsule which bursts as the fruit ripens, rolling back to show the brighter colored, or differently colored seeds within. The capsule is usually a bright orange-scarlet; the seed itself is black in one variety—*Euonymus verrucosus*—a deeper, brighter red than the capsule in some others, and almost white in another—*Euonymus Europæus, fructo albo*. This last is tree-like, attaining a height of fifteen feet sometimes.

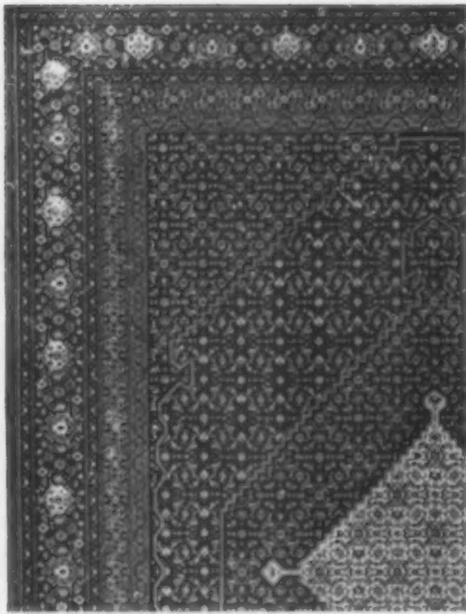
Austrian Pine, hemlock and White Fir are evergreens that are respectively a bright green, a dark green and a blue green; the hemlock is a towering tree fifty feet in height, or it may be sheared and kept at any desired height in a hedge. For a protection that shall not be so dense—and too dense a shelter is not always well, for reasons which are given below—the privet, of which ninety per cent. of our hedges are now made (*Ligustrum ovalifolium*) is excellent. This holds its leaves nearly all winter and grows so twiggy, through repeated prunings, that it forms an impenetrable barrier to animal life and likewise to snow and biting winds.

Where frosts are likely to come late in the spring or early in the fall, a windbreak or shelter that is so dense that it does not allow the passage of air at all, tends to encourage them by keeping the air within the space which it encloses, still. Still air is, of course, favorable to frost. This is the reason why privet is better, in some situations, than a denser hedge which excludes all wind. It is a matter of tempering the wind, rather than shutting it out altogether.

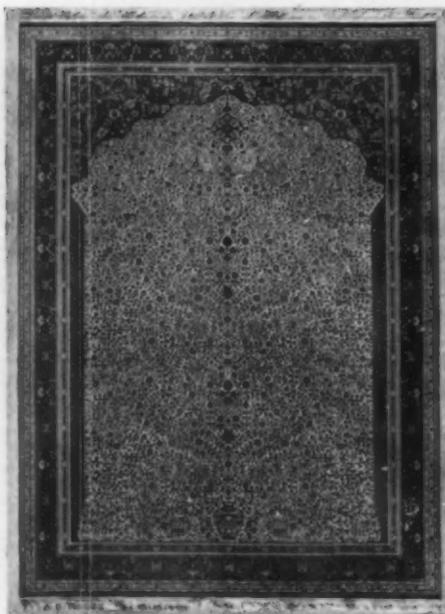
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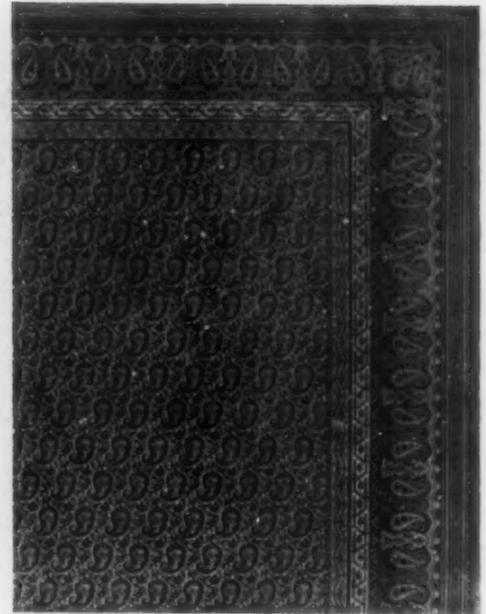
The final test of a garden is its winter appearance. Good work will be good all the year whether in the rich green of summer or covered by snow



The Sehna has small figures in floral or diaper effects with the pear and palm predominating



An American-made copy of a sixteenth century Kazan prayer rug obtainable at \$55 for the 9 x 12 size



The Sarebends always show a field made up of many units representing the Persian pear

American-made Rugs in Oriental Patterns

AFTER MANY YEARS OF CRUDE ATTEMPTS AT IMITATING THE RUG DESIGNS AND COLORINGS OF THE EASTERN WEAVERS, THE TIME SEEMS TO HAVE COME WHEN SUCCESS IS CROWNING THE EFFORTS OF AMERICAN MANUFACTURERS

BY T. E. WHITTLESEY

Photographs by the author and others

THESE is nothing very startlingly new in the machine-weaving of rugs after the intricate and wonderfully varied patterns of the Orient; it has been attempted, more or less feebly, almost ever since that ingenious Frenchman, Joseph Marie Jacquard, put his first carpet-weaving loom into successful operation. There has never been any conspicuous success in these attempts, however, until the present time. Failure has accompanied every effort, usually in the colorings.

The most distinguishing characteristic of a beautiful Oriental rug is its coloring—never crude or harsh, blending softly from one minor tone to another. The knowledge of how to secure these colors with vegetable dyes, permanently set in Persian wool that has not had the oil and life scoured out of it, is the priceless heritage of the descendant of generation upon generation of rug-weavers in the far East. It was not to be expected that American manufacturers could at the outset, with the necessity for machine-weaving as well as wool-dyeing in great quantities, even approximate the results that have reached their present degree of excellence after centuries of sustained development.

It is hard for us to realize that the designs found in Oriental rugs are not the work of a single man, or even of a group of men. These designs were not made in a day. Sir Caspar Purdon Clarke says, in this connection, "None of the patterns we so greatly admire in old Oriental rugs were original designs; they were but slow developments of various types of surface decoration, where the forms, originally symbolic, were regarded with superstitious respect and the colorings followed rules which were seldom deviated from. The designer's whole effort was therefore narrowed into perfecting forms he already understood,

in attending to niceties of shading and in refining his predecessor's work, and this, going on from age to age, resulted in a perfection which could not be obtained by any other means."

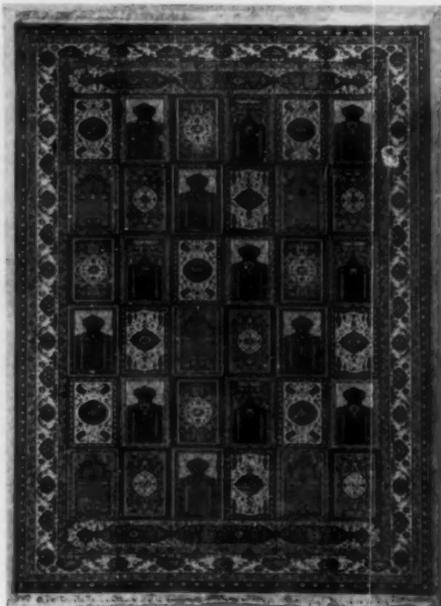
This is precisely the reason, of course, that we find all of the rugs woven in a given locality closely following the established type. Take for instance the Daghestans, which come from a province in the Russian Caucasus, originally Persian territory; all bear the characteristic geometrical patterns—stars, hexagons, etc.—differing among themselves, of course, in pattern and color, but all unmistakably from the same school of weavers. Then again the Sarebends, woven in the mountains of western Persia, in the province of Saravan, show always the distinctive field made up of a great number of units representing the Persian pear, arranged in rows, enclosed by a series of narrow borders filled with delicate floral figures, undulating vines and a conventional rectilinear flower.

In addition to its merits in coloring and design, the Oriental rug lays claim to marvelous wearing qualities. The wool from which it is made comes from sheep that have been bred for ages with the idea of getting the longest and toughest coats—sheep roaming barren and mountainous country. After continued trials and experiments most of the American makers have found that, in order to secure for domestic rugs the same degree of excellence in wearing qualities, they have to import their wool from the East—Palestine, Persia, Arabia and the Himalaya Mountains. Even after securing this wool from the opposite side of the earth it has to be sorted out so as to eliminate the short pieces which, parenthetically, are used in the weaving of blankets.

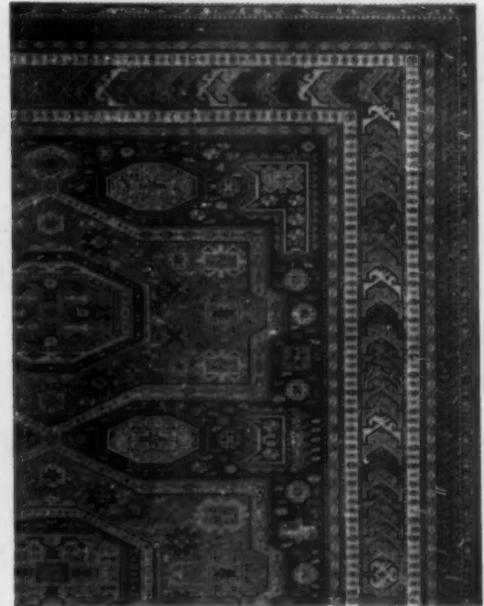
The dyes used in the best American-made rugs are brought



The Soumak weave is a flat stitch with loose ends on the back. It resembles the Daghestan in pattern



A copy of a silk mosque rug. The larger Oriental rugs were made only for the palaces and mosques



Another Soumak pattern in which the characteristic elongated octagons, lozenge and other geometrical figures are used

principally from Germany, although some are secured in England and America. It is interesting to know that a first-class rug-weaving mill will use over twenty-five hundred distinct shades of color, all of which have to be subjected to rigid tests for permanency. The refinement of the coloring used in American-made rugs is a thing that has come only after much experimenting and after the production of many carpets and rugs that have been anything but satisfactory in this respect. Just how this long-striven-for result has been achieved seems to be a trade secret that must be guarded zealously. It is really surprising to compare an American-made rug of the Bokhara type, with its dull reds and blues in geometrical patterns, with an original from the Orient. There is in the American product precisely the same colors and the same lustrous long wool. It has been often said that you can tell an Oriental at once from

the fact that the design shows clearly through on the back. If that is the case many of the American-made rugs will be mistaken for Orientals for they show this same characteristic feature.

It is not a difficult matter for American ingenuity to duplicate even the more intricate designs of the Eastern rug weavers. The pattern of some particularly fine example of a type is copied on an enlarged scale on cross-section paper in color. The matching of the proper wools is not particularly difficult after that, with the great number of tints now available.

The cost of these domestic rugs is, of course, far less than the original Oriental, on which a duty of sixty per cent. has to be paid in importation. The cost is, as might be expected, however, higher than the common run of domestic rugs. That is, a 9 x 12 size costs about \$55, with other sizes in proportion, the cost of rugs being estimated at a fixed rate per square foot.



A detail of an original Tabriz which is interesting to compare with the Tabriz reproduction in the adjoining illustration



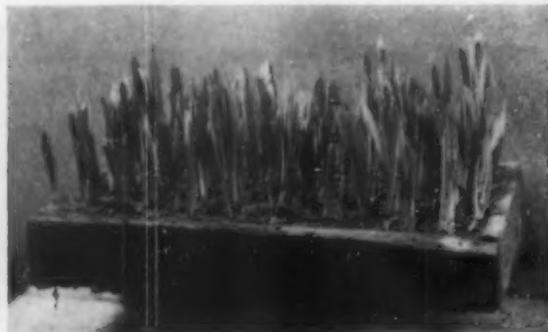
A typical Tabriz has a field of old ivory with an outer band of Indian red enclosing a contrasting medallion



The Kirman shows a wide variety of design. Floral forms, and especially the cypress tree or vine, prevail



Lilies-of-the-valley are very easily forced into bloom indoors



If you want to grow your bulbs for cut flowers only, plant them close together in flats



Narcissus Von Scion is one of the most easily forced

Flowers Indoors All Winter

BY F. F. ROCKWELL

Photographs by N. R. Graves and others

BY POTTING BULBS NOW TO INDUCE ROOT-GROWTH, AND BRINGING THEM TO THE LIGHT AS NEEDED, ONE MAY HAVE A CONTINUOUS SUPPLY OF WINTER FLOWERS

HAVE you ever stopped before a florist's window in the winter to enjoy the cheerfulness it seemed to radiate? Possibly the snow fell about your ears, and the wind whistled around the nearest corner, but even through the curve of cold glass some of the joy of the beauty and fragrance therein came to you. And yet you did not purchase: you took away with you only a momentary memory of that "island of enchantment" amid the city dreariness, because experience had taught you how quickly those beautiful forms and colors would droop and perish. And yet flowers as beautiful may be had in the perfection of bloom for days, even weeks, at a time, in your own house. No greenhouse, no glass, not a humble hot-bed sash even, is necessary. Perhaps if you had looked, you would have discovered in a corner of that florist's window a basket of brown and russet bulbs, plain and unattractive looking enough. Quite naturally the price-tag indicated that these "Oriental onions" could be purchased for much less than the beautiful flowers displayed above them. Yet each is a concentrated and "canned" bloom, requiring the very slightest attention to be "ready for the table," and a hundred times more satisfactory than any cut flower. Think of the delightful out-of-the-ordinary Christmas and birthday gifts such living flowers would make: of the constant cheerfulness they lend to the living-room or dining-

room. They may be had in a succession of bloom from Thanksgiving to Easter, and yet all the work is done at one time. The task of bringing them to bloom is an easy one.

If you want to have the enjoyment of attending to the whole process yourself, procure your supply of bulbs from a reliable

seed store, or order by mail. The bulbs should be firm and plump. The easiest to grow and the most satisfactory are Hyacinths, Tulips, Narcissus and Freesia. They can be grown in pots, but success will be more certain with small boxes four to six inches deep and any size up to the regular "flat" (about 13 x 22 inches), according to the number you wish in bloom at one time. All the paraphernalia you will need is a supply of light, rich soil (one-third old rotted manure, two-thirds rotted turf—loam is good), a few fern- or bulb-pans, boxes, and your bulbs. Begin operations early in October. Cover the bottoms of your pots and boxes, which should have ample drainage (see illustration) with an inch or so of coarse screenings, charcoal lumps, pot fragments or sifted coal cinders to assure good drainage. Cover this with an inch or so of soil, and put the bulbs in place, setting them firmly, right side up, and near enough almost to touch each other. The "extra size" bulbs can go a little further apart, but not more than two or three inches. Then cover over and fill in with the same soil, until the bulbs are an inch or so



If you will pot a few bulbs now so that they will start making their root-growth, you can make your windows bright throughout the winter

below the surface of the potting soil.

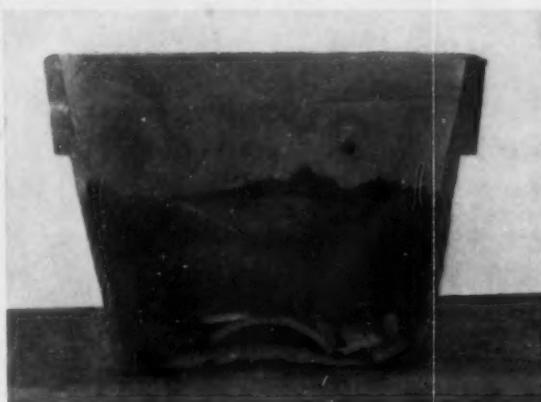
The next step is to select your "storage" place, where the bulbs are to be kept while making roots, and until they are wanted to flower in the house. A cold, dry cellar, if free from mice and dark, will do. If this is not available use the coldframe, if you have one, or simply dig a trench, in any well drained spot, about one foot deep, and long enough to hold your boxes and pots. After placing them here give them a thorough watering, and cover with six or eight inches of soil. Cover Freesias only two inches, with a light soil. If you wish to keep tabs on your plantings, use a long stake, with place for tag at the top, in each pan or box. *Don't* trust to your memory.

