

A Picturesque Acre in Santa Barbara
The House of an Artist
The Spring Renovating

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Vol. XV

MAY, 1909

No. 5

House & Garden



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House & Garden

FLOWERING OF RHODODENDRONS

WHEN rhododendrons are young and have flowered freely it helps them to pick off the decaying flower heads as soon as blooming is over. It works on the same principle as the cutting off of decaying flowers on all plants. The support that these heads would demand in the way of developing seeds is diverted into growth channels, to the advantage of the bushes or plants. As will be understood, it is aiding the growth by permitting no seed formation at all. It was the practice of gardeners years ago, as it is to-day, to divest a plant of its flowers, even when future growth was of more importance. When they grew fuchsias for exhibition purposes all flower buds that appeared were picked off until those that were coming would be in flower at the time wanted.—*Florists' Exchange.*

TREES FOR FORESTRY PURPOSES

NURSEYMEN who have the facilities for raising seedlings of forest trees would find the subject of forestry one well worth looking into at this time. The Government officials, State officials, colleges, as well as numerous individuals have all become alive to the importance of setting out seedlings for a future forest supply, and are preparing to get land in condition for the purpose. Already those concerned are looking forward to the procuring of seedlings, and there is no doubt whatever that the future will see an ever increasing demand for the young trees.

It is very likely that the demand will find a short supply, as so many fail to anticipate a boom in trade, but wait until it comes.

At the present time calls for seeds show what is coming. Many of those asking for them know nothing of the raising of trees from seeds, and a disappointment is in store for many of these people. The raising of the seedlings will have to be done largely by nurserymen or those qualified to undertake it on contracts, for it needs more experience than amateurs possess.

Just now white pine leads all other kinds in the demand for seedlings. But oaks, hickories, catalpa, ash, tulip tree, chestnut, and every other kind of useful tree are being called for, while inquiries concerning seeds and seedlings are numerous. It will be for those who

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think they can undertake to raise such seedlings to interest themselves in forestry matters and get in touch with State officials and others who may be expecting to plant the seedlings, and in this way a contract could be made, probably to grow in advance some of the thousands that will be required. If the raising of seedling trees is anticipated the coming season the seeds of many kinds should be secured now. Of the sorts named catalpa would need no preparation, but could be kept as it is until spring and then sown. All the others require to be kept damp through the winter, or they would not grow sown in spring. They need to take up a little moisture all winter to make safe their sprouting when sown in the spring.—*Florists' Exchange*.

EUROPEAN CITIES ABANDON FILTRATION

DR. H. A. McCALLUM and Dr. Wm. J. Tillmann, of London, Ont., have written the following interesting letter to the London Advertiser:

"Berlin and Hamburg are always cited by filtration adherents, and yesterday we determined to investigate the filtration work of Berlin.

"If river and lake water could be freed from bacteria, it surely would be in Berlin, the home of bacteriology.

"Surrounded by a flat country, this immense city seemingly had no other water supply than her rivers and lakes.

"In keeping with German customs, we were required to obtain a permit from the head office before being allowed to inspect her water plant. We were fortunate in meeting the head director, who spoke excellent English. Imagine our amazement on being informed that Berlin had found that filtration of river and lake water could not be satisfactorily done in practice, and that now, with one insignificant lake course, all water in Berlin is obtained from wells.

"This same gentleman informed us that Hamburg was abandoning her river source for deep wells. The well water obtained in Berlin contains an excess of iron. Of this it is freed by oxidation, and, secondly, passing the water through an ordinary sand filter.

"Of the following cities, Paris, Strassburg, Lucerne, Genoa, Rome, Florence, Venice and Vienna, Paris alone offered her citizens filtered river water."—*Western Architect and Builder*.

House & Garden

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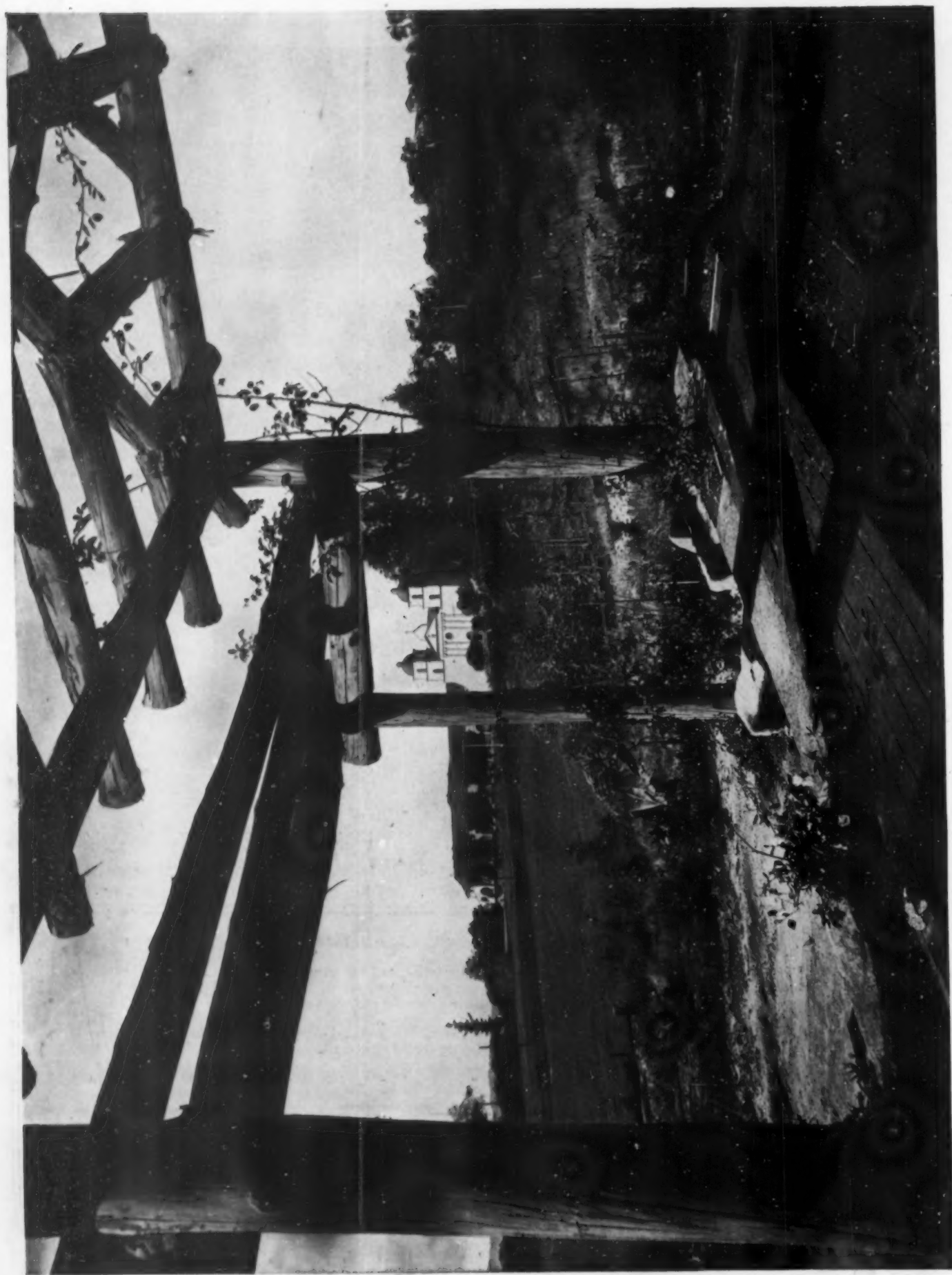
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THE VIEW FROM THE RUSTIC PERGOLA—CHARLES PERCY AUSTIN'S HOUSE, SANTA BARBARA, CALIFORNIA

House and Garden

VOL. XV

MAY, 1909

No. 5

A Picturesque Acre in Santa Barbara

By CATHARINE ROBERTSON HAMLIN

THE finding of a local habitation has ever been most absorbing, and it is said that the longer one lives in a place of any natural beauty the harder it is to decide on just the spot of all others for a home. Santa Barbara has long been counted one of the most ideal of the many lovely places in which to live in that "land where it is always afternoon," and when Charles Percy Austin set forth to buy a piece of hill or dale it proved a long pilgrimage, and the quest was finished at last by a curious incident.

