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In a large garden of formal plan shrubbery and evergreens play an important part. They mark the boundaries, form a background, and accent those points without which the garden would be a mere patchwork of lawn plot and flower bed



# House & Garden



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AUGUST, 1915



The creative spirit of the craftsman is clearly evident in this dining-room, where the furniture is handmade, walls and table-runners stencilled from a design of the owner's own making

room, where the furniture is handmade, walls and table-runners stencilled from

## A RÉSUMÉ OF WHAT THE MOVEMENT HAS DONE AND IS DOING FOR THE AMERICAN HOME—THE CAMARADERIE OF CRAFTSMEN—SOME DIVERGENT EXAMPLES OF THE WORK AND ITS INFLUENCE

MIRA BURR EDSON-KOHLER

PROBABLY few outside of its active participants realize what the arts and crafts movement has done and can do for the American home. Significant of its relation to the home, however, is the fact that the first material manifestation of the movement, and that which started one of its earliest and its best-known apostles upon the career of craftsman, was the furnishing of his own home, by William Morris, at the time he married.

The story is too well known to repeat: it is told in any biography of Morris, and delightfully in that of Mackail. The way in which the group of friends rallied around the enterprise, contributing beauty by means of their own hands, sounds too ideal for a commonplace world. It presents a picture of the finest comradeship, and thus fittingly prefaces the claim of William Morris that true craftsmanship promotes comradeship: and that inspiring work and true comradeship are the basic needs of life, and that these the quest of beauty in work secures. A certain human interest must accompany the expression of the true craftsman, whose work does, as a matter of fact, generally begin at home; which, in return, lends to his work the indispensable element of sincerity.

As an American instance of home-building in relation to the crafts, and of our own day, may be cited the experience of a group of young married men at Mt. Vernon, N. Y. They gathered together in the evenings through the inspiration of one who had conceived the idea and acted, modestly and under protest, as the leader. They were business men and had not studied craftsmanship as such, knowing nothing of the technical details of the materials used until they began to use them. There was no plan outlined and no "course." Each decided what he wished to make for his own home and then, with such help as he might gain from observation and his own judgment, started in. Observation was wonderfully quickened, of course, but each discovered that there was much that he seemed to know without learning which he could bring to bear upon his work, and that he could, actually, learn by doing. The results of the winter were gratifying to all concerned; the self-confidence and power of each were much increased and a fine mutual interest was awakened. One member began with small metal fastenings for a built-in closet in the dining-room, then made hinges and door-plates, going on to electroliers and finally a handsome metal lamp. Others had made creditable pottery; one, some decorations in pyrography:

metal was, however, the favorite medium for desk sets, lamps, bowls. To see not only the beauty of the things made, but also the pride and interest with which all, including the families and friends, regarded the work, and the relation it took to the home-furnishing, was something to consider seriously in the face of the accusation, that the modern home is cold and formal.

Another instance of like import, but very different in character, is that of the effort of a clergyman in a Pennsylvania town to engage the interest of the boys amongst the poorer element by giving them employment which would keep them off the streets and provide an outlet into better things. Gathering about him a little group he showed them wood and tools and told them they might have the use of these to make something for their own homes, each to choose independently what his should be, the only condition being that it should be something for home. More or less simple things were chosen, some at once, some after a consultation with "mother." One boy said he would like to make a bureau. The others jeered at his ambition, but the

material things having been created by the shop work.

Still further proof along the same line was given by the classes in a school of arts. Each, as soon as a design could be formed, was encouraged to apply it to something for home use; or to design something for such use. It resulted in a quiet enthusiasm and sense of reality which could not otherwise be gained, and eliminated the mercenary spirit too often hampering class expression.

But it is in actual homes—homes built up by craftsmen gradually and by hand for the accommodation of actual living—that best and most surely is demonstrated the truth of this claim. It has been my fortune to know several of these. One, most notable and first in time, was created by a man and woman, who were both artists and craftsmen. Often the wife designed the piece which the husband carried out, but this was not by any means so always, both being able to design and execute. To go into details is not necessary to an appreciation. Our illustrations show views of the reception-room and dining-room opening from



An old broken brick wall in a city backyard was the basis for this scheme. Into it were let Mercer tiles, and over the wall face were trained quick-growing vines. The old and the new were thus readily amalgamated into a congruous and artistic whole

clergyman said he might attempt anything he wished so long as he would stick to it until done. A year later a visit paid to the workshop found a rejoicing in progress: the bureau was finished! It was a wonder-day for the boy and an event for the shop, the bureau having been the thing always there, its creator ploddingly in front of it, whatever else might come or go, it being more or less of a jest always. It was now the center of general rejoicings and compliment—comradeship as well as

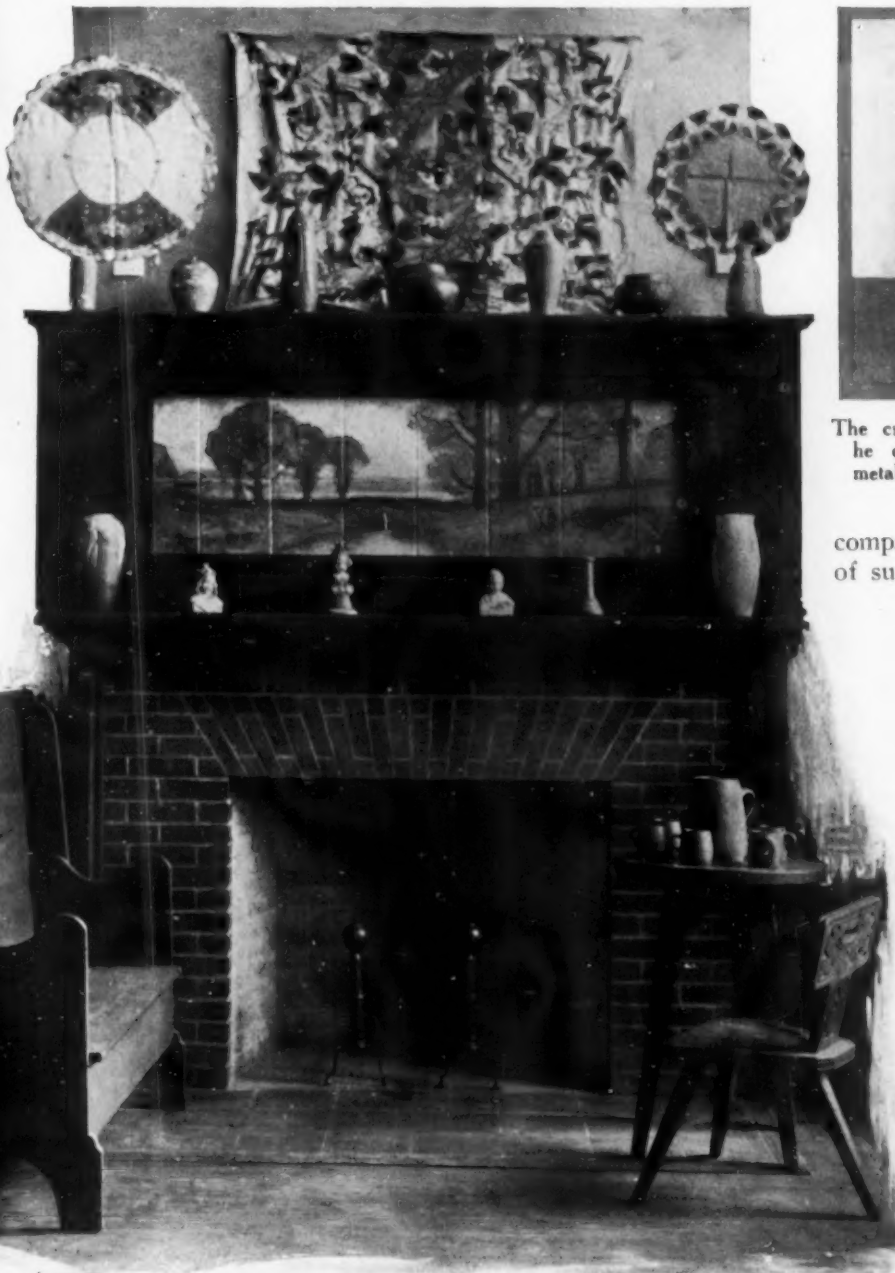
it. The furniture in each, with hardly an exception, was made by themselves, and other rooms held other pieces, notably a carved four-poster bed. The table and chairs in the dining-room were among the earlier productions, and there is a story of how the "rushing" of the chair seats was done, the process being learned partly from an old man who nearly remembered it, and partly from an old chair, which was taken apart. The wall in the dining-room had a covering of burlap, self-colored, giving



Sewing boxes of convenient size and good lines have been fashioned from wood and stamped metal

an almost golden effect in the light. Hung loose and bound at top and bottom or by galloon fastened along the seams, nothing is more effective for wall covering than burlap. Upon this was stenciled in varying soft browns a bold design of horse - chestnut, the pattern giving a sense of openness and freedom to the space. In the reception-room the fireplace has a facing of colored cement, which connects in color its copper hood and the soft crimson of the roses, forming a quiet-toned stencil upon the walls—a daring attempt, yet entirely successful.

Another craftsman home is still in process of building. The structure of the house is complete and the grounds, comprising about an acre, laid out, but the details are added as time and opportunity allow, while life goes on in the midst. Here sculpture is to form a notable feature, the large mantel in the living-room, for which the clay "sketches" are complete, to be cast in concrete. A nursery fireplace-facing has mischievous sprites, which it would delight any child to trace amidst other detail. Gardening is always an ac-



About this fireplace are grouped hand-made articles which give a sense of homeness and simplicity with beauty. The mantel decoration is a landscape in modern tiling



Apart from the charm and beauty of its workmanship, the popularity of Marblehead pottery is due to the fact that it has never been commercialized



The craftsman's work is thorough—he draws the design, stamps the metal and fashions the object

companiment to the creation of such a home, and the garden is here a very part—as indeed it was also in the other home, already described—yielding masses of bloom as well as vegetables aplenty. Still another home gaining toward completion has been built upon a most unusual plan—large spaces for the studio and cosy rooms for living.

The effort and the actual work necessary to bring into being such a harmony and thus really to create a beautiful home are much, even given the ability. It takes care and pa-

tience and perseverance and imagination to hold the end in view unwaveringly and so make actual the original design. More than this, the design itself necessarily changes, grows, adapts. But the doing of it all has a great ethical value as well as an artistic one. It develops the qualities suggested; it draws the family together in one work and brings out strongly the abilities of each; it is character-training as well as an art-training. It is, in other words, not a more or less successful esthetic effect; it is a creation, an art-product, a home. Each thing in it calls to us

invitingly. And the making of an artistic home, in this sense, is not so much a matter of training as of intention and a certain fineness of character.

Furthermore, the happy results of the group of young men at Mt. Vernon would prove that an art-training is not indispensable, but that skill to do can be gained by doing, a clear desire creating a clear conception. Homes of this kind are never subject to fashion; they are their own fashion; they are appropriate, beautiful—and with that fashion, as such, has nothing to do.

As to appropriate motifs for our home art, these may best come from our own native sources, the Colonial and the Indian, when they cannot be drawn direct from the nature which surrounds our domestic conditions. This last is desirable, and will make itself felt in any sincere creation. Indian design, however, was a fireside art, telling some tale of experience or fancy in such materials as were at hand. The Colonial was essentially a domestic art, the early pieces plainly showing this, being made at the dictates of a need but informed with the sense of refinement and beauty which these early forefathers had, however primitive their living. This was clearly shown in the examples exhibited at the Hudson Memorial, in the Metropolitan Museum. At Hingham is one of the "village industries" of New England, one of its products being "white embroidery,"



Contrasting with the above is the simple work shown in this kitchen, where even the tablecloth is handmade



Another fireplace created by its owners—the metal hood and enclosing bands, the stenciled overmantel decoration and plates, all being of home design and workmanship

the designs for which are adaptations from old Colonial pieces.

The American development of the arts and crafts movement is entirely native here and has its own forms of activity. Mostly, this activity expresses

itself in an industry proper, or else individual craftsmen produce, either alone or in groups, and unite in a society with an exhibition and sales-room. Every large city now has one of these and very many small cities or towns. As to industries: a very successful effort toward this end was that of the Abnake Rug by Mrs. Albee. The designs, made by herself,



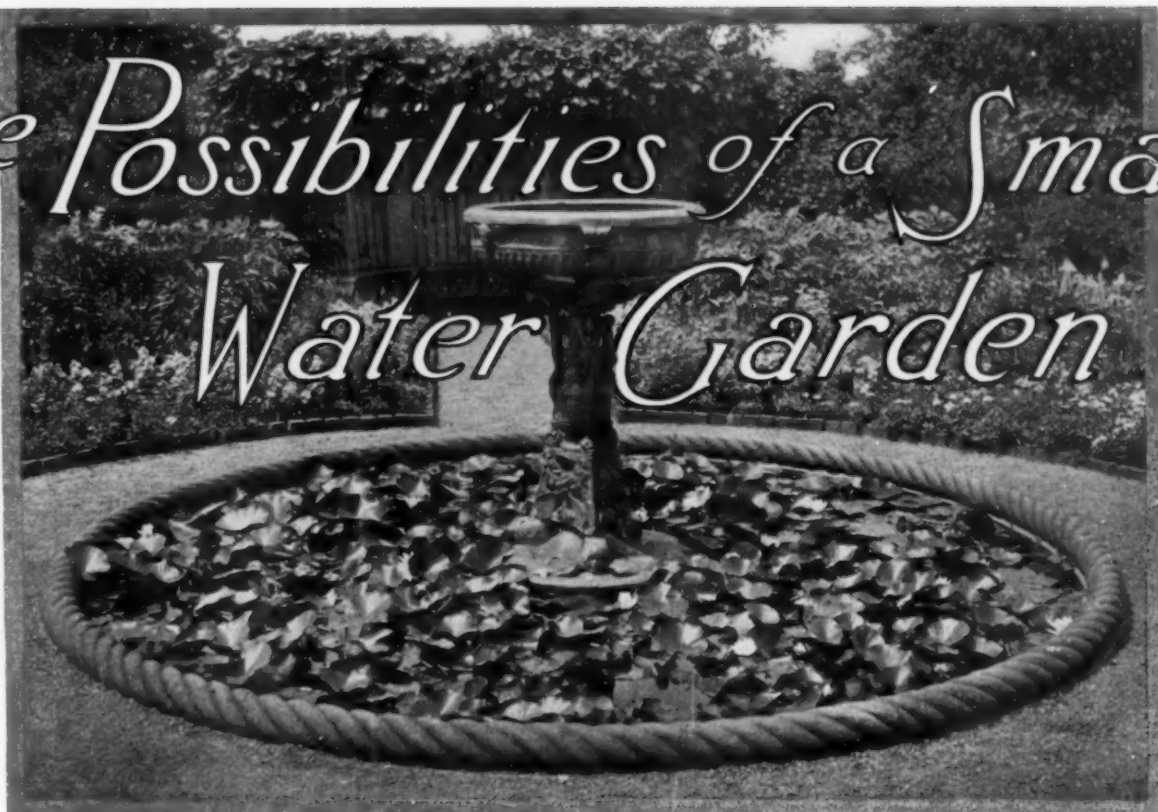
Excellent silverware is made by a Baltimore studio, this porringer being an example of the sturdy, artistic workmanship

were derived from Indian motifs, hence the name; and the work was carried out by native women of New Hampshire, under her direction. The enterprise was originally undertaken in the missionary spirit, as providing work of interest for these women, but the rugs were so well received that the orders soon outran the means of making. They "go" with the simpler styles of furniture better than any rugs to be had in the market; not as the oriental, subtle and luxurious, but simple in plan and harmonious in color. Otherwise there is little to choose amongst machine productions and imitations. The "rag rug" came in by means of the handcraft movement, proving so acceptable that it was soon adopted by commerce.

Pottery is one of the earliest crafts to be brought to a state of convenience and beauty among us, and art potteries have now a well-established place. The danger to art has been that when a plant would enlarge it generally became commercial in just that degree. The beautiful Grueby ware is no longer made, unable to cope with conditions. Rockwood endured by partly yielding, in order to bring in innovations. The Newcomb College has attempted to bridge over the steps between class and trade work by a postgraduate course, using always and only native Southern motifs. The Marblehead Pottery makes distinctive ware, which it maintains so by keeping the plant small and so under artistic control. Beautiful tableware that takes its place in the history of such ware has come from Dedham, Mass. Tiles have developed beauty and a great variety of uses; from mosaics to large decorations, and among these

(Continued on page 49)

# The Possibilities of a Small Water Garden



An example of a pool for the plants' sake or rather a pool developed as a setting for the fountain. It depends on whether your water garden is to show water or plants—or the fountain, which will determine the selection and planting treatment

MAKING A POOL FOR THE POOL'S SAKE—THE NECESSARY PROPORTION OF PLANT AND WATER SPACE—THE NEGLECTED VARIETIES OF AQUATICS—BORDER PLANTING—HOW TO USE SUBMERGED PLANTS

GRACE TABOR

Photographs by Mary H. Northend and Nathan R. Graves

IS it to be a pool for a pool's sake—or a pool for the plants' sake? This is an important question. One is so likely not to realize how little it takes to clog the waters, to obscure them entirely, to make them a jungle of growth.

A pool for the pool's sake—for the picture it makes—must be planted with the greatest restraint. It makes no difference whether it is large or small; the same degree of restraint is necessary. Otherwise the picture will not be well composed. The water must be given its full due—which means that it must dominate; because, after all, water is the feature of a pool. The plants are incidents.

What aquatics shall be left out? And why?

Perhaps the answer will be immediately, "the tender ones, because they are a nuisance," or "the big ones, because the pond is



A clump of iris is the best possible background for a pool that is to be viewed from one side only; use either *Iris Germanica* or *Iris Japonica*

small," or a combination of these two; or any one of a number of other classifications. So far, so good.

But we must go further. Everything must be left out, save the plant chosen for the dominant note, the plant which complements this, and one or two straggling little minors.

Naturally the mind's eye sees water lilies when water plants are mentioned; and I fancy no one ever built a pool or acquired one of Nature's building without picturing them afloat upon its surface. This alone is enough to indicate what the dominant note should be—where there is space. Partial as I am to this queen of the aquatic world, I should advise against even a single

plant where there is not water surface at least three and a half to four times as great as that which the plant will require for its support. Anything less than this will reduce the proportion



Water lilies require a water space three and a half to four times that which the plant needs for its support. No plant covers less than the area a half-barrel would furnish; therefore, unless the pool is approximately four times this size, it were better to choose a plant of less expansive character

of water to plant below the standard of three to one, which it is desirable to maintain.

There are no water lilies that will cover less space than the area a half-barrel would furnish. Therefore, unless the pool is approximately four times this size it will make for better results if some other plant of less expansive character is chosen. Reduced to figures, this means an area of from fourteen to sixteen square feet to a plant, the plant itself occupying about four square feet. Thus one-quarter of the water's surface being covered, only three-quarters remain in sight. The number of plants which any pool of greater size can effectively support may, of course, be very easily calculated on this basis, allowing one to each such unit of space.

Very few water lilies accommodate themselves to so modest a portion as the half-barrel circumference, however. The majority require surface area of from twenty-five square feet all the way up to one hundred; so the variety must be chosen with care and understanding.

The plants commonly grouped as water lilies are of two distinct kinds, known botanically as *Nelumbos*—or *Nelumbiums*, as common usage has made it—and *Nymphaeas*. *Nelumbiums* are "bold

plants, suitable for large ponds and for masses," which puts them out of consideration at once for the small water garden, while *Nymphaeas* are "royal, gorgeous and diversified."

Never choose a water lily of the *Nelumbium* division for an artificial pool—unless it is a "natural" artificial pool, made by damming a stream or developing springs or a bog into an actual little lake with all the features of Nature's landscape; or unless the plant, and not the pool, is the thing.

Among the *Nymphaeas* there are perhaps half a dozen of the smaller sort from which to choose; and these are all hardy. Of them *Nymphaea odorata minor* is a small form of the common white water lily of the eastern parts of the United States—sweet smelling, lovely and familiar to everyone, but none the less desirable for all that. This form has the disadvantage, however, of being sparing with its blossoms sometimes—not always. Because of this, however, *Nymphaea pygmaea* with dainty white blooms a little smaller—averaging two inches in diameter, where the others are three—is probably a better choice, for it always blossoms abundantly. The leaves or "pads" of this are from three to four inches across, and it has the advantage for a small pond of not spreading sidewise at the root, as most others do.



If the pool is artificial and an effort has been made to keep the curbing a decorative element, immediate border planting is unnecessary. Rather, as here, give the pool a background, removed sufficiently from the edge of the water so that the background will be pronounced and the water easy of access

A yellow form of this species is *Nymphaea pygmaea helvola*. This also is very floriferous and its blossoms average about the same size. Both open their flowers in the afternoon on three or four successive days, closing them again about six o'clock, while those of *Nymphaea odorata minor* are opened for three days from early in the morning until noon. By having one plant of the two species one may have flowers all day—a feature of water lily selection that should never be overlooked.

The three above-mentioned are the only plants suitable to the very small pool—the one affording from fourteen to sixteen square feet of water surface. *Nymphaea Aurora* is a glowing yellowish rose, as its name implies, which becomes red on the third day. It is a larger and grosser plant than any yet mentioned, but may be grown in a pool of fairly modest proportions. After this there comes one of the Marliac hybrids, *Nymphaea Marliacia chromatella*, with a very bright yellow flower that is from four to six inches across. This will keep sufficiently within bounds to warrant its planting in a pool that is not large, if its color and type make a compelling appeal to one's taste.

Turning from the water lilies, I would like to draw attention to several delightful aquatics that are entirely overlooked more often than not—almost certainly, until one has studied the sub-

ject a little and learned something of its possibilities and limitations. For example, few things are more charming than the water hyacinth—that great pest of the St. John's River in Florida, which will grow to be six feet across in a single season unless continually thinned, yet which is perfectly suited to a small pool or even to a tub with no earth in it, because such thinning is very simple and does not injure the plant. It floats detached on the water's surface, only sending down roots into the earth if this is near the surface. For this reason it is better to have a foot of water under it, rather than six inches; for it grows rank and weedy when it can attach itself to the dirt.