Your bulbs will need no further care until they are ready to be brought in, except to cover the trench with leaves, litter or strawy manure on the approach of freezing weather, so that they may be got at easily when you want them. This will be in four or five weeks, for the Hyacinths and Polyanthus Narcissi. Success will be more certain with the Tulips and large-flowered Narcissus if you wait until the last of November before bringing them into the house. Their growth outside will have been almost entirely *root* growth; the first leaves may have started, but will not be more than an inch or two high. Immediately upon bringing in, the bulbs should be given another good watering, and from this time on should never be allowed to suffer for water. When the flower spikes are half developed, a little liquid manure, or nitrate of soda, or one of the prepared plant foods, dissolved in water, will be of great benefit applied about once a week. The *temperature* for bulbs just brought in should be at first only 45 to 50 degrees; after a few days 10 degrees more. In the ordinary living-room a little ventilation by opened windows will readily lower the temperature, but care should be taken not to expose the growing plants to any draft. Forcing bulbs, like almost all other plants, will be better and healthier with the maximum amount of fresh air compatible with a sufficiently high temperature.

The plants thus brought in to water, light and warmth, will grow with remarkable rapidity. Just as the first buds are opening out is the ideal time to use them as presents, as they will



Select bulbs that are large and firm. Small, shriveled bulbs are dear at any price



A cross-section of a flower-pot, showing the provision for drainage. Use cinders or pot fragments to cover the hole in the bottom



Bulb-pans are better for forced bulbs than the ordinary round pot, as it is possible to get a greater mass of bloom



Pot a number of individual hyacinths and tulips and bring them into bud for Christmas gifts that will be deeply appreciated

continue subjects of daily attraction for a long time. Those that are kept can be saved, either to plant out or use another year (not next one). Let the soil gradually dry out when they are through blooming, and when the tops are dead take the bulbs from the soil, clean them and store in a perfectly dry place, or in boxes, in perfectly dry sand.

The colors and other qualities of the many varieties of Hyacinths, Narcissi and Tulips will be found described in the fall catalogues of all the best seed-houses.

As before stated, Hyacinths, Tulips, Narcissi and Freesia are the most readily forced and the most satisfactory bulbs. The beginner will do well, for his first attempt, to confine himself to these. There are, however, several more that respond practically to the same treatment, and whose various types of beauty will repay handsomely the trouble of forcing them.

Among these is that queen of Lillies—the Easter Lily (*Lilium longiflorum*). It requires a long season's growth, and after taking into the heat will stand 75 to 80 degrees, but will do well in a lower temperature. Secure large, firm bulbs, and put in well drained pots, about October 1st, and cover with only two or three inches of ashes or very rough manure. As they seem to be more subject to insect attacks, watch carefully, and if necessary use tobacco dust, whale-oil soap, or one of the prepared bug exterminators.

Another very beautiful effect is had by getting a hanging basket, or a pot-hanger with which to suspend a six-inch or eight-inch bulb-pan, and in it start some Oxalis bulbs. They do not need to be rooted first, but should be placed at once in the light and heat (about 55 degrees). They will send out spray after spray of beautiful flowers, continuing in bloom for months. Dry off and rest about June, if started in October; and start again in the fall.

Nothing makes a more acceptable gift or a bright spot for your own living-room than Lily-of-the-Valley blooming in winter. Set what are called "cold

storage" pips. They can be grown in plain, coarse sand. Plant closely, leaving the tips exposed, place at once on a radiator or

(Continued on page 244)



Mr. Parrish does not have a house and a garden—the two are so closely woven together as a home that it is hard to tell where one stops and the other begins



New Hampshire's season of outdoor gardening is none too long, so that Mr. Parrish finds necessary his greenhouse, in which to secure flowers for the rest of the year



Where house and garden blend together—a path leading from the living quarters indoors to the living quarters among the flowers

THE GARDEN OF
MR. STEPHEN PARRISH
CORNISH
NEW HAMPSHIRE



A simple cement pool with water lilies interrupts the main garden path near the house



There is nothing formal, stiff or conventional about the Parrish homestead; it has grown naturally from the needs of its occupants



There is a very helpful hint for other amateur gardeners in Mr. Parrish's method of dividing flower beds from the paths by the use of boards



A flight of stone steps leading down from the hillside, in which may be found a most interesting example of good craftsmanship in masonry



In this corner of a California bungalow the articles of Indian craft are all ornamental and some are useful. The Navajo rug is a luxurious floor covering, while the uses to which the baskets have been put show their utility

American Indian Art in the Home

FEW REALIZE THE REAL STATUS OF INDIAN ART IN HOME DECORATION—THE PRACTICAL AND ESTHETIC VALUE OF INDIAN BASKETRY, POTTERY AND BLANKETS

BY CHARLES FRANCIS SAUNDERS

WHILE Americans ransack the Old World for the artistic adornment of their homes, there is at their very back door, so to speak, practically unknown and neglected, a native art of remarkable possibilities for interior decoration. I refer to the art-work of the American Indian, especially as developed along the lines of pottery making, basketry and blanket weaving.

So far as the average American knows of this work at all, he thinks of it as something suitable mainly for curio collections or museums, or at the most for an odd corner in a den or studio. Nevertheless it possesses a very great value in the practical furnishing of the home, as the illustrations accompanying this article seek to show. Not only is it in good taste in an informal country house, a vacation lodge or a Western bungalow, but it adapts itself in a remarkable way

to association with the finest and most dignified types of furniture—the quiet and harmonious coloring which unfailingly distinguishes the work of the unspoiled Indian artist, being in perfect concord with the soft browns of solid mahogany or rosewood, with copper, brass and other adornment of the house beautiful. Few ornaments are so adaptable.



There is no jarring note in this juxtaposition of antique mahogany furniture, Navajo rug, and Apache wicker jar (beneath the table)

Particularly do the simple shapes and designs of this primitive art comport with the simplicity of old-fashioned furniture. When an Indian jar would be out of key set upon an elaborately carved Chinese stand, it seems to the manner born when holding a potted plant upon a quaint sewing-table beneath a mirror of our grandfather's time. This ability to harmonize with the best of other days is the test of the innate worth of the American Indian's art. It is essential to remember, however, that it does not do



Around the fireplace the presence of these Indian furnishings enhances the atmosphere of informality and comfort which is inseparable from the chimney corner

to mix ornate types of art work, as of Japan and the Orient, with this more elemental and unelaborated work of the Indian. Where the latter is used to any extent, it must make the predominant feature in the decoration of the room. No one knows better than the housekeeper of the Far West the charm of the Indian work; and a Southern California bungalow with well chosen Navajo rugs upon the floor, Indian jars holding potted plants and cut flowers, and workbaskets of Indian weave on table and mantel, is always a pleasant feature to Easterners in their first experience with Pacific Coast home life.

There is, however, good Indian work and bad, and care is needed to discriminate between that which is put together hastily for sale to travelers and that which the Indians have made for their own use, or which is the product of true artists who labor quite as much for the love of their art as Michelangelo did for his.

The forms of most practical value in American homes are the wool blanket—for floor rugs and couch-covers—pottery and baskets.

INDIAN BLANKETS

Among Indian blankets the Navajo is preëminent when good, but its degrees of excellence are various. Best for looks and wear is the kind made from the wool of the Navajo's own sheep, and woven on *wool warp*. A cheaper grade is made with a cot-

ton warp which shortens the life of the blanket. The natural wool of the sheep produces, without dyeing, four colors—gray, brown, white and black—and blankets with designs woven in combinations of any of these colors can be counted on not to fade. All other colors in the present-day Navajo blanket are made by the use of aniline dyes, and are more or less likely to fade. Red is the most reliable of all, and a bit of this in the design of the natural wool colors is often a distinct advantage. Of other colors it is well to be wary, and especially of orange, green and purple. All these bright hues go liberally into the designs of a light weight style of Navajo blanket often seen in stores, which is woven of Germantown yarn bought ready-dyed from the traders. It is not recommended for floor wear. Until about a generation ago the dyes used by the Navajos were entirely of their own manufacture from vegetable and mineral sources of tried integrity, but since the traders have introduced the aniline colors to them, the old style of coloring has become obsolete. With the civilization of "Lo," the poor Indian," have come a few real disadvantages.

As to the designs of the Navajo blanket, the best are such as are purely Indian, and are usually symbolic—as the terraced blocks that indicate to the aboriginal mind the clouds of heaven, the cross that typifies the morning star, the zigzag lines that stand for the lightning. The swastika, though very much overdone of late, is also a native design. It is hardly necessary to say that pictorial designs representing such objects as battleships, American flags and Bartlett pears—I have seen all these in a trader's stock—are debased art, as ridiculous to the Indian as to the cultivated white. They have been ordered made by mercenary traders to catch a certain kind of custom.

As a floor covering, the Navajo rug is ideal. It keeps its position without tacking down, wears indefinitely and is easily cleaned. Besides, it is comfortably ornamental.

THE PUEBLO POTTERY

Indian pottery—all that is worthy the name of art—is the especial art of the Pueblo Indians of New Mexico and Arizona—an interesting race who dwell in stone and adobe villages, and long before the white man ever heard of them had developed a remarkable civilization by their own efforts. They are believed to be direct descendants of the prehistoric Cliff Dwellers, and of their twenty-seven villages or *pueblos* almost all produce some form of pottery. The make of each *pueblo* has a char-



Indian accessories for a sewing-table, giving an acceptable note of color against the mahogany

acter of its own, recognizable by connoisseurs from that of all the others.

The most useful of the pottery forms for American homes is the water jar or *olla*, though a flat, plaque-like bowl with striking designs from one of the Moqui *pueblos*, makes a delightful wall decoration. Simply as something to be looked at, any room is adorned by a jar from Acoma with its delicate, conventionalized leaves and flowers, or one from Santo Domingo *pueblo* with its chaste, geometric designs and almost Greek grace of shape, or by a specimen of unornamented lustrous black ware of Santa Clara or San Juan. From the standpoint of utility these jars are serviceable especially as jardinières and receptacles for cut flowers. When put to the latter use, it is best to place the flower stalks in a glass jar or bottle filled with water and set this inside the Indian jar; for while the jars are made to hold water, their lack of glazing causes a slight "sweating."

Much of the distinctive charm of Indian pottery is due to its being fashioned and decorated entirely by hand. No potter's wheel is used. Unlike the Navajo blanket, the pottery is yet practically free from the debasement of aniline dyes—the coloring used in the design being made from certain native mineral earths, and is permanent after firing. In buying, the main point to guard against, after one is satisfied with form and decoration, is the possibility of the design not being fixed because of improper firing. This is easily tested by wetting the finger and rubbing it across the design. If the color has been rightly burned in, it will not be affected even by scouring with soap and water.

BASKETS

Indian baskets, being much more easily carried by travelers than either blankets or pottery, are perhaps the best known form of all the Indian's art work. They are to be had in almost every conceivable form, from the flat plaque of Moqui to the globular

water bottle of the Paiutes and Apaches, and can be used in countless ways. For the American home, however, the more delicate weaves are best, such as those of the California tribes in which the coloring is given by the skilful intermingling of different grasses and fibrous roots. As work - baskets, scrap - baskets, flower-pot holders and trays, there is abundant use for them in a household, and if care is exercised in the selection, they need never clash with the most dignified furnishing. While the coloring of the best



These Indian baskets and rug are not only in harmony with the other furniture, but they mitigate the staid old-time atmosphere



Navajo rugs and Pueblo basket in a hall-room with old-fashioned stand and mirror

baskets is from native dyes or more often consists of the natural hues of the material employed, the use of aniline dyes has crept into considerable of the latter-day basketry, and is particularly in evidence in the remarkable work of the Moqui basket weavers. As these colors are glaring when fresh and shabby when faded, their use should be discouraged by buyers refusing to take any work but that whose designs are in native dyes or the natural color of the material.

THE DECLINE OF INDIAN ART

The Indian art work of the United States, though still abundant, is unfortunately in imminent danger of extinction, due to the educational policy of the Government, which in seeking to give the redman a white man's schooling, is estranging the younger generation from the Indian ways of life. Their white instructors as a class seem entirely ignorant of the essential worth of the aboriginal art, and, far from encouraging it, are debasing it by atrocious kindergarten methods, which are foreign to the Indian's natural way of expression. Only the older Indians possess the traditional secrets of their art and are qualified to transmit them to the younger. Fortunately, it is not too late to encourage this, if the will to save this American art exists in the American people; but it must be done before the old women who make the best blankets, the best pottery and the best baskets, die off. These beautiful and serviceable arts of the first Americans are certainly a national asset worth conserving and developing intelligently.

Before and After You Sign Your Contracts

BY CHARLES K. FARRINGTON

STRANGE as it may seem, it is often the poorest economy to give your building contracts to the lowest bidders. There are many points to be considered in placing them, and it is the writer's intention in this article to give hints which should help the prospective house-builder to obtain the best results in the house he may be building, by showing him what it is best to do when he accepts the estimates, and also after building operations have been commenced.



The estimates may vary for one or more of the following reasons, which have been selected as typical:

WHY ESTIMATES MAY VARY

1. The bidders may have made mistakes in estimating.
2. They may not have figured to supply what the plans and specifications call for, thinking that the latter would not be enforced.

3. Outside supply men may have made mistakes, or may not have figured to give what the specifications call for, in submitting estimates to the contractors who are estimating.

4. Some of the estimating firms may have a large capital which enables them to purchase for cash, and so to obtain very favorable prices. They may also have steam or electric power in their workshops, and so can get out material at much lower rates than their competitors, who have only hand-power machinery.

5. Members of some firms work with their men on the work itself. They therefore do not have to hire so many men. They consider their profit to be obtained largely from their own personal labor. It is obvious that such a firm can submit lower estimates, especially (as is frequently the case) when the firm is composed of three or more members.

If you have received low estimates and have cause to think they are so on account of the reasons mentioned in examples 1, 2 and 3, do not by any means accept them, for if you do you will be very likely to have endless difficulties. It is better not to force a contractor to undertake work under such conditions. Every contractor should be entitled to a fair profit. Examples 4 and 5 are instances where you can obtain lower estimates, and yet be on the safe side if you accept them.



It is well to remember, when placing your contract, that there are three points of view:

WHEN PLACING THE CONTRACTS

1. The owner, as a rule, has only so much money to spend, and he almost always wishes to obtain a far greater amount for it than is possible.

2. The architect wishes the owner to build, and so endeavors to obtain estimates which will be within the amount the owner can spend.

3. The builder, as a rule, desires work, and tries to obtain it by submitting as low an estimate as he possibly can.

These conditions frequently make it very difficult to obtain a satisfactorily built house, as all interested parties are working from different points of view. But if the owner in the beginning will only definitely decide how much he can spend, and then be satisfied with a *reasonable* amount in return for it, much future trouble can be avoided.

Remember, above all things, that to have a contractor who looks after the owner's interests is most essential. Let me give the following example, which will explain my meaning better than many words: I was once given by a builder

A RELIABLE CONTRACTOR

the order for oak flooring for a house, and the very finest grade was called for in it. Upon looking over the plans and specifications to learn exactly how much was needed I discovered that the best grade was not specified. I at once called the contractor's attention to the matter, but he refused to make a change in his order and buy a less expensive kind, for he said it must have been a mistake on the part of the architect to have specified that grade. The order was a large one, and he would have made a good saving. With such a contractor you will be sure of obtaining the best results, and you will also be spared much worry. I was not surprised to find that the contractor just mentioned frequently received work when he was not the lowest bidder, as it was considered good policy to have him do the work even at a higher cost.



Be very careful about making changes in your plans and specifications *after* the contracts have been signed. Carefully

AVOID CHANGES AFTER SIGNING CONTRACTS

consider all details beforehand, and then you will be sure of obtaining what you require at the lowest price. After your house is under way it is practically impossible to have different firms submit estimates upon making the changes. You will usually have to allow the contractor to charge what he sees fit. Such changes are called "extras." They are a source of trouble to the contractor, and you pay accordingly. For example, you may wish a different wood used for the trim of some of the rooms. The contractor undoubtedly placed his order for all the interior finish as soon as he received his contract from you. He agreed with the mill for a certain price for what he required. He is now obliged to change his order, and cannot obtain figures from other mills, and so there is no competition, and he has to pay what the mill people see fit to ask. They in turn have probably been put to an additional expense by the change, and naturally do not feel that they should stand for any loss, and so the owner in the end pays more than he would if he had made the change *before* submitting the plans and specifications for estimates. If it were not for lack of space I could give the reader many such examples. I know it may sometimes seem best to add a room, or a window, or to make some other change after the house has been partly built, but if you do you must expect to pay well for having it done.