Standing in the deep shelter of the old Mission one rainy day, waiting for a shower to pass, his eye was caught by a bright spot on the hill beyond, where

the sun touched a little knoll crowned by some fine gray boulders and separated from the rest of the slope.

It was only a short walk, through a creek and over barbed wire fences to the coveted spot and the view was reward enough for the exertion. First of all it commanded the full length of the majestic old Mission lying below, then the mountains and on the other side a tiny oak-rimmed canyon, with a glimpse of the town and still beyond the fair Pacific and its channel islands, Santa Cruz, Santa Barbara, Santa Rosa and San Miguel.

Who could resist such discovery? Surely not the Austins. A private road soon solved the question



THE FRONT OF CHARLES PERCY AUSTIN'S SANTA BARBARA HOUSE

House and Garden



THE LIVING-ROOM

of highways and, within a year after that showery morning, there rose on the sunny hillside one of the newer homes of Santa Barbara.

The house is shingled and of simple lines, for nothing in the way of "gingerbread" would suit the owners, nor would it be in keeping with the adjacent domes of the old Mission towers, from whose depths mellow chimes issue many times in the twenty-four hours; and the bells, whose message is all unheeded in the day, lend a sense of companionship at night when wakeful ones hark to their voices and know that within bowshot others keep vigil.

Although of a California bungalow type, the house was not patterned after any other, but was drawn to suit the tastes of the master and mistress. The result was to produce a home as charming as it is individual. Doors open at the most unexpected places and whenever there is a door there is some reason for its being, usually a magnificent picture fresh from the brush of Nature. Now it is the superb stretch of hills at the rear; again it is the wide Pacific, its blue-green waters dimpling and sparkling as the sun strikes them or purple in evening's enveloping haze.

From this eminence the rugged line of islands, twenty-two miles out in the channel, show at times clearly, each bearing the name of a saint that, when

the rocky islands were discovered, was a household name of Spain. The ships that pass up and down the coast between San Francisco and San Diego, are also discernible for miles before they come to dock in Santa Barbara, and a pretty sight it is at night, when the war fleet is at anchor in the channel, the different ships outlined with strings of lights. Between the ocean and the house is the city, nestled under the shadow of the old Mission and, had the Austins looked the country over, they could not have selected a fairer spot nor one more capable of picturesque treatment.

A massive door opening from the tiled porch in front leads to a wide hall, extending through the main body of the house. Pergolas of eucalyptus logs from which the bark is not stripped extend clear across the front and on the left side. When the roses, that are already sending forth strong shoots and vigorous branches, shall have had a year in Santa Barbara's sunshine and balmy air, the light will filter scantily through the green leaves to form intricate patterns on the tiles below, and heavy-headed blossoms will nod sleepily from each post. The grounds, which are also in the transition period, show that the hand of the artist-gardener is busy with them, directing but not radically changing excepting to aid Mother Nature. Rocks taken from

A Picturesque Acre in Santa Barbara

the soil border the pathways, not primly but as rocks crop up, here a boulder, there a sharp shoulder thrust rebelliously forth. Vines are to be coaxed to do their part in clothing a portion of these gray stones, and what could look better than a golden, star-like blossom, with delicate green leaves against a cold gray background! There are such possibilities in this diversified home acre that the mind pictures the place as it will be a year or two hence when the long, shingled house is burnt brown by the sun and when only glimpses of it are caught here and there through the wealth of flowers and vines, palms and feathery bamboo. It is planned that window boxes shall be on the ledges and on the balconies of the up-stairs.

At the left side of the wide hall as one enters is the dining-room, which is one of the most pleasing in the house. Three large windows give a flood of light, while a glass-paneled door opens upon the pergola at the side of the house and when thrown wide gives a magnificent vista of the Mission and of the low hills behind it, green in winter and spring, gold and russet in summer and fall, but always with an air of mystery hanging like a cloud over their furrowed sides and sharp summits.

In the dining-room, as throughout the house, the floors are dark hardwood, and with Oriental rugs. The furniture is of antique mahogany, and an old brass samovar has a place of honor on a side table.



A BEDROOM

Like English and European people, the Austins have their living-rooms on the second floor where, through building on a side hill, the apartments all open on a patio or court, and pergolas, which before another year will give a grateful shade, extend over each door. The large living-room is delightful with its brick fireplace, choice old-world furniture and its comfortable and inviting easy chairs and couches.

The sleeping apartments, too, are charming and each is distinct and unlike the others. In each the dresser, tables and chairs are of rich woods and the beds are either of white enamel, brass or mahogany, one suite being in white mahogany, that king of woods, with a surface like an egg-shell and a color that can never be imitated.

The kitchen and servants' quarters are separated by a court from the main portion of the house. This court or passage is a covered one, provided with movable glazed sash, which may be used on the most exposed side in the season when rain and wind may be expected.

This arrangement, which isolates the servants' quarters from the main portion of the house, is fast growing in favor in California, and other Pacific Coast States, where Chinese and Japanese servants are the mainstay of the housekeeper, and proves quite satisfactory.



THE DINING-ROOM

The Magnolia Tree

By GEORGIA T. DRENNAN

THERE are fifteen species of the *Magnoliaceae* family. Several are natives of subtropical Asia, but the most interesting species are *Magnolia glauca* and *Magnolia grandiflora*, indigenous to the United States. Magnol, the French botanist, has his memory perpetuated by the trees called after his name.

The native North American species have a wide eastern and southern coast range. *M. glauca*, locally "sweet bay," "white bay" and "laurel magnolia," grows in swamps from New Jersey and Massachusetts through the Southern States, around the coast to Galveston, Texas, and all through Southern California. The growth varies from medium to small sized tree form.

The foliage, shining green on the upper surface and velvety white or glaucous, beneath, is of a much smaller size than that of *M. grandiflora*. The flowers are creamy white, cup-shaped and about the size of an egg, freely produced in early spring and well on into summer. Although a forest tree, *M. glauca* occupies a prominent place in the arboretum, the park and private garden.

All magnolias make cones, after the blooms, and have scarlet seeds attached to the cones by red filaments. It is an accepted belief among horticulturists that unless the seeds are planted before the red thread withers they will not germinate. As a rule wild seedling magnolias are rare. It is accounted for by the fact, that the trees shed the cones entire, and the seeds dry and lose the vital filament before getting into the soil. Seeds fresh from the ripe cones, removed by hand, and planted in friable

loam, vegetate readily, and for evergreens, the seedlings make rapid growth.

M. glauca is a self-propagating tree. A side shoot or scion can be taken off, with a piece of root, and will make a fine tree. It is much more rapid in propagation than *M. grandiflora*. The pride and the glory of the forests of the South is *M. grandiflora*. It exceeds all other trees in size and grandeur, except some of the oaks, notably the live oak, which has few rivals. *M. grandiflora* is hardy as far north as Baltimore, but by no means ever attains its gigantic size, except in the lower Southern States.

Flowering trees are among the world-wonders of the coast range and from the Atlantic seaboard to Galveston on the Gulf coast. With all its phenomenal tree growth, Southern California fails to rival the coast range in the magical gardens of bloom, upheld by gigantic, wide-spreading trees. Among the flowering trees, *M. grandiflora* stands forth without a peer.

Strictly evergreen, the foliage dark, shining green above, and velvety russet beneath, beautiful at all seasons, is yet more striking in the spring time when the light green of the new leaves is in contrast to the rich, dark hue of the main body of foliage. The height of the tree is from seventy to ninety feet on an average, with size of trunk and spread of branches proportionate. The flowers, creamy-white, like goblets, fit to hold the nectar of the gods, are borne up and all along, over the tops of the trees.