Its flowers are hyacinth-like. In *Eichornia crassipes major*, which is one variety, they are a lavender rose, while *Eichornia Azurea* runs more towards the blue. It is a tender plant and should be carried over each winter by bringing in a tuft and floating it on a flat bowl or any receptacle which will hold from six to eight inches of water. An aquarium wherein goldfish live is an excellent place for it; and, personally, I like it indoors all the year through, as well as outside.

If yellow is preferred to blue, choose the water poppy—*Limnocharis Humboldti*—which has leaves that float something like

(Continued on page 52)



In selecting your puppy, pick out a sound, husky youngster with an intelligent look. Make him a part of the household, but carefully avoid pampering. A spoiled puppy does not develop into a desirable pal

## The German Police—The Dog of the Hour

PAL AND PLAYMATE IN THE HOME, SENTRY AND RED CROSS ASSISTANT ON THE BATTLEFIELD—HIS VULPINE ANCESTRY—THE TRAINING THAT HAS MADE HIM ALMOST HUMAN—HOW TO JUDGE HIS POINTS

WILLIAMS HAYNES

Author of "Practical Dog Keeping," Etc.

"EVERY dog has his day," and this is the day of the German Shepherd. At the front, with both the German and Belgian armies, he is serving as sentry and ambulance assistant in locating wounded men at night. Here, in America, though he is not yet the most popular, he is certainly the most fashionable dog, and the other is sure to follow. In all varieties this does not hold true, for fickle Mistress Fashion has been known to pamper breeds that did not possess the stuff of which a thoroughly popular dog is made. The sheepdog, however, has characteristics, both mental and physical, that will surely carry him far with dog-loving Americans.



No fence can be too high for him to scale—this is part of his training

Just ten years ago to the very month, the present American vogue of the German shepherd dog was foretold to me. At The Hague *Internationale Hondentoonstelling* (which is the Dutch for international dog show), as a Belgian friend and I watched a famous German authority judge this breed, a wiry little Englishman, known as a shrewd dog broker and an honest professional judge by fanciers from San Francisco to Capetown, joined us.

"There, sir," he said, pointing to the sheepdogs, "is a dog that

will be extremely popular in your United States some day."

At that time the day of the Collie was at high noon and the Airedale's dawn was just breaking. The first impression of a sheepdog is of a terrier-like Collie, and, not at the time appreciating that he has his own niche that he alone can fill, I laughed at the prophecy. Five years ago—there were then but a handful of sheepdogs in the whole United States—I met this same man at the New York show and twitted him about his prophecy. He again maintained that he was sure it would some day come true. To-day it is being fulfilled.

To-day the classes provided for sheepdogs at bench shows all over the country seldom fail to arouse keen competition. The army of sheepdog fanciers receives scores of recruits each season. A most energetic club busies itself with fostering the interests of the breed. A monthly magazine is published about German shepherd dogs exclusively. Moreover, the dog has made a host of very desirable friends among people who are not dyed-in-the-wool dog fanciers at all. One is sure to meet him strolling on Fifth Avenue, Michigan Boulevard, Chestnut Street, and other thoroughfares of fashion. He is very apt to spend his summers at Bar Harbor or Newport, and his winters at Aiken or Palm Beach.

What manner of dog is this who in five short years can spring from nowhere to everywhere?

In the first place, he looks like a glorified wolf. In his sparkling, dark eyes the expression of cunning and hatred has been replaced by one of good faith and intelligence. His erect alertness is very different from the wolf's slinking slyness: he steps proudly along, while his wild cousin slouches by. He gives the immediate impression of being a thoroughly capable dog. He is big and strong. His movements are free and sure. He has the alert air of ability. He seems to be the very archetype of the primitive dog, and this is one of his chief charms. There

is no suggestion of the monstrosity about him, for he has no "fancy points." The hand of man seems to have touched him but lightly, and he is quite the most natural dog among all the thoroughbreds.

Remembering that the general appearance of the dog is that of a glorified wolf, it is not difficult to fill in the details. Mr. Benjamin H. Throop, one of his best friends, has done this very effectively, in the following description of the ideal type: "The head is in proportion to the body, being rather long, but not narrow as in the Collie, with a strong, clean-cut jaw filled with large, white teeth and prominent fangs. The skull is arched a little, often having a slight depression down the center and always between the ears. Their erect ears, which are of good size set well up on the skull, are broad at the base and taper to a sharp point, being carried open to the front with the inside protected with a slight growth of hair. The eyes are of medium size, set straight in the forehead at the place where the forehead declines to the muzzle, and are of almond shape, not protruding. The eyes and head denote great intelligence, alertness, and boldness, combined with an honest fearlessness, but never a wicked or treacherous expression.

"The neck," continues Mr. Throop, "is of medium length, clean-cut throat, covered with soft hair somewhat resembling fur. The shoulders are long, flat, oblique and muscular. The front legs standing straight are of good bone, well muscled, with light feather on the back, clean, strong joints, with round, very compact feet, moderately arched, short toes with strong nails. The hind legs are well developed and muscular, pointing a trifle back with the pastern coming slightly forward, making a rather decided angle, and having the same compact feet as in front.

"Their coat is very important, as it must be such as will protect the dogs in all kinds of weather; because in their work as police, army and herding dogs they are exposed to all storms and winds, with their coat as their only protection. This is short and coarse, but not wiry, lying flat on the body, while the undercoat, which is their greatest protection against cold and water, is like a thick, fine wool and is generally lighter in color than the top-coat."

Besides this short coat Mr. Throop has so well described, there are wire and long coats, too, but these are seldom seen in America. In color the sheepdog ranges all the way from black to a smutty fawn. The most popular shades, however, are iron gray and the wolf gray, which is dark gray mixed with tan.

Obviously, this wolf-like

dog must be a close kinsman of the wild dogs, but there has been much speculation in fitting him into the domesticated branch of his family tree. His sweeping tail belies a close connection with the Chows, Pomeranians, and other varieties whose tightly-curved tails are so distinguishing a mark. Some of his friends have suggested that he and the Collie are cousins: others scout

the notion of any such relationship. The favorite German theory, which has been championed by the well-known zoölogist, Professor Studer of Bern, is that he is a direct descendant of small wild *canis*, who flourished in western central Europe at the close of the Ice Age. If this is so, this glorified wolf can likely trace his pedigree straight back to the dog Adam. Assuredly, he is no newcomer, for he has been common in Germany and the Low Countries for at least two centuries.

Distinguished as is his appearance, this is but half of the shepherd dog's attraction. There is something almost supernatural about the intelligence of the dog. He has all the bright smartness with which we usually credit the street dog of mixed ancestry. He has the cleverness and nice understanding of Master's different moods which make the Terrier so capital a pal. He is blessed with

the Poodle's ability to absorb and retain lessons. He has all the wisdom of an old Foxhound. Mentally, there is no dog like him, and, as Mr. Montford Schley said to me only the other day, "The German Shepherd is so clever that he makes fools of all other dogs."

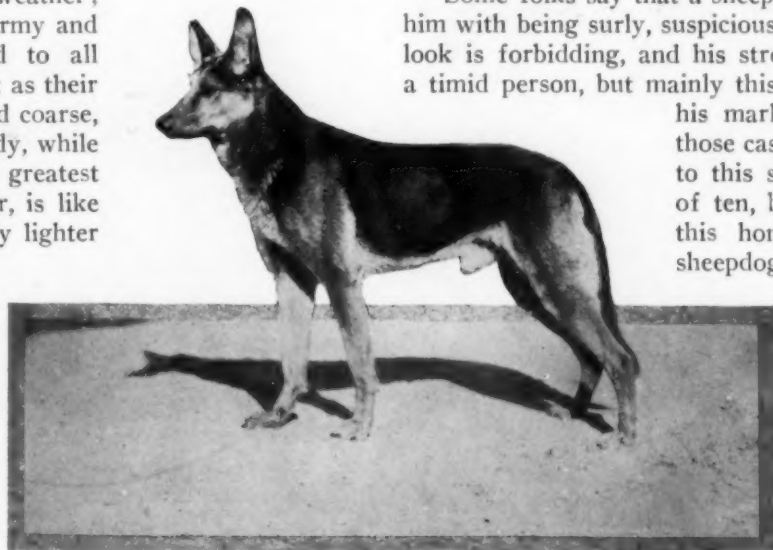
Although the most intellectual of dogs, there is nothing of the student's seriousness or the professor's pose about him. Quite the reverse: he is light-hearted, jolly and wide-awake. When one thinks of the true measure of his mental capacity, he seems at times almost flippant; but nobody, except his own family, loves a serious, sobersided dog, and the sheepdog is fortunate in being able to make friends quickly and easily.

"Some folks say that a sheepdog will bite." They even charge him with being surly, suspicious and untrustworthy. His wolfish look is forbidding, and his strength and confident airs frighten a timid person, but mainly this false reputation is the result of his marked success as a police dog. In those cases where his actions do give color to this slander it may, in nine cases out of ten, be traced to improper training in this honorable profession of his. The sheepdog was the first to make his name

as a police dog, and the first to be introduced into America in his official capacity. "My goodness gracious!" exclaim those who know nothing of the dog and but little of his work, "what a terrible brute he must be to track, and capture, and chew up thugs and murderers!" The good, old English Bloodhound, a most likable dog, has suffered from



Qualifying for the Red Cross Corps. His short, eager barks call help to wounded men in all sorts of out-of-the-way places



Long head, flat, muscular shoulders, the German Shepherd is distinctly a thoroughbred. His short, coarse top-coat is reinforced by an undercoat of thick wool—a necessary protection in his exposed work

the same misunderstanding. Neither dog is the mythical slave trailer of Uncle Tom's Cabin, nor yet the ferocious hound of the Baskervilles.

As a policeman, the German Shepherd is taught special duties, but the very keynote of all his training, when properly conducted, is absolute control. He is first taught that he must always obey promptly and without question.

One of his first lessons is to stick at his master's left heel. In this position he covers the rear and left flank, leaving the man's right hand free for the forward fighting. A more difficult lesson is never to take food from anyone except his master. This is a test of self-control, and important, too, since it may some day save him from being poisoned. He is early taught to "stay put," and after he has learned this so well that he cannot be coaxed off or driven away from his appointed place, it is an easy step to learn to stand guard over a person or property placed in his charge. He is instructed how to capture a fleeing criminal by tripping him by running between his legs, or hindering him till his master can come up. He will also fight a man, but only in case of an attack on his master. When destined for the river or harbor squad, he learns to drag people out of the water, and, in Paris particularly, he has been used very successfully in preventing suicides and recovering drowned bodies in the Seine. All these hard and complicated duties he learns, but he acts only on order, for unless under command he would be a hindrance rather than a help.

When he enlists in the army his training is only slightly different. As a sentry, he sticks by the left heel, and gives the alarm at any suspicious sight, sound or smell. In the Red Cross Corps his exceptional scent is employed to help locate the wounded. In modern warfare this work of mercy must always be done under cover of darkness, and since wounded men in their agony drag themselves into all sorts of out-of-the-way places, into hollows, shell pits, under bushes, and behind boulders, many would never be recovered if these clever four-footed searchers did not hunt them out and with short, eager barks call the stretcher bearers.

As a watchdog, he should have a slightly modified police training, and, of course, in his original work as a herder, he learns to round up and drive sheep or cattle.

The proper training of a sheepdog for whatever duties he will be called upon to perform is at once an art and a science. The trainer must be a lover of dogs, firm, kind and just. He must also know the ways and means of bringing his intelligent charge

under control without cowering him, and of training him in his duties without breaking his spirit for the work. Few men combine the proper disposition with the necessary skill fitting them to train sheepdogs, and many dogs are sold that are but partly, or, what is even worse, wrongly trained.

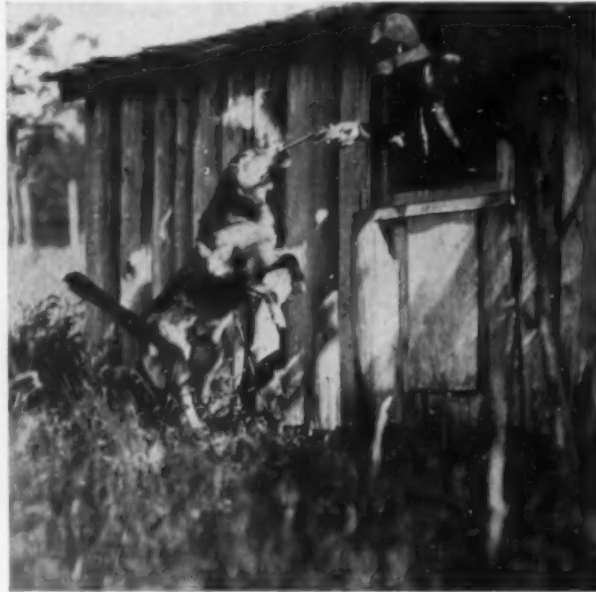
One should by all means get a trained dog, since training is necessary to develop their latent abilities and to bring them under proper control. But by no means get one that is badly trained. A partly trained police dog will have learned that it is commendable to hold his prisoner at bay until called off, but he may not appreciate that he should never make prisoners till commanded to do so. With such a dog about the place, you are apt to find a very much frightened friend squeezing himself into the corner of the vestibule held a prisoner. If he tries to escape he will be tripped and knocked down, his clothes are liable to be torn, and he may even receive an admonitory nip or two. Such a reception is exciting enough, but it is hardly hospitable, nor does it tend to cement friendships, and a dog with such half-baked ideas of duty will be regarded quite justly by your friends and neighbors as a

nuisance and a menace that had better be gotten rid of.

On the other hand, a properly trained German Shepherd is a delightful companion and a very useful animal. His quick intelligence and winning disposition make him a splendid pal, and his faithfulness and affection make him a fine playmate. His strength, his courage and his training fit him admirably to be the best of policemen. It has been said that "all dogs, from Toy Spaniels to Great Danes, are watch dogs," and there is more or less truth in the saying, but the well-trained German Shepherd dog is the model of all watch dogs. Against the average dog he is like a modern steel time lock compared with an old-fashioned latchstring and wooden bolt.

In selecting a sheepdog puppy pick out the bright, husky youngster with straight, heavily-boned legs, a broad skull and stout muzzle, shortish back and good depth of chest. Pay most attention, however, to his soundness and his intelligence. The weak, shelly, sulky puppies do not develop into as desirable dogs as their stouter, bolder brothers and sisters. Make him a part of the household, treat him kindly, feed

him well, but never pamper or spoil him, for he is no coddled weakling. Then, when he is six or eight months old, turn him over to a reliable trainer and have him thoroughly trained. But be sure that he is left at school until his education is completed. Some sheepdog owners recommend leaving a youngster in the kennels until after he is trained.



Dauntless in the face of great danger, "fear" seems to be one word that isn't in his vocabulary



Early taught to "stay put," nothing can drive him away from his appointed place. Once on the job he stays there until called off



In planting the mixed shrubbery border, avoid straight lines. The outer edge of the bed should resemble a seacoast in miniature. The border must maintain natural vistas or create artificial ones that will look natural

## Efficiency in the Flower Garden

THE POSITION AND PLANTING OF SHRUBS AND EVERGREENS—BACKGROUNDS, HEDGES AND BORDERS  
—PLANNING NOW TO PLANT NEXT MONTH—HOW TO BUY SHRUBS

F. F. ROCKWELL

IN addition to being beautiful themselves, shrubs enhance, if properly arranged, the beauty of all the other features of the place—the lawn, the bulbs, the hardy perennials, and even the flower garden. But the greatest thought and care should be used in planning your shrubs. In the first place, they are the most permanent of the landscaping features. A mistake made in varieties or grouping will bear bad results for years or will necessitate a great deal of trouble in correction. Furthermore, shrubs are the most prominent of any of the landscape materials you can use. A mistake made in the flower garden may go unnoticed by everyone but yourself; a mistake made in the shrubbery will be consciously or unconsciously noticed by every passerby.

The available specimens for the shrubbery border, for background and house space plantings and for isolated lawns include not only the many fine flowering shrubs but also some that are valuable for their foliage, and the smaller evergreens. The latter are usually seen only in groups of plantings of a comparatively large number. They are much more expensive than the other shrubs, and doubtless many people have hesitated to get any great number of them when the expense required would go so much further in other directions. It is, however, a great mistake to feel that they cannot be used as single specimens or three or four in different situations about the place. Nothing else will so surely give the place an air of distinction and individuality.

While most shrubs should not be planted until later in the fall, about the time of the first hard frost, the coniferous evergreens and such evergreen shrubs as rhododendrons, laurel and the like should be planted during this month. If there has been a long,

protracted drought and the ground is very dry, it will be better to wait until the advance guard of fall rain has wet the ground.

But whether the planting is to be done this month or later, now is the time to plan for it and to get all the preliminaries under way. The work of selecting and planning, if you do it intelligently, may take quite a while. If you are not familiar with the shrubs it will pay you well to make a trip to the nearest nursery. Otherwise go among your friends or in a good park, where you will find the more common varieties. You then can get an idea of their general appearance and habit of growth. Data as to their height, season of bloom, color, and so forth can be found in any good nursery catalogue. A general grouping which will aid the beginner more than any complicated tables of figures may be made as follows:

Tall backgrounds and tall groups: *Cornus Florida* (Dogwood), *Cercis* (Red-bud), *Deutzia*, *Forsythia*, *Kalmia* (Laurel), *Syringa* (Lilac), *Rhus* (Sumac), *Lonicera* (Honeysuckle), *Spiraea*, *Weigela*, *Viburnum* (Snowball) and Golden Elder.

Low shrubs for foreground or low groups: *Spiraea Thunbergii*, *Deutzia*, *Clethra*, *Daphne*, *Andromeda* (Lily-of-the-Valley shrub), *Calluna* (Heather) and *Erica* (Heath). Hardy azaleas are generally put in separate beds where they can be given the special treatment required.

Flowering and decorative shrubs for single specimens: *Althea* (Rose of Sharon), *Buddleia* (Butterfly shrub), *Chionanthus Virginica* (White Fringe), *Calycanthus Virginica Floridus* (Strawberry shrub), *Crataegus* (Hawthorn), *Aralia Spinosa*  
(Continued on page 54)



It began with being nothing more than a summer bungalow, but interest in the building and furnishing grew until it became a substantial, all-year home

## The House an Artist Built for Himself

BEING THE STUDIO AND HOME OF WILL FOSTER  
AT LEONARDO, NEW JERSEY

ANTOINETTE PERRETT

**W**ILL Foster's home is at Leonardo, on a sandy rise of land along the New Jersey coast, north of the Atlantic Highlands. His work as an illustrator is so popular and his still lifes



A great meadow-stone fireplace flanks one end of the living-room, a rude, comfortable structure with a wide, hospitable hearth



The studio is filled with big, quiet spaces, its interest centered about the brick fireplace. The motley furnishings are such as an artist would work with

and interior settings have met with such success that it is naturally not only interesting, but valuable, to see how he has worked out his idea of a home. To begin with, it was to be just a summer bungalow, but now the family lives there all the year, except for the winter months that are passed in New York. It is one and a half stories high, with the living-room and studio the full height, and with the daughter's and her governess' rooms opening upon the living-room gallery. The garage is also one and a half stories high, in the same style as the house, with room for two cars and with the servants' rooms above. It is connected with the house by a vine-covered pergola. At first there was only the main body of the house, the living-room, with the hall behind leading at the right into the kitchenette and on the left into the main bedroom, with the bath and the staircase between.

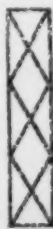
At first it was all shingled, but for the sake of a different characterization Mr. Foster had the walls stuccoed. This made the carpenters call it "Woodwasted." Then the house grew. The outdoor living-porch was added; then the scullery; then the studio. The garage was built. Then the pergola was extended to connect with it and to bring it, so to speak, into the home picture. At first the studio window was a long, low casement, Japanese in effect, but this spring the roof was cut, and a dormer built for the high window. It is this experimentation in building, this changing of material for a very pleasure in effects, this continuous element of growth and expansion, this readiness to improve by changing, by covering up, by cutting out, as well as by simple addition, that helps to add to the expressiveness of his home.

Take his stucco walls. You can see in the photograph, especially of the studio walls, what a study in texture he has made them, what feeling he has put into the surface handling. Take the wooden strips that break the triangular surface of the gable end. They remind us of a collection of half-timber patterns we once made during a study trip among the little mediæval villages along the Moselle River, full of spontaneity, grace and charm. Of course, there the timber was an integral part of the construction; whereas here its function is purely decorative, and so all the more dependent upon a feeling for space division. There is very nice feeling in the four different widths between the vertical strips and in the simplicity with which the single strip crosses them horizontally.

Mr. Foster has a sympathetic interest for all burnt-clay mate-

rials. He has taken the greatest interest in his floors. The floor in the living-room is of nine-inch-square dull red tiles with a border of gray mortar inlaid with small, red hexagonal tiles. The same square tiles are used on the outdoor living-porch, but by laying them with an inch-wide instead of a half-inch mortar joint, the effect is entirely different. Now and then, on the porch floor, a red tile has been omitted, and the space laid in with four Grueby tiles with wide, gray mortar joints. There are not many squares of Grueby tiles, and yet, as you sit and look at that floor, your eyes are suddenly arrested by a new interest, caught in a new pleasure. It is not only because Grueby tiles are interesting in themselves, with all sorts of quaint geometrical patterns sympathetically pressed and glazed, in soft harmonies of grays, blues, pale plums, and greens, but it is the spontaneous way they have been inserted, seemingly without premeditation and yet with the greatest charm. It is this kind of work that it is difficult to get workmen to do. They actually ridicule your attempts at artistic effects in the very materials that they should know and love best. In the kitchenette, for instance, there are grass-green tiles, small hexagonal forms, laid with broad, gray mortar joints and with now and then a russet orange and then again soft blues. In the bathroom there are red hexagonal tiles laid here and there with odd groups of green tiles.