Before your architect draws your plans and specifications, visit as many houses as possible, or study plans and specifications and so obtain ideas. Then draw

DECIDE ALL DETAILS BEFORE STARTING WORK

rough sketches and submit them to your architect, and let him know your requirements. He will suggest to you many ideas and will incorporate your own in those he works out for you. But above all you must let him know exactly how much you can spend and also just what you require.



The old and the new. We are returning to the lines of the best furniture of Colonial times, and now, as then, we are apt to combine many periods in one room

The Season's Furniture

A RETURN TO THE INFORMAL STYLES OF THE SEVENTEENTH CENTURY—SUCCESSFUL REPRODUCTIONS OF OLD ENGLISH PIECES—COLONIAL FURNITURE IS HERE TO STAY

BY KATHARINE N. BIRDSALL

THE reproductions of stately furniture of the early Italian and French days that have been used in our formal houses are fast disappearing in this age of informality, and the pendulum has begun its return swing, bringing us slowly but surely back to the styles used from the time of William and Mary of England to the end of the Seventeenth Century.

The furniture of the Renaissance has had its season of popularity with that of the Colonial period. The Colonial, however, is here to stay, and the old furniture of our great-grandfathers' days is carefully preserved by the artisans and duplicated for those of us who have no furniture inheritances.

By many people the period covering the full time between the years 1700 and 1800 is called the Georgian period. Properly, however, the Georgian period followed that of Queen Anne, about 1714, beginning with the Chippendale period near the middle of the century, and ending with the Sheraton, about 1790.

Italian and French pieces blend in very well with the earlier English, and there is always demand for Louis XV and Louis XVI styles. In full bedroom sets these French styles are in high favor, but for other rooms single pieces only are used.

The beauty of the woods used to-day is enhanced by masterful polishing which brings out the exquisite markings and puts a wealth of color and warmth into the furniture. The most beautiful of all, though perhaps not susceptible of as high a polish as mahogany, is Circassian walnut. It is expensive because the trees must be very old before the wood reaches the

required state of perfection, and there is necessarily much waste in cutting out the many imperfections of the old wood. Mahogany is in great demand because of the revival of period furniture. Nearly every piece of the furniture we are now copying was mahogany—the light Georgian pieces and the heavy Colonial as well. Satinwood was largely used in the English designs at the end of the eighteenth century, and also white mahogany. These woods are both more expensive than mahogany, and are now used in the reproductions of the Adam Brothers and Louis XV and XVI designs, the white mahogany especially being decorated with dainty hand painting. Walnut is used quite extensively in dining-room and library furniture. Mahogany for the bedroom is still most popular, and what oak is used is colored extremely dark to match the old English oak of Elizabethan days.



Circassian walnut dressing table, copied from one of the period of William and Mary

Birdseye maple and curly birch, most of which come from Canada, cost about the same as mahogany. Their light color makes them favorites for bedroom sets, and the majority of these are in the styles of Louis XV and XVI.

We are so used to the thought that most "old" furniture is mahogany, that it will doubtless surprise those who have not made furniture a study, to know that mahogany was first used about two hundred years ago. Previous to that time walnut was the favorite English wood, following the oak veneered with Italian walnut. Tuna mahogany, now used for sets and occasionally for single pieces, has not quite the color of the "old mahogany" to which we are accustomed. It is the natural mahogany wood,



Original Queen Anne settle covered with *petit-point* needlework. Reproductions of this style are much in vogue, with a machine-made covering as a substitute for the hand work



Reproduction of a Chinese Chippendale bookcase, distinguished by its delicate carving as well as by its fine proportions



The Twentieth Century reproductions of Sheraton and other pieces are marvels of craftsmanship in spite of our supposed inferiority to the old cabinetmakers

and is lighter in color because of the lack of stain; it is stained only enough to make all the surface of one color—the color of the wood where the sap ran the strongest.

One of the handsomest styles made after the Sheraton period, the end of the eighteenth century, is a dark inlay instead of a light, on mahogany dining-room and bedroom sets.

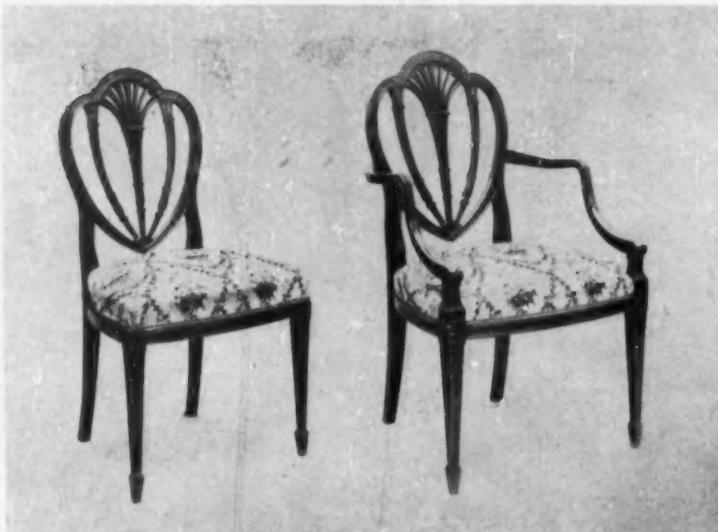
To-day there is little new in shape; we have gone back to old English and Colonial times, and the quaint grace and comfort of the old pieces, the artistic beauty of the workmanship, make us rejoice that our artisans can so closely carry out the designs which in old furniture are to-day almost priceless.

The reason for the decline of the vogue of elaborate Italian and French styles is very easily traceable to the popularity of the old English country house idea. Where there is no formal drawing-room or reception-room there is no place for formal furniture. Our American living-rooms lend themselves only to the comfortable stuffed furniture of the Elizabethan, Queen Anne and Jacobean periods, relieved by the lighter styles made after the manner of the eighteenth century makers, Chippendale, Adam, Hepplewhite and Sheraton, and the French of Louis XV and Louis XVI.

The old English furniture is so beautiful and so varied in design that it is impossible adequately to describe its reproduction in a single article. The copies are legion, and, in the well-made furniture, so exact as to puzzle even a connoisseur. It is very difficult nowadays to secure an entire set of antique furniture, even if one has the money to pay well for it; and the best interior decorators and furnishers are forced to have old pieces made to "piece out" special orders of genuine antiques. Only the collector knows the difference—the average lover of old furniture is as much entranced with the new piece as with the old.

Craftsman furniture of the better grades is still in evidence, and is associated in our minds with a certain type of living-room; but the light Georgian furniture is now a relief to the eye, and much easier to handle. Craftsman designs have found their place as knockabout furniture, where they will maintain their deserved popularity.

The first thought for a living-room is a settle or couch, and everything else centers about this one piece. If the settle selected be a copy of the Jacobean period, its earmark will be elaborately carved woodwork and Renaissance tapestry. Furniture of this period is used in large rooms paneled in old English oak, with highly carved mantels and pilasters. The old tapestries, which are cut up for covering the Jacobean furniture, are



These chairs are reproductions of designs by the Adam Brothers. They are of satinwood, covered with damask

becoming very scarce, and are almost altogether replaced by modern tapestries which are clever imitations and wear well. In Queen Anne's day the coverings were of "petit-point" needlework, in marvelous designs, and this work is now very rare. The *petit-point* was also used for bed-covers, and the beautiful stitches and patterns represented many years of eye-tiring work. It was a sign of wealth then if one possessed a *petit-point* bed-cover.

An old Colonial stuffed davenport, leather-covered, forms a good foundation for the living-room or library. A hundred and fifty dollars will buy a beauty, with a low, luxurious, deep-cushioned arm-chair to match at sixty dollars. Small arm-chairs with low seats—"lady chairs"—are of the same model as the large arm-chair, and stuffed with feathers and down.

The wing chair, that quaint old high-backed Colonial friend, with a most luxurious seat, is made this year with over-generous five-inch-thick cushions, often with an air-cushion in the center.

The chaise-lounge is another luxury of the living-room or library, and has one advantage over a settle or davenport in that the parts can form either a lounge, or two arm-chairs, or a large arm-chair and a stool.

Most attractive sets consisting of mahogany settle and chairs are made with wooden rim and cane seats and back. Some of these settles have fat cushions and valance or half-curtain over the back, while the chairs are supplied with thin cushions tied on. The lines follow the old Adam and Sheraton designs.

In the dining-room the round table is still a favorite, and is either quite plain mahogany, walnut or oak; or elaborately carved according to the period copied. Queen Anne tables are simple with straight legs. More elaborate work is found on the Adam and Chippendale tables, but the lion's claw and the ball-foot now are the surest mark of the Chippendale period, and these we find in most of the Colonial reproductions. Eighteenth century dining-rooms had table, chairs and sideboard table only; in the latter part of the century, however, the pedestal sideboard came in, and these are now reproduced to perfection. Hepplewhite sideboards are exceptionally graceful, and come in various shapes and designs. Many of the original Hepplewhite pieces—bed-posts, chairs, tables, etc.—were beautifully inlaid and carved, as were the Sheraton; and the twentieth century reproductions are also marvels of craftsmanship.

Chinese Chippendale library and dining-room pieces, with exquisite inlay and carvings, are among the most elaborate popular reproductions, while occasionally one sees the very decorative and much decorated Dutch marquetry pieces, finely inlaid.

A Circassian walnut dining-room set, with exquisite soft polish, which brings out the natural beauty of the wood, made in the style of the William and Mary period, is worth close to two thousand dollars—beautiful to contemplate, but beyond the pocketbook of the average home-builder.

The daintiest of bedroom sets are those which are hand-painted or stenciled. The shapes conform to the eighteenth century designs, and the stained wood is in splendid imitation of the more expensive woods. Oak is the foundation of the stained furniture. The exquisite enameled and hand-painted sets are made of birch, a very smooth wood which takes and holds all colors of enamel, and makes a smooth and desirable surface for

(Continued on page 243)



Original Jacobean settle with tapestry covering. These pieces of furniture range in price between \$900 and \$1,400



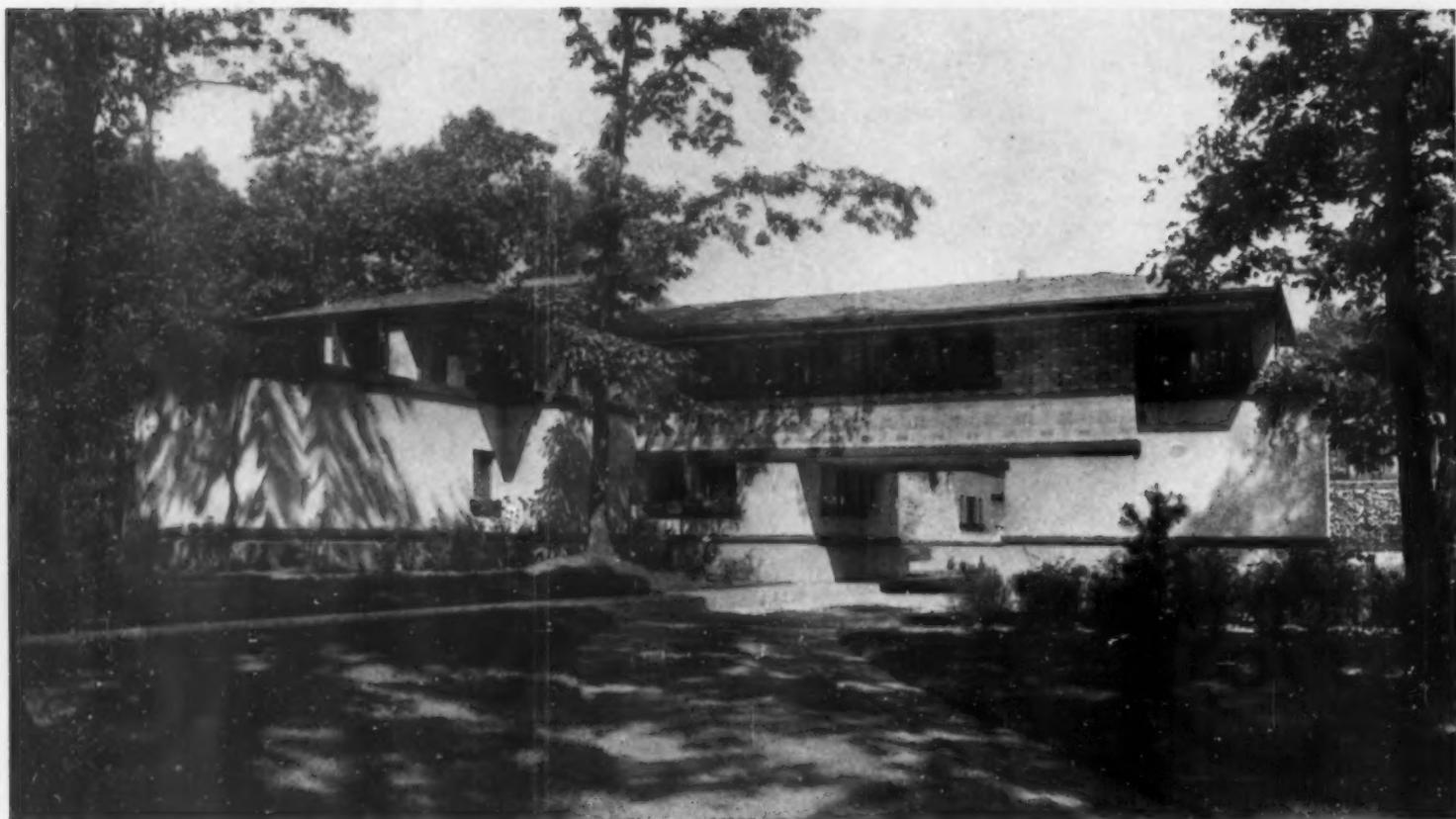
Carved oak settles, fashioned after those of the Elizabethan period, are in demand for hall or living-room. The genuine, old settle shown above is a good example of the carving of that day

HOUSE AND GARDEN





THE SPIRIT OF OCTOBER—A CONNECTICUT ROADSIDE



The work of the Chicago School is marked largely by strong horizontal lines which serve to make the building seem more at home on the level sites of the western plains. A house at Riverside, Ill., Frank Lloyd Wright, architect

Country Homes of the Western Plains

BY HUGH M. G. GARDEN

[The problem of choosing an architectural style for the American country or suburban home is one of the most puzzling that confront 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 February Mr. Aymar Embury, II., added his convincing argument for the picturesque Dutch Colonial. Mr. J. Lovell Little, Jr., told the merits of English Plaster houses in March, and in May Mr. Louis Boynton wrote in favor of Italian adaptations for American homes. Several other styles will be explained and illustrated in future issues.—EDITOR.]

I AM asked to contribute something on an unnamed style sometimes vaguely referred to as the product of the Western or Chicago school—it would be presumption to appropriate to anything so tenuous the imposing title "American Style." The reader who has followed the previous contributions has perhaps noticed that each author insists that the style chosen shall closely fit and express the local conditions. He has been shown that the Englishman, the Dutchman, the Italian of a bygone century, has each in his way



A suburban home that rests solidly on the ground by reason of its broad stone base. Plain brick and plaster surfaces with stained wood strips secure the entire decorative effect. Walter Burley Griffen, architect

produced a style or type of building that fits our local conditions and fits it better than any other style or type. All the authorities, of course, cannot be right, but all may be partly right, and I think that examination of the various arguments will show that the qualities which recommend each are broadly alike. The reader then is left where he began, and it remains, after all, a matter of choice, with similar arguments recommending different styles.

There is, however, a common gap in each argument. Let us take, for instance, the argument by

the advocate of the Italian villa type. He says in effect that we for various good reasons should build houses having broad, simple wall surfaces, penetrated by openings which balance well, but need not of necessity be obviously symmetrical, and that for the sake of unity we should have broad, overhanging eaves and simple, low-sloping roofs. He then proceeds to show that for reasons of economy such wall surfaces can be easily and beautifully made in plaster. His deduction is that we should therefore employ the Italian style which makes use of all these things. If we grant that these things are desirable and that they produce "style," a logical deduction would be that we should have them; not necessarily that we should have "Italian" buildings. If the result, after we have employed them in our design prove similar to the Italian villas, well and good, but it is important that the horse be kept in front of the cart and that we strive for style in the abstract, not for English or Dutch or Italian style, not even for American style—consciously.