The scenic effect of magnolia groves, in full bloom, from the car window, the deck of the steamboat, or



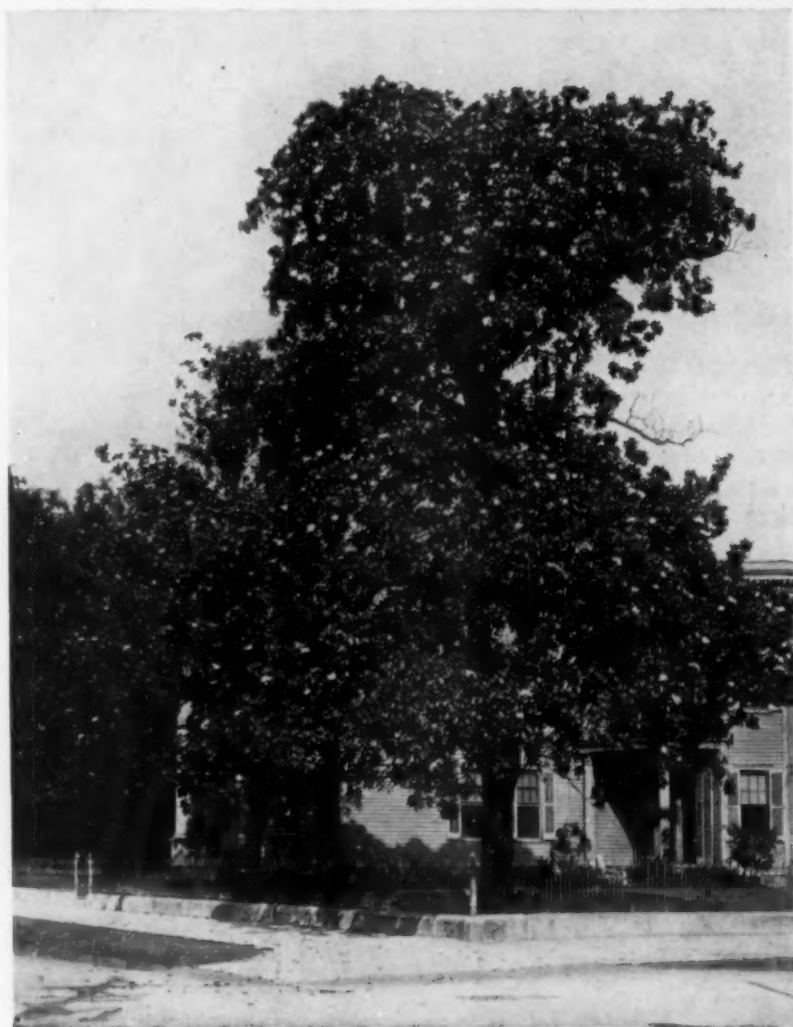
BLOOM OF MAGNOLIA GRANDIFLORA

The Magnolia Tree

viewed from any elevated point is grand. Isolated trees embellish a forest view like jewels, and in parks where atmospheric pressure is equal on every side of a tree, preserving perfect symmetry, there is a grandeur about the *Magnolia grandiflora* impossible to describe. Its beautiful best is in scenic effect. For the home grounds it is open to the objection of shedding its thick, leathery leaves all through the year. Evergreen trees have this peculiarity, but it is hardly



MAGNOLIA GRANDIFLORA TREES
Used for shade on Streets and Avenues of Southern Cities



MAGNOLIA GRANDIFLORA IN BLOOM

observed with the light leaves of the conifers. Cedar, cypress and pine carpet the earth beneath the trees with close lying leaves and needles, a few at a time, all the year. The fallen leaves of these conifers are never objectionable.

On the other hand magnolia leaves are large and tough, and upon the walk or lawn, extremely unsightly.

For this reason, the magnolia is preferable, as a tree of culture, for public, rather than private grounds.

The cones, with their bright red seeds, fall at one time of the year, and are of economic value. The teal ducks feed upon the seeds. Birds flock to the trees and convert every tree into an aviary, particularly vocal from daybreak to sunrise.

When the seeds have been eaten by birds and water fowls, turkeys and chickens, and collected for planting, the dry cones, which always have a stem attached, are used for kindling fires.

An aromatic and highly agreeable odor emanates from the resinous cones, on a winter fire. The fragrance of the flower is rather too pungent to be pleasant, except upon the tree, in the open air.

Magnolia grandiflora is equally the finest flowering evergreen tree of Mississippi, Alabama, Louisiana and Texas. It has been adopted as the State Flower by both Mississippi and Louisiana.

The House of an Artist

By DEBORA OTIS

PERHAPS no class of people are more satisfactorily housed than the successful artist.

Trained as they have been in the laws of proportion, the harmony of design in line and coloring, the possibilities of materials, they are able to carry out their ideas by selecting what is best suited to their needs and often obtaining charming effects with comparatively little outlay. A house in which this certainly holds true is the home of Dr. and Mrs. Bushnell which has recently been built on the San Francisco Road, near Mayfield, California.

Mrs. Bushnell is a graduate of the Mark Hopkins Institute of Art, an affiliated College of the University of California, having obtained a diploma for the entire course. Thus qualified, she undertook the task of planning to the minutest detail a house which should meet several definite requirements as well as be an expression of the artistic principles she had so thoroughly mastered. The requirements were that the cost should be kept within a certain limit, it should contain a studio adapted to her work; stipulations from her husband were that every room should have the greatest possible exposure of its walls to sun and air, and from the third member of the family that the claims of a housekeeper should be considered and her work lightened by convenient arrangement.

To combine these requirements was no small task and when her very unique design was evolved she met, at first, with little encouragement from her advisors but by continued faith in it herself she finally was able to carry out the plan and complete the house for the very moderate sum of \$2,500.

The starting point in the plan was the large living-room in the form of an irregular hexagon and from this two wings extended at nearly right angles. Thus as much outer wall as possible was secured and although it gives unusual length the lines fall

harmoniously and the effect is pleasing from many points of view. The two wings are only one story in height but they gather at their angle into a hexagonal roof beneath which is the studio on the second floor. This commodious room is lighted by a single window a little east of north in its exposure.

Both roof and sides of the house are covered with shingles of unstained white cedar, a wood which the weather will soon tone to a soft gray, harmonizing well with the chimneys of rough field stone.

The front presents a somewhat blank appearance—artists are not road-worshippers—and only high

windows for light and air are placed on the side which faces a dull landscape even though a much frequented highway be slighted. From the back, one gazes on overlapping ridges of the beautiful Santa Cruz mountains, and it is toward this side the life of the house tends. Here a fine screened-in porch, wide



THE DINING-ROOM AND VESTIBULE FROM THE LIVING-ROOM

enough to admit the tea table, gives opportunity for reveling in sun, air and a glorious vision nearly the entire year.

The arrangement of rooms may almost be discerned from an examination of the exterior. The porch which cuts across the triangle opens into a vestibule. The living-room occupies the angle, the first room in the wing to the right is the dining-room with pantry, kitchen and laundry beyond. A corridor from the left of the vestibule runs down the other wing to the bedroom across the end, bath-room and a second bedroom opening from its side. Both bedrooms are supplied with commodious closets.

The foundation is of rough concrete and a cool concrete cellar is under the kitchen end of the wing. The finish of the rooms is exceedingly simple. The wood is all Oregon pine stained a bronze green, the floor the same with an oil finish. The battens on the panels are three-eighths of an inch in thickness. There is no stock moulding, the inch thick

The House of an Artist

plate-shelf which runs around the wainscoting is supported by a plain two by three piece. The ceiling is broken by box-beams.

The windows have been made a special study both in construction and distribution. Casement windows were chosen as being easily kept clean from the inside. There is a large window in both living-room and dining-room on the sunny side besides small, high windows. The advantages of the high windows are, they do not interfere with the furnishings and, being on both sides of the rooms, perfect ventilation can be secured. Each middle window in the groups of three is covered with a screen on the outside.

Curtains are the same throughout the house. A cream net with simple hem hangs first and is covered by a hemstitched curtain of green burlap drawn on a rod. This same green burlap is stretched on screens to be used in living-room and dining-room. Large rugs in which the prevailing color is green are all the necessary floor covering.

Hard Alpine plaster is used on the walls, the surface, not too smooth, taking the tint well. The chimney is well built by iron braces being imbedded in the stonework and the fireplace is of the same rough stones surmounted by a simple, high mantel.

Green, it will be seen, is the prevailing tint everywhere; the walls from wainscot to ceiling are tinted a soft shade and the plaster between the boxed beams is also a delicate tint of the same. Together they were chosen as being what was needed to bring



THE LIVING-ROOM AND DINING-ROOM FROM THE VESTIBULE

out the desired tint in the wood work. The studio is ceiled both sides and above, but the wood is covered with the green burlap as far up as the slant of the roof, the remainder is in the ecru.

As will be seen in the photographs, a feature of the design which adds much to the roomy appearance is that the vestibule, living-room and dining-room are divided only as high as the wainscoting. The partition walls between living-room and vestibule are made the center of built-in furniture, one side developing into seats the other into bookcases. There is a built-in sideboard and cabinet for dishes on the wall of the dining-room next the kitchen, but no pass-closet as it was thought the odors from the kitchen would be more effectually shut out in this way.