The living-room has a great meadow-stone fireplace on one side and a gallery on the other. This gallery has a two and a half feet overhang. Beneath it there is the wide opening that leads into the hall. The room has a high wood wainscot, the panels of which were inside shutters that Mr. Foster happened upon one day in a house on Fifth avenue that was being wrecked. The house had some beautiful doors that Mr. Foster wanted; but wreckers work at such speed that in the short time it took to get an expressman they had ruined the doors and he had to console himself with the inside shutters. He got his solid front



On the floor of the living-porch are square red tiles laid in wide gray bond, with here and there a Grueby for variety



Mainly junk—here in the living-room is a discarded fan-top door; the wainscot is made of old shutters

door, all his leaded-glass casement windows, a unique window niche for the living-room, and his two beautiful fan-topped doors that form part of the wainscot on either side of the door in the same way, and usually for \$4 or \$5 apiece. From the wrecks of a balustrade Mr. Foster gathered together as many of the spindle-shaped balusters as he could carry under his arm and bought them for fifty cents. They are now part of the balusters that guard the gallery. There were not enough to go round, so they have been combined with square ones, three square ones to one spindle, then again one square baluster to one spindle, and so on.

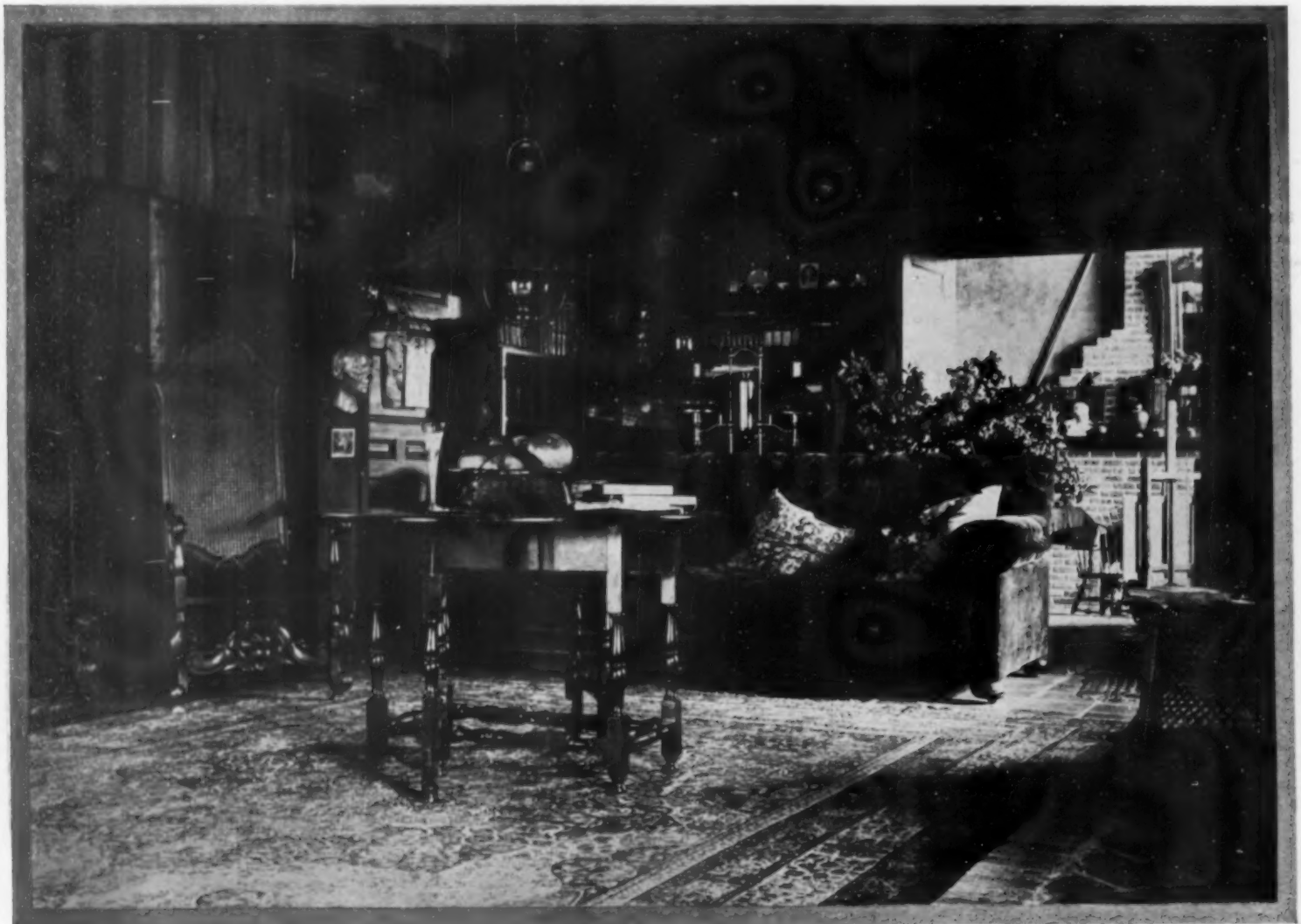
In the living-room is a large, soft-green velvet sofa, eight and a half feet long, three and a half through, with a back and sides nine inches deep, one of the sofas that you have only to sink into to know the personification of luxuriousness. This sofa is the dominant piece of furniture in the room. That is one of the secrets of furnishing at times, this use of accents or, shall we say here, this use of an effective fortissimo. The sofa is an expensive piece of furniture, but it was well worth its price. The Fosters had bought it as good as new at a Fifth avenue auction place for \$23! Of course, it was its size, the very quality that it gave to this high living-room, that made it seem so low at auction. You would not naturally look to Fifth avenue auction places for inexpensive finds, but the wing chair that you see in the photograph of the studio and that Mr. Foster uses repeatedly

in his illustrations cost only \$21. Mr. Foster has, of course, chairs like his French ones that cost in the hundreds, but the delightful slat-back in the photograph of the living-room fireplace, with its charmingly-curved slats and its reed bottoms, cost \$4 and the Windsor cost \$7. An illustrator like Mr. Foster needs a great many chairs, but only one of a kind. The living-room is a room exactly suited to chair assembling of this sort, in fact some of its charm lies in the way its furnishings can be assembled and reassembled.

In some rooms the furnishings all have their one and only appropriate place—not that such rooms have not virtues of their own—but in a high room with as many fixed features as this has—a great fireplace, a gallery, book shelves, cabinet closets, high wainscot, great sofa, not to mention the heavy-beamed and girdered ceiling—the movable furnishings are not needed to play an architectural part in the composition of the room as a whole. They can take a lighter—an action part.

It is here that some of the qualities that have made the still life of Mr. Foster's illustrations such a success comes into play. He likes big, quiet spaces in a room, but against them plenty of action, go, slap-and-dash and "ping." "Ping" is a favorite word of Will Foster's.

We asked him to build up some still life groups for us. It was interesting to watch him. Take the lower shelf of the  
(Continued on page 46)



The living-room is one and a half stories high with a gallery running along the side. Arranged with a nonchalance that makes them perfectly at home, are the couch, shutter-wainscot, old doors and tables that the owner rescued from oblivion

# Your Saturday Afternoon Garden

THE FIGHT AGAINST HOT-WEATHER WEEDS—CROPS FOR CANNING AND TO FILL OUT THE SEASON—BLANCHING CELERY AND CAULIFLOWER—IMMEDIATE WORK WITH VINE CROPS

D. R. EDSON

AT this time of the year the receipts from the garden are at their highest, and the gardener is likely to feel that his season's work is over and that he can sit down and enjoy his just reward. While it is possible to let up a little, there is still plenty to do, particularly if the garden is to be made to yield right up until freezing weather, as it should. Crops that are far enough along to look perfectly safe now may, if left to themselves, be smothered out almost before you realize it by the rapid-growing hot-weather weeds. Two of these, which are to be particularly guarded against at this season, are purselane and the annual barnyard or bunch grass. It is essential to keep these well cleaned out at the first stages of growth for two reasons: they soon become so thoroughly established that they cannot be uprooted without great injury to nearby vegetables, and they mature and distribute their seeds so quickly that next year's crop of trouble will be sown before the fight with this year's is won, unless the garden is very carefully looked after. Purselane is the worst of all the garden weeds in this respect. The first seed pods will be ready to spill their ripened seed at the slightest disturbance before the plant has, to the casual observer, begun to bloom. Furthermore, every little piece of it that is broken off will root itself even after days of dry weather. If, unfortunately, your garden is infested with it, pull each plant up whole, throw them into small heaps, gather them at once into some tight-bottomed receptacle, pile them on a stone or on some place where they can dry out a little, pour kerosene over them and burn them. If any of the bunch grasses have grown so large that they threaten to uproot your onions or beets or carrots, when you pull them out, use a sharp knife to cut them off just below the soil. The great pest of the late garden is chickweed; at the present time they are quite inconspicuous, innocent-looking little plants, but they will continue to grow even after a hard frost and after almost everything else in the garden is dead, and produce a crop of weed seeds that will make a green mat of weeds next spring for several feet around where each plant was allowed to mature.

Take some Saturday afternoon of this month for a regular clean-up day in your garden. Cut out the weeds around the edges and at the ends of the rows, where they may heretofore have been overlooked. Pull up and burn any crop remnants which may have been left. Where the ground is not needed for a last planting, sow crimson clover and buckwheat; or, if too

far north for the former to winter successfully, rye and winter vetch. By using buckwheat with the crimson clover and by sowing early it can be grown where planted later, and by itself it would be likely to winter kill. The buckwheat will die down at the first frost, but forms a mulch and a winter protection for the clover. Sow the maximum amount of seed of all these things, because they are for spading or plowing under next spring and for adding humus to the soil. This adding of vegetable matter to the soil is of the greatest importance, particularly where the chief source of plant food is commercial fertilizer instead of manure.

There are a number of crops which should still be sown to fill out the season clear to the end—beans, lettuce, beets and carrots for winter use; lettuce and cauliflower for the frames, and spinach in the frames. The earlier varieties of dwarf wax beans are the ones to sow now, and there is little danger that you will have too many of them, as any surplus that is grown now is easily canned for winter use. Most vegetables desired for canning should, in fact, be sown now, so that the work can be done when the weather is cooler and while the vegetables are at their very best, so far as quality is concerned. Of the beans, Bountiful and Early Valentine are good green-podded sorts and Brittle Wax and Refugee are good yellow-podded kinds for late planting. The Refugee is especially good for late planting for preserving because the pods, while very numerous, are not as large as some of the others. The earlier varieties of peas also should be selected, such as Little Marvel, Laxtonian or Blue Bantam for dwarf and Prosperity, Early Morn or Thomas Laxton for a tall bush kind. Early Model or Detroit Dark Red will make a good beet for winter keeping or canning—the former gets bulbs for usable size considerably sooner. The short-growing varieties of carrots, such as Chautenay and Guerandel, are best for late sowing. Of turnips, White Egg and Amber Globe, both of which are good winter keepers, may be grown now and will reach medium size and the finest table quality in time for storing. Lettuce may be used



Plant now those crops that are to fill out to the end of the season—beans, beets and carrots for winter use



Watch egg-plant and apply hellebore to the under side of the leaves. Surface powdering is not sufficient

(Cont. on p. 52)



No garden ever lacked charm in which there was an abundance of sturdy, fragrant old boxwood

box bushes and many places have been shorn of their ancestral charm; but there is this consolation—it is being well cared for and appreciated in its new locations.

When a country place of any pretention is created nowadays it must be made to look reasonably old, and this applies particularly to the garden. The impatient owner will not wait for slow-growing things to mature. He wants them full-grown to begin with for immediate effects. Likely as not, if conditions are favorable, the garden designer will rely upon an antique boxwood bush or two, procured perhaps from some old homestead in the neighborhood, to give his garden the proper touch of age. And so it happens that bushes and whole hedges even of antique boxwood are in great demand to-day. The old-time gardens of Long Island and those along the Connecticut shore, long famous for their boxwood, have furnished many fine specimens to the great country places which have sprung up about them.

The prices for choice specimens are oftentimes fabulously high. For this reason, if for no other, antique boxwood should, if possible, be inherited. When you try to buy it at what seems like a reasonable price, ancestral boxwood is usually treasured so highly on the old places where it has grown for generations, almost like one of the family, that it takes a pretty good offer to arouse any desire to part with it. Why not? Besides being comforting, it is some little distinction to have growing in your back yard or before your door-step an old box bush which your great, great, great grandmother planted there. This you may never be able to appreciate, but you will find it difficult to depreciate such sentiments. The age, size and beauty of the boxwood also enter into the transaction and make it more difficult to arrive at any uniform market value.

## Old Boxwood in New Gardens

SATISFYING THE CRAZE FOR IMMEDIATE ANTIQUE GARDEN EFFECTS—THE COST AND PROCESS OF TRANSPLANTING—THE NORMAL GROWTH—CULTURE THAT INSURES LONGEVITY—SOME UNCLAIMED SPECIMENS

BURDETTE CRANE MAERCKLEIN

**S**INCE antique boxwood is about the only "antique" which can be grown in our gardens, it is not strange that the quest for available bushes has acquired unparalleled impetus of late years. It has become the fad to pick up old

Some idea of its appraised value may be gathered, however, by what it cost a Philadelphia man to transplant a century-old hedge. The hedge was twelve hundred feet long and it cost him nine dollars a linear foot to move it, or \$10,800 for the whole job. The actual cost of the hedge cannot be definitely calculated, as it was there when the estate was purchased; but think what he must have capitalized its value at, to justify so large an expenditure for transplanting it alone!

Nor is it at all strange that antique boxwood should be so highly prized by makers of gardens, for the available supply is limited and it takes box four or five generations to grow to maturity. Under the most favorable conditions, horticulturists tell us, boxwood grows not more than three inches in diameter in a quarter of a century. In other words, it takes eight years

for it to add an inch to its diameter. Growing so slowly, at least a century is needed to make any sort of a showing with box, except, of course, in a small way.

In this country boxwood grows to be anywhere from twelve to twenty feet high. The average height of a full-grown bush would probably be about sixteen feet with a mean diameter of, say, ten and a half inches. This may seem like an enormous stem for a bush of that height, but old boxwood bushes almost



On the estate of James L. Breese at Southampton, L. I., a transplanted box hedge lines the drive approaching the house

always have trunks out of all proportion to their height. In full-grown bushes the stem will vary from six to ten and a half inches near the ground. This, of course, applies to the ornamental or common variety—the *Buxus Sempervirens* of the horticulturists.

Despite the growing demands in many parts of the country for antique boxwood,



By introducing box, a Southern Colonial portico at the Breese house instantly assumed the verisimilitude of antiquity

the available supply seems to be still far from exhausted. Full-grown bushes of ancestral boxwood and occasional hedges flourish on many of the old places along the Connecticut and Rhode Island shores and all through Long Island, where box grows more luxuriantly than anywhere else north of Philadelphia. Away from the seacoast north of Philadelphia box is not quite hardy, although it is grown with partial success in all the Northern states and in upper Canada as far north as 52° latitude. There is an abundance of luxuriant boxwood in most of the Southern states, where the mild climate just suits it. Native to Persia and the region around the Black and Caspian seas, boxwood is in general cultivation now in many parts of the world, both in temperate and in tropical climates. Our ancestors brought their first boxwood bushes from Europe—largely from England, but some probably from France or Holland.

What an interesting thing it would be to identify the oldest boxwood bush in the United States! Would it be found in New England, on Long Island, or in Virginia? No doubt there are boxwood bushes in New England over 200 years old, but the writer has not happened to locate or hear of any which he has reason to believe dates back of 1755. In New London, Conn., there is a group of six or seven fine old boxwood bushes at least 160 years old. They stand at either side of the entrance to the historic Shaw-Perkins mansion, a stately dwelling of gray granite built in 1755, and there is every reason to believe that the bushes are fully as old as the house. It would be hard to find a finer group of antique boxwood or to imagine them growing in any other environment where they would fit into the picture so perfectly. Nor is it probable that they will ever be transplanted, for the mansion is now owned by the local historical society. The size of these box bushes is unusually large—the tallest being well over ten feet in height with a magnificent spread.

In Providence, R. I., an



The vigorous verdure of box represents tradition and age; it is fraught with memories of days that are gone

location for a comparatively few years. It is a wonderful specimen, fifteen feet high and more than thirty feet around.

One of the tallest bushes which the writer has seen in New England is located in front of an old Connecticut farmhouse, about half way between Guilford and Branford, on the main turnpike from New Haven to New London. The house is probably between 150 and



In the fore-court of Colonial houses box was invariably used, a planting followed in recent reproductions



The old and new combine well as was done here in Mr. Breeze's garden where the old box hedges in a modern fountain

ancient boxwood bush adorns the garden of the old John Brown place. It is known to be at least 150 years old and there is no telling how much older it may be. In 1766 this same bush was growing in the then famous gardens of the George Rome mansion at Boston Neck, Narragansett, R. I. The bush has only been growing in its present

side is a great, massy hedge four or five feet in height and on the other side of the house are several great, round, shrubby bushes, which would fill a striking place in a normal garden.

Hedges of antique boxwood are comparatively rare and the opportunity to buy up a whole hedge seldom occurs. The writer knows, however, where there is such a hedge on the Connecticut shore along the road over which one passes in going from New London to Waterford. Why it has not been bought up long ago one cannot help but wonder, for it has the appearance of being lost in its present location. It is four or five feet high, thick and perfectly formed, and runs along the road for a hundred feet or so, screening a plot of ordinary farm land. It would grace any garden, but apparently antique boxwood is not so much sought after in this locality, for there are a number of fine estates in the neighborhood whose owners would not hesitate to pay almost any price if they really wanted it.

Antique boxwood is probably more sought after and appreciated on Long Island than anywhere else in the neighborhood of New York. It has been used extensively and with exquisite results in producing immediate effects in many of the newly-made gardens on the country estates of wealthy New Yorkers.

200 years old, and, judging from appearances, the boxwood bush must have grown there ever since the house was built. It hugs the foundation and wall of the house very closely, reaching up to the sill of the second-story window. The stem is eight or ten inches in diameter near the ground.

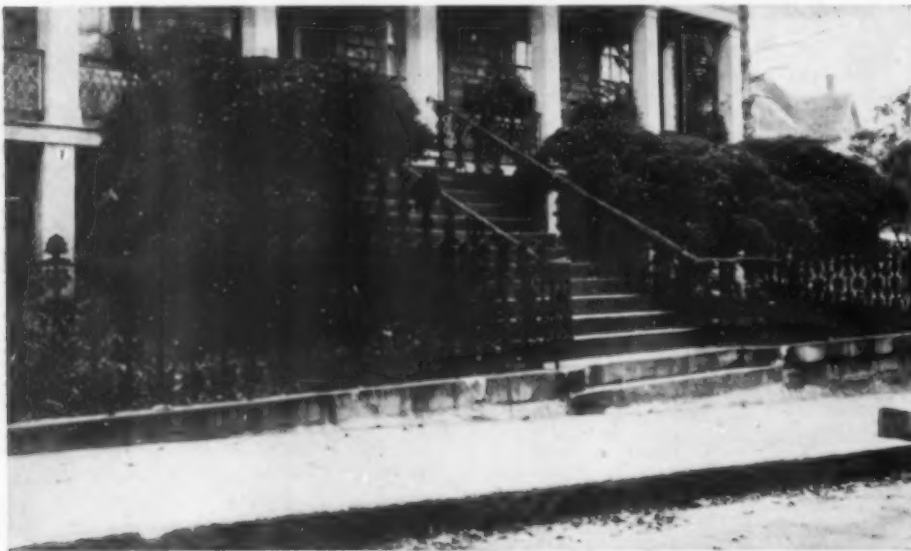
In the old Connecticut River town of Essex there is a place which could supply an abundance of antique boxwood suitable for transplanting purposes. The house is literally surrounded by a dense growth. Along one



Since whole hedges of antique boxwood are comparatively rare, it is a wonder that no one has picked up this fine specimen

In fact, it is quite the thing to-day for their modern gardens to be built around antique boxwood. One of the finest examples is found in the famous gardens of Mr. James L. Breese on his country place "The Orchards" at Southampton, L. I. The lavish use of old box, procured from places in and about Southampton, is one of the many things for which this garden is noted. In describing the beauties of the Breese gardens Mr. Wilhelm Miller aptly says: "The charm of the Breese house is partly due to these old specimens of box, because box is the one plant that commonly survives a century in gardens. Now the only way to get the effect of age without waiting for it is to have experts root-prune and move huge old plants to your place. Mr. Breese must have spent a small fortune on box, for it leads you up the long path to his house, humanizes the portico, flanks the garden, and helps to tie the whole to the landscape."

Also in the garden of Fleetwood, Mr. Robert Sewell's country seat at Oyster Bay, R. I., the focal feature of the circus is an

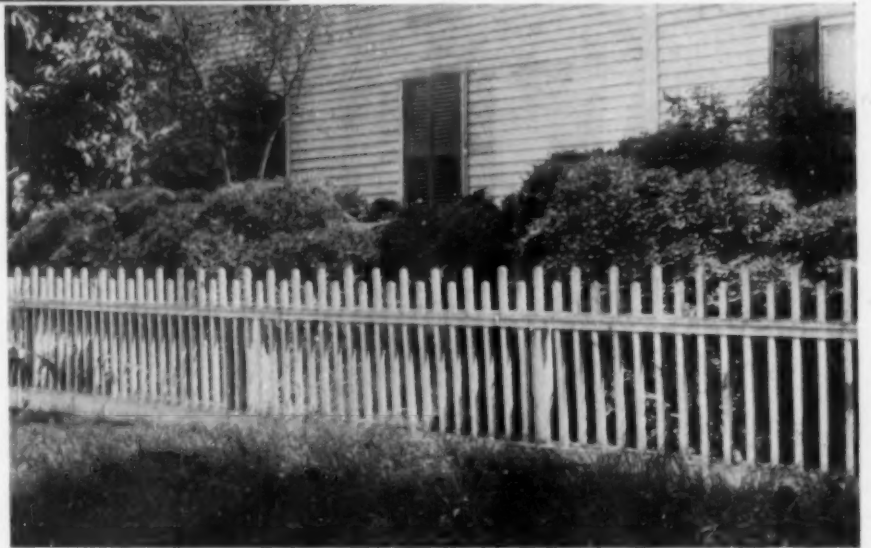


The box bushes at the famous Shaw-Perkins mansion in New London, Conn., almost hold the record for age with their hundred and sixty years

enormous bush of antique boxwood, transplanted from some old homestead nearby.