The real question is "What is Style?"—not "What Style?" If we are successful in determining what this elusive quality is, then the way to get it will be the next object of our search and will be, perhaps, not difficult to find.

All arts are alike in that the common end and aim of each is the weaving of a pattern. The pattern to be woven in the designing of a house is one of forms, lines, colors and textures; relating, repeating and contrasting one with the other, creating rhythms, directions and accents. Without these rhythms and accents, without the pattern, the work remains mere building. Style is the relation of these rhythms and accents, one to the other, to create a pattern; the relation of form to form, color to color, texture to texture and each to all creating one definite expression.

Style is synthetic, and the architect, taking rooms, halls and staircases, arranges them in sequence according to their use and importance; and in the rearing



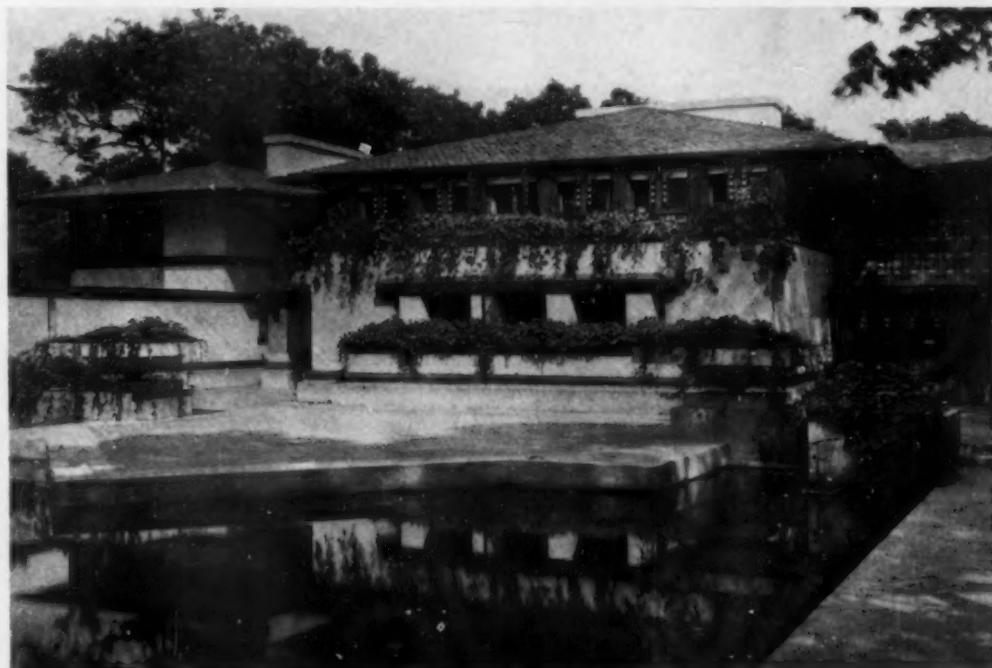
A bedroom in one of Mr. Griffen's houses showing the effective use of leaded glass in the windows

of their walls, floors and roofs, relates planes, solids, voids, lights, shadows, textures and colors so that each gives to each an added and enriched meaning and expression. A window designed essentially as a device for letting light and air into a room becomes, by reason of its proportion and placing, a shadow in contrast to a plane of light, an accent or a note in a rhythmic scale, a line of direction or a spot of decoration according to its arrangement. The delicate adjustment of part to part, each comely in itself, the intricate interweaving of texture, form and color to produce a web or pattern at once logical and interesting; that is style in architecture. Simplicity of style is desirable if we have a right

understanding of the word. The simplicity of the side of a grain elevator is not in itself admirable, but the simplicity of a flower is lovely; that simplicity which attains the highest degree of elegant and pregnant meaning without obtrusion. Let us say an interesting simplicity. In architecture there is a fatal tendency to consider style an affair of columns, cornices, doorways, etc., of low roofs and high roofs, of brick walls or plaster. A much more intelligent view-point is necessary if we are ever to outgrow the hit-and-miss results that now make our streets a hodge-podge of incongruities, each swearing at each. It is doubtful if we shall ever again have any great uniformity of type such as has in given places and times produced marked and recognized styles. Altered conditions have altered our artistic ideals and expression. The development and growing independence of the individual call for a more various expres-

sion, but it is not inconsistent to assume that a growing intelligence on the part of the individual will ultimately result in an artistic expression richer in variety and still possessing unity commensurate with an even development of the individual unit. Such a style will be the outgrowth of democracy.

To apply these definitions and principles to house building, let us consider an entire property as the home, part under roof and



The garden front of one of Mr. Frank Lloyd Wright's houses, where the window-boxes have been made an important architectural feature



A summer home at Glencoe, Ill., that is another illustration of the striking way in which these Western homes fit naturally to the ground. Richard E. Schmidt, Garden & Martin, architects



An enclosed porch that shows a free outdoor treatment, independent of precedent. Pond & Pond, architects



Even in the detail Mr. Wright strongly emphasizes his horizontal lines throughout

part out-of-doors. If the property be located on a street in close contact with others, privacy will be sought, along with a certain formality consistent with the straight lines of the street and of the property. If the estate be large, privacy will be achieved by setting the living spaces both of ground and house back from the public highways. If the ground be susceptible to easy arrangement a measurable formality will still be desirable, for a house is but the background for human life, and to reclaim the



A house in Oak Park, Ill., built of brick with limestone trimmings, where the straight lines harmonize with those of the street. Spencer & Powers, architects

ground from the wild will be the first necessity to prepare it for habitation. If the ground be rough and intractable the architectural development will be less formal, less rigid, for the essence of good design is that each part shall harmonize with every other part, and the house is but a part of the home, a part of the picture.

A formal Colonial house perched upon the ragged rocks of the Maine coast is unsuited, in spite of the efforts of the Colonial builders to put them there, for the spirit of the house and of its setting are antagonistic. Contrast is a necessary quality in artistic composition, but its complement is harmony. Contrast and opposition are different words.

An appreciation of the "style" of the landscape is the first essential in determining the style of your house, and this style cannot be changed, for no matter how thoroughly you transform the garden and immediate surroundings to conform to the selected house style, there will still be a hedge over which you will look into the unalterable face of Nature as she is around you. The house must grow out of the ground as naturally as the trees. The very color of the air has a bearing on the style, particularly as to color. The bright hot colors suitable to the tropics are a pain to the eye in the gray-blue air of New England or Illinois and when the snows of winter spread a cold white background they are unbearable.

It is as impossible to give a signed and sealed prescription for the selection of a style for an American house as it is for the style of a portrait. A rough and rugged man must be painted in a different way from a frail and delicate girl, and the circumstances governing each house may change its character as widely. The site, the relative importance of the house, and the individuality of its occupants are potent factors in the determination of its style. Dignity, elegance, picturesqueness, simplicity and homeliness are not determining factors of style but merely attributes. Kinds, quality and availability of materials are details in the technique of architecture—not determining factors of style.

The illustrations shown are examples of houses having the elusive quality called "style," without being necessarily recognizable as essays in any of the historic styles. They show some of

the characteristics of what has been sometimes referred to as the Chicago School. They are sufficiently unlike to raise, perhaps, some question as to just what the Chicago School is, and the question is hard to answer. They show, however, a common freedom from the restraint of accepted academic formulas of design and a general inclination on the part of their designers to build simply from local conditions, expressing logically the governing functions and developing the nature of the materials



A living-room in which the arrangement and treatment of the natural materials, free from applied decoration, tell the whole story of architecture. Walter Burley Griffin, architect

employed in a manner simple and at the same time interesting.

The article by Mr. Frank E. Wallis in the December, 1909, number, "What and Why Is Colonial Architecture?" is so well written and is so largely true that it compels our admiration and convinces us, at least, that a Colonial house by Mr. Wallis would be very lovely indeed. He deals some doughty knocks at what he calls "the so-called misnamed Mission" style, yet even Mr. Wallis would not advise Colonial for the hot and arid places whose local conditions produced and made lovely the old missions that we still delight to see. It is the modern "Mission" style, the importation, that Mr. Wallis resents, and when he raises his little hammer, I, for one, wish more strength to his elbow. The old missions were true to their time and place, truly and beautifully built, and we still find them good. The lesson is always the same—to build closely to the lines of need, of environment, is always to build truthfully and nearly always beautifully. Failure to do so always results in pretension, and generally in artistic chaos. The make-believe is never truly or permanently beautiful. As surely as a "Mission" house looks out of place in Massachusetts, just so surely does a Colonial house look ridiculous in New Mexico or Southern California.

The argument that Colonial is indigenous, American, and therefore to be preferred for use to-day could not be better presented than it is in the December number, nor could a fitter argument against its too literal use be advanced than the frontispiece of that number illustrating Mr. Wallis's article. This picture shows the living-room of a remodeled farmhouse at Pocasset, Mass. It is a beautiful room, perfectly typical of a Colonial farmhouse. It has the old-fashioned wide and high fireplace with iron crane suspending a large copper pot and tea-kettle. On the chimney-breast hangs a powder-horn and in the corner of the room an old flint-lock rifle. Beside the chimney rests a mortar and pestle for grinding grains, on the wall a warming-pan and over one of the doors the model of a ship. These with a dozen other implements, including chairs, table and clock serve now to decorate the room, just as they probably did in the days when this house was occupied by its builder. But

(Continued on page 242)



A perfect example of the "Western School" by its founder, Mr. Louis H. Sullivan



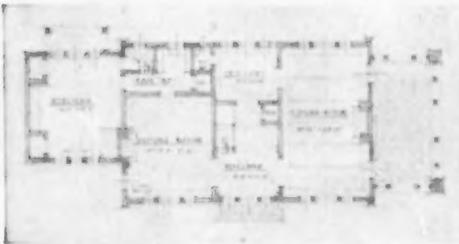
A living-room in which the frank and straightforward treatment of wood paneling takes the place of all decoration



"The intricate interweaving of texture, form and color to produce a pattern at once logical and interesting: that is style in architecture"



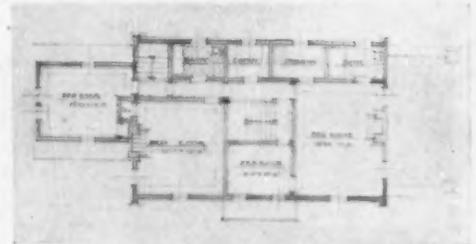
The house has a splendid setting on the crest of a hill, from which the land slopes gently down to the road. In the service wing the window on the front is of an unusual type—a combination of recessed dormer and the "eyebrow" type



The first floor plan shows the now fairly common type of house where a central hallway divides the large living-room from the dining-room and service portion. Usually, however, on a restricted lot the kitchen is at the back

THE HOME OF
MR. CHARLES PARK, Jr.
ENGLEWOOD,
NEW JERSEY

Aymar Embury, II, architect



Two unusually generous bedrooms are found on the second floor, with two smaller ones, two baths, a dressing-room and a fairly large linen-room. On the third floor there are two additional rooms lighted by the gable-end windows



The approach and main entrance is from the driveway at the rear of the house leading directly into the study at the back of the hall



The rather unusual combination of dark tan stucco and dark brown woodwork has been used, the former being given a rough, swirling texture



The front doorway leads from the hall directly out on a grass terrace from which is to be had the view down the hill



The woodwork in the living-room, like that of the exterior, is stained dark. Two French windows open out upon the tile-paved porch



The dining-room has a distinct Colonial flavor, with its quaint old china-cupboard and old chairs. The pictorial frieze, too, is reminiscent of the old Colonial wall papers

THE HOME OF MR. CHARLES PARK, Jr., ENGLEWOOD, N. J.



Inside the House

Timely Suggestions and
Answers to Correspondents



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

Reflecting Value of Wall Paper

MANY people live in metaphorical darkness because they do not appreciate the value of true light. The president of the National Commercial Gas Association has made the statement that in the course of a year thirty-three million dollars' worth of gas is wasted. One great factor on the waste is wall coverings. Wall coverings absorb the light, and in choosing one's paper it is well to know that emerald green paper, for instance, has a reflective power of only 18%, while that of yellow paper is 40%. Orange has even a greater power, 50%, while dark brown reflects only 13%. It is also stated that a clean yellow wall has double the reflecting power of a soiled one!

K. N. B.

A Real Use for Autumn Leaves

THE beautiful bright leaves which add so much to the fall landscapes are usually consigned to the ground, after a few admiring glances from the lovers of nature. These may be made to serve a useful as well as an artistic purpose, however, in wall decoration. A frieze of a color to harmonize with the rest of the wall can readily be made and cannot be exactly duplicated. A plainly tinted wall, a white wall, or one with a plain surface paper, lends itself well to the treatment with a border of leaves above the picture molding or below the sur-base. In collecting and selecting the leaves for the purpose, pick out only the most perfect in form, color and condition; they must be in their prime. Decide upon the arrangement—whether they are to be applied haphazard as if wind-blown upon the wall, or whether a certain careless form of arrangement is to be preferred; and carefully plan out the color scheme. For an ecru or cream wall almost any color of leaf may be used, including that which has not lost its green—a bright or deep red for contrast, a golden or a brown to preserve a sombre simplicity. The leaves should be carefully cleaned, those only being ready to use that will lie perfectly flat when pasted. A strong paste,

like that used by paper-hangers, is best to affix the leaves to the wall, and too much care in applying cannot be used, as the paste must not spread beyond the leaf, yet each little portion must be well fastened to the wall. After the pasting is completed, carefully cover the leaves with a coat of white varnish or shellac which will preserve them and keep them from shrinking or discoloring. This is work for the art lover or home decorator rather than the paper-hanger. A very unusual effect may also be secured by treating the ceiling with applications of autumn leaves, leaving the side walls plain.

K. N. BIRDSALL

The Attic Water Tank

MANY houses have a tank in the third story these days. When it is cleaned you should be very careful that the sediment does not go down the pipe



The Colonial candlestick with dainty etched wind shield makes an effective guest-room ornament that is occasionally useful. This pattern costs \$3

into the water-back in the kitchen range and so into the boiler. If it does it will make the water in the boiler very dirty and unpleasant to use, for it will settle in the bottom of it. Always clean the tank at intervals, according to the state of the water, for (especially after heavy rains) it often contains much sediment.

C. K. F.

Tapestries and Embroideries

THE difference between a tapestry and an embroidery is very patent when one examines the two together. The uninitiated, however, often confuse the terms and use them indiscriminately. In a tapestry the design forms a part of the stuff itself; it is a design woven into the goods on the loom. The art of tapestry weaving by hand was at its height during the fifteenth century, although it dates back to the end of the twelfth century. Machine-made tapestry has almost entirely superseded the hand-made. The warp of tapestry is usually linen thread; the woof, worsted.

K. N. B.

Home-made Rugs to Fit Any Color Scheme

ANY woman may make, at very small expense, the most artistic and inexpensive of rugs to correspond with any desired color scheme.

After cutting rags in the usual way, sew them "hit and miss," and then color. This produces a blended effect of many tones of the same color that is very effective. These rugs should have a border of a good, plain corresponding tone with a thread of contrasting color.

The hit-and-miss rags put through a bronze-green dye, and woven with a thread of old-gold and a dull green border is beautiful. Blue and white makes a dainty combination that, while delicate, will endure laundering. Another lovely rug is made by coloring the mixed center buff; edge this with a narrow strip of old-rose, and have a border of deep, shaded brown, edged with just a thread of black.

ALICE M. ASHTON

The New Things in Table Decorations

OLD fashions cleverly combined with new ideas go to make up the latest forms of table decorations, for decided changes in the scheme of ornamentations for the dinner-party have been introduced this season.

Artificial flowers, once scorned as beneath the consideration of any self-respecting hostess, have come into vogue, and are taking their place with the choicest hot-house blossoms as decorations and as favors, particularly the latter. Tiny flower-pots of ornamental porcelain, with artificial plants of corresponding size serve the double purpose of place decorations and individual favors.