It will be noted there is no *chambre à donner* (spare bedroom) but comfortable cot lounges in several rooms make it possible to arrange for extending hospitality to a guest.

We cannot finish the description without alluding to the furniture, which is the result of a happy mingling of the craftsman's idea with that of the artist and is mostly the work of Dr. Bushnell's own hands. Nothing could fall in better with the simplicity of the rooms than the substantial dark mission chairs, tables, seats and cabinets. On the front door, a smooth single panel, he has placed handsome strap hinges and a monogram over the knocker, both of them studded with large wrought iron nails. The knocker as well as the other hardware furnishings are in gun-metal.



THE COBBLESTONE CHIMNEYPiece IN THE LIVING-ROOM

The Spring Renovating

Practical Aids and Suggestions

By LOUISE KING

WITH the swelling of the buds upon the trees and the delicate hint of green on the sunny slopes of the lawn, there comes to the well-regulated household, the usual spring upheaval and doing over, which is so variously regarded by the different members of the household. There is, however, a general feeling of satisfaction when the work is finished; and settled and refreshed—the daily life runs happily on in its uninterrupted course.

It is upon the housewife that the real work of this time falls and yet by a strange paradox, it is usually only she who extracts from it any pleasure.

Long before the time for the actual work has arrived, she has been deciding upon which rooms shall have new draperies, how the old curtains worn upon the lower edge may be cut and devised into sash curtains for other rooms or how the living-room carpet may be turned to good use and give renewed service as a dining-room rug. However, when the question of new paper for some of the rooms arises, her wise method is to consult with the various members of her household.

One particularly clever woman has agreeably solved this often trying question and evolved a means by which often discussion and some time, dissatisfaction, is almost eliminated. After carefully looking over various wall-papers within her price, and having found two or three designs which she admired and felt would be suitable to the furnishings of the rooms under consideration, she borrowed from her dealer, a roll of each. If new curtains were to be

used with the new paper, a generous sample of the material best suited to the paper was secured. Selecting a well lighted and exposed part of the wall, she arranged a panel of the paper, placing against it the drapery material—and invited her family to inspect it and “I never asked more than two to see it at the same time” she said. The three papers were looked over in turn and the opinions gathered. The greatest number of votes carried the day.

Wall-papers this year are unusually attractive and

also remarkably low in price. For bedrooms, really artistic effects showing excellent designs and beautiful coloring, may be bought for twenty-five cents a roll of eight yards.

Where it is deemed advisable to cover the ceiling of the bedroom, a paper showing quaint floral design in garlands or single flowers against a clear background, may be selected. The paper should extend to the picture rail



AN ATTRACTIVE DINING-ROOM

of the room, that is, covering the ceiling and from the ceiling angle may drop from eight to eighteen inches in a room not more than nine and one half feet in height. Where the room has greater height, it is often desirable to allow the papers to extend down further, covering the upper third of the wall as well as the ceiling with the figured paper. The picture rail can be placed at the joining of this paper and the lower wall covering which may be of a two-toned stripe or a plain paper. Two figured papers should never be put together. One attractive combination shows loose branches of yellow roses and green foliage on a cream colored ground, the lower wall covered

The Spring Renovating

with a two-toned paper of very narrow stripe in shades of yellow exactly matching those in the roses.

Where a flowered side-wall is desired, the ceiling may be tinted in some pale tone or ivory white, and if the height of the room will allow of it, this tint should extend to the picture rail. Where figured wall coverings are chosen, plain colored materials should be used for draperies. A border may be introduced showing a floral design similar in color and character of flower to that in the wall-paper.

Very effective curtains are made from chambray gingham. These come in beautiful pastel colors, green, blue and pink. Curtains made from these may be trimmed about the edge with a tiny linen tape braid, two or three rows forming a border. Curtains of embroidered muslin may be used in connection with the chambray curtains described. Muslin of sheer quality showing small polka dots of yellow, dull blue, green or pink, may be bought for about thirty cents a yard, thirty-six inches in width. Linen in plain colors and of coarse weave is also favored for draperies in rooms where the plain color is desirable for the hangings. One weave of this fabric is designated as flax and comes in fifty inch widths at \$1.10 a yard and in a large selection of colors. Where the floral ceiling described above is used in the room with the two-toned or plain sidewall, flowered cretonne or cotton print showing color and design similar to the ceiling paper may be successfully employed in the same room for over-draperies, cushion covers, etc.

There are many inexpensive ways of curtaining windows of which the woman interested in beautifying her home is not slow to avail herself. The possibilities of stenciling are more or less known to most people and the variety of treatment one may evolve by this method is inexhaustible. The illustration shows curtains in a bedroom where the windows were full length. These curtains are of cheese cloth, ivory in tone and the stencil application is of blue in two shades. The design is taken from the wall-paper which covers the upper third of the room, the lower wall being covered with a plain paper in the lightest shade of blue. The woodwork is ivory white and the ceiling the same shade of cream, making a combination of color which is very charming. The same design is carried out upon the valance used for the bed



A VERY COSY ATTIC BEDROOM

and the narrow portion of the border is reproduced on the edge of the bed spread which is also of the cheese cloth or scrim.

It is perhaps not known to all women that the most satisfactory way to make a valance for a bed is to take heavy muslin, or an old sheet the size of the mattress and set about the three edges a flounce of sufficient depth to fairly escape the floor. When the sheet is spread over the spring or wire mattress it insures a perfectly even edge and a valance which will set well. Where a valance is made of so thin a material as cheese cloth, a straight under lining of the muslin is used. The top coverlid or spread should reach to the upper edge of the valance and slightly overlie it.

With the inexpensive wall-papers which the shops are showing this season and the possibilities which lie in the stencil and cheese cloth, the woman who can wield a paint brush or retouch the white furniture for her bedrooms, can depend upon securing gratifying results.

In many homes there are attic rooms which perhaps have been used as storerooms until the growing needs of the family make it necessary to utilize this portion of the house as bedrooms. Partitions may be put in and charming and livable rooms evolved. Where the ceiling slopes with the pitch of the roof, it may be so treated as to make it a decorative feature of the room. Great care must be exercised in choosing the paper for such a room as the same must be used on ceiling and wall as shown in the illustration.

This room is worthy of careful study and may be safely taken as a model room of its kind. It is comfortable and consistent in treatment. The color of

the wall is charming and furnishes an effective background for the quaint old pieces of mahogany with which it is fitted. Clusters of blue flowers, green leaves and an occasional daisy, makes up the design of the wall-paper shown against a creamy ground. The covering for the wing chair is of glazed chintz showing similar color and pattern. The window curtains, bed cover, valance and drapery, are made of old-fashioned white dimity, a reproduction of the hand-woven kind made by our grandmothers. There is no single piece of furniture nor shade of color introduced in this room which is unnecessary, inappropriate or inharmonious and therefore, it is entirely successful.

There is the true essence of art displayed in working out a scheme of decoration in a room which turns a difficult or unattractive feature into one of the decided elements of its success.

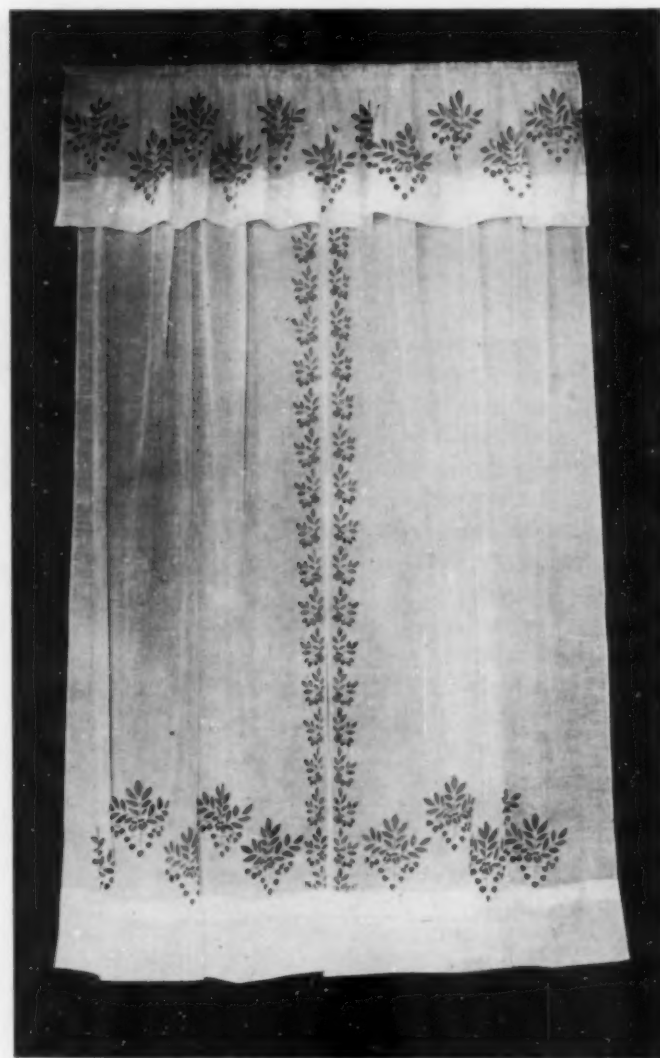
Here, the slope of the ceiling has been so treated. A room of ordinary proportion would not show the quaint charm that is found here.