"Killenworth," the palatial country seat of Mr. James D. Pratt at Glen Cove, L. I., was only finished in the spring of 1913, but so cleverly has all the planting and garden work been carried out that one would never suspect its unseemly lack of age. Great masses of antique boxwood flank either side of the entrance. This wonderful box was brought all the way from South Carolina. And what magnificent boxwood it is! One bush alone measures seventeen feet across.

These isolated instances are mentioned merely to show concretely how the old boxwood of our ancestors is gradually leaving its humble surroundings on the farm for the great country estates, where it has become an important part

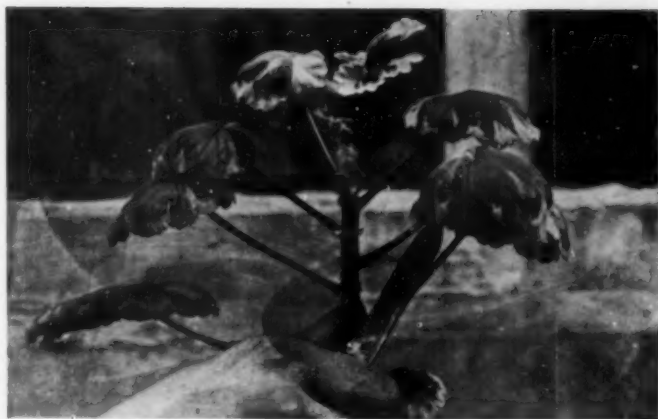


These bushes on an old place at Essex, Conn., represent a small fortune, but so far no purchaser has discovered them

of the garden picture. Many, no doubt, will deplore this, but in certain localities old boxwood has become so valuable that the natives, who formerly had a monopoly of it, cannot afford to keep it. And so it goes to grace the elaborate gardens of the proud newcomers, forsaking the simple dooryards of the old Colonial farmhouses, where it has grown for so many generations. And it is just as much at home in the one environment as the other.

To keep a garden plot intact for ages to come, there is nothing like slow-growing, long-lived boxwood. George Washington's flower garden at Mt. Vernon was restored to its original plan largely by means of the box borders, planted under his direction over a century and a half ago. Had it not been for this abundance of boxwood Washington's garden would have perished from the earth long since. As it is, the little box-bordered knots and parterres and the great hedges of clipped boxwood, which are so flourishing to-day, have preserved it for future generations.

The South has many other fine old gardens,  
(Continued on page 48)



Geranium cuttings should be made just below a leaf stalk. Select healthy shoots that have no flower buds



To prevent crowding of leaves, plant the cutting around the outside of the pot



Do not let the cutting grow too tall: clip back the top shoots

## The Art of Taking Cuttings

SIMPLE RULES FOR PROPAGATING PERENNIALS—CARE AFTER PLANTING

S. LEONARD BASTIN

**T**HERE are few garden operations of more importance than the propagation of plants by taking cuttings. The method has many points to recommend it, especially in the case of perennial subjects; in numerous instances the long wait between the sowing of seed and the development of a flowering plant can be substantially reduced where the specimens are raised from cuttings. Moreover, one may depend upon a cutting taken from a plant to be absolutely true to the variety on which it was produced, a circumstance which is not always a certain factor when specimens are raised from seed. So reliable is the cutting in its lines of growth that a slight variation in the particular part of the plant from which it is taken will be faithfully reproduced in the new subject. For example, some of the most remarkable varieties of chrysanthemums have been "sports"; that is, one section of the plant has produced a distinctive type of blossom. Cuttings taken from this special portion may be relied upon to follow the variation. One could never be certain of this in the raising of plants from seed.

Although different kinds of plants vary in the matter of the best time for the taking of cuttings, it may be stated in a general sense that these should be secured when there is a reasonable chance

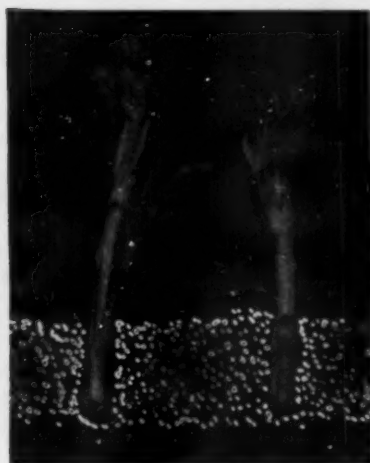
of the portion of the plant growing. Common-sense will tell the gardener that the dead of the winter is not an ideal time for this particular mode of propagation, though even here, if artificial heat is available, growth can often be stimulated.

In selecting cuttings from a plant always try to get healthy portions. Remember that in the case of most plants the roots will only arise from the lower portion of the bud which is packed away at the base of each leaf stalk. This is not always the case, for some plants, like the Wandering Jew, *Tradescantia*, will produce roots from almost any part of their stem. Still, it is well always to arrange that one or two leaf buds are at the base of the cutting when it is inserted in the soil. The cut should be made with the knife just below a leaf stalk. Never select shoots which have flower buds on them, as these blossoms will very much weaken the new plant if they start to develop—a likely happening in the case of many kinds. In other respects it does not matter if the cutting is small, always providing it has one or two buds, as already indicated; indeed, a short, stubby cutting is to be preferred above one which is lanky in growth. A tiny portion of a fuchsia, for instance, will rapidly grow into a plant of flowering size. In the case of soft-wooded plants it is only

(Continued on page 47)



Take rose cuttings with a "heel"



The diagram shows the depth of planting for most cuttings



In rooting strawberry runners, place the plants in pots filled with soil or fiber, and when sturdy, cut the runners,



Two restrictions limited the choice of flowers—they must be white so that they could reflect the moonlight, or they must be most fragrant only in hours after dusk. It was a novel experiment, yet wholly successful

## My Moonlight Garden

AN ENCLOSURE DEVOTED TO THOSE FLOWERS THAT ARE MOST FRAGRANT AFTER DARKNESS HAS FALLEN—AN UNUSUAL PLANTING OF WHITE ROSES, SYRINGA, STOCKS, PHLOX AND YUCCAS—FLOWER FORM AND SHADOW IN THE MOONLIGHT

CAROLINE B. KING

PERHAPS you are unfamiliar with the bower of blossoms that is sweeter by night than in the radiance of day. For years such a garden existed only in my fancy, but gradually the imaginary groupings of plants became so real, their spell so seductive, that I resolved, at last, to make my moonlight garden an actuality.

I had observed that many of the prettiest flowers closed their petals in the evening, just when the day was most delightful; and, at the same time, I was aware that those flowers which remained open during the twilight hours gave out a fragrance more insistent than that of the daylight blossoms. Then there was a third class, which did not waken until after sunset, and these were sweetest of all.

After thinking the matter over throughout an entire winter I resolved to put my idea into practice. But as I felt the undertaking to partake somewhat of the nature of an experiment, I looked about for a spot in which I might group whatever flowers I pleased, regardless of the effect the aspect of the little plot might have upon the general scheme and appearance of our whole garden.

I selected a space of about twenty square feet at the extreme

end of the main garden and separated from the road by an old stone wall, once a deep gray, but now faded to a pale fawn. It was just the appropriate background for the clusters of white blossoms with which I planned to adorn my moonlight garden.

After an exhaustive search through seed catalogues and florists' manuals for flowers opening only at night, and finding the choice to be somewhat limited, I decided to supplement the list with others of abundant perfume, selecting, however, only those which did not go to sleep at night. I determined, too, to use only white flowers, and preferably single-blossoming varieties. For I had noticed that in these the fragrance is usually more pronounced and delicate than in those bearing double flowers; and that white flowers are usually far sweeter than those arrayed in gorgeous tints.

Beside the old gray wall I planted white roses—the climbing Kaiserin Augusta Victoria and an old-fashioned white rose with a rich, permeating odor and creamy blossoms and a slight blush of pink at their hearts. The latter variety, I believe, is known as the Scotch white rose.

Moon flowers—or, as the nurserymen call them, *Ipomoea*—I planted also to develop a fine drapery for the old wall, from the

time the roses ceased blooming until late autumn. I chose the *Noctiflora* variety for its large, silvery blossoms and its rare perfume.

In one corner of the diminutive garden I planted a syringa, or mock orange shrub, and at the opposite corner, also against the wall, a white lilac. Neither the syringa nor the lilac blossomed the first year, but in subsequent seasons the evening breezes were laden with their delicious scent, exquisitely blended, throughout the latter weeks of May and early June.

Spiræas and deutzias—two early spring shrubs, bearing a profusion of white blossoms—embellish the remaining corners of my novel garden, and borders of sweet alyssum and candytuft complete the outline. Lilies of the valley reign in a moist and secluded nook next the wall, mingling their charm with the night-scented stock planted nearby.

The pure white stock I planted in profusion the first season and was rewarded during the warm, still nights of July and August with its soft, sweet odor wafted through the windows of my bed-chamber, though the garden was at least twenty yards from the house. I can well understand why Marie Antoinette selected this delicate flower, which the French call *Julienne*, as her favorite; for it is one of the most satisfying that grows. The Germans call it *Night Violet*, as it seems to give forth its scent only after dusk has fallen.

*Nicotiana*—or, as I prefer to call it, *Star of Bethlehem*—holds an important place in my moonlight garden. It is one of the flowers which refuse to bloom, save at night, and its delicate, though penetrating, aroma has proven a great joy. White phlox is another lovely member of the night garden group; and the white petunia, whose scent is cloyingly sweet by day, seems to take on a subtler quality by night.

The old-fashioned country pink—known as snow pink or star pink—is a welcome addition. Its white flowers outlined against grayish-green foliage appear almost phosphorescent under the shifting, dreamy shadows thrown upon



The climbing Kaiserin Augusta Victoria and an old-fashioned white rose—the Scotch—covered the wall; rows of iris and phlox were before it



Because they have a tendency to borrow color from surrounding plants, it is almost impossible to obtain a pure white foxglove

them by that oldest of magicians, the moon.

White lilies, which open at sundown to flood the world with a wealth of ineffable sweetness, share with a few primroses a conspicuous place. Of the latter I selected a variety bearing flowers of a clear, creamy white.

Tall spikes of tuberose and Yucca lend a touch of the tropics to the aspect of the floral ensemble, standing out boldly among the smaller and less luxuriant plants. In the daytime the Yucca hangs its scentless bells as if overcome with despondency, but as twilight fades into night these bells expand like lighted stars and bestow upon the passerby a rich, exotic perfume savoring of the Orient.

I found it difficult, as in subsequent seasons I enlarged my moonlight garden, to eschew all the dainty, multi-colored sweet peas, keeping only to those bearing white blossoms; but, having hardened my heart to the gay harlequins, I was amply rewarded. For the white sweet peas have an intenser scent, and their flowers, with the background of green foliage, resemble, in the moonlight, a whole school of merry white butterflies.

White pansies I planted also, and a few white violets found a corner in which to thrive unhampered; while in the early spring the dainty white narcissus and hyacinth sweetened the air long before the other flowers dreamed of venturing forth.

Another interesting flower—although it is very little grown—I found in the *costrum pariqui*, or night-blooming jessamine, whose small, greenish-white blossoms dispense a grateful odor throughout the dark hours. I have two of these plants in my garden, and I should advise anyone planning a similar experiment in flower culture to purchase several of them.

Another favorite is the white columbine—the common single variety with its flower so like a pair of doves. And the foxglove also are gratifying, although it is almost impossible to get the blossoms in pure white. These exhibit a tendency to borrow colorings

(Continued on page 50)

## Planning the Efficient Cellar

THE ARRANGEMENT OF STAIRS, ENTRANCES AND WINDOWS THAT SAVES LABOR—WHERE TO PLACE THE LAUNDRY—COAL BINS AND PROVISION CLOSETS—HOW TO KEEP THE CELLAR DRY

HELEN BOWEN

THE size and shape of the cellar must, of necessity, be determined by the house plan, as must also the important details of the location of the stairs and the furnace chimney. The outside entrance, known in New England as the bulkhead and elsewhere as the cellar door, the size and placing of the windows, the coal chute, drains and plumbing are affected, if not entirely settled, by the house plan and the slopes and general character of the lot; but much scope is left for planning in the cellar of even a very modest house.

It is of first importance that the cellar stairs be easy of tread, broad, with good landings, not winders, if there must be turns, well lighted and provided with a stout railing to support the burden bearer. A stair with 9" treads and 8" risers is very good. Where there is plenty of space the still easier one of 10" treads and 7½" risers may be used. These comforts are more a matter of forethought in planning than of expense.

The placing of the stairs should be considered carefully. Placed under the back stairs they are usually more accessible from the kitchen, and so convenient for the cook and such delivery men, meter-readers and so on as use them. If the master or a son of the house manages the furnace he may, to avoid disturbing the cook and her friends in the evening, prefer the location under the front stairs. Perhaps the best arrangement is to have the back stairs and the cellar stairs in an entry off the kitchen but also accessible from the front of the house. The outside door may open into this entry at the

ground level, with a few steps inside leading up to the kitchen level, thus doing away with the outside steps, which are so hard to keep free from snow and ice. The cellar flight is thus shortened. In some cases no other entrance to the cellar is needed, from inside or outside the house.

But in the ordinary house of the North, heated by coal, the housewife usually objects to having the ashes removed by these stairs and wants the usual outside entrance. If the ground slopes away at the back or side of the house this entrance may have an upright door with a few steps going down inside, instead of the heavy, sloping trap-doors, delight of no one but the sliding child. This vertical door is easier to use and to keep in repair, but is not desirable if an area is needed for it, as areas collect blowing leaves or snow which, on melting, seeps under the door into the cellar. This entrance may have a little porch roof of its own or be put in under a high veranda, in either case screened by lattices with vines or by shrubbery or hedges. The vertical door may also be used when the ground does not slope away by placing it at the head of a covered stairway running parallel with the housewall or at right angles to it.



Entrance to the cellar through an outside vestibule establishes a separate, private and convenient connection between both parts of the house

The floor plan of the cellar is next to be considered. Families differ in their needs, so that each cellar is an individual problem. Some want storage space for trunks, some want a room for work-bench and tools, others have no uses for a cellar but for the heater and fuel. Probably the most common requirements are space for the heater and fuel, for



A recessed entrance of this type is decorative, unusual and practical, save that the open space between the pillars is apt to become filled with drifted leaves and paper

Contrasting with the entrance opposite is this outside stairs, which is difficult to get to from the house and looks as though it were an architectural afterthought

the laundry, for food supplies and for other storage. The heater is usually placed near the center of the house for the better distribution of heat above. In too many cellars it, with its attendant coal bins and ash barrels, stands in the main open space, so that coal dust and ashes are carried into all parts of the cellar and up the stairs by every passing foot or wandering breeze. The cleaner way is to place the heater and all the fuel in one room with a door near the foot of the stairs. Brick, stone, concrete or hollow tile make the safest partitions to separate this room from the rest of the cellar, though wood covered with plaster on metal lath or with plaster board will answer for stopping the dust. The ceiling should be plastered or covered with plaster board, to keep the dust from coming up through the floor above. The heater is sometimes placed just outside this room but opening into it through the partition, so that it may be fed directly from the coal bin.

The bin for the furnace coal should be so placed that the coal may be shoveled into the furnace with the easiest possible motion, and should be filled through a chute. The location of the furnace room should be considered in connection with the chute, which should open from a drive, if there is one, or where the men will not have far to carry the coal if it must be carried. At the same time, the comfort of the family on coaling days must be considered, and so it is better, because of the noise, not to have the chute under the living-room. There are a number of good iron chutes on the market which when open form a hopper to receive the coal, protecting the house wall from injury, and when closed are no more conspicuous than a cellar window. A second one is needed if a different kind of coal is used for the kitchen range, and the bin for this coal should be placed beside the other in the fuel room, but nearer the door. Space for kindling and fireplace wood should be as ample as needed and a third chute and a fireproof bin may be placed for them. Bins for soft coal should also be of fireproof material on account of the danger of

spontaneous combustion or fire from an accidental spark.

The next need to be met is room for storing provisions. The room should be provided with such bins, open shelves and cupboards as will hold the desired store of potatoes, apples, preserves, and what not. All the shelves should be loose so they can easily be taken out for scrubbing and sunning. This room should be cool, well protected from the furnace heat, yet out of danger of frost, dry, well ventilated, but not very light, as sunlight will start the potatoes sprouting. The windows had better be northerly or protected from the sun under a porch.

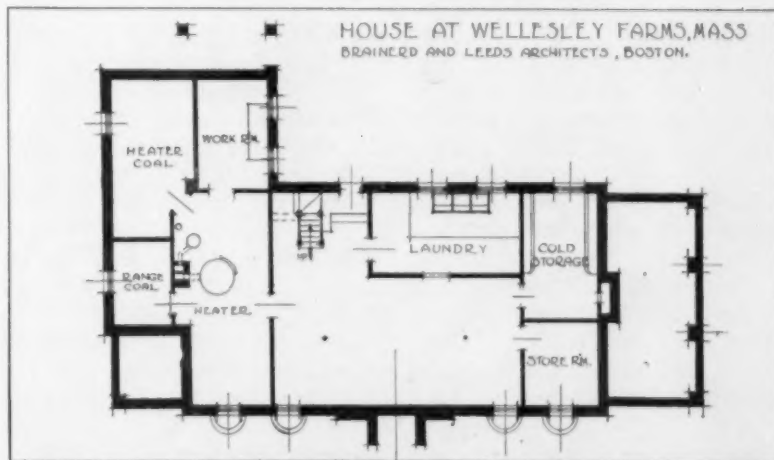
If a laundress comes in to do the washing or if the maid who does it is relieved from kitchen work and door duty during washing hours, the cellar laundry has advantages over tubs in the kitchen or in a small adjoining room. There is more space and coolness to work in, the laundress is undisturbed by other household matters and the household is undisturbed by steam and soapy smells. Space is left for other uses above stairs and waste space is utilized below. If the stairs are easy and access

to the drying yard direct there is no complaint on the score of stairs. If the laundry is large enough, and thoroughly protected from coal dust by the fuel-room partitions, the clothes may be dried there, on lines or racks, in stormy weather.

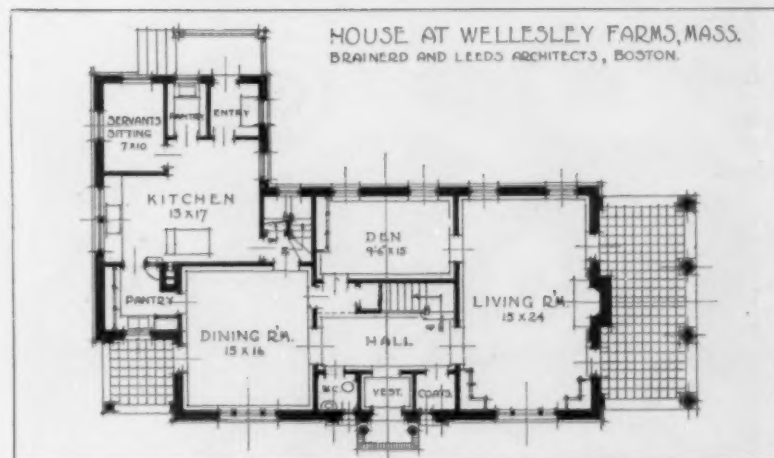
The tubs should be placed on a wooden platform, to save the laundress's feet from the concrete floor. A narrow shelf just above is convenient for the soap, blueing, etc. Above this should be as much window space as possible, with preferably an easterly exposure. The more sunlight the laundry gets, the cleaner the clothes will be. A corner room with cross drafts and a south and east exposure is desirable. A clothes chute is a small luxury that is dear to the housekeeper's heart, and may be put in almost as easily as a furnace pipe; indeed, a large furnace pipe makes a very good one and avoids the fire risk of a wooden chute. If the laundry, kitchen or pantry sink and a bathroom or two are on one plumbing stack, the clothes chute may be



The most practical of all cellar entrances is the vertical door without areaway



Divide the cellar according to its functions: keep the heating department in one corner, the laundry and provision rooms in their own places



The relation between the cellar and upstairs is demonstrated by imposing this plan on the plan above. Note the arrangement of chimneys, walls and stairs

brought down near it, with one opening—a little door swinging in on pivots—and in the bathroom, and another opening or separate chute by the sink for kitchen and table linen. The chute should empty the clothes into a wicker hamper or basket by the tubs, where they will have light and air and may be sorted on the clean, wooden platform.

The laundry stove should be placed near the tubs. A two-burner gas stove is cleaner than a coal stove, more economical of time, labor and heat, and generally no more expensive in actual cost of fuel. It will serve also to heat the irons when ironing is done in the laundry. A good-sized cupboard should be built to hold all the laundry supplies, soap, blueing, starch, washboard, irons, ironing boards, etc.

A toilet is often placed in the cellar for the use of any workmen about the place, or for the maids, if they have none above stairs.

Where the soil is gravelly or the climate dry, a store-room in the cellar will be dry enough for trunks, furniture and such things, but in a damp air or soil it is not successful. This room should be guarded from coal dust, but need not have much daylight, as an electric bulb will serve its occasional needs, unless sun is wanted as a preventive of damp and moths. The entrance need not be so near the stairs, as it is not used so often as the furnace room and laundry.

Garden tools, lawn mower, roller, sleds and other such things scarcely need a room, but may be kept in whatever space there is about the stairs or the outside entrance. They form another argument for the upright door at the ground level, as the fewer steps for such things to be carried up, the better.