The newest of these pots of flowers, shown in the illustration, are reminiscent in shape and coloring, of the handsome vases that used to occupy prominent places on the mantelpieces in old-fashioned parlors. Of graceful outlines, they



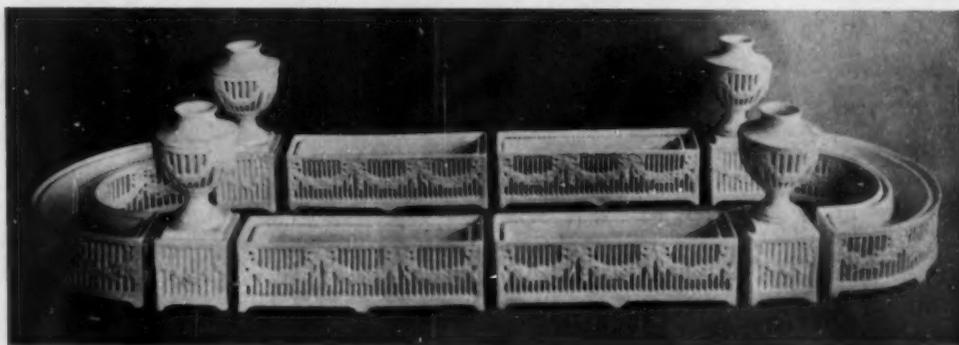
Ornated porcelain flower-pots with artificial moss, stems and porcelain blossoms are coming into vogue as table decorations and favors

are ornamented with bands of gold and bright colored flowers that form raised figures on the larger pieces.

They come in various sizes, from the large flower-pots suitable for centerpieces, down to the miniature ones that are used as favors at the different places. The same kind of flower may be used in each one if a particular color scheme is to be carried out, or each may show a different blossom as in the illustration.

The plants, rising from beds of artificial moss are of much the same construction as any ordinary, artificial plant, so far as stems and leaves go, but the little flowers are made of porcelain, lovely in color and wonderfully natural in appearance. They have, therefore, not only lasting qualities, but they give to a table the effect of hot-house decorations, and they can be filled with ferns or small-growing plants if different decorations are desired.

Reproductions of old Wedgewood are also coming into favor for the table, and a decided innovation is the use of many



Sets of various pattern and size in this Wedgewood ware may be bought, the inner receptacles being filled with ferns or cut flowers for the dining-table

small pieces of this ware to form an elaborate scheme of decoration.

In the rustic effect there are no end of pieces, notably the different sections of a fence, straight pieces, curved sections for ends, and gates. The fence-posts are hollow, forming little holders for flowers, and there is practically no limit to the possibilities for decoration, or rather, one is limited only by the number of pieces that are available. Larger pieces are to be had in the shape of fern dishes and jardinières for the center of the table.

Quite as effective are the sets of plainer pieces, that are like little white china boxes of various shapes, with inner sections that are filled with ferns or flowers. These come in straight pieces, square corners and curved ends, and little urn-shaped vases to match are set up at intervals between the different pieces. These prevent the decorations from having too flat an appearance, as a large centerpiece is not used with a set of this style.

The inner sections may be filled with water and Sweet Peas, Pansies or other short-stemmed flowers used as the decoration, or they may be filled with earth and each one turned into a miniature fernery with moss and tiny ferns, producing a most satisfactory green and white effect.

The sets, which contain from five to seventeen pieces, come in the plain white-ware decorated with slightly raised figures, or in openwork, giving a rather more elaborate appearance, while some of the handsomer ones bear French gilt.



A new pattern of Bohemian glass, daintily etched. The cost is \$16.00 for the set of five dozen pieces

That these miniature fences and window-boxes and vases look like a toy garden when they appear in their official capacity at a dinner-party there is not the slightest doubt, but they are unquestionably fascinating, and have at least the charm of novelty.

S. F. C.

Watch the Window Cords

UNLESS you are sure that the contractor or builder who is looking after your house is well posted, and working in your interest, select your own window cords. Nothing is so exasperating as to have a cord snap when you have just strained every muscle in a mighty effort to raise the sash from the sill. The old-fashioned rope which wears through so easily has in the best houses long since been superseded by a solid braided cord, which has not only hanging strength, but possesses wearing quality as well. Examine the cord carefully before you buy and see that the quality of yarn from which it is made is good, and that the braiding is even and very close. Many people have a habit of using the cords of a window-sash as a snap pulley in opening a window which is "stuck." Each cord receives quite a vicious jerk from the hands, which pulls the weights half up; then as the cord is released the weights fall with a heavy thud—in most cases pulling the frame free from the sill; if it does not, the process is repeated. This strain is very bad for the life of the cord. Chains, while more expensive, stand better a strain of this sort.

K. N. B.



Garden Suggestions and Queries



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

What to Do this Month

OCTOBER is the most important month, with the possible exception of April, in the amateur gardener's year. It is the time to profit by the mistakes of the season just past before those mistakes have been softened by time until they become profitless. It is the time also to lay the foundation of that ideal garden that is to be yours next year, when there will be no bare and uninviting places in the border, no harsh discord of adjacent blooms, more vigor, more beauty throughout.

Visit a nursery as early as possible this month to see things in bloom. There is no surer nor more enjoyable way of finding out just what you want for your own garden.



Phlox divaricata, a creeping, lavender variety, makes a splendid ground covering to plant in combination with white Tulips and Hyacinths

Killing frosts may be expected in the latitude of New York about Oct. 15th. Allow a week for each one hundred miles north or south of this. Clean up at once, for nothing is more untidy than a frosted garden.

Notice the hardy Chrysanthemums in your neighbors' gardens. There are all too few hardy fall-blooming plants, of which the Chrysanthemum is one. Plant a clump or two next spring—the risk of setting them out now or when they have finished blooming is too great.

Pink, white and red Cosmos is blooming in the face of the coming frosts. Are there any in your garden? If not, leave a place for them next year, along a short stretch of the house wall or against a fence. The seed should be sown under glass or in flats indoors about March 15th.

Build a coldframe now if you have not already added this invaluable accessory to your garden. On a small place a single sash, 4 x 4 ft. or 4 x 6 ft., will serve an amazingly useful purpose. You can buy a sash for \$1.50 from your florist and build the frame yourself in an afternoon.

In the Flower Garden

On October 1st take into the house all tender plants that are to be saved for further bloom indoors—the Geraniums, etc. Or take up the latter and hang the plants, free from soil, in a moderately warm cellar until spring, when they may be cut back and planted again.

Before hard frost, lift the tuberous Begonias, dry them and store in the cellar in a box of coal ashes or sand.

Dig up clumps of hardy perennials, Phlox, Peonies, Bleeding-heart, Foxgloves, Gaillardias, Primroses, Rudbeckia, Snapdragon, Sweet Williams, etc., where these have become too dense or unwieldy, and separate the roots. This operation is necessary every three or four years to secure the best flowers. Form new

clumps where the color and mass is needed, and plant the divisions of the ones that are to remain where they were, farther apart.

Plant Tulips and Hyacinths between Oct. 1st and 15th for the earliest spring bloom. Read the article on another page as to how the best effects may be obtained with these.

Lift the bulbs of the summer-blooming plants—Dahlias, Gladioli and Cannas, drying them on a board in a cellar that is free from dampness. When thoroughly dry, put them in paper bags and hang in the attic, out of the reach of mice.

Do not fail to mark the position of all the hardy perennial roots by deeply-driven stakes—otherwise you will break

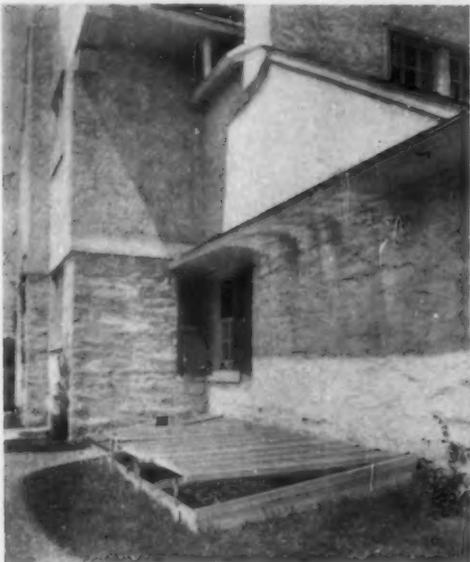


Rock-ress (*Arabis alpina*) is a good thing to plant in connection with colored spring-flowering bulbs, offering no difficulty in cultivation

off the tender new shoots when cultivating before these are up in the spring.

Burn the lighter tops and foliage of annuals, keeping the heavier stalks for weighting down the leaves used as a mulch next month. Burn all stalks that show the least signs of disease.

Prepare your Rose beds now, although it is best to wait until spring to set out new bushes. Give them a place in full sun to themselves, with rich soil into which well rotted manure is dug to a



A coldframe need by no means be an unsightly garden accessory. In this Philadelphia suburban home a three-sash bed is tucked away in a southeastern angle of the house

depth of two feet. Plants will need to be set three feet apart, excepting the climbers and Rugosas, which should have four feet.

Lift established Roses every five years to enrich the soil about their roots. This work may be done now, excepting in the case of tender Roses.

If you have not already done so, sow seeds of early perennials for next season's bloom, carrying the seedlings through the winter in the coldframe.

Gather seeds of favorites, where a color has proven entirely pleasing, keeping the annuals until spring in labeled pill-boxes or vials.

Dig old manure into the ground around plants that start into life early in the spring—Peonies, Phlox, Iris, Bleeding-heart, Valerian, Hollyhocks, Columbine, etc.

This is the time to start Lilies-of-the-valley in that partially shaded portion of the border where it is difficult to secure bloom. Set the pips in deep, stiff, rich soil, one inch apart and three inches deep.

If you have not already set out some Lilies (*speciosum*, *auratum*, etc.), do it now, or wait until the latter part of March.

Lawn and Vegetable Garden

Look after the bare spots in your lawn. If these are small, loosen the soil with a sharp iron rake, top-dress with pulverized sheep manure, and seed. A baking-powder can, whose lid is punched full of holes, will be a convenient seed-sifter. Rake again and roll or tramp the soil firmly. If the bare spots are large, dig up the soil, sweeten it with lime if necessary and pulverize it very fine.

Keep the lawn mowed, though not too close, as long as the grass continues to grow. Contrary to a popular notion, long grass does not protect its own roots better through the winter. Unsightly top-dressings of strawy manure are not necessary. Try some pulverized sheep manure this fall and have a presentable and well nourished lawn throughout the winter.

Sow rye in every bare spot of the vegetable garden after the vegetable occupants have "gone by." The rye will serve the double purpose of keeping the garden neat and flourishing in appearance and of reinvigorating the soil for next season.

Sow Spinach and Onions (if the climate is mild) outdoors for early spring crops.

Trouble With Lupines

I WAS much interested in a description of a border of Lupines which appeared in the HOUSE AND GARDEN some time ago. I have seen some very beautiful white Lupines but they do not seem to thrive well. What should be done with them?

Possibly their failure is due to one of three causes:—Poor plants in the first place, or canker or the possibility of the roots reaching down into an uncongenial soil. Early in September, lift the plants and examine them. If they are healthy at the roots, divide and replant them at once. If the roots be unhealthy, burn them without delay and start young, vigorous plants at once from the seed. These after growth should be divided every third year and given change of soil.

Ground Covers for Bulb Beds

AT a time when most persons are planning the planting of beds and borders of hardy bulbs, it is well to give



Cosmos in pink, white and red is one of the late-blooming fall annuals that you should not be without

some attention to the planting, too, of a suitable ground-cover plant. For years, I have used *Arabis alpina*, the single-flowering rock cress, and *Phlox divaricata*. The former is planted with bulbs bearing colored flowers, while the Phlox is used with white Tulips and white Hyacinths. The Rock-cress, it is needless to say, is white and the Phlox lavender. There is no difficulty encountered in the cultivation of either. The bulbs are first planted and, this done, the bed leveled carefully and, without regard to the plantation of bulbs underneath, the Phlox and Rock-cress are set out. They take little nourishment from the soil and none from the rooting medium of the bulbs. T. B.



The old-fashioned Marigold will prolong your garden well into the fall. Pinching back the tops will induce larger flowers

Ingenious Devices

LABOR-**SAVING** SCHEMES AND SHORT CUTS IN THE HOUSE AND IN THE GARDEN

Flower-pots in Jardinieres

THE upper portion of a flower-pot stood up several inches above the jardiniere top, with the result that the ugly brick red of the pot killed the beauty of the jardiniere. I painted the upper portion of the pot with an enamel which harmonized with the decoration of the jardiniere, of which it seemed really a continuation. M. E. S. H.

To Prevent Worms in Dried Fruit

SUN-DRIED fruit is likely to be infested with worms which hatch out in the winter or spring, the eggs having been laid in the fruit while drying. These eggs may be destroyed by heating to a temperature of 140 degrees, or higher, but when heated in the oven one is apt to forget them and thus lose some of the fruit by burning or scorching. A better way is to dip the sack of fruit into a vessel of boiling water, letting it remain half a minute. The fruit will not be wet to any great extent, and as this should be done in the late fall or winter, it may be spread out and dried for a day without fear of flies, then put back into the sack. No worms will hatch in fruit so treated. H. F. G.

Clogged Gas Pipes

THE blaze from an open gas jet in the kitchen had dwindled to a mere speck of light, the flame being no larger than a thumb nail, and manifestly inadequate for lighting purposes. When the man came to read the meter I called his attention to it, asking what was wrong. "Nothing but the goose neck," he replied; "it's probably filled up." With a small wrench he removed the tip, thumb-screw, burner and all, then hit the "goose neck" a few sharp raps at the back. To my surprise about a tablespoonful of rust or soot flakes fell out. When no more came he screwed the tip on again, lighted the jet and the flame was as large and bright as ever.

Since then I have been able to repair any burner having a "goose neck" or horizontal lower tube. One has only to unscrew the tip, knock the dirt out and screw tip on again as quickly as may be. Some gas will escape, but not enough to do harm if one works swiftly. Or, if you know how, you can first turn off the gas back of the meter. M. E. S. H.

Watering Single Plants and Shrubs

WATERING as is usually undertaken with a hose is unsatisfactory and surprisingly ineffective. To be of any real service it must be continued daily while the dry weather lasts if it is to be any-

thing more than a serious disadvantage to the plants. A thorough wetting down with a hose, even when the surface becomes mud, does not go into the ground very deeply. Usually the water penetrates less than two inches. Its use appears to be largely in preventing evaporation from below. Even when continued regularly, the surface of the ground is baked as the sun gets warm and plants feel the full effect of the drought. Another disadvantage is that the surface moisture coaxes the roots to the surface, as it were, and so they are injured as the ground dries.

To avoid some of the evils of surface watering, and not having time to water the garden daily, the author tried some experiments, first upon a big castor oil plant. With a crowbar a two-inch hole was made alongside the plant, about 18 inches deep. Water was poured into the hole until it remained full for four or five minutes. Then the hole was covered with a stone and no further attention was paid to it for two or three days. Then the water treatment was renewed. So at intervals throughout the season the plant had its doses of water. It responded vigorously to the treatment and did not seem to mind the dry summer.

The next spring when the tomatoes were set out, a more substantial method was employed. By the side of each plant a 7- or 8-inch flower-pot was sunk in the soil. This was covered with its saucer; the hole in the bottom of the pot was left open. When dry weather came the flower-pots were filled with water. The watering was of course repeated several times until the flower-pots stood full for a few minutes. Then the saucers were replaced and the watering for a day or two was finished.

Instead of flower-pots old tin cans were afterward used, and a stone laid on top of them for a cover. Three or four holes, of course, have to be punched in the bottom.

This method of underground watering has great advantages when single valuable plants are to be protected from dry weather. W. E. PARTRIDGE

Fertilizer from the Druggist's

PEOPLE living in small towns sometimes find it difficult to obtain proper fertilizers for house plants. Barnyard fertilizers are not always obtainable, while bone meal is seldom to be purchased in country stores. An excellent fertilizer and tonic may be procured at any drug store, the quality being vouched for by the government's New York Experiment Station. The ingredients are $\frac{3}{4}$ pound of nitrate of soda, $\frac{1}{4}$ pound phosphate of soda and $\frac{1}{2}$ pound of sulphate of potash. Pulverize and mix thoroughly, and when required for use dissolve one tablespoonful in one gallon of hot, soft water. Al-

low one cupful (cold) to each six-inch pot; more in proportion to larger pots. Use once a week. M. E. S. H.