Where one is afflicted by a set of golden oak furniture of the kind favored some twenty years ago, it takes some ingenuity as well as courage to build about this a room which will be artistic and pleasing. One woman however, has recently succeeded in featuring—as she designates it—her furniture of this kind and rendering its color the dominant note of the room.

This room is of southern exposure and she has covered her walls with a two-toned paper, the shade of brown she has chosen is almost bronze and has an underlying hint of golden yellow which brings it entirely in touch with the golden oak furniture. The woodwork is of yellow pine and stained a medium brown less deep in tone than the wall-paper and darker than the golden oak of the furniture. The ceiling tint is of ecru which approaches yellow. Next the glass of the windows are hung raw silk curtains in a shade of yellow, repeating the yellow tone in the furniture. The floor is stained dark brown and given a soft polish while the center is covered with a two-toned brown rug of body Brussels. Much dull brass is used decoratively in the room and the fixtures and hardware show a finish known as Japanese brass. This is brownish in color and dull.

The china is displayed on the shelves of the cupboard and some pieces are placed against the wall as well. This china is all blue and white and of quaint design. The finished room has been pronounced an entire success both in point of beauty and livableness.

In the dining-room of a house where the standing woodwork includes much paneling or wainscot an excellent selection for the upper wall treatment is found in the quaint picture papers made after the old designs. Many of these show groups of tall trees and occasional church spires against a softly toned



CURTAINS FOR BEDROOM, FULL LENGTH WINDOWS

skyline with glimpses of a winding road below, or the foliage tapestry papers which come in beautiful dull green, blue-green and brown tones in harmonious combinations, can be effectively used as a frieze. These latter papers may be bought as low as forty cents a roll and are extremely effective as will be seen in the photograph shown where paper of such design is used above the panel wainscot.

Where the standing woodwork is of dark oak it will be found to harmonize well with the upper wall treatment above suggested, or if for any reason it is desirable to change the tone of the wood it may be thoroughly cleansed from the varnish and stain and treated as new wood. This is not a difficult thing to do as there are several excellent varnish removers made which do the work perfectly. No scraping or burning is necessary and if the dining-room furniture is of mahogany and the standing wood work of oak, it will be found effective to stain the oak with a dark dull green stain, if the tapestry paper or upper wall treatment shows this shade.

(Continued on page 4, Advertising Section.)

German Irises

By CLARENCE M. WEED

OF all the rainbow blossoms of the beautiful genus iris which are now grown, the various sorts grouped under the name German iris are the most popular. This is probably due primarily to the fact that these sorts are on the whole the easiest to grow under ordinary garden conditions, and have been known so long that they are very generally distributed from garden to garden without the intervention of the nurseryman. To this method of distribution is probably due the fact that we seldom see more than three or four varieties out of the host of those now available. It is extremely desirable that more of these sorts should be generally introduced so that we may have a greater beauty in our home gardens.

It is a well known fact that a large proportion of the flowers commonly called German iris do not belong to the original *Iris Germanica* but have been developed from various related species.

There is a fullness and richness in the form and color of the German iris blossom that is particularly satisfying. While the structure of the flower is similar to that of the other members of the iris group the individual parts are so large that they are readily seen and comprehended by anyone. The names of the various parts are marked upon the accompanying photograph in such a way that one who will take a flower in hand should have no difficulty in making them all out. At the base of the blossom there are two clasping parts which form the spathe. They cover the undeveloped buds and generally enclose the ovary or fruit pod at the base of the flower. This ovary is easily seen by pulling one of the valves of the spathe to one side, it being more or less longitudinally ribbed and furrowed. Arising from the top of the ovary, as we see it from the outside, is the perianth tube, which is a little less than an inch long and gives rise at its upper end to the showy parts of the flower. These consist of three large sepals having enlarged outer

ends curving downward. Each of these downward parts is called by the florists a "Fall." Arising from between the bases of these sepals are very slender petals which curve upward and inward, rather than outward and downward. These are commonly called the "Standards." The combination of the downward-curving falls and the upward-curving standards offers opportunity for an infinite variation in the display of colors, and in the scores of varieties of the German iris some of the most beautiful and delicate colors conceivable are displayed on these surfaces. The space above the sepals and between the petals is occupied by a curious modification of the central pistil of the flower, which covers and protects the stamens and which projects upward at the end to form what the florists call the "Crest." Just below the crest is a stigmatic surface upon which pollen must be left if the ovules in the seed pod are to develop into seeds.

This whole curious device of the structure of the iris serves, in the conditions of Nature, to bring about the cross-pollination of the blossoms by means of bees, especially bumble-bees, that alight upon the fall and crawl down beneath the crest to get the nectar secreted in the base of the blossom. As they thus go downward their backs are rubbed first against the curious flap of the stigma, leaving upon it any pollen that may have been placed there during a previous visit to another flower. This supply of pollen is immediately replenished

from the stamen with which the back of the bee next comes in contact.

In addition to the glorious display of color made by the showy parts of the flower, the attention of the bee presumably is attracted by the sweetish odor which the blossoms give off.

The German irises have for the average man the great advantage that they may be planted under the ordinary conditions as to soil and moisture and yet yield excellent results. This gives them a great



GERMAN IRIS

value for the border garden where they become permanent, yielding every summer a lovely show of blossoms and presenting throughout the season an attractive display of leafage. Whether the border garden be against the house or the wall or along the walk it makes little difference in the attractiveness of these irises.

Of course it is a great advantage to set the plants in a good rich loamy soil that will hold moisture tenaciously. And during dry weather it is also of great advantage to water the beds freely, taking care to give a real soaking that shall penetrate deeply at occasional intervals rather than a superficial spraying every day, although in dusty seasons such a spraying is helpful in keeping the appearance of the plants fresh.

After the plants have been established three or four years the root-stocks become so thick that they rob each other of food and moisture. Consequently the clumps should be broken up every few years and each lot be given a fair chance to do its best. On account of this multiplication one can rapidly increase his planting of these irises.

There are a great many varieties of the German iris now listed in the catalogues at a price so moderate that anyone can afford to have a collection of the leading color variations. Good plants may be obtained at from fifteen to twenty-five cents each. Golden Flag or Aurea is a pop-

ular yellow sort; while Bridesmaid is a beautiful combination of white and lavender;

Florentina alba is pure white; Gracchus is an extra early sort, crimson reticulated with white; Montspur is soft violet blue; Sappho is blue and indigo, while Silver King is a beautiful silvery white. These are only suggestive of the varying colors one can get from any first class nursery.

All of the irises are particularly desirable for indoor use as cut flowers because of their decorative beauty and the fact that a cut stalk in water will continue to develop new flowers from buds for a long time. If a stalk on which the lower flowers are just ready to open is cut and placed in water it will open up these lower flowers and when these go by will develop those next higher and therefore so continue until perhaps all the buds have fully blossomed.

It is particularly easy to make beautiful decorative combinations of these irises by placing them in Japanese flower jars with the iris as the motif of their adornment. The iris is a favorite with the Japanese and as the leaves, buds, and blossoms lend themselves readily to artistic use a great number of flower jars have been made with these as the decoration. Such vases of simple form, especially the cylindrical jars, make very beautiful combinations when the leaves and flower stalks of irises are placed in them.