The whole matter of the entrance and of the size of windows depends, of course, on the height of one's foundation, and here it is hard to reconcile utility and beauty. The best modern taste prefers a house that looks long and low and has very little if any foundation showing. Undeniably, such houses have a charm lacking in a high-perched house. The low English house and the one built in our warmer states, needing no furnace and no plumbing pipes laid below a deep frost line, simply dispense with cellars and have their coal rooms, laundry and storerooms beyond the kitchen, adding to the long, low look of the whole. But conditions in the northern states are different. A cellar we must have, and a cellar wholesome with light and air. A wise compromise is a foundation two feet above the ground level, with many long,

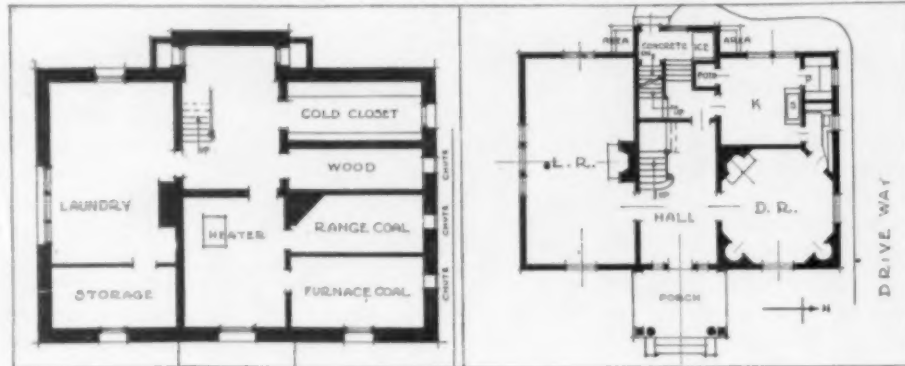
low windows partly hidden but not wholly darkened by shrubbery. If the lot slopes away in the back, or even on one side, one may get higher windows and place the laundry there. Higher windows may also be secured by making little concrete areas across each one, but these fill with leaves and litter. Another device which can be used occasionally is to run a window up above the floor, boxing it in under a window seat or pantry shelf. Where the outside door is upright it may be half glazed and a window or two may be placed beside it.

A good modern cellar usually has a concrete floor and the walls are covered with white cold-water paint, which is better than whitewash, because it is not likely to rub off or peel. The white walls reflect the light, so that fewer windows and electric lights are needed. One electric bulb at the bottom of the stairs, operated by a switch at the top, and one in each room, placed near the door or operated by a switch there, will be all that are needed. No fixtures are necessary beyond plain

cord drops, bulbs and porcelain sockets. The money saved by using an 8-candlepower bulb instead of 16, if it gives enough light, will soon pay for the slight extra cost of putting in switches. The windows which are often opened should be screened and a heavy grating is sometimes needed for protection against burglars.

The chief point in making a dry cellar is not to put in drains to take water out, but to prevent water from getting in. A gravelly soil naturally carries the water off. In a loam or clay soil it is harder to make a cellar dry, but it can be done if enough knowledge and money are used. The soil should be packed in closely and rammed hard against the walls so that it will be too dense to let water through. Sometimes water will penetrate at first, but the natural settling of the earth will prevent it after a time. The lawn should be graded so that it slopes well away from the house to carry off surface water. A house on a hillside should have a gutter along the higher side and down the slopes for the same purpose; and should have outside the bottom of the cellar wall a foot-drain of tile and broken stone graded to an outlet at a lower level. A cellar built in a ledge of rock is liable to get water from the seams in the ledge. It is sometimes necessary to drill holes in the ledge and put in a blast, in order to make new crevices deep enough to take the water off below the level of the cellar floor.

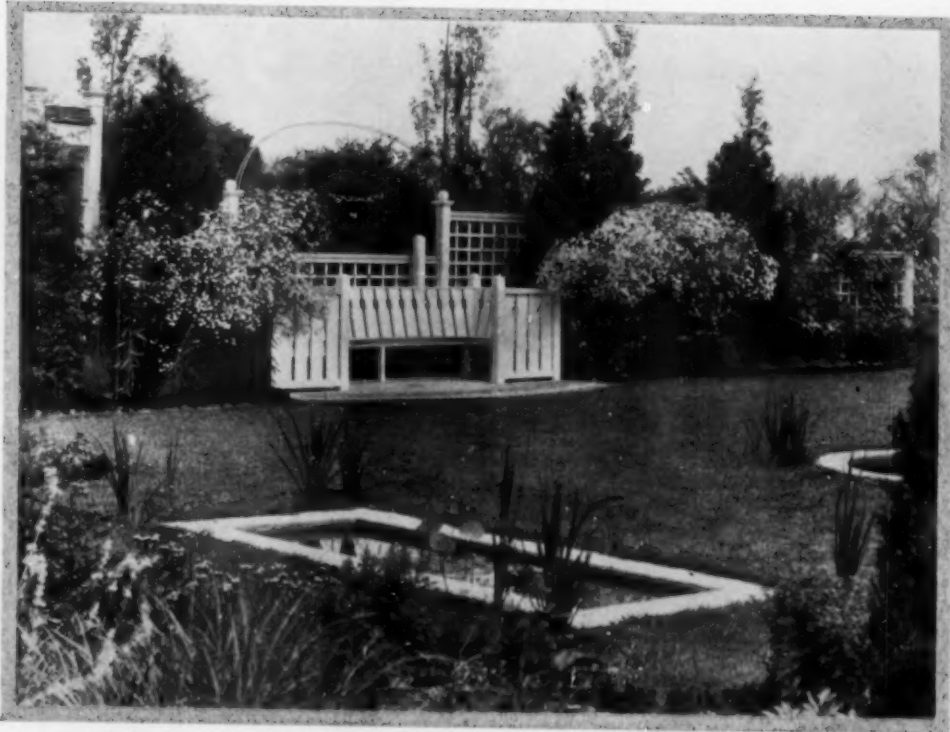
With such precautions against local difficulties, the  
(Continued on page 51)



Windows are a prime factor in the cellar and should be so placed as to give the best light to laundry and cold closets. The coal chutes here are convenient to the drive



Foundation planting should not obstruct the windows, unless, of course, the windows are seldom used



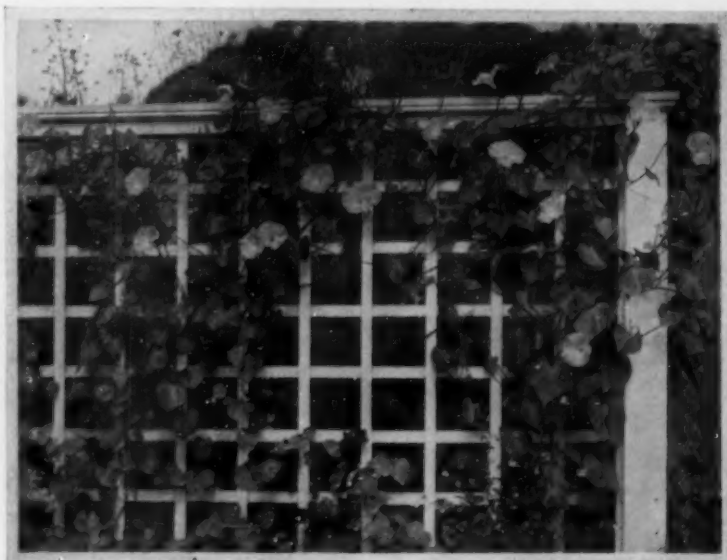
If the pool is small—as must necessarily be the case where it is not the main feature in the garden—do not plant too heavily about it or the beauty of outline will be lost. The bushes in bloom here are *Thalia*

# The Picturesque Beauty of ESPALIER *and* PERGOLA

THEIR ARCHITECTURAL RELATION TO THE HOUSE AND THE GARDEN—THE ROSES THAT GROW BEST ON THEM—A GLIMPSE OF DANISH GARDENS

GEORG BROCHNER

A GOOD heading, even for a short and unpretentious article, is a desirable attribute, but I have been unable to find one which covers and adequately conveys what I have in my mind as regards the following pages: the beautiful, picturesque effect brought about by the skilful use of espalier, trellis work, pergola and such like as an adornment of houses and walls and walks—as independent, more or less ambitious structures or modest, incidental arrangements. All these give to the climber its necessary scope, the chance of fully developing and demonstrating the charm of its frolicsome beauty, of its



With such valiant allies at hand as the morning glory and nasturtium, it is unnecessary to wait for slow-growing vines to cover your lattice or trellis work

often rampant and luxurious growth. In many instances they serve to establish a decorative co-operation, a kind of spontaneous partnership between architecture and vegetation, with which both are well served.

Excepting edifices of a pronounced classical or academic stamp, almost every residence, be it cottage or castle, is the gainer by having its wall covered with espalier—but few climbers, such as ivy and *Ampelopsis Veitchii*, can help themselves; they nearly all want a ladder—the tarred laths of which, even in the leafless season, forming a simple, yet ornamental garb, with which many a plain

wall or garden fence may cover its unattractive nakedness.

To give an example near at hand, I may perhaps be allowed to fall back upon a couple of pictures from my own house.

When I bought it there were no espaliers on the walls, no pillars with creepers. I had them put up, and even my most fastidious friends admit that it is a marked improvement. It "cosies," if it does nothing more. The picture shows a Gloire de Dijon in fullest bloom, a rose which is now somewhat out of fashion, but for which, and its first cousin, or rather twin sister, Mme. Berard, I shall always have a good word. There is something trusty about these old roses, they never make themselves expensive, and especially their late flowers often possess real beauty, both in shape and color. Another rose that I have found excellent for espalier covering is Fraulein Octavia Hesse, a climber in many ways to be commended; it is a lusty grower, has in this respect some of the rambler's exuberant spirit about it; its foliage is a bright, handsome green and the isolated, good-sized double white blossoms, although lacking the stiff waxiness of the petals, bear some resemblance to the gardenia, that aristocratic *charmeur* of a flower.

I find that some of my pictures are of roses, and, with one exception, all from Danish gardens; but I scarcely think I need

render any apology for this being the case; inasmuch as the rose, apart from its other virtues, as a rule, makes an excellent climber—that is to say, when chosen within the proper domain and with some circumspection.

Moreover, it knows not the restrictions of frontiers.

Jean Guichard, for instance, lends itself to all the uses touched upon above; espalier, arches, garlands or a rustic pergola as the one depicted. The flowers, carmine with a touch of salmon, hang in big clusters and are very decorative.

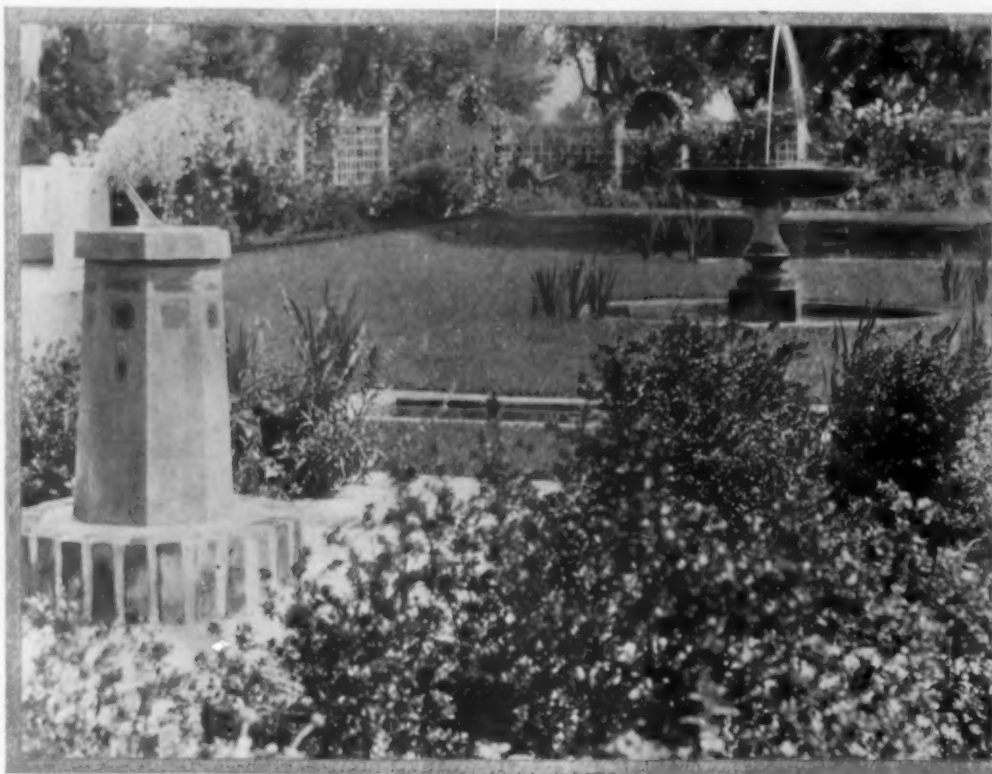
Against the wall of my house, almost hiding the window, is one of the sturdiest of climbers, *Tausendschön*. It is perhaps best suited for a column or similar isolated arrangement, but it is also delightful in a pergola or railing. The flowers are medium-sized, sit in clusters of dainty rose color, of which the picture only shows the beginning bloom.

*Félicité perpétué* does not shame its elegant name; it is what might be called a professional climber; simply revels in working its way upward with graceful lightness, in trees or on walls, but, like all climbers, it wants some play, plenty of rein, and cannot stand being harnessed too tightly. *Fé-*

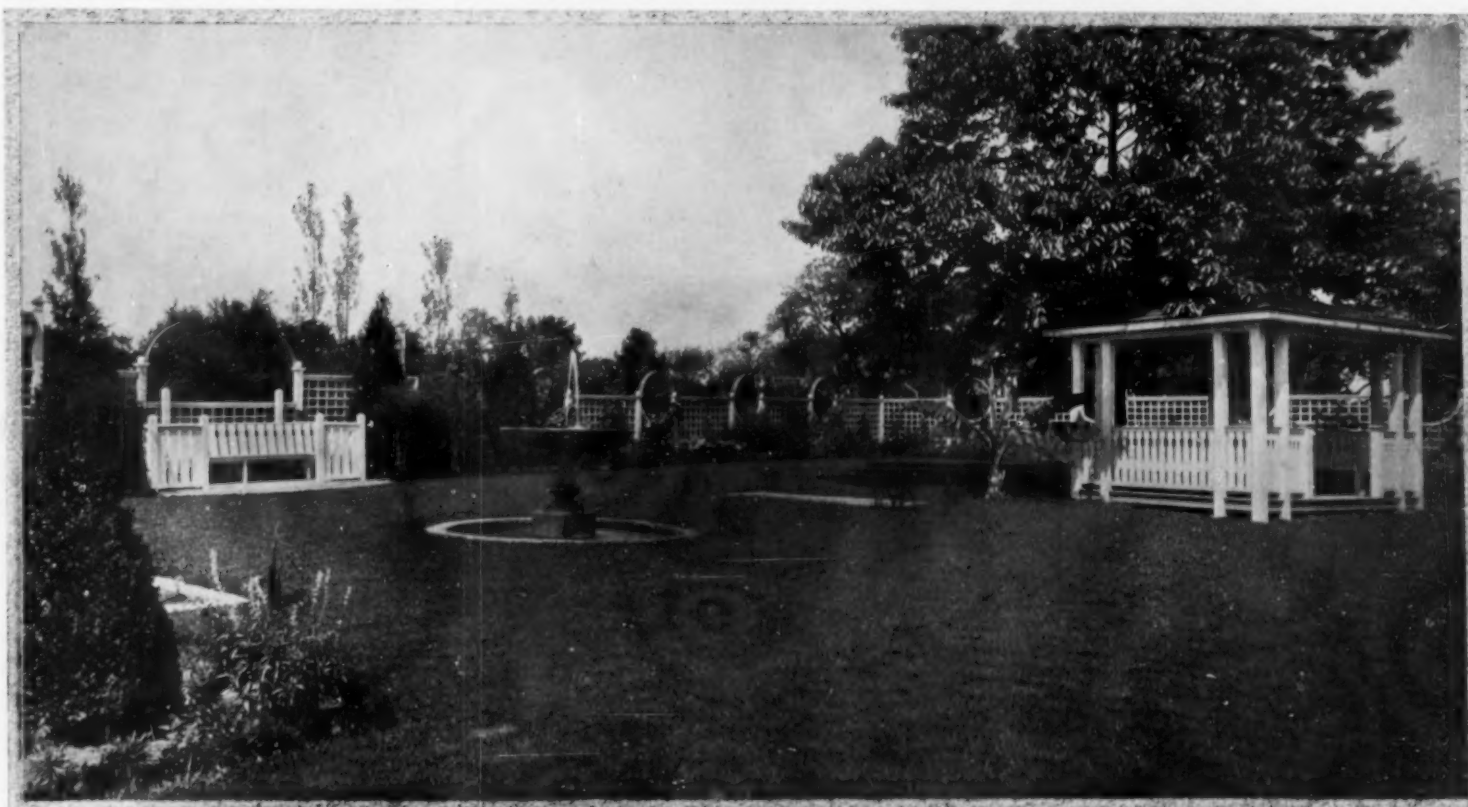
*licité perpétué* has white flowers in clusters, but it is advisable to swell its somewhat slender growth by means of other climbers, clematis or wistaria, for instance, with both of which it tones



Almost any house is beautified by a well-covered espalier on its walls, as was the author's. Fraulein Octavia Hesse and Gloire de Dijon are lusty climbers and especially to be commended for this purpose



As a garden wall, lattice work has great possibilities. Here the seclusion resultant from the vine-covered boundary and low-growing shrubs forms a veritable garden living-room



Unassuming in the simplicity of arrangement, this garden of informal lines so sets off the various interesting features of fountain, pool, garden seat and tea house that each is distinctive in itself. The charming lattice work fence serves not only as an enclosure, but has a unifying effect as well

to perfection. The picture is from the old Halsted convent in the grounds of the Duellings estate, Denmark.

Mrs. Fleight has perhaps one weak point, certainly only one, inasmuch as its blooms in color may fall a little short of present-day refined ideals, being a rather pronounced, old-fashioned rose, but otherwise nothing but good can be said of it. It has a luxurious growth, a pretty and very healthy foliage and a wealth of flowers. Blush rambler makes a good companion picture, but differs otherwise from the former in sundry ways. It is an immense grower and has perhaps the largest clusters and most abundantly growing of any climbing rose; but whilst *Félicité perpétué* is almost too slight in its growth, Blush rambler has a tendency to a certain robust stiffness, which best suits pillar or arch. The one reproduced here (like the former from the gardens of Royal Danish Horticultural Society, Copenhagen) overhangs a veranda and wall in comradeship with wistaria, the fair foliage of which admirably suits its pale pink flowers.

*Thalia* best lends itself to standard form with a huge top of hanging branches, but is not much good at espalier. The stem is six feet high, the tree seven years old. With its multitude of



The sun-dial is not merely for decorative purposes; its base should be left exposed, as here, to afford easy access

small, white flowers it resembles a cherry tree in full bloom. This is from the garden of the chateau of Knuthenborg, Denmark.

The manner in which ancient architecture and vegetation in all its profusion of bloom enhance and consummate each other's beauty is aptly illustrated by the two magnolias in front of the old steps of the Halsted convent, already mentioned. They make an exquisite picture.

Professor Arnold Krog, whose name, no doubt, is also known in the United States, by virtue of his being the artistic leader and rejuvenator of the world-famed royal Danish porcelain works, has also found time and inclination to make his gifts bear upon his delightful town garden and house; our picture shows a corner of both.

The picture of a garden wall, archway, and above this a pavilion, all adorned with a profusion of climbers and drooping garlands of *Ampelopsis*, confirms, if it were needed, the old truism about the silver lining and the cloud. The road—the historic Strandvej, running along the Sound from Copenhagen to Elsinore—had to be widened, and this handsome high wall, with its auxiliaries, was the outcome.

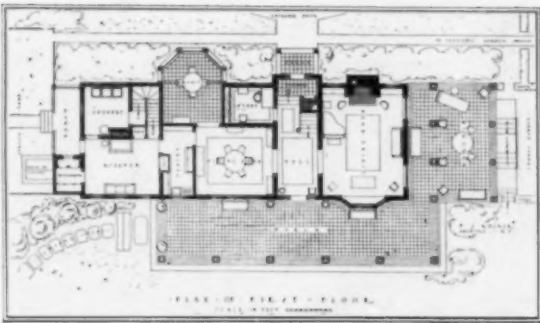


A house of mixed ancestry, though in the main the farmhouse type, this suburban dwelling is comfortable and commodious, built along broad, sweeping lines, planned to fit well into its setting

A HOUSE AT BEECHMONT PARK, NEW ROCHELLE, NEW YORK—*P. J. Rocker, architect*



In the rear the house assumes unexpected proportions both of size and form. The variety of lines, the pleasing fenestration, and the diversity of decorative lattice and railings give it an unusual interest



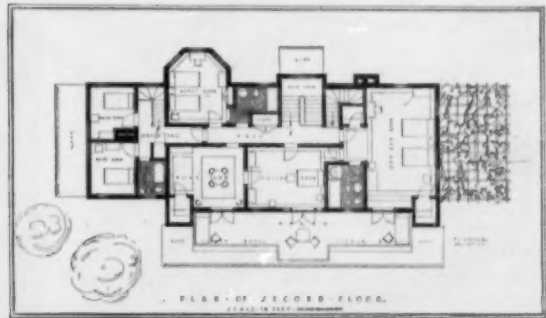
Compared with the size of the house the porch space is generously large, as befits a country house. The open arrangement of hallway and wide doors ensures a constant ventilation and gives the downstairs a sense of airiness



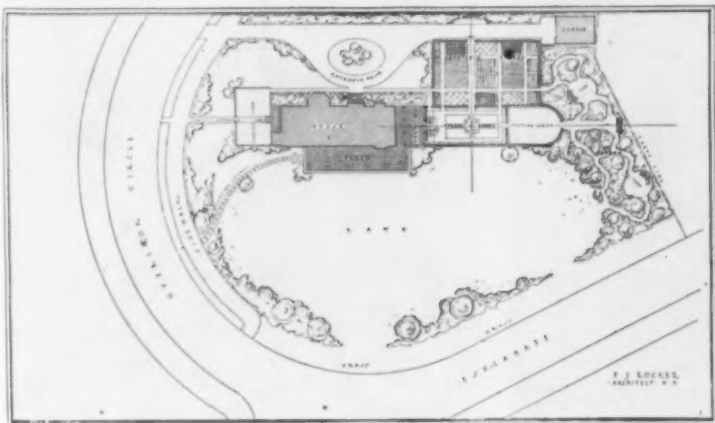
The house-width living-room is well lighted on three sides, which makes possible the subdued tones of the hangings and furnishings



An all-year breakfast room, this bow can be closed in with glass and fitted with steam heat for winter. It looks out over the garden and has all the privacy one could desire



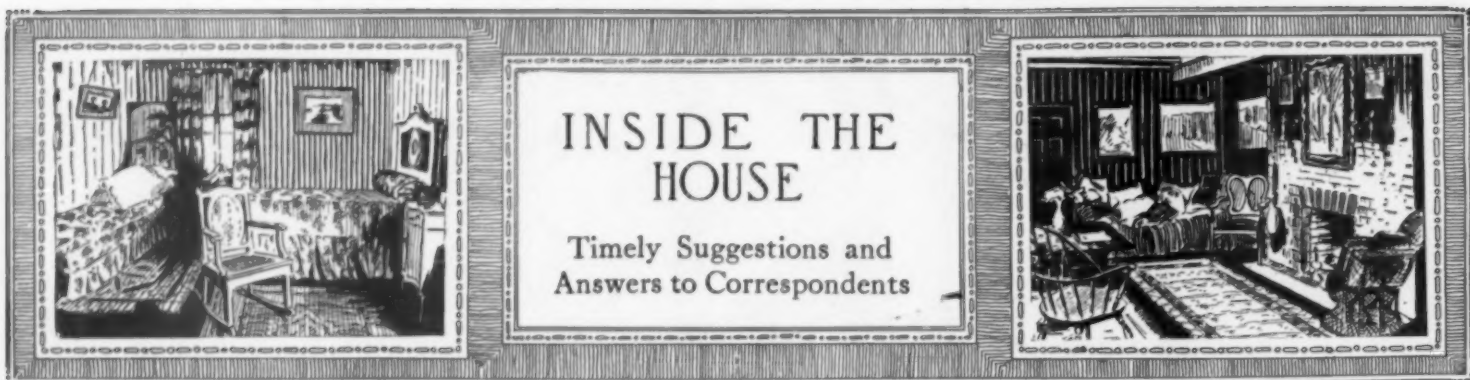
Simplicity characterizes the arrangement of the second floor. The long hall and the roof balcony are interesting features



The house tops a hill and is set above a stretch of lawn that affords it privacy and perspective



By far the most interesting feature of the dining-room is its paneling, the proportions of which, eliminating the plate rail, are in excellent taste



### Three Good Household Ideas

**A** VERY satisfactory way to dye all sorts of materials is by the use of gasoline and oil paint dye. The material to be dyed must be washed free from soil or grease and thoroughly dried. Use either tube paints or that which comes in cans. Mix the paint well with the gasoline and try a small piece of the goods to be dyed. You can then add more paint or gasoline as you find it necessary. Place the goods in the dye, stir well, so that all parts may become saturated, then lift out and hang up to dry. The gasoline will evaporate, but the color remains. This is a satisfactory way in which to prepare rags for carpets or rugs. The rags will come out in different shades, but they will blend into a pleasant whole when made up. Do not use the gasoline in a room where there is a fire, or out of doors in the sun's rays.