Ants on House Plants

If you would rid flower-pots from ants put some small pieces of camphor about on the soil, and the ants will soon scatter away not to return in a hurry. Of course when watering the camphor must be removed.

Making Porous Jardinieres Watertight

THE most artistic jardiniere may sometimes prove an undesirable possession, being so porous that moisture from the plant strikes through, ruining the finish of table or tabouret. To prevent this close the pores of the jardiniere by varnishing the entire inside, and the outside bottom as well. Give two or three coats, drying thoroughly before the next is applied. M. E. S. H.

To Produce Variegated Roses

YEARS and years ago my grandmother had a rose-bush in her yard that was the wonder of the whole city, because of its yellow, red and white roses. Sometimes a flower would be striped, sometimes spotted, sometimes one color would predominate, then another.

This result was obtained by braiding together the roots of three varieties in these colors and planting them as one bush. This was done in the fall so that the roots could be well grown together before blooming time. L. McC.

Plumbing Faucet Washers

THE washers on our wash-tub faucets were held on by small nuts which, of course, allowed a new washer to be put on when necessary. But in time the threads wore down so that the nuts would no longer hold the washers. Our plumber said the only remedy was new faucets, but as it would have required a large expenditure, both for labor and the cost of the faucets themselves, I asked him to cut a new thread, and to use a slightly smaller die than the one by which the threads were originally cut, and new nuts to fit. He did so and the faucets are doing service and will continue to do so for many years to come, as the new thread is as good a one as they had when new.

There seems to be no reason why, in case the washers are held on (as is sometimes the case with certain makes) with a screw, if the thread wears down so much that the screw will no longer hold, a slightly larger hole cannot be drilled, a new thread cut and a slightly larger screw used instead. C. K. F.



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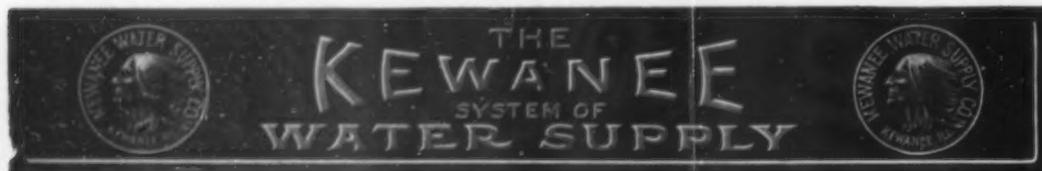
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Country Homes of the Western Plains

(Continued from page 233)

in those days each item of what is now decoration was then a living vital implement in the life within that house. Does my lady of to-day boil the water and turn the roast over this fire on this crane and roasting spit? Does she grind her flour in this mortar, does she warm the beds with this warming-pan, and does the lord of this manor keep his rifle clean and his flint sharp and ready with powder and ball to repel the prowling savage who threatens the integrity of his scalp? I doubt it. Hidden away in the basement is probably a furnace; in the kitchen a gas stove and a sink, with hot and cold water; the grocer delivers the flour already ground, and the policeman takes care of the prowling redskins. This room then is a museum—not the living-room of a family of to-day. There is no trace here of the individuality of the present occupants; this room bears the imprint of the life of people long dead and gone, and no other. And why should the present lady of this house be denied her expression in her home? Because, gentle reader, she does not belong in the Colonial picture; she is of to-day, and her living-room is of another day. This is art for art's sake with a vengeance, and it is just stage-setting, not architecture.

If you will look into any of the beautiful old creations of the historic styles or periods, you will find that the sweet and human qualities we now admire are entirely due to a faithful and free interpretation of their needs and environment. We in our work to-day are ignoring this great principle which is the life of architecture.

Mr. Wallis says, "I can think of no other style for a house." Is he, then, to search only his memory? Every creative artist is something of a prophet, a pioneer. Is it not reasonable, then, for him to search also his consciousness of the present and the future? The grape-arbor, the formal garden, the water pool with the green frog, the dainty napery, cut-glass and old silverware, so much admired by Mr. Wallis and by all of us, are not the exclusive accessories of a Colonial house. But I do not argue against the Colonial style or against any style, but only for the honest method of design that produced those styles and which, if practiced to-day, would produce something different but just as good and certainly vastly closer to us and to our needs. The influence of beautiful things and a beautiful home on people, and especially upon children brought up amid such surroundings, is of incalculable benefit, but it is important that this influence be founded upon a sound and logical base. The sham and the make-believe in architecture do not furnish such a base. Good traditions are excellent, but are the generations to come to have nothing vital of ours to



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remember with gratitude excepting the wonderful machines which we have invented and disdained to use in our arts? The truth is that our civilization grows more and more definite by increasingly great strides, until the call for an artistic expression of it becomes imperative. We are no longer content with the plan or domestic arrangements of the Colonial house; we have outgrown it. Our list of building materials is vastly richer, our machinery for working materials is marvelously capable of newer and better uses than the imitation of handwork to which we now endeavor to restrict them. We have changed and improved our manner of heating and lighting our houses. Every sanitary arrangement has undergone change and development. Indeed, our entire life to-day is so radically different from the life of the Colonial builders that it would be strange indeed if their houses could in any way satisfy us except superficially for their prettiness, their scenery value.

What else is there then? Certainly nothing ready-made or easily made; nothing more than a right method of working. Any skilful architect knows when he is violating the style traditions. It becomes his duty now to violate them more radically, to examine more critically modern needs, and to interpret them in terms of his art. I am unwilling to believe that this is a great stumbling block. Our painters, sculptors, musicians, writers and actors have passed it long ago. Architecture is the only one of the arts which is still struggling to escape from the Classic period.

The Season's Furniture

(Continued from page 227)

hand-painting. The designs vary, but flowers form the motif of all, and dainty garlands and wreaths are sprinkled here and there, their delicate coloring and arrangement in harmony with the color and design of the pieces. There are few double beds, except the mahogany four-posters, and most of the twin beds are very light in construction with head and footboard of cane set in wood frame. The Colonial styles are of course heavy and of mahogany.

Dressing-tables are low and broad, and the triple mirrors which allow my lady to see her back without moving or using a hand-glass, are often made entirely separate from the bureau, and intended for hanging on the wall above or standing on a table. The side glasses usually move laterally and the center glass is swung as usual. With a bed having cane headboard and footboard panels, of course the chairs are cane seated, with the same beautiful flower designs painted on the frames. Occasionally an all-over design of a single flower is seen, which entails more hand-work and is more expensive.

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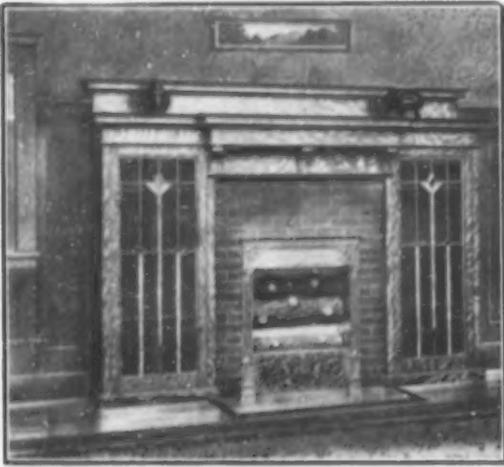


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or in subdued wood tones are also found on the stained furniture. Eight hundred dollars is the price for these sets in some of the stores. It is also possible to buy the plain enameled pieces and have the decorating done to order.

Beds during the early part of the Eighteenth Century were always four-posters, and a fine variety is now to be found carrying out the old ideas. Very elaborately curtained they used to be, and the embroideries made for bed-hangings represented many years of patient work. Double four-posters are made nowadays, but the twin beds, both plain and with elaborate carvings, are more in demand, and with bow canopy and valance are most inviting. The vogue of the brass bed is decidedly on the wane.

There are rush chair seats in the enameled sets and in the mahogany as well. In many dainty new rooms wood mantels to match the furniture style are being made, and are decorated by hand with the same flowery designs that adorn the furniture. Separate hand-painted and stenciled rockers, large and roomy, are as low as twenty-eight dollars, while small side chairs are shown for ten dollars.

An exquisite white mahogany bedroom set, hand-painted in graceful flower designs, modeled on the genuine Adam lines, is worth nine hundred and fifteen dollars; while a white mahogany desk alone, hand-painted, is procurable for three hundred and ninety dollars.

The Eighteenth Century was so full of furniture suggestions, which have been brought to our Twentieth Century eyes, that the purchase of new furniture is quite a task, one's desires so often being led astray by the beauty of other designs when a decision is practically already made.

Flowers Indoors Throughout the Winter

(Continued from page 219)

in the warmest spot you have (it may be quite dark), and be sure to *water* frequently, removing to the light as the flowers appear. If they have been planted in a small box, this may now be covered with rough birch-bark.

Another flower that should be better known is the Gladiolus, which during the last few years has been wonderfully improved. America and May are two of the best varieties for forcing.

If you have no way of preparing your own soil, get some from a florist. If that is too much trouble, remember that Hyacinths, and some of the Lilies, like the Chinese Sacred Lily, may be grown in water alone, using a bulb-glass, or pebbles to keep the bulb itself nearly out of the water. But this method, while easier, will not give as good results as the *real* one. Be sure to buy and try a few bulbs this fall, so you will have bloom indoors when it will be most appreciated.

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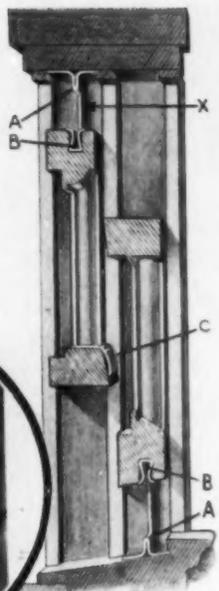
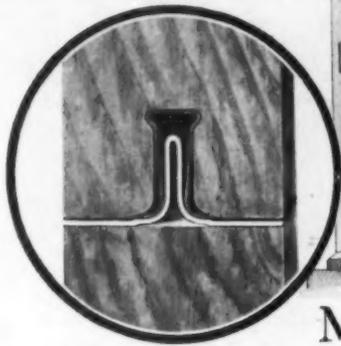
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What the Period Styles Really Are

(Continued from page 212)

orate over-mantles. The whole air of furnishing and decoration changed to one of greater lightness and brilliancy. The ideal was that everything, no matter how small, must be beautiful, and we find the most exquisite workmanship lavished on window-locks and door-knobs.

One of the chief impressions of the style is that of great magnificence and dignity. There was always a combination of the straight line and the curve, a strong feeling of balance, and a profusion of ornament in the way of scrolls, garlands, shells, the acanthus, anthemion, etc. The moldings were wide and sometimes a torus of laurel leaves was used.

In the early style of Louis XIV, we find many trophies of war and mythological subjects used in the decorative schemes. The second style of this period was a softening and refining of the earlier one, becoming more and more delicate until it merged into the time of the Regency. It was during the reign of Louis XIV that the craze for Chinese decoration appeared. *La chinoiserie* it was called, and it has daintiness and a curious fascination about it, but many inappropriate things were done in its name. The furniture of the time was firmly placed upon the ground, the arm-chairs had strong straining-rails, square or curved backs, scroll arms carved and partly upholstered and stuffed seats and backs. The legs of chairs were usually tapering in form and ornamented with gilding, or marquetry, or richly carved, and later the feet ended in a carved leaf design. Some of the straining-rails were in the shape of the letter X, with an ornament at the intersection, and often there was a wooden molding below the seat in place of fringe. Many carved and gilded chairs had gold fringe and braid and were covered with velvet, tapestry or damask.

There were many new and elaborate styles of beds that came into fashion at this time. There was the *lit d'ange*, which had a canopy that did not extend over the entire bed, and had no pillars at the foot, the curtains were drawn back at the head and the counterpane went over the foot of the bed. There was the *lit d'alcove*, the *lit de bout*, *lit clos*, *lit de glace*, with a mirror framed in the ceiling, and many others. A *lit de parade* was like the great bed of Louis XIV at Versailles.

Both the tall and bracket clocks showed this same love of ornament and they were carved and gilded and enriched with chased brass and wonderful inlay by Boulle. The dials also were beautifully designed. Consoles, tables, cabinets, etc., were all treated in this elaborate way. Many of the ceilings were painted by great artists, and those at Versailles, painted by Le Brun and others, are good examples.

In spite of the great amount of ornament lavished on everything, there is the feeling of balance and symmetry and strength that gives dignity and beauty.



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The Garden in Winter and Winter in the Garden

(Continued from page 215)

An evergreen winter garden, enclosed with a hedge so high that winter is shut out, is something which every all-the-year-round home should boast, for the encouragement which it will give to outdoor life. This is, of course, somewhat apart from the subject under consideration, but I feel that it should be mentioned, because we are dealing with winter in the garden. Where there is space to set apart such a spot, even though it is very tiny, it ought to be done. Surround the evergreen shelter hedge—which need not be trimmed, by the way, unless one prefers, but may grow unrestrained—with an outer sheltering planting of deciduous native trees mingled with evergreens. Have its "walls" run north and south so that all the sun's warmth may pour down unobstructed, into it; and furnish it with some simple rustic or stone seats or benches, and a table—then get into the habit of loitering there an hour daily, during the sunniest time of day.

All plants have a winter beauty quite as distinctly their own as the flowers which they bear in summer; observation alone will teach it—for it is brought out or obscured very often by the plant's situation and surroundings. In developing a garden, aim to find out what particular quality each plant depends on for this winter charm. Learn to look at winter landscapes as having something positive to offer—and to look at plants in winter undress as likewise having a positive beauty and not the merely negative, dead-and-gone-to-seed aspect which long habit has made us associate with them. Then, having found this beauty, group and arrange the garden to bring it out to its best advantage. Generally speaking, a group that is good in summer will be good in winter; but this may not be the case if the work is highly artificial.

The final test, however, of garden and gardener is the test of winter. Good work will be good in winter, with no unsightly winter armament on delicate interlopers to disfigure the picture—for that is the last word in gardening, whether it is realistic or formal; it builds a picture. Whether it is a picture that lies under a mantle of snow, or under the staid brown of autumn—or under the radiant green of young spring, should not matter; the picture quality must be there. If it is, no season can take it away.

Fall-Sown Sweet Peas

DEPTH of root-growth is the most important factor in growing Sweet Peas successfully. By planting the seed in the fall, the roots will have more time to develop, with a probability of better plants next year. Sow the seeds in October if the soil is a strong loam; in November where the soil is a warm, sandy one.



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The roots of Sweet Peas will sometimes go to a depth of three feet, so that the most thorough preparation of the soil is of the utmost importance. Work heavy soils in the fall, light soils in the spring. Manure heavy soils in the fall and light soils in the spring.

If you want to make a specialty of having the finest Sweet Peas in your neighborhood, plant the seeds in October in pots set out in a coldframe, sowing five seeds around the edge of each six-inch pot. Don't coddle the seedlings—keep the frames open as much as possible.

A pane of glass over each pot will prevent mice from eating the seeds. After the seedlings appear, remove the glass and protect the frame from birds by covering it, when the sash is off, with a wire-mesh frame.

The best soil for the pots is made up of three parts of sound, fibrous loam, one part refuse manure, one part sweet decomposed leaf-mould, and one-tenth part sharp sand.

The mauve varieties of Sweet Peas have small, spotted and wrinkled seeds. These and the white ones are apt to rot in the soil if it is kept too moist or if they are set too deep. Use a lighter soil for these seeds, setting them one-quarter of an inch under a covering of sand. For the brown and black seeds increase the depth to from one-half to an inch, covering with fine soil.

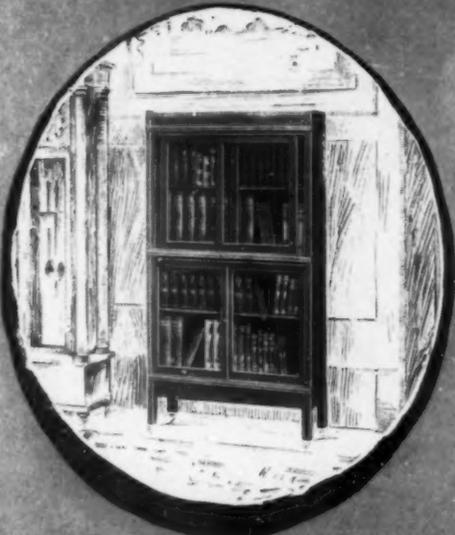
Set out these pot-grown plants in April, using every care not to injure the roots. Allow the soil in the pots to become fairly dry, when the separation of neighboring plants will be easier. Water the ground where these are to be set in advance, and afterwards as well, to settle the soil about the roots.