GERMAN IRIS IN IRIS JAR



YELLOW GERMAN IRIS

Horse-Chestnuts—Poisonous Buckeyes

By ANNIE OAKES HUNTINGTON

FEW American trees, and certainly no foreign ones, bear a more familiar aspect in our semi-urban, semi-rural surroundings, than the well-beloved horse-chestnut tree. It is too rigid in outline to be graceful, its framework is too compact and thick-set to be pleasing, and its foliage is too dense to give the play of light and shade which delights us in trees of less substantial leafage; but for the magnificence of its floral beauty, it has been planted by successive generations ever since it was first introduced from Asia into Europe, about the middle of the sixteenth century.

The horse-chestnut, *Æsculus Hippocastanum*, is a large tree, with an erect trunk, and a head which is somewhat pyramidal in shape. It has stout branches, and strong shoots, tipped by large buds and when bare it shows a total absence of the fine network of twigs, and small branches which makes the outline of the elm, for instance, so beautiful against a winter sky. The large leaves are set on long footstalks, and are composed of seven leaflets radiating from a common center; they are abruptly pointed, the margins are serrated, and they are a handsome shade of dark green in color. Anyone who has watched them first unfold early in spring, from the gummy buds of the recent shoots will recognize the accuracy of Lowell's description from "Sunthin' in the Pastoral Line," when he said:

" . . . gray hossches'nuts liddle hands unfold
Softer'n a baby's be at three days old."

The flowers appear in May, after the leaves, in the form of large, showy, upright panicles which have been likened in appearance to gigantic hyacinths. They have five white petals flecked with yellow spots, which change to crimson, and then to purple as the flowers mature. The chestnut-brown, glossy fruit is enclosed in a green, leathery-coated capsule roughened by prickles. A variety, *Æsculus rubicunda*, with bright, rose-red flowers is frequently cultivated. It is a compact, round-headed tree, and like the common horse-chestnut it was brought to this country from Europe.

The horse-chestnut has few economical uses. The wood is soft, of poor quality, and generally unfit for use where strength and durability are required. The fruit and bark are occasionally employed in medicine, and yield a bitter poisonous principle known as esculin, which at one time was found efficacious in the treatment of intermittent fever. During the prolonged war between France and England, in 1807, when the Continental ports were closed to commerce, the French physicians, unable to procure cinchona, made a powder of horse-chestnut bark, which they used as a substitute in the treatment of

fevers. The details were afterwards published by various French pharmacologists in which they praised the new medicine.

The nuts are poisonous, and it is curious to find that when the tree first became known in England, Parkinson planted it in his orchard as a fruit tree, among his walnuts and mulberries, and described the nuts as being of as sweet a taste, roasted and eaten, as the ordinary sort. They abound in starch, but are unfit for food unless especially made ready in an alkaline solution to destroy the bitterness, and afterwards washed and boiled. Prepared in this manner they have been used in Europe with success for fattening farm animals.

We have in the United States several species of *Æsculus*,—the various native buckeyes, which grow wild in the West and South. The most poisonous of these is the red buckeye, *Æsculus Pavia*, a shrub which grows from eight to twelve feet high. It has loose panicles of bright red flowers, long stemmed leaves, and smooth fruit. It is found growing in the rich soil of fertile valleys from Virginia to Florida, and throughout the Gulf States to Louisiana and in Arkansas. The knowledge of its poisonous character is perhaps most familiar through its use as a means of procuring fish. A quantity of the bruised fruit and young twigs are thrown into small ponds, and the stupefied fish are gathered in by hand, when they rise to the surface. After being thoroughly cooked the fish are perfectly wholesome to eat.

(Continued on page 5, Advertising Section.)



THE HORSE-CHESTNUT BLOSSOM

The Small House Which is Good

The Art of a Cottage as Exemplified in two Recent Designs

By JOY WHEELER DOW, *Architect*

AT the present time there is a strong, underlying conviction among architects, that it is the horizontal line which makes for home atmosphere. And consequently, long, low elevations and bungalows are in favor, very much as we say a fashion in clothes is in favor which may be for long coats or short ones. But the conviction is misleading. Lines, by themselves, never produce the successful house design. There must be the personal element lurking behind them or the lines have but a very limited value.

Illustrators of books and magazines know this, but, as a general rule, architects do not. Illustrators such as Howard Pyle and Elizabeth Shippen Green, for example, know that the key-note of their success in their compositions is the personal element, and they turn on the faucet of personal reminiscence with such power that we marvel how they could have gotten it all—gotten the very haze of the atmosphere which we are made to feel is part of a morning's sunshine in the early decades of the last century, which neither they nor ourselves could, by any possibility, have witnessed.

We might cite Howard Pyle's recent drawing illustrating Clive and Ethel Newcomb. The architectural feature—the doorway—seen at the end of the entrancing vista, may be a little crude in its detail, which no architect would tolerate, for an instant, in a composition sketch of his own profession, yet it, nevertheless, embodies the germ of life that a more academic rendition might wholly lack. And we may not spare this personal element which caused a certain young woman to covet the *escritoire* of Marie Antoinette in the South Kensington Museum more than anything else she saw in that wonderful collection. It was not, indeed, because of any lines in the make-up of the writing-desk, for these expressed a lingering sympathy for rococo disquietude, but, almost entirely, because the writing-desk had once belonged to, and had actually been used, by the historic personage with whose memoirs we are so familiar.

Now, whatever architectural excellence there may be in the two cottages herewith presented, it is not on account of their lines. You may think it is, but it is not. Like the Marie Antoinette desk, their success depends mainly upon the personal element and reminiscence the architect has made them reflect and express, and which links them up properly in historical succession. Only, our honored grandsires, in this case, are the French queen. For in spite of

all our sins, moral defections, our divorces, etc., it is family devotion, sacrifice and *bienséance* (there is no English word which quite fills the part), these are the things, after all, that make life worth living.

To restore an ancient homestead where generations of our ancestors have passed their lives, however, is not part of the good fortune of everybody. But have we not a vicarious satisfaction, almost as good, in making believe that our new cottage was really inherited, and not purchased or erected by ourselves?

Our two cottages are still, frankly *new* cottages, only they were thought-out in the vernacular of other days, and developed with extreme conservatism. The ceilings are low, the window-sills are high, and the panes of glass in the windows, are historically small and numerous—more work to clean, but how they furnish! The interior woodwork is in soft wood, moulded with distinct refinement, and painted white, i. e., the casings, the wainscots, the cornices and chimney-pieces are painted. The doors are of gulf-cypress, with a natural wax finish. The floors are of oak and simply waxed, and there are a few mahogany hand-rails, mantel shelves, etc.

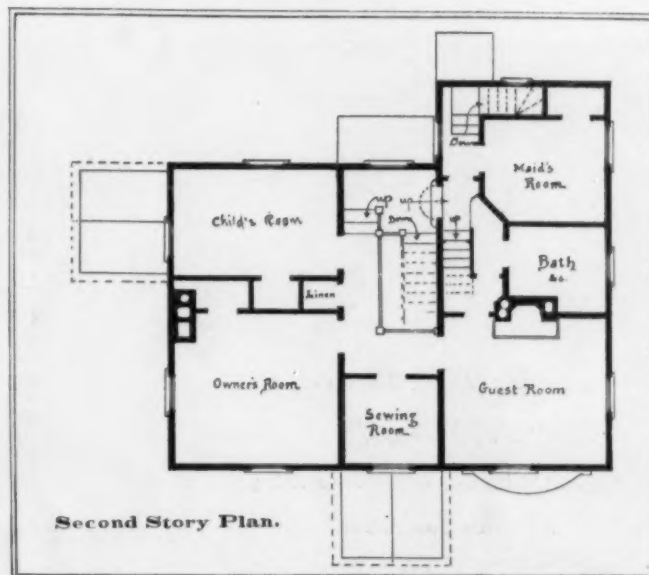
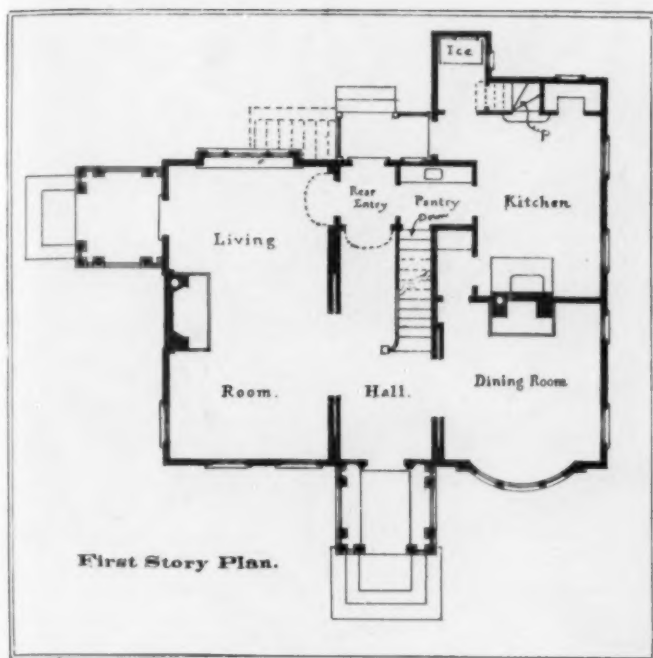
Both cottages are heated with a hot-water heating apparatus and are lighted by oil lamps—not new-art oil lamps with taffy-pulled motives, and mosaic Pompeian shades, but historical oil lamps improved somewhat by modern burners.