Blocks of camphor dispersed in all corners of damp rooms in a new house will effectually banish damp in a very short time, even when fires have proved

ineffectual. They should be simply laid on paper or on the bare shelves of a damp room or linen closet. The blocks gradually decrease in size, and when they finally disappear should be replaced until their purpose is served.

Here is an excellent way to clean the white window shades so many people use in winter time. Take them down from their fixtures, fasten taut and firm on a

table, using pins or small tacks, then rub vigorously with a pad of coarse flannel dipped in finely powdered starch. As the pads grow soiled exchange for clean ones. When the curtains look as clean as they can be made, cover with another coating of the starch, rub in well, roll up and lay aside for twenty-four hours. Then rub again, and you will find them almost as fresh as new.

### Further Marks of the Black and White Fad

**T**HERE is every indication that the craze for black and white as a decorative color scheme is far from spent. While its manifestations have long since set their mark upon women's clothes and such accessories as handbags and chintz hats, advance information from the wholesale dealers in both hanging and upholstery fabrics and in the smaller decorative objects tends to show that the coming winter will see black and white used even more extensively. The black and white porch lantern shown here is but one type of the



Each day brings forth something new and striking in this most popular scheme of decoration. These black and white porch lanterns are in keeping with the present vogue. They cost \$4.00



A bird cage to match the furniture makes an attractive addition to the summer home. Cleaning may be facilitated by detaching the cage from its standard; \$37.50.



Typically Japanesque in effect, this gaily colored porch lantern might have come straight from the land of cherry blossoms, instead of from the little shop where it is priced at \$4.00

use of this quasi-mourning scheme. And by the bye, one wonders if there is not some subtle connection between the fearful loss of life in Europe to-day and the sombre black and white arrangement.

Another product of the fad are black and white candles and candlesticks made in various shapes and decorated with black and white striping. Logically, they are to be used in a room where the black and white scheme predominates, although they are so attractive in themselves that they will prove to be decorative units in any room.

### Porch Lanterns

FOR the housewife who does not want an elaborately installed porch or garden light come the porch lanterns shown on these pages. They are made in a variety of shapes—round, square and hexagonal—of chintz lacquered, and fitted with a candle socket or an electric bulb clutch, as preferred. The lacquer makes the chintz translucent, so that the light is dim and yet sufficient; it moreover makes them waterproof against a sudden shower, and dust-proof, as the lacquer can be wiped with a damp rag. They will not burn as paper or cloth. In the event of the chintz becoming shabby, the wire frame can be readily recovered. The weight of these lanterns is sufficient to prevent them being swayed by the wind.

Of the chintzes used there is a black and white stripe which looks well on a porch with black wicker or white furnishing; a Chinese pattern chintz that sheds a soft yellow light, and an orange and black stripe decorated with a brilliant paroquet. For an outside dining-porch comes one with brilliant bouquets of fruits on a white background. Or, if none of these fits in with the color scheme a suitable chintz may be chosen and the lanterns made on order. They range in price from \$4.00 upward.

### What to Do with the Roses

WHEN there are so many ways to use them it seems a pity to waste the sweet rose leaves now so abundant. A delectable conserve can be made of rose petals by lining a jar with alternate layers of rose petals and sugar. When it is full, air-tight and set away for several months. A rich conserve will have formed which, served with whipped cream, is both odd and pleasing. A rose vinegar, which can be used as raspberry vinegar, is made by steeping red roses in white wine vinegar. A cordial made the same way as dandelion wine can be concocted from sweetbriar roses and will be found filled with tonic properties.

The woman who is seeking a dainty morsel to serve can find this in rose sandwiches. Bury pieces of unsalted butter in rose petals for twenty-four hours and at the same time smother the bread to be used

in rose petals. Wafer-like slices of this spread with the rose-scented butter and over it several rose petals strewn, is indeed a delicacy. Rose jelly is a tasty dessert. Make a plain gelatine jelly, flavoring with rose syrup, and pour a thin layer



The decorative scheme on this round bird cage is repeated on the attractive little wall bracket that comes with it; complete, \$12.75

of the liquid jelly into individual molds. When it has set, group a few petals over it and fill the mold with more jelly, which has been kept warm to prevent hardening. Set the molds in the ice chest to cool and serve with either whipped or plain cream. To make rose syrup for flavoring, cut

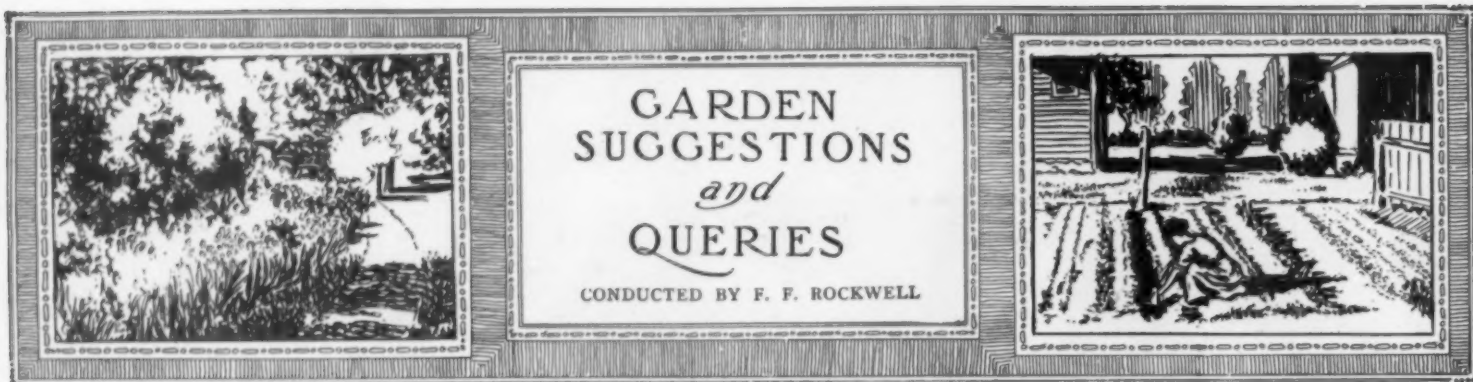


This unique lamp shade, which sells for \$2.00, is made of heavy white paper, painted black and lacquered after the chintz pattern has been pasted on

fragrant roses in full bloom, the early morning being the best time to gather them. Pull them apart and put the petals on trays to dry. Keep cutting and drying until you have enough for a jar of preserves, place them in a granite kettle, cover with water and cook until the leaves are tender, add as much sugar as you have mixture and cook until it forms a syrup. Pour into glasses, and use as any other flavoring, remembering it is strong, and a little less will be needed than most recipes call for.

Rose beads, which are now so much worn, can be made by anyone. When quite a quantity of rose leaves has been collected they must be put through the food chopper every day for seven days and stirred occasionally between times. Keep them in an old iron kettle, which is somewhat rusty, as the action of the iron rust and some quality in the rose petals seem to work together to make them a beautiful jet black. At the end of the seven days, with the aid of a little water for moistening, the macerated petals may be carefully formed into beads of the desired size. Roll them between the fingers to give the proper shape and place them in rows on a hat pin to give them the necessary openings. Leave them there until perfectly hard. They may be strung together in many charming combinations with tiny coral and pearl beads between. They will last many years and the rare fragrance of the rose garden always clings to them.

The making of perfumes at home from flowers, cultivated and wild, was as much a part of the summer work in the days of our grandmothers as making jelly or putting up pickles. One can entrap the sweetness of roses with very little trouble and almost no expense. My grandmother's recipe was as follows: "Place the petals in a wide-mouthed jar three-quarters full of the finest olive oil, then stretch a bladder over the top and tie it securely. After twenty-four hours remove them, place them in a coarse linen cloth and squeeze the oil from them, putting the oil thus obtained back in the jar. Repeat this process with fresh flowers until the perfume is of the desired strength. After the perfumed oil has been secured dissolve in spirits, in the proportion of half-and-half. If this mixture has a cloudy appearance the oil is undigested and a few drops more of the spirits will be required. Nothing but the best alcohol must be used." If a few pinches of lavender leaves are scattered over each layer of rose petals this scent will be improved. In making perfumes never mix different flowers together, but add some of the strongly aromatic herbs to give zest. If it is not convenient to add the alcohol at once to the oil, wrap the jar in black paper or cambric and keep in a dark place until the alcohol is ready to mix with it. All perfumes improve by storing and many rather feeble scents become strongly intensified by keeping a few weeks.



## GARDEN SUGGESTIONS and QUERIES

CONDUCTED BY F. F. ROCKWELL

### August Work

**A**UGUST is in many ways the turning-point of the year in gardening. It marks the close of the constructive work of the season, although the really interested gardener does not find an opportunity to let up very much—because it is also the beginning of the season to come. In fact, it is the beginning of two seasons; one in the greenhouse, coldframes or house this winter; the other in next year's outdoor gardens. Fortunately, the pleasure to be derived from gardening is not measured by the size of the garden. It depends first upon the disposition of the gardener; and next upon the success achieved with what is undertaken, whether that be a beautiful window full of flowers through the winter months, or an acre garden that will yield an unbroken succession of all possible things from April to December. If you wish to accomplish either of these tasks, or any that lies between them, there are a number of things to which you should give your attention this month.

#### PLANTS AND MATERIALS FOR THE WINTER WINDOW GARDEN

Many fine plants that are now growing in the flower bed may be saved if you have not already enough plants growing in pots to meet your requirements. The great mistake usually made in trying to shift part of the outdoor garden into the house is to wait too long before beginning operations. If you insist on letting the choicest plants bloom right up until frost in the garden do not be disappointed if you fail to transfer them successfully at the eleventh hour. The plants should be taken up and potted some weeks before you expect to move them indoors. Potting a plant that is in vigorous growth in warm weather is very likely to prove fatal unless the proper precautions are taken. An enormous amount of water is taken up daily by the thousands of feeding root hairs, travels up through the stem and branches, and is transpired through the leaves. To upset this circulation causes a shock. The innumerable feeding roots are so widespread and fragile that it is possible to get only a small part of them in taking up the plants. Moreover, the

more active feeding roots are not farthest from the base of the plant.

Cut the plants back severely, even though it may be necessary to sacrifice blossoms and buds. A half or even two-thirds of the plant should be cut away. The object of this is to reduce the amount of moisture which the top of the plant will demand from the root system. Then cut around the roots with a trowel or a sharp, long-bladed knife, which will make a much better job of it, leaving a ball of earth small enough to go easily into the pots to be used. Cut well under the plant, so that it may be lifted out without any pulling and tearing, which would disturb the roots left with the plant. Unless it is imperative that the plant be taken up and potted at once, a still better method is to cut part way round it and leave the roots on the other side undisturbed until the plant is to be potted, which may be in a week or so. This induces the formation of new feeding roots within the earth ball that is to go into the pot, so that in transplanting there will not be a complete rupture of the plant's growth. The soil should

be well saturated with water before potting up is attempted, but long enough in advance to prevent the soil being pasty. The newly potted plants should be kept in a shady place for a week or so and watered very lightly—just enough to keep the foliage moist. Copious watering just after potting or transplanting is useless, because there are no feeding roots to take it up, and it gets the soil in bad condition. It is well to understand these few simple facts, because ignorance of them is responsible every fall for the loss of thousands of plants, which might easily have been saved to make windows and living-rooms cheery during the winter months.

#### PLANT FOOD FOR WINTER AND SPRING

Every gardener who has a cow or a horse to look after sees to it that a good supply of food is laid in for it before winter weather. Comparatively few people, however, seem to take any thought of what their plants are going to need through the winter or in spring before the natural supply is thawed out again. The advantage of making up a compost heap now is that the various ingredients will have a chance to decompose and to some extent unite, making the whole mixture more homogeneous and the plant food which it contains more available before it is stored away for the winter. The various chemical changes which take place to bring about these results progress very slowly in cold weather. Your success with winter plants and spring seedlings will depend to a large extent upon the food which you prepare for them now. It is a fact that not only plant food but air and water also are required by growing plants; therefore the mechanical condition of the soil is of the greatest importance. It must be porous and friable—so light and open that water will drain through it without leaving it pasty and muddy.

The ingredients required for the mixture or compost are few and simple. If you live in a small city or in the suburbs the following may be procured without difficulty: rotted sod, rotted horse manure and leaf mould. The sod may be found in some pile where they were thrown in the spring when you made your garden, or where any pile of rubbish, old boards,



Sometime this month spade over the compost pile. Dig it down so that all the elements can unite

or anything similar has killed out the grass beneath it; or sod "shavings" made by taking up a thick, rich sod and with a sharp spade or an old knife shaving it off from the bottom in thin slices, which will be full of fibrous material. The manure can be got from one of last spring's hotbeds, or from old flats, or from the bottom of the manure pile. The leaf mould should be well decayed—dug out from a corner of fence or wall or building where the leaves gather. These should be thoroughly mixed together in about equal portions, in bulk, and enough sand added to give the whole a slightly gritty feel in the fingers. If manure of the right sort is not to be had, substitute for it prepared dry sheep manure or horse manure and fine bone meal, using about two quarts of the former and one of the latter to every bushel of the sod and leaf mould. A little hydrated lime, a pound or so, or two or three quarts of wood ashes, should also be added, not only because the lime is needed as a plant food, but because it helps to "blend" the mixture.

Your compost should be run through a sieve and stored in a barrel or large box or a bin, if there is a considerable quantity of it, until needed, when you will find that plants will grow like weeds in it. If you have a greenhouse or several frames cut out sod three or four inches thick and make a square pile of them, placing the grassy sides together. Soak the pile occasionally with the hose if the weather is dry, to hasten rotting. If manure is available it can be put in alternate layers with the sod. Late in the fall this should be "cut down" with a sharp spade, beginning at one end and cutting through the layers of sod and manure so as to mix them thoroughly, run through a screen, and stored for winter, adding a quart or two

of bone meal to the bushel as it is shoveled over.

#### GET YOUR BULB BEDS READY NOW

The earliest of the hardy bulbs, such as the Madonna Lily, should be planted this month. Bulbs wanted for the earliest blooms in the house should also be potted just as soon as they can be obtained. Get your bulb order off as early as possible; there is less chance of delay or disappointment, and the earliest orders get the best bulbs. If you don't yet fully know your needs get a preliminary order off anyway, including such of the lily bulbs as are ready for shipping in August or early September. Most of the bulbs are imported and shipped to customers "on arrival," and as there is likely to be some irregularity in consignments this fall owing to the war there is a special reason for early orders.

While waiting for your bulbs to arrive make the beds ready. This gives a chance for any manure or fertilizer you may add to become partly decomposed and ready for the immediate use of the bulb roots—and the secret of success with them is to get them to make a quick, strong root growth this fall in the limited time between planting and hard freezing weather. The bulb beds should be well enriched, but not with manure that is at all fresh, as that often causes them to rot. Drainage should be perfect: it is throwing away money to plant bulbs where water after the fall rains cannot readily pass down through the soil to a level at least a few inches below the bulbs.

#### HAVE YOU A LITTLE GREENHOUSE IN YOUR HOME?

Or if not in it, attached to it? The case for the attached greenhouse is a strong one—it combines all the advantages of both conservatory and greenhouse—and eliminates most of the disadvantages! It can be heated from the house heating system with very slight additional expense. If the lean-to type is used one side is already built and the cost cut down comparatively. Moreover, with modern methods of construction the attached greenhouse can be made to harmonize with the house architecturally, or to seem an integral part of it. The modern greenhouse is built for the most part at the factory, which reduces both the time required to put it up and the labor cost.

Now is the time to lay plans if you want to enjoy fresh vegetables and *real* flowers all this winter. November to May—for at least half the year you have to forego the pleasures of gardening! And you may spend good money for wilted vegetables and for costly cut flowers that in many instances would amply cover the interest on the investment required for a small attached greenhouse. Why not look into it? More and more people are having combination greenhouse and garage building, and it makes a very economical ar-

range, both in construction and management.

#### GROW SOME "SNAPS" THIS WINTER

After many years of under-appreciation, the snapdragon (*antirrhinum*) has at last come into its own. It was the "fad" at the last New York flower show. Unlike some of the more aristocratic flowers, it is for every man and woman. It can be grown very successfully in the window garden, in an ordinary pot. The long spikes of flowers, in pure white, light and dark reds, deep wines, yellows and wonderful pinks are among our most beautiful flowers. One great point in their favor is that each spike stays in blossom such a long time, the individual flowers opening out in succession, from the bottom to the tip, like a gladiolus. They seem to stand almost any amount of abuse: I have had old plants that had been abandoned to their fate and thrown under a bench come to life again in the spring and vie with the new plants in size and number of blooms. They are also very hardy as regards temperature. "Snaps" are easily raised from seed; sown this month, they will bloom before spring, in the house, or can be carried over in a good, tight frame. Cuttings can be rooted readily now, if you have plants growing in the garden. Be careful to select wood that is not too soft, as the tips of the new growth usually are; or so mature that it has become hollow. The new named varieties are the best to use for pot culture, if you can get them; if you start a batch from seed, let the first flower open on each stalk before selecting those you want to keep, and pinching back. The plants that are flowering in the garden also stand transplanting well. Use pots of ample size. Cut out the oldest stalks in the center and the newest ones well back.



As August is a month in which weeds thrive, keep them down with the scuffle-hoe and the rake



Any loose, dry material, such as straw or leafmold, may be used to mulch plants set in the fall



# EDITORIAL



*THE TRADITION OF THE FARM* It is to be regretted that so many of the men who go back to the land to become farmers are looked upon by city dwellers as either physical wrecks or financial failures. The fault lies, possibly, with the back-to-the-lander. Take up the average "experience" story of the man who flees the madding throng to stake out a claim in an abandoned Vermont orchard or a stone-ribbed Connecticut valley, or a limitless Western plain, and in nine cases out of ten he prefaces the narrative with either an excuse of ill health or a diatribe against the unlivableness of the flat and the soul-blighting materialism of the city that threatened his peace of mind and pilfered his purse. In short, he apologizes for becoming a farmer.

True, there is in the touch of the soil a tonic more potent than ever comes out of bottles, and many who retire to the farm know the reviving iron that only there can enter into their souls. But why in the name of sanity should the farm be considered a harbor for physical and financial down-and-outs?

Living in the country is due to a state of mind inbred in a man, just as is living in a city. It is no more logical to say that country living is the natural state for all men than to say that matrimony is the natural state for all men.



There is a tradition of the city and a tradition of the country. Men are by nature gregarious, else there could be no political parties or fashions of living and clothes. We follow the leader—but we follow according to the tradition that has been born and bred in us.

The tradition of the city is the crowd—the crowd buildings, the crowd streets, the crowd life, swayed by leaders, herded by policemen and penned in by walls and near horizons.

The tradition of the country is the individual—the individual house, the individual life, made so by environment. Its tradition is the tradition of the farm.

The farm has always represented an independent unit. It was sufficient unto itself. The timber and boards that framed and sheathed its house came from the woods nearby. Food was from the land thereabout. Water was drawn from a well in the dooryard. The farmer went to original sources; he had no dealings with the middleman, upon whom his urban brother must depend.

The man who goes back to the land, the man who buys into bondage a ramshackle old farmhouse and restores it to a state of livableness and revives the fallow fields is simply retiring from the crowd, where all things are done for him, to the place where he must do for himself, where he is to be a separate unit, a pronounced individual.



The crowd is not the sum of its parts. Its strength and inspiration and patience are the strength and inspiration and patience a leader can instill into it. What the farmer is on his twenty acres, the leader is in his twenty thousand followers. Both are pronounced individuals. Nor can either be said to have chosen the easier part, for, whereas the farmer in his solitariness must

reckon with the vagaries of a Nature at once benign and malevolent, the leader must reckon with the sudden and unaccountable vagaries of the mob.