Nearly all amateurs who grow Sweet Peas crowd them too closely together. Plants having three stems should be set in a space of fifteen to eighteen inches. If the plants are to be set in parallel lines let these lines run northeast and southwest if possible, not due north and south, and have six feet of space between the rows.

Place the supports, whether of brush or wire-mesh, in position before the plants are four inches high. Wire-mesh is perhaps the best all-around support, and if taken up in the fall may be used repeatedly. If brush is used set the branches so that the tops are more spreading than the bases.

In watering Sweet Peas rain water is far better than that which comes from the supply pipes and is too frequently hard. Delay watering until the soil is becoming really dry; then give the plants enough water to moisten the soil to a depth of three feet, three to five gallons to a square yard. Do not water again until the soil has almost dried out completely.

Assist the plants when they are in full bud with liquid manure, given when the soil is moist and in the same quantity as watering. Water between two doses of



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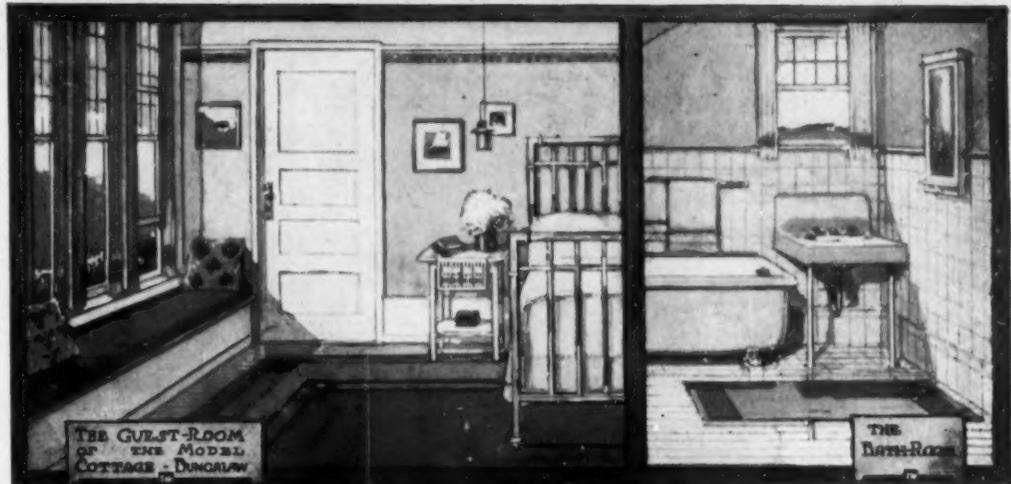
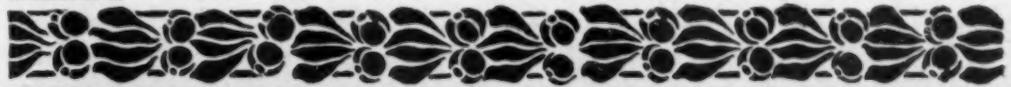
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liquid manure. Nitrate of soda or sulphate of ammonia, in a solution of one ounce to a gallon of water, will do well for an alternate feeding and will increase the richness of color of the leaves and flowers. Nitrate of potash in a solution of one-half ounce to one gallon of water is better than either. Apply three gallons to the square yard.

After the plants begin to show signs of reaching the end of their blooming period a new lease of life can frequently be given them by cutting them down to within three feet of the ground. A later growth will be induced if the plants have been well nourished earlier in the season, giving almost as large flowers as before.

JARED STUYVESANT

Plant Perennials Now

(Continued from page 207)

stretched on a frame to shed water, and this reinforced with a rough covering of boards in severe weather, is all that is required.

In such a frame all perennials which transplant easily may be started any time after the seeds ripen—from the fifteenth of August on. I always like to sow my Pansy seed on that date if possible; this gives them time to make sufficient growth to be ready for transplanting into the open ground as soon as it can be worked in the spring.

The seed should be planted in shallow drills, scattering them as thinly as possible. If the planting is done early there will be opportunity for transplanting a portion of them into fresh rows before cold weather begins. Those that may be started in this way are: Aquilegias, English Daisies, Shasta Daisies, Delphiniums, Pansies, Foxgloves, Antirrhinums, Canterbury Bells, Perennial Phlox, the seeds of the various hardy grasses, Gaillardias, Hollyhocks, Larkspurs, Forget-me-nots, Sweet-Williams, Lobelias, Lupins, Lychnis, Hibiscus and the like. A coldframe, three feet by six, will accommodate enough seeds to plant a large, old-fashioned garden of hardy perennials.

Where it is desired to plant in the open ground such things as will not bear transplanting, like Poppies, Sweet Alysium and the like, the ground should be properly prepared. Poppies, especially of the fine perennial variety, should be sown where they are to remain and where there will be no danger of their being disturbed in the spring until their character is fully established. The seed of the Poppy is so fine that it does not need covering—merely press it into the soil with a piece of board. If the season is dry some protection should be afforded the seed-bed in the form of lawn clippings, evergreen twigs or a piece of straw matting.

Seeds sown among other perennials, where they receive shade and protection, are apt to germinate more freely than in exposed situations. Such fine seed as Poppies, Larkspur, Foxgloves and the



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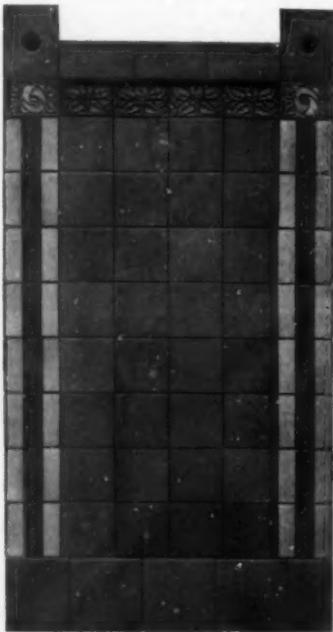
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like, must be scattered very thinly; and it is a very good plan to mix the seed with dry sand before sowing—about a cupful of sand to a packet of seed, and to sow this as thinly as possible.

Somewhat larger seed, like Pansy seed or Sweet Alyssum, should be covered lightly with earth and this pressed well above it. This firming of the soil above or about the seed is important and must not be neglected. Candytuft is another flower which is successfully grown from fall-sown seed, and may be sown among the Tulip borders or on the edge of beds of hardy perennials to good advantage. Petunias may be scattered wherever the flowers are likely to be wanted, as they are very reliable.

The various Nicotianas may be sown either in the coldframe or in the open ground, and will do admirably. I depend for my supply of these plants on self-sown seeds. The seed of the new crimson hybrids germinate much more slowly than the white forms, and the plants seldom make their appearance in the open ground much before the middle of June.

Canna seed may be sown in the open ground in the fall, covering it with an inch or two of earth and protecting with litter. Every year I find volunteer plants of the Canna in all sorts of unlikely places—the vegetable garden, flower garden, barnyard and hardy borders—in fact, there are very few plants I grow in my garden which do not, sooner or later, make voluntary offerings to my garden's wealth.

Bulbs for the Herbaceous Border

(Continued from page 209)

vigor is to continue, and this work should be performed as soon as the foliage has ripened. In case it is not feasible to destroy the beauty of the perennials among which they are planted, new bulbs and fall planting furnish an alternative. Narcissi may also be grown for a season or two among shrubs, though the strong root-growth of the latter is an obstacle to complete success.

Of the Tulips, the Darwins, the newer Rembrandts, the breeders and the Cottage Tulips, are best adapted to borders. The single early sorts and the doubles must be discarded each autumn and new bulbs secured, for these never are equal, after the first season, to new stock. The late sorts may be left in the ground for two or three years, but a close watch must be kept to note failing vigor and to replant. It is a discouraging fact that the Tulips generally are not a success in our climate for more than two or three seasons, yet there are so many marvels of beauty among them that the perfect garden is a misnomer without them.

The Crocuses, Snowdrops, Chionodoxas and Scillas are gems for edging the border, where they will, many of them, increase rapidly by bulb division or by self-seeding. The Grape Hyacinths should be similarly placed, and will make

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Any questions pertaining to the above addressed to Margaret Greenleaf, Consulting Decorator for Murphy Varnish Company, will receive prompt attention.

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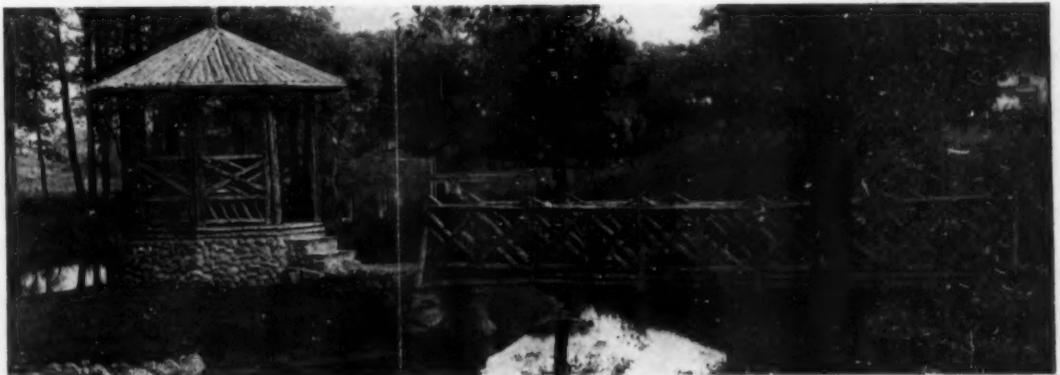
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themselves at home in the first season.

The Montbretias, Fritillarias and Lilies, being taller-growing subjects, should be placed to the middle and rear of the border. Several of the Lilies are particularly as to the soil they are in; especially is this true of the Japanese kinds, which are partial to leaf-mould, and object vigorously to a heavy clay soil. The latter are difficult bulbs to establish, unless conditions are quite to their liking.

Bulbous Irises are extremely beautiful in the soft delicacy of their colorings, and for this reason they are almost indispensable in some portions of a large border.

It is impossible to give, in even a very brief list, a selection from the many named varieties of bulbous plants. Very nearly all the kinds are wholly suited to planting in the herbaceous border, and selections from the dealers' catalogues may be made with the assurance of excellent results. The essentials to the use of bulbs in conjunction with hardy perennials are: the thorough preparation of the border beforehand; knowledge of the flowering season, and the height—information ready at hand in the tradesmen's lists; care that the lusty growers do not encroach upon the shyer subjects; and the realization that the life of a bulb is wholly dependent upon its environment. Bulbous plants can not be neglected or subjected to harsh treatment without their resenting it more promptly than the perennials usually found in the herbaceous border. Yet the fact that they appear in early spring when the first blossom is eagerly awaited, and the quality of brilliant or delicate tone they possess, are charms that will always make an alluring appeal to the lover of his garden.

Is the Autumn a Good Planting Season?

BY WARREN J. CHANDLER

AMONG experienced gardeners there are and have always been many diverse opinions as to whether the fall is a good period in which to transplant trees and hardy plants.

Those favoring spring transplanting cite instances where hard winters have injured the newly transplanted stock, whereas if it had been set out in the spring it would have had an entire growing season in which to become established in its surroundings.

On the other hand, the gardener claiming fall as the best season, points to the disastrous results which follow spring transplanting in a dry, hot summer; he points to the ripened condition of the plant's growth in the autumn and its chances of moving then with less check.

The act cannot be disputed that both spring and fall are good periods in which to transplant, as there are thousands of examples pointing to success at both times.

With a knowledge of the fundamentals of transplanting, one is compelled to

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Trees for October Planting

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Then there is another reason—in the spring you are busiest, we are busiest, and that means delay—and delays in the spring are serious for trees, as the warm weather often dries out the roots and starts the tops to growing.

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make deductions after considering the conditions surrounding each particular case.

The three conditions to be considered are location, soil and the character of the stock to be transplanted.

In considering location we have one of the most important factors to deal with. It is safe to say that, in localities in altitudes above 1,000 feet, fall planting is not advisable where the position is also exposed to strong winds. This brings out one point, and that is that where a situation is secluded conditions are just the reverse of those generally governing the locality.

As a general rule it may be safely stated that fall is the best season in which to attempt transplanting in localities south of the Mason and Dixon line. That is why the people in Louisville, Ky., and throughout Maryland and points south, do the greater part of their work at that time. Fall is always prolonged with them and spring advanced.

However, you cannot stop at locality conditions in deciding whether it is advisable to plant in the fall. You must also consider soil. Where clay soil predominates it is doubtful whether fall planting ever succeeds. This kind of soil is never conducive to growth, but it is at its worst in the autumn, when it is in all probability baked and dry and later will freeze and thaw alternately until the vitality of the plants is greatly impaired. Where the soil is loose and well drained, good results are pretty sure to come from fall transplanting.

As regards the question of kind of plants I shall have more to say further on, but at present would like to speak of several things which tend to make the autumn the real period in which to move plants with every hope of success.

As autumn approaches, plants are either spending the last of their strength in flower, as is the case of the annuals, or they are ripening their wood and storing in their roots strength to make another show for the coming season. As this mature condition is reached it is natural that transplanting would be far less of a drain on the plant than if attempted when it is in a growing condition. The ground is also in a very warm state and the plant, after being moved, at once begins to throw out its rootlets to become established in its new surroundings.

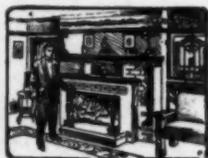
Fall also finds the gardener with less rush work in hand, and he can give more care to the transplanting than when it is left until spring, to be squeezed in with the accumulated and important duties.

It is also a known fact that plants set out in the autumn, when given good location and every care, break into bud in the spring showing little sign of having been moved. It is the best illustration of moving the plant when it least feels the check.

Let me also point out right here one big advantage there is to be had from fall planting, which is not generally known.



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Gardeners will usually argue that a plant should never be touched in the autumn until it has ripened its growth sufficient to cause it to drop its leaves. Theoretically he is right, but it is far from being the best plan. It is not wise to move a plant in the autumn with its leaves still on and allow them to remain after the transplanting. This at once results in evaporation of the plant's moisture and weakens it to a great extent. If the majority of plants, however, were moved in September or early October and where leaves still remained, these were stripped from the plant, the percentage of successful fall plantings would be greatly increased.

It is only natural that where the plants are placed in warm soil and have the benefit of the Indian summer weather following such transplanting, the results are going to be of the best. The late transplantings find winter following them so closely that they seldom have time in which to get the earth settled about their roots, without any possibility of any root-growth.

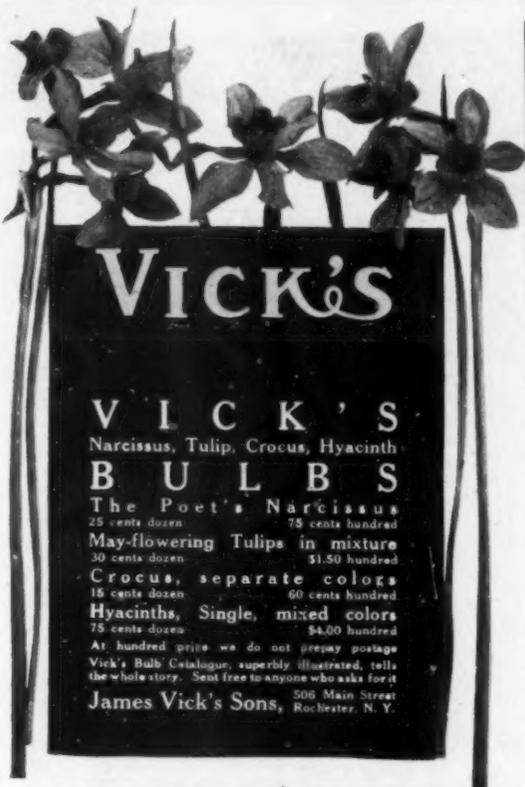
Though fall has so many advantages over spring for successful results from transplanting, there are some plants that should never be moved at that time. Chief among these may be mentioned all the broad-leaved evergreens, such as Rhododendrons, Laurel, Hollies and plants of like character, which are very badly affected by the sun's rays on their foliage during the late winter. All soft-wooded trees such as Magnolias, Tulip Poplars, Birches, Sweet Gums, etc., also tend to winter-kill badly, as they have very fleshy roots and soft, sappy bark. The very hard-wooded trees, the opposite of those mentioned, also suffer when moved in the autumn, such as Oaks, Hornbeams, Beech, etc.