Upon the staircase of "Witchwood" a secret closet is still preserved, let us say, which helps the personal note, and does no harm if in this day of cheap safe-deposit vaults, it is not especially useful, while overhead is the traditional attic in each case, the attic of "Witchwood" having a servant's bed-chamber finished in the south gable.

Both cottages are shingled with long rift shingles, which have been painted white in one case, and brown, in the other. The charm and historic value of brown paint upon a witch house with the overhang and moulded drops, cannot be over-estimated.

As time goes on these cottages will be better understood and appreciated than at present. It may require many years perhaps, before all their subtleties are manifest to the majority with torpid imaginations; but, since science has at last demonstrated that the cause of all pathology lies in a very much alive germ, and not in an inanimate influence with no more volition than mechanical lines drawn upon paper, may we not hope for a parallel demonstration in architecture before we, who are most interested, are too superannuated to care.

The Small House Which is Good



Plans, Views and Details of
The Mitchell Cottage,
East Orange, New Jersey,
Joy Wheeler Dow, Architect



House and Garden

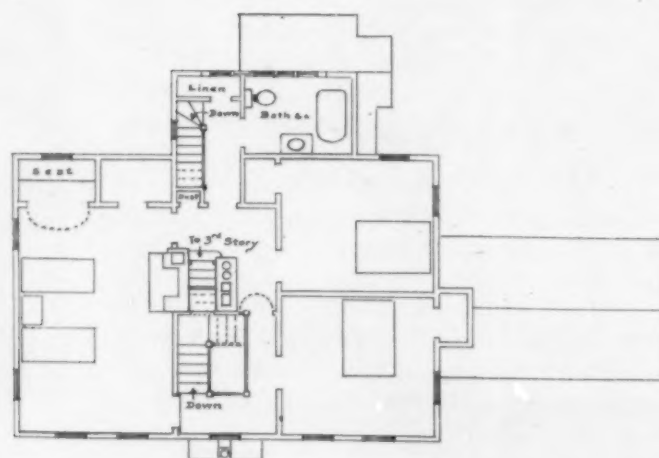
Floor Plans, Views and Details of
 "Witchwood,"
 Highland Mills, New York
 Joy Wheeler Dow, Architect



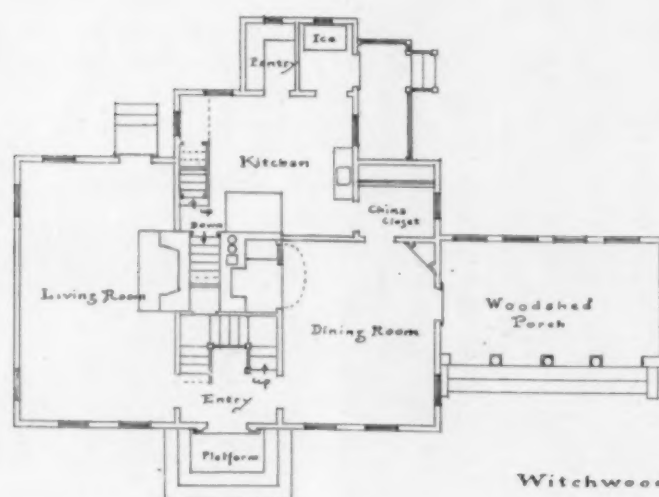
The Front View of "Witchwood"



Detail of Entrance



Second Story Plan



First Story Plan.

Floor Plans—"Witchwood"

The Small House Which is Good



1. The Fireplace—"Witchwood"
2. Detail—"Witchwood"
3. A Bedroom—"Witchwood"



The Living-Room—"Witchwood"

The Suburbs Beautiful

The "Before and After" of a Progressive Idea

By S. MAYS BALL

ON an elevated ridge some five to six miles long, namely the foothills of Red Mountain, ranging in distance from the city of Birmingham, Alabama, anywhere from two to five miles—well built-up, is one of the most beautiful suburban, country residential sections in the South. About three hundred to five hundred feet above the city are these foothills upon which live all the people of the city who can afford to get out of the grime and dirt of a steel, iron and coal metropolis, such as Birmingham, "The Magic City" has become.

Highland Avenue, a broad thoroughfare with an average width of over 200 feet—a carriage way on both sides of "neutral ground" in the center upon which the trolley lines operate, winds itself for miles and miles through the foothills with a sharp turn here and almost a "switchback" there—has now on both sides of the street as many beautiful country places as one can find within the same limits in America.

Birmingham proper lies in Jones Valley. On both north and south are "highlands," so-called by the direction city-wards, but it is upon South Highlands beginning some two miles from the city proper that most of the beautiful home construction and landscape gardening has been done. Highland Avenue is the main driveway in this lovely section of the country, from which streets, avenues, and boulevards lead in many directions to parks, places, terraces, etc. Originally in the "boom days" of Birmingham, Highland Avenue was simply the roadbed of the "dummy line" built by the famous Elyton Land Co., by which to reach, via two routes, the "long" and the "short," Lakeview Park with its small pond-lake and amusement places. But as Birmingham grew and people with much money came there to invest in coal, iron and steel, the "dummy line" was abolished and electric-traction on the "neutral ground" was established. This "neutral ground" in the center of the avenue, with wide driveways on both sides, bedded and sodded, forms a very pretty vista on the broad Highland Avenue.

Nature has been very good to the highlands of Birmingham's suburbs. And, it is to the use and adaptation to which Nature has been put by the cultured householders of that section, that this article will treat.

As stated, all the people of Birmingham who can possibly afford it do not live in the city proper at all. Birmingham is a city of country homes. Those who have only heard of Birmingham as the "Pittsburg of

the South" have no idea of the beautiful residence section just outside the city:—it is a revelation when first seen.

The city proper, into which the highlands are now incorporated, has been most fortunate for the past two years in the personality of its young mayor. Hon. George B. Ward, a gentleman of birth, breeding and culture, a lover of the beautiful has, among other good things, inaugurated during his most successful administration, what he tersely calls "The City Beautiful" idea, which in his case really means particularly the "Suburbs Beautiful," although he has extended this idea to include the residences, factories, mills, business houses, etc., through his endeavor to get the business men to beautify as much as possible by use of evergreens, ivy, etc., all shops and buildings—in and out of the city proper.

It is intended that this article may show more by photographs taken "before and after" the inauguration of Mr. Ward's idea, than by the text. Thus in calling attention to Picture No. 1, the reader will be able to see just what Mr. Ward and his enthusiastic citizens had to contend with and overcome, in Iroquois Street, leading from Highland Avenue into Rhodes Circle. Picture No. 1 shows the top of the country-home of Gen. Rufus N. Rhodes, Editor of *The Birmingham News* and the surroundings before any "suburb beautiful" thought and execution took root and effect. Picture No. 2 will show the beginning of the new era. Picture No. 3 shows the present condition of the same scene, handled under the "suburbs beautiful" idea and further along, the writer attempts to show what Mr. Ward, under rules and suggestions given, will do further with Iroquois Street and others, under his scheme.

Mr. Carl Seals' purchase of a lot in Mountain Terrace, just off Highland Avenue, in picture No. 4, does not appear very promising as to landscape results, but note what he did with that same lot, rocks, etc., in picture No. 5.

Picture No. 6 will give an idea as to what Mrs. Harrington had to contend with. In picture No. 7 will be seen the result of her use of the corner lot in question, with terrace and zigzag steps.