He who is born with the tradition of the crowd in his veins may as well stay with the crowd, if he values his peace of mind; and in like manner should the man of the farm tradition return to the farm if he would know happiness. Questions of ill health or bad financial management do not enter into the matter. It is a problem of temperament. Some of us are born sons of Antæus, and so long as we can touch Mother Earth we are invincible.



Between the man who goes back to the farm merely to till its fields and he who goes back to restore its house to an olden seamliness lies a mighty distinction. The one is a workman, a holder of the plow handles from which he dare not look back; the other an artist, drawing on both past and present that he may consummate in his work the semblance of an ideal. And restoring a farmhouse is an ideal work. It brings into an old place a new order, it repeoples deserted rooms, sets the echoes of human voices ringing down drear halls, swarms time-chilled hearths, and gently imprisons in the staunch fabric of beams and boards the elusive spirit of the great out-of-doors.

Now the great out-of-doors knows naught of fashion or convenience; it knows only certain fixed laws being relentlessly carried on to realization. Nature is inexorable, binding, in her arbitrariness. The wind bloweth where it listeth. In the country man is subject unto that tradition; in the city, quite the opposite.

The city house keeps the mob out, its life changes with the whim of fashion. The chairs we love to-day our children will consider bad taste to-morrow. The spirit of the changing, shifting mob is the spirit of the cosmopolite. But he who lives in the country strives to maintain that which a previous generation found good. He follows the fixed law of the out-of-doors. If he chooses any other course, his house will look nothing more than an anomaly grafted onto an anachronism. He must, perforce, restore.



It is perhaps because there is ultimate rest and satisfaction in the return to old ways and old laws that men find the country restorative to health and spirit. There is the sameness, the dependability, the regularity of crop growth and harvest. There is something rock-bottom about it all. Whereas even the most hardened man of the city streets recognizes the ephemerality of the life, the flow and flux that finds him here to-day and there to-morrow—one of a crowd.

For the countryman there is, moreover, the openness, the bigness, the space for him to roam about; horizons are far. The policeless roads carry his care-free feet whither they will and his mind roves luxuriantly through the kingdoms of the world. He becomes friend to the picaresque elements of Nature: comrade to the wastrel birds and all the untamed things that creep and run and fly. He is brother, as Mr. Petulengro of *Lavengro* would have it, to the day and night—both sweet things; to the sun, moon and stars—all sweet things; likewise, to the wind on the heath.



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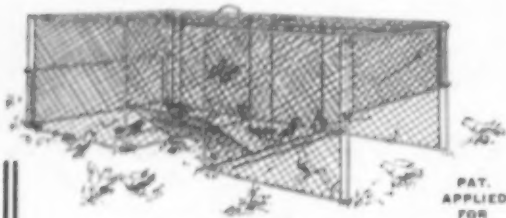
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## The House an Artist Built for Himself

(Continued from page 24)

stone fireplace. He started with the head of the boy with its soft cream coloring. Then he felt a need of color contrast and put the reddish brown vase behind it. The small vase to the left is for contrast in dimensions, to set a scale, as it were. Then, again and again, he puts in some glass. He likes its translucent quality against the opaque. Beside the boy he used the glass jar with the golden buttercups and the slender pale stems, and then again between the brass samovar and the dull black metal vase another bit of glassware. It was this same feeling that prompted him to put the glass lamp beside the Victory. He likes things scattered about. The clutter of magazines beside the lamp is put there purposely. He likes things jumbled, and there is such a thing as knowing how to jumble. The interesting cabinet on the studio mantel shelf is, by the way, a present from Alonzo Kimball. We asked Mr. Foster to arrange some still life about the detail of the fan-topped door to make it an interesting composition in the photograph. It was delightful to see how spontaneously he placed the round tray with the buttercup jar to balance the samovars and the green jar. There was one color bit that Mr. Foster enjoyed immensely, and that was the russet-yellow of the grapefruits on the gate-legged table beneath the orange silk lining of the hanging lamp and against the soft green of the sofa. It is an appreciation of just such things that is worth its weight in gold in the furnishing of an interior, and yet it is a something that we all can cultivate and embody in our own surroundings.

Mr. Foster is just starting work on his grounds. The land is very sandy. Up to now the water problem has been serious, but Mr. Foster is putting up a wooden windmill that will not only add greatly to the picturesqueness of the place, but will solve the problem of water for the gardens. This spring Mr. Foster has had a great deal of construction work done in putting up brick piers along the boundary lines, in edging the borders about the house with eight-inch brick walls, and in building six low-walled garden beds. One of these is on the north side of the house. The five others are on the south on either side of the pergola and will hereafter be surrounded by more pergolas and by pools. Between the brick piers along the boundary lines there are vertical and horizontal rough timbers covered with honeysuckle vines. Inside of these are high shrubby plantings, the idea being to have a growth that will give absolute privacy to the grounds and seclude them from the road. The first plantings in the front are of the native barberry, shrubs that are suited so perfectly to the soil.

**The Art of Taking Cuttings**

*(Continued from page 29)*

needful to procure a healthy shoot; with hard-wooded and shrubby examples the cutting should be formed of a young but a moderately ripened portion. Some plants strike best when they are in a certain degree of ripeness, and actual experience is the only way in which these points can be discovered.

It is well to leave the foliage on the cuttings. Leaves near the lower portion of the shoot may be gently pulled away, though care must be exercised in order to avoid injuring the buds at the bases of the stalks.

The soil in which cuttings are placed should always be light and sandy. It is well to sterilize it by baking, or pouring boiling water over it before use. This kills the germs of mould, which will often play havoc with delicate subjects. It is an excellent rule to allow for a layer of pure sand on the top of the soil in which the cuttings are placed. This helps to keep the shoot in place and makes it easy for the first roots to start. The end of the cutting should just project into the actual soil. Pots, pans or boxes are all suitable for the starting of cuttings, and these are strongly to be recommended even where the process of striking is being carried on out of doors. It is not always easy to manage cuttings in the open border. Where heat is available it may be borne in mind that nearly all soft-wooded plants root more freely under the influence of a little bottom heat. Wherever the foliage is of a delicate nature, or of such a character that it will wilt quickly, some means of checking transpiration must be adopted. The best plan is to cover with bell glasses, old jars, or tumblers, or, in the case of boxes and pans, sheets of glass. Most cuttings, especially of the soft-wooded kind, root more freely if they are rather closely confined. As soon as they have actually secured a hold, however, it is important to give them a shift on, as will be explained later. It is well to avoid crowding too many cuttings into one receptacle. Where a pot is being used plant the cuttings around the outside, as shown in the accompanying photograph. Keep a sharp lookout for dead or withered foliage; this must be removed at once, as it is likely to breed mould. Some cuttings will take a long time to root, and this is the case with many shrubs. Never despair so long as the foliage appears to be fresh.

To secure the best results some plants should be treated in rather a special way. Thus it is a good plan with roses always to arrange that the end of the cutting has a "heel" on it. A glance at the picture accompanying this article will show the meaning of the phrase. Some plants, like begonias and gloxinias, are readily propagated (and indeed many of the best specimens are produced in this way)



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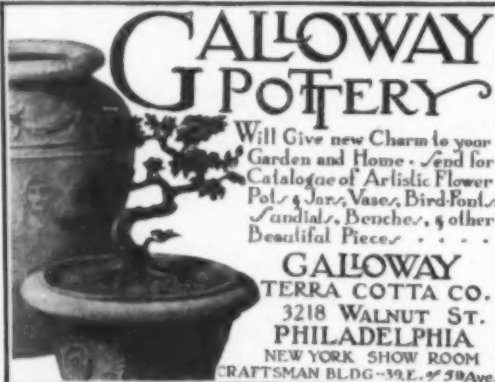
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simply sticking into the soil some of the leaves. Tubers form readily on the ends of the stalks. Now and again it is not always desirable to increase a plant by means of wholly detached cuttings. Then layering should be adopted. In this plan a portion of the stalk of the plant is pinned down under the soil. Cut the stem half way through below a bud, and peg down this portion into the soil surrounding the plant. The practice is commonly followed with good results in the case of carnations. That it is not always necessary to make an incision is well illustrated in the case of strawberries, where the simple pinning of the shoot to the soil results in the formation of a new plant. A curious mode of treatment is often adopted in the case of pot plants which have become rather drawn up or "leggy," as the gardener says. Here the stem is cut half way through at a suitable position just below a bud. Then a pot which has been divided into two parts by means of a hammer and chisel is filled with soil or fiber and fastened round the cut portion. The process is indicated in a picture. When the cutting starts to root the stem is simply severed just below the pot, and in this way a fresh plant is established. This treatment is adopted in the case of rubber and other pot plants with great success. A few plants, such as myrtles, fuchsias, veronicas (shrubby kinds) and *Tradescantias* root with the greatest freedom in bottles of water. Root cuttings are not very commonly employed, although it may be borne in mind that wherever a bud is present on a root a fresh plant can be formed.

As soon as the cuttings have started to make roots it is highly important to lend the plants a hand. Here a good deal of care should be exercised, as the roots are easily damaged and the little plant will receive a serious setback unless the transplanting is carried out properly. On the whole, the best plan is to take a thin slip of wood, such as a label, and push this right under the little plant, finally gently lifting it up in such a way that the soil round the roots is taken up too. Then pot off in the usual manner. Many plants which have been cuttings start to grow up very rapidly after transplanting, and it is desirable to check this. By nipping off the top shoots lateral development will be encouraged. In many cases the shoots can be used for a further supply of cuttings where increase is again desired.

### Old Boxwood in New Gardens

(Continued from page 28)

which owe their existence to-day largely to their boxwood. One of the most famous, perhaps, is the Ferrell garden at La Grange, Ga., which originally covered thirty acres. Wonderful box-bordered walks and great, round shrubs, clipped in formal fashion, are the particular pride of this lovely old garden. There is no



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### Arts and Crafts in the Home of Good Taste

(Continued from page 14)

should be mentioned the Mercer tiles and the very effective combination with concrete. Many beautiful things are produced in individual studios, sometimes by craftsmen with assistants and pupils. Silverware from Baltimore; from Chicago and Boston articles in brass and copper. So we begin to have characteristic work from here and there able to stand with the world's former productions, each in its own field. An arts and crafts exhibition room can show almost any material and every craft; metal, woodcarving, china decoration, pottery, glass, architectural brasses, textile weavings or printings—an endless array. And all of these are but as specimen copies from the artists: the true method is for the home-makers to meet the craftsmen and that they should together carry out such results as are suitable and beautiful in the special place and use and needs and pleasures of the family.

From the foregoing, it is plain that a home is a composite thing, for which all members of the family are in their degree responsible, and that it rests upon certain conditions. They who must live in a hired apartment are obviously at a disadvantage, for the true home can hardly be conceived without a base upon the earth. Indeed, there have been craftsmen of note who have announced just this: "The problem of the land and the problem of arts and



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crafts is one and the same." From an entirely different quarter, and written on another subject, comes matter not inappropriate here. The restlessness of the time is ascribed to the lack of humaneness in our institutions, and especially in our homes, and the writer goes on to say: "Women have been called to account severely by modern novelists for this, but women, after all, are a product, like men, of their time and suit themselves to the conditions in which they find themselves. \* \* \* We are in a new time, and the modern home-spirit must be something appropriate to and welded with the social conditions of our own day." The two modern efforts, domestic science and esthetics, are noticed, but, it is added, "In spite of our sanitary knowledge and our enlarged conveniences and the effort to bring esthetics to bear upon the arrangement of furniture and wall coverings, the modern home too often has an atmosphere of homelessness. It is a gathering place for members of the family and more or less suited to this end." He continues: "Neither household efficiency nor esthetic success will ensure the home spirit." There is no solution offered, though referring to the finer unity in old days. "The life-purpose of religion, the associations of our fellows, are gone, and in their place material benefits that we know not how to use leave us restless, both men and women dissatisfied." And "from our new ordering of life a new faith and a new means of forming human associations must be wrung by a religion and a science of life that can shape our industry to higher ends."

My Moonlight Garden

(Continued from page 31)

from adjacent flowers; and in a garden where white reigns it is possible that no varying hues would appear in them.

These, then, are the flowers which have contributed to the success of my moonlight garden. Many others there are, too, which I have not mentioned, but the list I have given is sufficiently long for the garden lover desirous of repeating my novel experiment. They will assuredly add to the pleasure of summer evenings on the porch or lawn. To appreciate the unique effect of such a garden you must see it, and inhale its fragrance. The star-like Yuccas, the white blossoms gently waving amid silvery shadows thrown by the stalks of the taller plants, the blending odors, all combine to make it a veritable garden of dreams.

Like the Persians, who gather before a blooming plant, spread their rugs and sing to the plaintive accompaniment of their lutes, we may at eventide drink in the romantic charm of our moonlit garden as we rest after the cares of a busy day.

No. 21, Blue Bird No. 25, Woodpecker. No. 23, Wren

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## Planning the Efficient Cellar

(Continued from page 34)

cellar walls may be built of any of the ordinary materials if a non-absorbent quality is chosen. For instance, any stone except soft sandstone may be used, brick or hollow tile, if it is vitrified, well-made concrete blocks or concrete poured in wooden or metal moulds, if the mixture contains enough Portland cement and sand to prevent its being porous. The chief point in making a concrete that is not porous lies in putting in enough Portland cement and sand to fill the chinks in the crushed stone or gravel very thoroughly. The mixture should be one part cement to three parts sand to six parts stone, or for use in a very damp soil, 1 part cement, 2½ sand to 5 of stone.

In making a wall of poured concrete, if a mould is left partially filled over night or longer, so that the concrete sets before the next batch is poured in, a seam will form which will leak, unless care is taken. The surface of the set concrete should be brushed clean and then covered with Portland cement mixed with water before the new batch of concrete is poured in.

Where the ground is very soggy or where only porous materials are available, further waterproofing may be needed. The outside of the walls may be coated with hot tar or with a rich mixture of Portland cement, hydrated lime (5 pounds to 1 bag of cement) and sand, or with one of the several waterproofing compounds on the markets, applied when the wall is clean and dry. The same method may be efficacious on the inside of an old cellar which is damp, if the wall is chipped so that the surface is clean before the application is made.

The expense of these building materials varies widely in different localities. In a gravel soil it is often economical to use poured concrete because the gravel dug from the cellar is used in the mixture. The items of freight and hauling are so considerable that the material nearest at hand is usually cheaper, unless it entails a heavier labor expense. The owner usually needs the expert advice of the architect and the contractor on such points.

In loamy or clay soils the bottom of the foundation wall must go below the lowest penetration of frost to prevent the walls being shaken by the expansion of the earth's freezing beneath them. In gravelly soil the expansion is not noticeable.



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## Your Saturday Afternoon Garden

(Continued from page 25)

used. The same method can be used successfully with beans, cucumbers and other tender things. A load or so of marsh hay can be bought in most localities very cheaply, and used for this purpose during September and put over the strawberry bed and perennial onions and spinach for a winter mulch in November.

One of the most important of the garden jobs for August is tending the celery crop; the earliest varieties, if they were planted early and have been well cultivated since, should be ready for the table some time this month. And although the stalks are never of the same crisp, nutty quality as those which have been cured in cold weather, nevertheless a medium quality celery is better than none at all, and naturally every gardener wants to have some to use as soon as possible. As soon as the plants become large enough so that there seems to be a tendency on the part of the stalks to spread out rather than to grow upright, the first step towards blanching, which is known as "handling," should be taken. After cultivating thoroughly between the rows, so that the soil is well loosened up, with the hand hoe or the wheel-hoe, the rows should be hilled; then go over them again, working the soil a little more closely around each plant, so that the stalks will be held together and upright. To complete the blanching, however, still further treatment is necessary; this further blanching may be done with earth, boards or the more modern and convenient method of bleaching by the use of tubes of tough opaque paper, which are placed about each plant. In blanching with earth it will pay, if more than a few dozen plants are grown, to get a regular celery hoe, designed to do quick and efficient work in drawing the soil around the plants. They must be banked on either side high enough, so that nothing is left exposed to the light except the foliage at the top of the stalk. If the work can be done after a rain or after irrigating while the soil is moist it will be very much easier; but the plants should not be disturbed while they are still wet, as this is apt to spread the disease known as celery rust. Where boards are employed they should be used to cover the stalks up to the foliage; one is placed on either side of the row and then some dirt worked up to the bottom to exclude any light which might get underneath. The stalks are held together at the top with broad wire staples or fastened with stout cord twisted around nails near the edge. Only the few plants needed for immediate use should be blanched at one time. Some varieties are much easier to blanch than others, but a week or ten days will usually be sufficient. The new celery bleacher consists of a hinged metal tube, which can be rapidly

clamped about a plant of celery, holding the stalks firmly together. Over this a paper tube is slipped; the metal tube is then drawn out, leaving the plant in a neat, clean casing which may be used over again as soon as the plant so treated is sufficiently blanched. With this any number of plants desired, or the biggest plants, in the row may be bleached at one time.

Celery is blanched in the garden until the first hard frosts. After that the part of the crop designed for winter use is taken up and either stored in trenches or in the cellar and the blanching is accomplished by the method of storing. The stalks which keep the best for winter use are the green variety of celery, such as Giant Pascal, Winter Queen, Evans' Triumph, and so forth, all of which must be blanched, in order to be of good table quality, much more thoroughly than the earlier sorts like Silver Self Blanching, Golden Self Blanching and White Plume. The chief point to observe now in growing the part of the crop wanted for winter is to keep the soil worked up to it sufficiently, so that the stalks will grow in an upright position. When this is done it can easily be packed away in the trenches or boxes for winter storage.

A number of other fall crops require special care in one way or another before they are ready for use. Watch the cauliflowers carefully, and as soon as the heads are two inches or so in diameter tie up the leaves at the tip so that they will keep white and tender. Cos lettuce should be loosely tied up, in order that the hearts may be of the finest quality. Endive should be blanched by tying up or with two boards placed  $\Delta$ -shape over the row a week or so before it is used. A good plan for the small garden is to get a dozen or so 8" pots. By using these over and over again, just as you use the celery bleachers, as described above, a succession of nicely-bleached heads may be had with very little trouble, and the largest ones may be picked out for the earliest use. If the tops are cut out of the Brussels sprouts as soon as the stalks begin to form the strength of the plant will go into the root, rather than into the clump of leaves at the top.

August is likely to be the critical time with the melon crop; the greatest pest is the striped cucumber beetle; he gets them going and coming, as he not only does serious damage himself, but carries with him the germs of the worst melon disease, and lays eggs from which come the small worms which often kill the plants by attacking the roots. If he puts in an appearance a combined insecticide and fungicide spray or dust should be used. But if only a few hills are grown, try knocking the first beetles that appear into a can of kerosene and water with a small paddle. Early in the morning they are usually not very active and can easily be got. Look carefully for them in the half-opened flowers, which are one of their favorite hiding places.

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The vine crops will be making very rapid growth by this time. The ends of the main runners may be pinched off at a length of four to six feet for cucumbers and melons, and six to eight feet for squash and pumpkins, throwing the strength of the plants into the laterals, on which most of the fruit sets. For extra big specimens for exhibition purposes, however, it is best to select one, or, at the most, two fruits on the main stalk, and pinch this off several joints beyond, removing all laterals.

### The Possibilities of a Small Water Garden

(Continued from page 17)

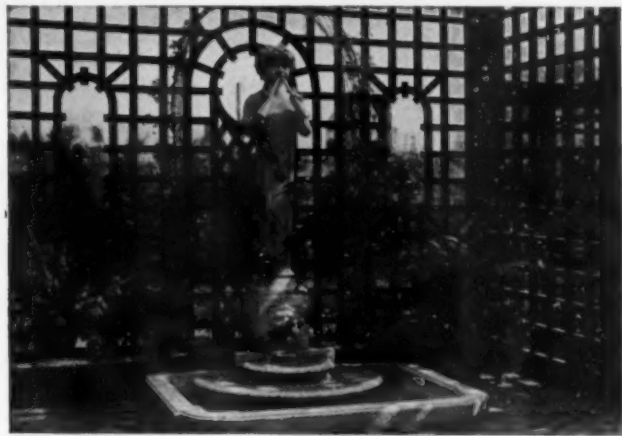
lily pads, and flowers that are very similar to yellow poppies. This also being tender must be wintered indoors, where it grows perfectly well if planted in a water-tight receptacle two-thirds filled with earth, having depth enough to allow six inches of water over the earth.

The plant which shall complement the dominant feature of a pool is, of course, a plant of another form entirely; something that shall break the monotony of line and strike a sharp, clear note of quite a different character. Reeds or rushes furnish this form, also the "umbrella" plants—but not so pleasantly, to my mind. Sweet flag is excellent also, the normal all-green form being a better choice than the variegated. One plant of this, which must be brought under its name of *Acorus calamus*, in a small pool near its edge, will need thinning as it spreads. But this is done very easily, for its root stock may be broken apart without injury to the portion of the plant remaining. It grows about two feet high.

A rush with the perfectly awful name of *Scirpus Tabernaemontana zebrina* has a fancy leaf and grows to be from three to four feet high. This is too tall for the smallest pool; but as it is a plant of the grass-like form its grace and a certain delicacy permit its use where a heavier and ranker growth would seem too big. The common cat-tail, which is *Typha latifolia*, is as lovely as anything can be for this purpose of vertical growth, and where there is sufficient space I should by all means utilize this. It grows as high as eight feet, however, which puts it out of the question for a small place.

Submerged plants must always be included in every water planting if the water is to be kept sweet and pure through proper aeration. There is no better oxygenator than the giant water weed—*Anacharis Canadensis gigantea*—although eel grass is a close second. This comes under the name *Vallisneria spiralis*; and a clump of both or of either will be sufficient to start with. They increase rapidly.

On a pool of goodly proportions water lilies will, of course, dominate. On even a very modest little pool they may—by means of just one plant of the small form.



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Sweet flag—a single clump kept well down in size—would be the complement of this; and then I should say that the water hyacinth was about the best choice that could be made for the third element—the minor straggler. It travels about under the impetus of the breeze and is really and truly a vagabond, as a matter of fact, giving the touch of uncertainty that only such can give. Under water both eel grass and water weed—and a pair of goldfish to every tubful of water in quantity. Even the pool that is only a tub should have these.