It is the bad returns which come from an indiscriminate selection of the trees such as those mentioned that causes many to denounce the autumn as a time in which to move plants.

As there are plants which move to better advantage in the spring, so there are some with which moving should be attempted only in the fall. Such plants are Peonies, Iris and the tuberous-rooted perennials, also all the early spring-flowering kinds, like the Columbines, Violets, Bleeding-heart and other of the same class. Of course in the case of bulbs, fall is the recognized time in which to move them successfully.

There are some safeguards that may be used where fall planting is done that prove helpful in getting plants started with the least amount of check. One good practice which has been followed with excellent results is to mound earth around the roots of large trees and in this way keep the frost from them. A wrapping of the stems of such trees is also beneficial, as it keeps them from becoming sun-scalded and reduces evaporation, where it is likely to occur.

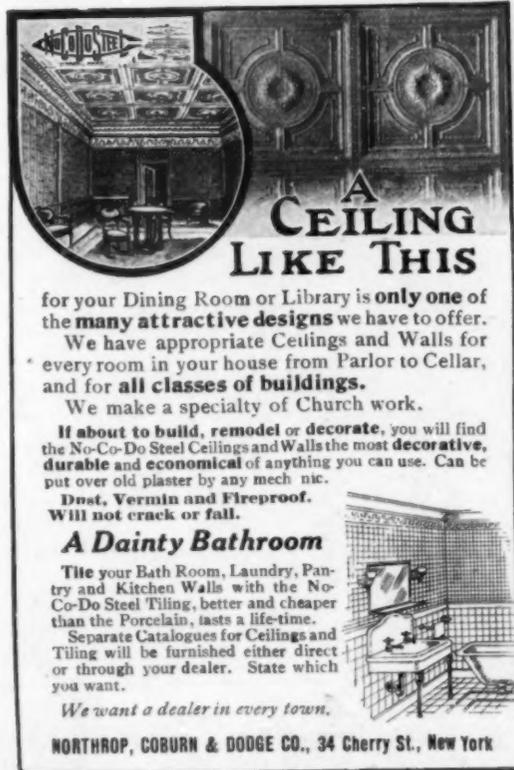
In conclusion it will be seen that fall may be looked upon as the better season



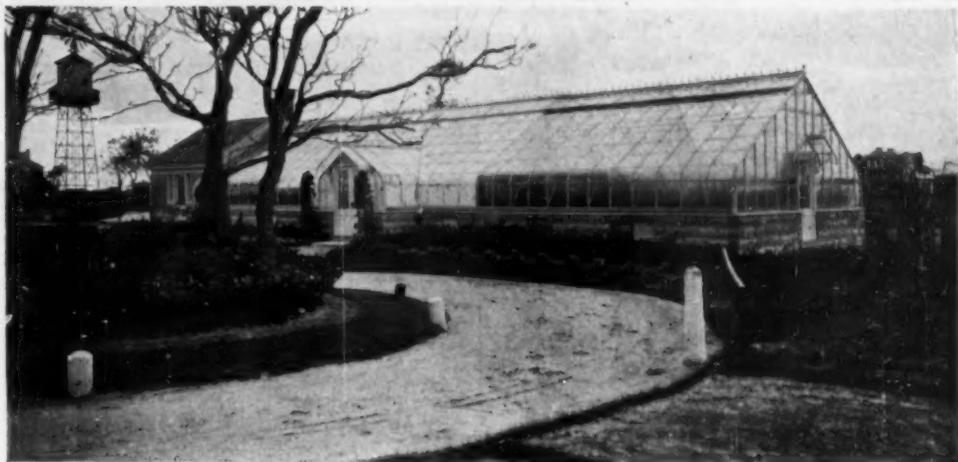
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Still Other Greenhouse Possibilities

Last month we showed you the interior of a Conservatory Living Room that was kept constantly replenished with fresh growing flowers from the greenhouses. One made the other possible. This month we are going to explode the very wrong impression that it takes a big greenhouse and the expenditure of a lot of money to have a Glass Enclosed Orchard for the growing of fruits. You can do it successfully in a house 25 feet long if you want to, only of course the crop will be proportionately limited.

Here is a suggestion: build a house like this one above, for instance, and divide it into three compartments. Use one for general plants or vegetables, another for roses or carnations; the third as a Potted Fruit or Orchard House.

You can buy dwarf trees that will bear fruit the first year. Put them in the cool Orchard House along the first of January and gradually increase the temperature just as Nature does in her annual Spring warm-up.

In a few weeks your trees will be a bloom bower of blossoms and the air laden with their fragrance. Along last of April or first week in May "Cherries will be ripe," and in

rotation will come your plums, peaches, nectarines, apples and pears. It's great fun to outdo Nature this way. The fruit is luscious, thin skinned and every one a perfect specimen beautiful to look at.

By the first of August, your fruit harvest will be over, and then out goes the trees, and in comes chrysanthemums, which will be at their best middle of November. Then follows bulbs, and for Christmas day the house will be one mass of golden yellow daffodils, gaily colored tulips, paper white narcissus, rainbow hyacinths, such as will gladden your heart and surely make you feel life is worth living.

The bulbs over, then you again bring in the fruit trees and start your Orchard up. So you see, this puts an entirely new light on the question and makes it possible for the man with moderate means to share in the good things.

Should you take up with us now the matter of building your greenhouse, we would have just about time enough to have the house erected in season for your starting up the orchard house. But take our warning and don't put it off, because it means losing just about a year's fun and the fruits and flowers besides. Send for catalog.



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to move plants in general instead of leaving such work until spring, and, by so doing, lose what would otherwise be a good vigorous growth in the first growing season following the transplanting.

Agriculture in Alaska

WOULD you care to run a truck farm with strawberries selling at \$1.25 to \$2 a quart, cucumbers \$2 to \$5 a dozen, celery 50 cents each, tomatoes 50 cents to \$1 a pound, and other products at proportionate prices? Or would you prefer general farming, with a few pigs and chickens as a side line, with hay selling at \$60 to \$100 a ton, hogs 30 cents a pound, young pigs 75 cents a pound, and eggs \$2 a dozen?

These prices are received in Alaska under favorable market conditions, but the prospective settler should consider the difficulties and expense of farming as well as the high prices of his products.

Alaska is not generally given much consideration from an agricultural standpoint, and yet, despite the rigorous climate, a large variety of grains, small fruits and vegetables are being successfully grown. Experiments are being made with tree fruits, but the results thus far have not been very encouraging. The work conducted by the Government with grains at the Rampart Experiment Station has been an unqualified success. Varieties of nearly all grains have been found that grow well.

A cattle-breeding station at Kodiak is working to develop the milking qualities of Galloway cattle, as they are the most hardy and best adapted to the climate. It is believed that this will be accomplished. The object will be to furnish hardy, acclimated cattle to settlers in the country at a price not higher than the cost of taking them from the United States. The coast region is well suited to the raising of cattle.

There are several successful farmers in the vicinity of Fairbanks, some of whom are general farmers and others are running market gardens. While they are meeting with some failures of parts of their crops by frosts and cold and wet summers, yet they are learning by experience to overcome many of the discouragements of the climate.

The climate shows a wide variation, from 90 degrees Fahrenheit at Rampart, on the Yukon River, in July, with an average for the month of 63 degrees, to 69 degrees below zero at Fort Egbert, near the Klondike gold fields, in January, with an average for the month of 40 degrees below zero. The coast towns are mild for that region, neither Sitka nor Kodiak reaching zero during 1909, while Juneau only reached 5 degrees below in January, with a daily mean for the month of 14.15.

The Annual Report of Alaska Agricultural Experiment Stations for 1909 has just been issued by the U. S. Department of Agriculture and is for sale by the Superintendent of Documents, Government

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Printing Office, Washington, D. C. - It gives a complete report of the work being carried on at the four experiment stations, together with extracts from letters written by growers showing results with different seeds furnished by the stations.

Successful Fern Growing
BY T. CELESTINE CUMMINGS

A CHARMING bit of delicate green, such as a fernery gives with its opening fronds, lends the finishing touch to a table and is within the reach of every housekeeper—for money. In the spring-time the busy woman has not the time to spare from her various household or social duties, to take a trip to the woodland to procure the tiny Ferns that are just showing their curled pink fronds above the brown earth, but instead she will send to a florist for her fernery, and nine times out of ten be sadly disappointed with her purchase. Her Ferns will wilt, and under the leaves will be found myriads of tiny brown insects or the equally harmful red spider. Of course a reputable dealer will not be guilty of sending out inferior Ferns, but even so, they will be Ferns that have been raised in a greenhouse atmosphere, and they will not be nearly so sturdy to adapt themselves to their new environment.

A young woman that understood Fern growing, having made a success of it for her own garden, and indoors, when in need of a money-making occupation, started in to growing quantities of the Ferns. She too had had experience with hot-house grown Ferns, and decided that all the Ferns she raised should be transplanted from the woodland.

Great care is taken in digging up the roots of these baby Ferns to leave plenty of earth attached to the roots. She takes along with her the receptacles in which the Ferns are to be planted and sets them right into these, with plenty of the parent soil pressed firmly and compactly around them, so that the growth of these tiny Ferns is not retarded to any great extent. The earth is well watered upon arriving at the house, which is only a short distance from one bit of woodland, where the Ferns are so numerous that she usually does not need to search further.

The process of digging up the Ferns is simple but important to know, for the beginner. With an old knife draw a circle around the plant three inches from the center, and then loosen the earth with a long sharp trowel, which will enable you to reach clear down below the roots of the plant, working it gently backward and forward, until the entire clump may be readily removed. If not convenient to bring the Fern receptacles with you, water will be required to wet the ball of earth, and then each one should be wrapped in several thicknesses of wet paper and laid in the basket close together. Protect the Ferns from the sunlight by a moist paper laid lightly over the

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PICTURES of genuine merit are coming to be more and more a necessity in the American home. The days of careless picture buying are rapidly passing. We as a people are coming to know that a poor picture is very much worse than none at all. A great critic has well said: "Nothing so directly and immediately indicates the character of a man as the picture upon his walls. Nothing in the furnishing of a home conduces so much to refined pleasure as a collection of carefully chosen pictures—you live with them and consciously or unconsciously they are affecting your thoughts in most of the spare moments you spend with them. If, then, the art with which you furnish your home has such an important bearing upon your daily life, it behooves you to place upon your walls pictures of such a character that their effect will be beneficial and inspiring."

Heretofore a good picture has meant a high price. Because of special arrangements with the largest art publishers of Europe, *The Grafton Prints*, the choicest series of pictures ever brought to this country are now offered at approximately **importer's low prices**. These pictures have been carefully chosen and represent a very remarkable picture value. They are unique in their rare beauty and low price, in fact, **they are the ideal pictures for home decoration.**

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A charming and most interesting contribution to American literary history is the *Correspondence of Washington Irving and John Howard Payne*, edited by Thatcher T. Payne Luquer. The first letters, written mostly by Irving from London and Paris to his friend Payne, show how generous, thoughtful, and helpful Irving was in aiding Payne in his work.

The Real African by Herbert Ward, one of Stanley's Lieutenants. Impressions of the Congo black people by one who has lived among them and learned to like them. Illustrated with a very remarkable series of sculptures by the author.

On the Trail of the Lonesome Pine by John Fox, Jr. A visit by the author to the scenes of one of his most delightful stories.

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With a preface by Ralph Adams Cram.

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McBride, Winston & Co., Publishers, 449 Fourth Ave., New York City

whole. A "gray day" is best to go for Ferns. In another basket carry home a quantity of the wood's soil to use in the planting. Your receptacles should be all ready to place the Ferns in at once. Holes are punctured in the bottom for drainage and a layer of pebbles and bits of charcoal are laid in, then the plant and the filling in of soil. The charcoal is important, as it not only tends to preserve the freshness of the soil, but imparts to the Fern fronds a beautiful brilliant green. Water with fine spray.

For the first few days after transplanting, the Ferns should be placed in a cool window where they may have light and air but no sunlight. Do not forget to water them often, as the soil should be kept moist like that of the woodland.

When grouping your specimens for a "fernery," place the larger ones in the center to give symmetrical appearance. One fern-grower arranges her Ferns in different ways, grouping a variety together using the Holly Fern, the hardier species of *Pteris*, Maidenhair Ferns, the Boston variety, and *Asparagus plumosa* and *Asparagus Sprengeri*, two other lovely green plants that are useful for home decoration and that may be treated in the same way as Ferns.

A decided novelty that the Fern grower has many calls for, is a "Fern ball." It is made of florist's wire netting, of a wide mesh, lined with fine moss from which peep out the curled fronds of the young Ferns—Boston Ferns being used. The inside of the ball is closely packed with the woodland soil, which is kept moist.

Like everything else on the market that is a ready seller in the floral line, the natural attractiveness of the Ferns and ferneries may be greatly added to by the receptacles that contain them. So it is a part of our fern-grower's stock in trade to see to it that she has all the little novelties prepared in advance for her spring trade, and in order to have no delay she starts in with this part of the work in the fall, gathering in Birch bark and other bark that she sees possibilities in. Sometimes this bark is beautifully lichened, but if not, lichens found clinging to rocks are removed, and with a drop of glue are soon transferred to the tree bark. The plain cigar-box and tin receptacle is then transformed into a charming affair with this beautiful covering of nature. Hewn-out logs are used. Twigs are joined in log-cabin or quail-trap style to cover other receptacles. She often has orders from special customers to cover the Fern receptacle with crepe paper with frilled edge to harmonize with the room's furnishing it is intended for. Sometimes silver or china receptacles are used.

Grease Bands Around Fruit Trees

GOOD, practical fruit growers need not to ask the object of having broad bands of paper round the stems of fruit trees, but the inexperienced are of-

ten inquisitive on the point, and it is well they should be, as the practice is one of the best to prohibit pests and secure spotless fruit. What is known as the winter moth does great harm to trees and fruit. It crawls up the stems, deposits its eggs on the trees, then hosts of depredators follow. To prevent this there is only one remedy, and that is to tie greasy bands round the stems. Fold these round each stem about one yard up on the standards, and wherever they can be placed on the bushes. Fix them on with a strip of bagging, top and bottom, with the greasy side outwards. Every tree should be so treated.

W. R. G.

Book Reviews

Sea-Coast Gardens and Gardening. By Frances A. Bardswell. Illustrated. Cloth, 16mo, 145 pp. London: Sherratt & Hughes. 3/16 net.

The experienced writer of this book has collected an invaluable amount of matter relating to sea-coast planting, a subject of much importance in these days of shore dwellers. Trees, shrubs, vines and plants for sea-coast situations are taken up in separate chapters as are many other matters along this line.

Year Book and Who's Who in Horticulture. A daily reference for the British Garden Lover. Paper, 16mo, 244 pp. London: Cable Printing & Publishing Co. 1s. net.

As its title indicates this good-sized pamphlet is more particularly intended for the readers of the British Isles, and therefore will not prove of material service to American gardeners.

A Little Maryland Garden. By Helen Ashe Hayes. Illustrated from water colors by Zulma De L. Steele. Cloth, 8vo, gilt top 201 pp. New York: G. P. Putnam's Sons. \$1.75 net.

This book is in the nature of a personal experience of an amateur gardener. It is delightful reading, and full of suggestions the maker of a little garden will be delighted to glean.

Who's Who Among the Wild Flowers. By W. I. Beecroft. Illustrated. Cloth, 16mo, 359 pp. New York: Moffat, Yard and Company. \$1.20 net.

This book should prove indispensable to the untechnical lover of wild flowers. It is soundly scientific but written for nature lovers, and not merely for botanists as so many technical works are. It does not presuppose a knowledge of botany, the main finding classification being based on color. The book is copiously illustrated with excellent drawings that instantly present a plant's flower characteristics and there could scarcely be a more convenient and handy volume to carry about on one's tramps through the woods.

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