Planting and care I have left to the last, because what applies to one plant of this class practically applies to all. The soil for aquatics should be rich; they should invariably be fully exposed to the sun; and the water must be *still* water. Moreover, when the pool requires filling it must be done very gently and slowly, that the temperature may not be lowered. The best practice adds each day what is lost by evaporation during the twenty-four hours; no more, no less. And the easiest and best way to add this is in the form of a gentle spray thrown from a fine sprinkler.

If it is possible to get the soil from a pond bottom or from a swamp, by all means do so. Mix this with a third of rotted manure and spread over the pond bottom to the depth of one foot at least. If such natural soil is not available use old sod mixed with a third or more of cow manure and add bone meal in proportion of a pound to a plant (water lily) every spring. Pack the soil well down and cover it with a two-inch layer of coarse sand followed by pebbles. This ensures clear water and a very charming background for the activities of the goldfish.

The hardy lilies which I have listed may stay in the ground all winter, but the water must be drawn off before freezing in all save naturalistic clay-bottom ponds. Put a dressing of leaves in the water's place right up to edge of the basin and cover with boards to keep these in place.

On the pool's margin seeds of water clover—*Marsilia*—may be scattered, or forget-me-nots may be planted close to hide the brim, if it is of cement and shows. It is not necessary in all cases, however, to hide this. Indeed, it is sometimes much better, in a formal design, to leave it uncovered, unless it stands more than two inches above the turf surrounding it.

### Efficiency in the Flower Garden

(Continued from page 21)

(Angelica tree), Hydrangea, Smoke Tree, mock orange and the Japanese maples.

For hedges and borders: *Berberis* (Barberry), Boxwood, *Pyrus* (Japan Quince), Privet, *Rosa rugosa*.

Of the above, lilac gives universal satisfaction and has been cultivated during the last decade and developed into wonderful

new varieties, which make a collection of them extremely interesting; forsythia, an old favorite, but always popular; spiraea, one of the healthiest, most dependable and most graceful of all the flowering shrubs; weigela, one that will stand extreme neglect; heather and heath, which are extremely beautiful but particular in their wants, requiring a rather moist soil; the strawberry shrub, with its peculiarly fascinating fragrant and unique flowers; the hardy hydrangeas, which soon make themselves as permanent a feature of the place as the front gate; boxwood, for neat, trim, formal little edgings about the garden; privet, for a tall, dense hedge to give you privacy from the public highway; barberry, if you are fortunately situated and so far from the highway that you can afford to be less exclusive; and the rock hardy rugosas, which may be had in several handsome varieties as well as in the plain, more familiar, single white, which will spread of themselves, take care of themselves, and will resist any insects or disease which has yet appeared, making the place beautiful throughout the summer and well into the winter with their large red lips.

The nursery catalogues will give you a great deal of useful information and more numerous and elaborate descriptions of varieties than it would be possible to give here. But the nurseryman, no matter how elaborate he may make his catalogue, cannot do all work for you. You should take the trouble to make a plan, drawn more or less roughly to scale, and figure out accurately what you will need before ordering. You will never get satisfactory results by first making out your list and then trying to get a place to put them after they arrive. Another mistake which the beginner is very likely to make is to want to try "one of each" of everything which he can afford to get. The results of following this policy will be as disastrous in hedge gardening as in flower gardening. While the best effects cannot be had with shrubs as can often be had with flowers by planting large masses of the same variety, nevertheless in a border of any size it is usually desirable to use several of the same species at least; the varieties may be different, and often should be, because some blooming sooner than the others the flowering season is more continuous. But do not be afraid of getting a monotonous effect by ordering three or six or a dozen of the same shrub, if the grounds are of a fair size. Hedges, of course, should be planted as units, all of the same thing. If terminals, gateways and so forth are wanted of a different height, this can usually be managed by trimming and training.

In planning your shrub plantings there are three general principles which, before all others, should be kept in mind. The first is known as the "open center." Do not scatter either beds or single specimens over the ground. In small places they

should be kept well to the sides and back. It is always safe to aim to have as great an unbroken stretch of lawn as possible; then, if the flower beds and borders are kept near the walks and drives or about the house or just in front of the shrub borders, which should be along the boundary line, you will be able to make the most of the material at your disposal.

The second is, in planting the mixed shrubbery border, avoid straight lines; the outer edge of the bed should resemble a seacoast in miniature, with points, capes and peninsulas jutting out into the lawn. The taller shrubs should, of course, be kept at the back and the shorter ones in the foreground of the bed.

The third is to maintain natural vistas, or to create artificial ones which will look natural. Even on the small place, where there is no mountain or valley or lake that must not be shut off by the shrubbery plantings, there is usually a good deal of choice as to outlook which should be preserved, and the things which should be hidden from sight. It is almost always desirable to get the effect of spaciousness. The efficiency shown in your handling of shrubs will depend to a great extent upon how well you succeed in doing this. Tall background shrubs planted thickly along the boundaries give an effect from the inside of "something beyond." A turn at the end of an arbor or vista, though it may be but a dense shrub or two against a blank wall, gives the impression that is not the end, but that it leads somewhere else.

On the very small place, or some particular part of the large place, it is often desirable to accomplish just the opposite result, to create the effect of seclusion, aloofness and safe sanctuary from the madding crowd. But when that is attempted it should be intentional and complete. No vista should open out upon any immediate landscape; the privacy aimed at should be without a peakhole. Such gardens are often the most delightful; in them one seems to become more intimate with the carefully tended flowers, and the birds—for birds will always find such a garden and appropriate its beauties as naturally as they take to the newly erected birdhouse. And shrubs must be depended upon for the framework of the secluded garden. Walls? A wall may be but a foot and a half thick; and one always has the feeling that one's good neighbor's laundry is hanging out the wash—and listening for any stray bits of conversation—just over it. But the thicket border of shrubs, for all one can tell from the inside of it, may be the border of a trackless wood, a mile from the nearest neighbor, and quiet enough for you to catch through the leaves an occasional glimpse of Pan himself.

(Continued on page 2)

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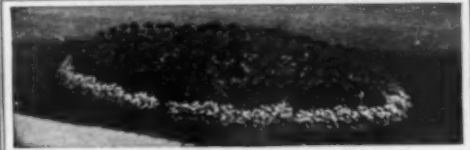
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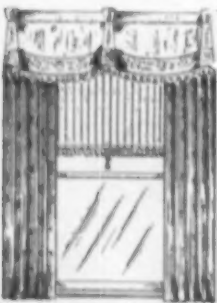
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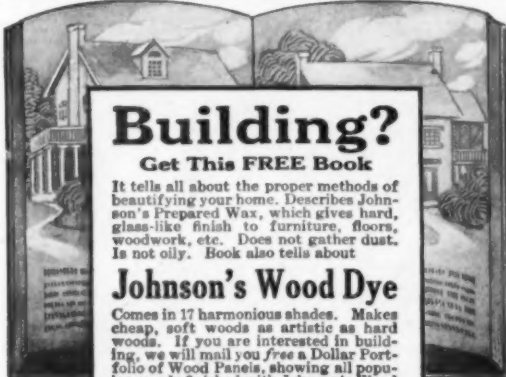


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## Arranging Your Flowers

**W**HATEVER receptacles are chosen to hold flowers, they should be tall enough to accommodate the stems comfortably, and a general rule may be observed that low-growing blossoms are best used in low bowls, and those growing high, as on trellises, are best placed in tall jars. To prevent the unpleasant tight and crowded effect so often seen when flowers are carelessly thrust into any jar at hand, each flower should be placed with its fellows separately and allowed to take its natural curve. Flowers are like children—they need room to breathe and expand, and each blossom should stand out as much as possible by itself, since no two of them are alike, and each has its individual beauty. The leaves of the plant should also be permitted to twine and droop as they will; for any forcing of the stems or leaves is unnatural, and therefore ugly in contrast with their own natural lines.

Sugar bowls are excellent holders for flowers, especially the silver ones with handles on either side; for silver will stand almost any combination of color, even though the more delicate shades of greys, blues, light pinks and lavender make the most effective contrast. White roses in a silver holder are remarkable for their beauty. Glass bowls and vases are admirable for the delicate-stemmed buds and blossoms, as the leaves and stems, showing through the glass like a mirrored reflection, are particularly natural and pleasing. Coarse, thick-stemmed flowers, however, should never be placed in glass receptacles, as the stems are too rank and the effect distasteful; nor should flowers that discolor the water be used in glass vases, since muddy, brown liquid is displeasing, no matter what the beauty of the flower above. Pewter and brass jars can take a heavier flower, and produce their best effect in the simpler shapes of jars and vases. Old-fashioned spoon-holders, either silver or glass, are good holders, since they are the right shape and height, and will carry any colored, long-stemmed flower well.

Flowers are intimate things, each having its own character and type. Those used for hall decorations should be in keeping with the character and furnishings of the particular hall in which they are used. Many persons prefer to have

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their hall of a formal character, and for such a stately decoration would be several long-stemmed sprays of snapdragon in shades of yellow and magenta, or a certain odd tint of purple placed in a tall, slender brass jar with a rounding bottom and a tumbling Japanese dragon at the neck. Such a vase should hold a few tall, white and yellow daisies, or a single rose spray; but for hall decoration, flowers should be rather large. In the autumn several high sprays of red and yellow leaves could be effectively arranged. For a small hall of more intimate character, a cluster of red and yellow nasturtiums in a low, wide-mouthed jar gives a homelike feeling, and for a very tiny vestibule several nodding poppies in a candlestick glass vase give an effect that is truly exquisite.

Flower decorations for a dining-room should harmonize with the color of the table appointments. A single, large, flat bowl of sweet peas, if they go well with the general color effect, or a large jar of yellow and red nasturtiums, if the dining-room has a color effect of brown, yellow or tan, will be not merely effective, but it is simple and dignified. For a bedroom, the smaller, more intimate varieties of flowers are in place—a cluster of violets in a glass bowl, a single rose or carnation in a slender vase, a flat dish of pansies or a spray of light-yellow nasturtiums. When placed on the dressing-table these flowers give a bedroom a charm distinctively its own.

Decanters are charming for a single flower, and especially so for roses. Pansies are delightful in one of the little glass baskets used for the purpose, if they are properly cut. To pick them so as to give the best result, do not clip the flowers separately, but take both flower and leaves—almost as much as a plant slip—and place the leaves at the base of the flowers with the flower stems rising high above. If picked this way and placed in a pale-yellow or iridescent glass bowl the colors blend charmingly and the flowers seem as if springing from their natural green bed. Black, purple and yellow pansies form a good contrast, and if you give them plenty of room, each tiny velvet face will nod smilingly, as if just waiting for a little friendly gossip.

A copper jar or bowl is a difficult thing as a flower holder, since copper takes the color out of any flower not brilliant enough to vie with it. Yellow is its complementary shade, but red, unless skilfully combined with yellow tones, should not be used. Brass and pewter vases or bowls are good for the heavier flowers, such as snapdragon and golden glow, and a charming arrangement for a tea table or taboret is a few yellow coreopsis and ragged, blue sailors in a light-green vase about six inches high, with a lip top and an inlay of silver.



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## Distemper and Its Treatment

**S**ECOND only to mange, distemper is perhaps the best-known disease, by name, of any to which dogs are susceptible. It is a very common ailment, attacking dogs of all ages, and yet its proper treatment is often neglected or even unknown by the average dog owner. When once it takes hold it is quite sure to run its natural course, but a few simple, sensible remedies and precautions will generally swing the balance from the danger side to that of comparative safety.

Distemper is a catarrhal, feverish disease which affects the entire mucous membrane, especially that of the head and air passages. First, there is noticeable a dull appearance of the eyes, a sluggishness in demeanor, and a lack of appetite. Soon a dry cough begins, fever is apparent, there is a discharge from the eyes and nose, and the dog sneezes frequently. A rash breaks out on his abdomen and the insides of his legs, and in some cases fits and partial paralysis occur. Any or all of these symptoms may be present, depending on the individual case.

In general, distemper treatment is simple. The dog's entire digestive system must be kept active, he should be toned up by a generous, nourishing diet, and his quarters kept scrupulously clean, dry and comfortable. Conditioning medicines are often efficacious, and do not fail to cheer and encourage the dog by word and hand. Distemper is strongly depressing to the dog it attacks, and more than a little good will result from helping him combat it mentally as well as physically. Needless to say, the treatment should commence as soon as you even suspect the presence of the disease.

As far as preventing distemper is concerned, there appears to be no sure course to pursue. It more often attacks young dogs than old ones, and is much more apt to appear where a number of dogs are kept than where there are only one or two leading lives more or less isolated from their kind. It is evidently contagious, and many authorities assert it can be self-generated. Probably the best preventive is to maintain the dog's health at top notch, and keep him away from other kennels that may be infected.

It is generally believed that once a dog has had, and recovered from, an attack of distemper he is immune. Such, indeed, is usually the case, for the disease generally makes only one attempt on the individual's life. It is well, therefore, in purchasing a dog, to ascertain whether or not he has "had it."

Distemper is highly uncertain in the severity with which it attacks different dogs, and in the success with which they are able to combat it. Many a strong, robust dog will succumb where the apparently more delicately constituted, nervous one will survive. Much of this vari-



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ation, doubtless, is caused by the severity of the attack, but it can hardly be denied that the temperament of the individual dog has a good deal to do with the outcome of the case.

The after-effects of distemper may be almost as bad as the disease itself. There is no space here to go into them in detail, but mention may be made of chorea, as that often follows severe attacks. This is a nervous disease which causes the dog to twitch and jerk spasmodically. There seems to be no sure cure for it, though sometimes it is outgrown.

R. S. LEMMON.

The September Shows

- September 13 to 16.—Spokane Kennel Club (License), at Spokane, Wash. Geo. P. Larsen, Secretary. Entries close ———.
- September 14.—Lenox Dog Show Association, at Lenox, Mass. F. S. Delafield, Secretary. Entries close ———.
- September 14 to 17.—Kentucky State Fair Dog Show, at Louisville, Ky. H. M. Wood, Superintendent. Entries close ———.
- September 15 and 16.—New Bedford District Kennel Club (License), at Dartmouth, Mass. J. E. Horsfield, Secretary. Entries close ———.
- September 15 to 17.—New York State Fair Kennel Association, at Syracuse, N. Y. George F. Foley, Lansdowne, Pa., Superintendent. Entries close September 1.
- September 16 and 17.—Hampden County Fair Association (License), at Holyoke, Mass. David H. Young, Secretary. Entries close ———.
- September 18.—Western French Bulldog Club Specialty Show, Bismarck Garden, Chicago. A. W. Cates, Superintendent, 60 W. Washington Street, Chicago. Entries close September 6.
- September 18.—Western Boston Terrier Club Specialty Show, Bismarck Garden, Chicago. A. W. Cates, Superintendent, 60 W. Washington Street, Chicago. Entries close September 6.
- September 18.—Bulldog Breeders' Association of America Specialty Show, Bismarck Garden, Chicago. A. W. Cates, Superintendent, 60 W. Washington Street, Chicago. Entries close September 6.
- September 18.—Chicago Collie Club Specialty Show, Bismarck Garden, Chicago. A. W. Cates, Superintendent, 60 W. Washington Street, Chicago. Entries close September 6.
- September 18.—Associated Specialty Club, Bismarck Garden, Chicago. A. W. Cates, Superintendent, 60 W. Washington Street, Chicago. Entries close September 6.
- September 22 and 23.—Asbury Park Kennel Club, at the Beach Casino, Asbury Park, Lansdowne, Pa. Entries close September 8.



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### Poultry Work for September

IT is not pleasant to begin thinking about winter again, but the wise poultry keeper is forehanded, as the farmers say, and in September makes preparations for the months just ahead. He gives his poultry houses a thorough cleaning, for one thing, spraying the walls with kerosene to which a little carbolic acid has been added, and paints the perches and nesting boxes with carbolineum or some similar preparation which will banish the red mites for three or four months at least. This is by all means the easiest way to win freedom from insect pests—and no flock will thrive if infested with vermin.

If there are glass windows they should be washed, and if muslin curtains are used they should be thoroughly cleaned. In point of fact, it is better to renew the curtains, for they quickly get clogged with dust and then admit little more air than a board. When the house has a dirt floor a new layer of sand will be required, and it is well to haul it now, before the fall rains set in. Then the sand will be perfectly dry when it goes onto the floor. If all this renovation work is put through in September the houses will be ready for the pullets by the first of October, which is the proper date for installing them in their permanent winter quarters.

Some of the early-hatched pullets may begin laying this month, but performances of that character are not to be encouraged, as these extra-early eggs are usually very small. By the end of next month, however, laying on the part of the pullets should be well under way.

While the pullets which are to be used for laying may be yarded from now on, if deemed desirable, it is well to give as wide range as possible to such birds as may have been kept over for breeding purposes. It is better if they do not begin laying until the first of the year, but they should have every chance to build up rugged bodies and strong physiques.

Sometimes people who move into the suburbs or the country at this season are able to pick up well matured pullets at \$1.50 or less apiece, at which price they can well afford to buy them, making sure, however, that the birds are in a healthy condition and not suffering from roup. Pullets bought in this way should be thoroughly dusted with insect powder before they are placed in the houses, though many poultry keepers are not as particular in the matter of suppressing the lice nuisance as they ought to be.

A uniform flock of well-bred birds is much more satisfactory to the eye than a mixed flock, yet the amateur should not hesitate to buy a mixed lot of pullets for the winter's laying if nothing better is offered. Crosses sometimes lay remarkably well, but they should not be used to

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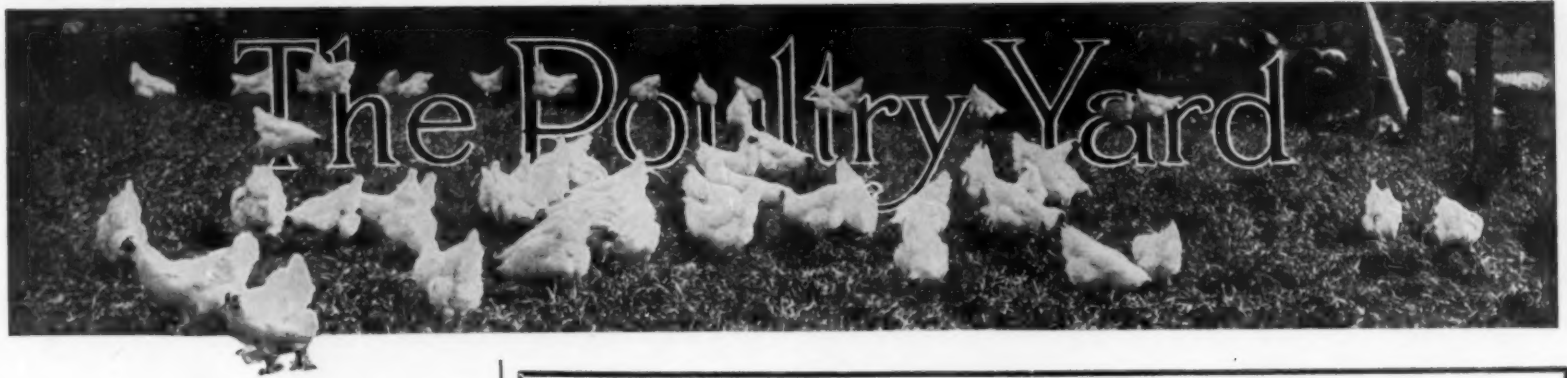
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breed from under any circumstances. Some people think it pays to keep small flocks of two distinct breeds, crosses from them being used for egg production. Cornish fowls, for example, crossed with Plymouth Rocks make good layers as well as excellent table birds, but it is a great mistake to breed from such nondescript fowls.

People who live where but very little space is available may adopt the plan of using no-yard houses. Such houses have very large window spaces covered only in very bad weather and the occupants are not allowed out from the time they are purchased in the fall until they are sold alive the next summer. Hens confined as closely as this are not in condition to breed from, but they lay well through the winter and are easy to care for. No male bird should be kept with them, partly for the sake of the neighbors and partly because he is quite unnecessary. This no-yard plan has been followed even on plants where there are several thousand birds, but it is important to have a deep litter for the fowls to scratch in and to keep them busy hunting for their grain.

Sometimes the chickens are very slow learning to roost and persist in crowding into the corners. This is likely to be especially true of the late-hatched chickens. When a considerable number of chickens crowd in this manner those which compose the inside layers are pretty certain to get very much heated, and it is not at all unusual for colds to appear, often running through a whole flock in a few days, and not infrequently developing into roup, which may result in a heavy loss. It may be necessary to put the chickens on the roost by hand several nights in succession, but the introduction of one or two hens or older pullets may be sufficient, as the youngsters will learn from them. If signs of colds are seen, enough permanganate of potash from the drug store should be added to the drinking water each day to give it a light pink tint. Birds with bad colds are best removed to separate quarters.

Considerable coaxing may be needed to keep up the egg supply from the old hens, which must be depended upon until the pullets begin to lay. Many times it helps to cut down the scratch feed somewhat.

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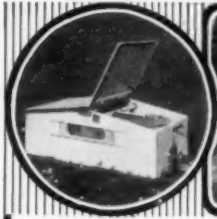


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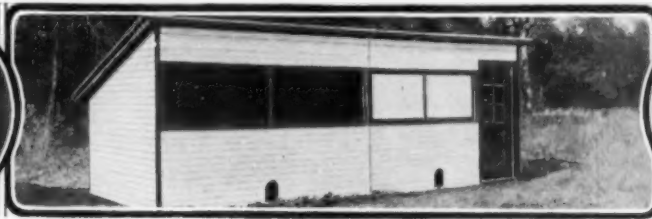
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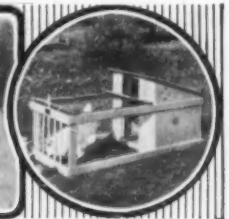


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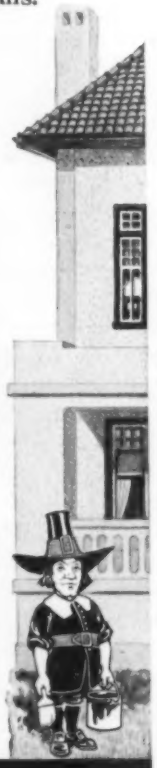
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