In pictures Nos. 4 and 5, before mentioned, can be seen how Mr. Seals used the rocks on his place with which to add to the natural beauty of his home. In picture No. 8, Mr. T. C. Walters, had quite as many rocks in the same locality, Mountain Terrace, as did Mr. Seals, but one can note from picture No. 9 an entirely different treatment; namely the hiding of

The Suburbs Beautiful



3. Present Appearance of Iroquois Street leading from Highland Avenue to Rhodes Circle



1. Iroquois St. before "Suburbs Beautiful" began operations



2. Iroquois St. soon after "Suburbs Beautiful" began operations

House and Garden

most of them by terraces and the uprooting of others—simply a matter of personal taste of the owner.

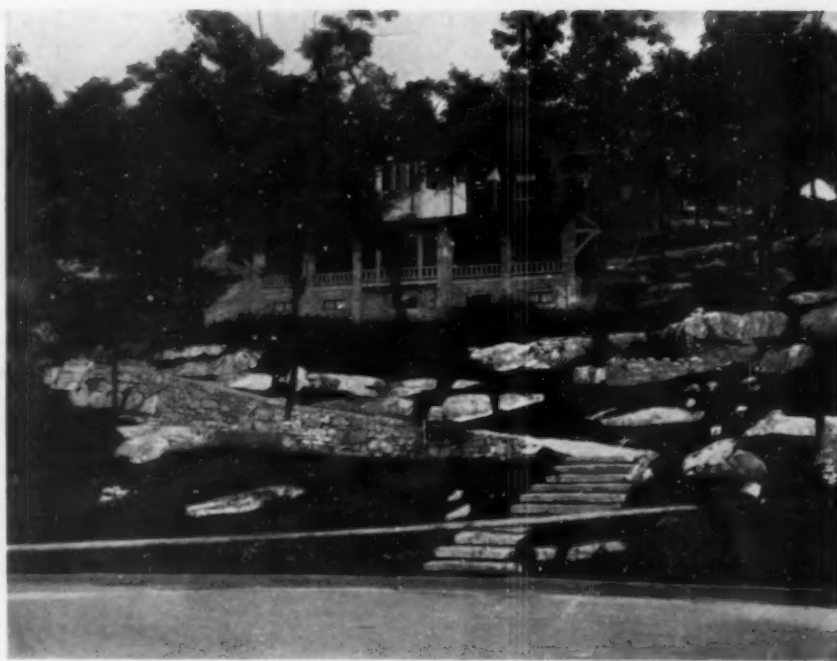
Pictures Nos. 10 and 11 show the before and after effects of the suburb beautiful idea as applied to the grounds and residence of Mr. W. P. G. Harding in "Glen Iris," off Highland Avenue.

It is believed that these photographs "will speak louder than words" and give to the reader a fair idea of the work being done in the lovely suburbs of Birmingham, where nature has to be adapted and sometimes overcome.

Mr. Ward's first idea when he began this work was the removal of the unsightly fences; this he has accomplished to a great extent. Next, he took up the planting idea and in answer to the mayor's call to the Birmingham florists as to the best things to plant in that section on the theory to "keep something growing all the time," he was able to issue an open letter to householders. Then came a terrible drought which destroyed all the plants and the seeds failed to germinate. Then, the mayor, nothing daunted,—when a heavy refreshing rain came, issued another call to the florists who gathered together a list of the proper shrubs, seeds, bulbs, plants and fertilizers to be used in beautifying. Not only were these listed, but an excellent paper prepared giving suggestions as to the planting of bulbs, the making of



4. Ground beautified by Mr. Seals in Mountain Terrace



5. Residence and grounds of Mr. Carl Seals, Mountain Terrace

winter lawns, preparation of the soil and best methods of using all kinds of fertilizers. This paper was published in the daily press and copies of it were sent to every householder in the city and out of it in the suburbs. September, October and November are the months in that section of the South for the planting of hyacinths, narcissus, crocus, tulips and other outside bulbs. Many residents were busily engaged in planting in the fall and one of the Birmingham florists recently said that the demand for bulbs far exceeded that of any previous year. Window boxes are among the most decorative methods of planting among the Birmingham women.

Many who sacrificed rear fences in the interest of the mayor's idea felt that they must have something in their places, so after the first frost which occurred early last year, the planting of hedges began. These hedges are thin and scraggy at first, but will be very helpful to the places later on. One Birmingham woman has planned to arrange differently her large yard with a desire to create new beauties. The rear fence went with the mayor's edict last July. In its place has been planted a hedge of California privet; in front of this was planted shrubbery in an irregular or zig-zag line and at the edge the owner placed a variety of bulbs which will show tulip blossoms in the spring—a mass of profuse color.

The mayor had a difficult time of it at first securing the consent of the householders to remove the fences, but this is continually being gained; the fences continue to go.

"Keep something growing all the time"—that is the motto of the mayor of Birmingham's idea. He has issued a booklet which has been sent to every householder in the city and suburbs which

The Suburbs Beautiful



6. Ground on Highland Avenue beautified by Mrs. Harrington

explains, just how the city and suburbs surrounding it can and will be made a beauty to the eye, a pleasure to the owner and passer-by, but the keynote therein, is the motto aforesaid.

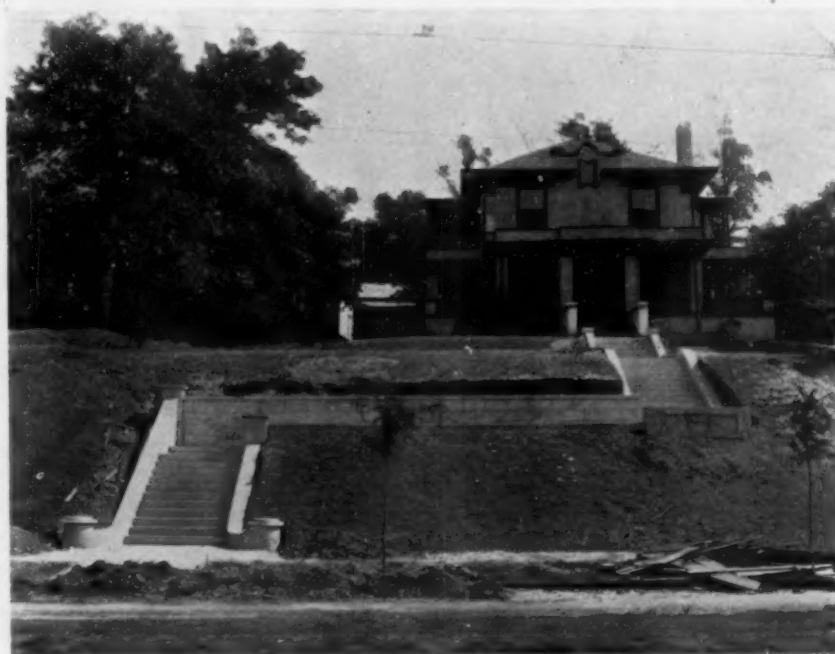
Forty-four prizes will be given by the city of Birmingham this spring for the best kept lawns or most attractive front yards. The prizes will be distributed: first, to the most attractive window garden and boxes; second, to premises large and small kept by renters; third, to premises fronting less than 100 feet kept by owners; fourth, to premises fronting more than 100 feet kept by owners. This plan will be applied to the suburbs as well as to each of the eleven wards of the city proper, in which the "Highlands" are now incorporated, thereby making a better opportunity for householders to win at least one of the forty-four prizes. The distinction of winning such a prize will be a tribute, not to wealth but to artistic devotion to one's own home, to love of the beautiful and desire to help others.

The little booklet sent out by Mayor Ward,—contains all sorts of rules and suggestions as to lawns,—for instance as to Bermuda grass—advising that after years of trial and much opposition, this grass has become established as the lawn grass of the South in the spring, summer and early fall. In the fall, anywhere from October 15th to December

1st, Bermuda sod must be supplemented by sowing seeds of other grasses for the winter lawn, for nothing can be done successfully with Bermuda grass in winter. There are suggestions as to planting and growing pansies, sweet peas, hardy perennials, hardy vines, hardy memorial roses, hardy shrubs, hedge plants, ornamental trees, bulbs, roses (standard and climbing), with a list of the best trees available, etc., for that section of the country. Directions are given, also, as to method of making a successful lawn, the fertilizing, mowing, cutting, etc., thereof and a short dissertation on window gardening.

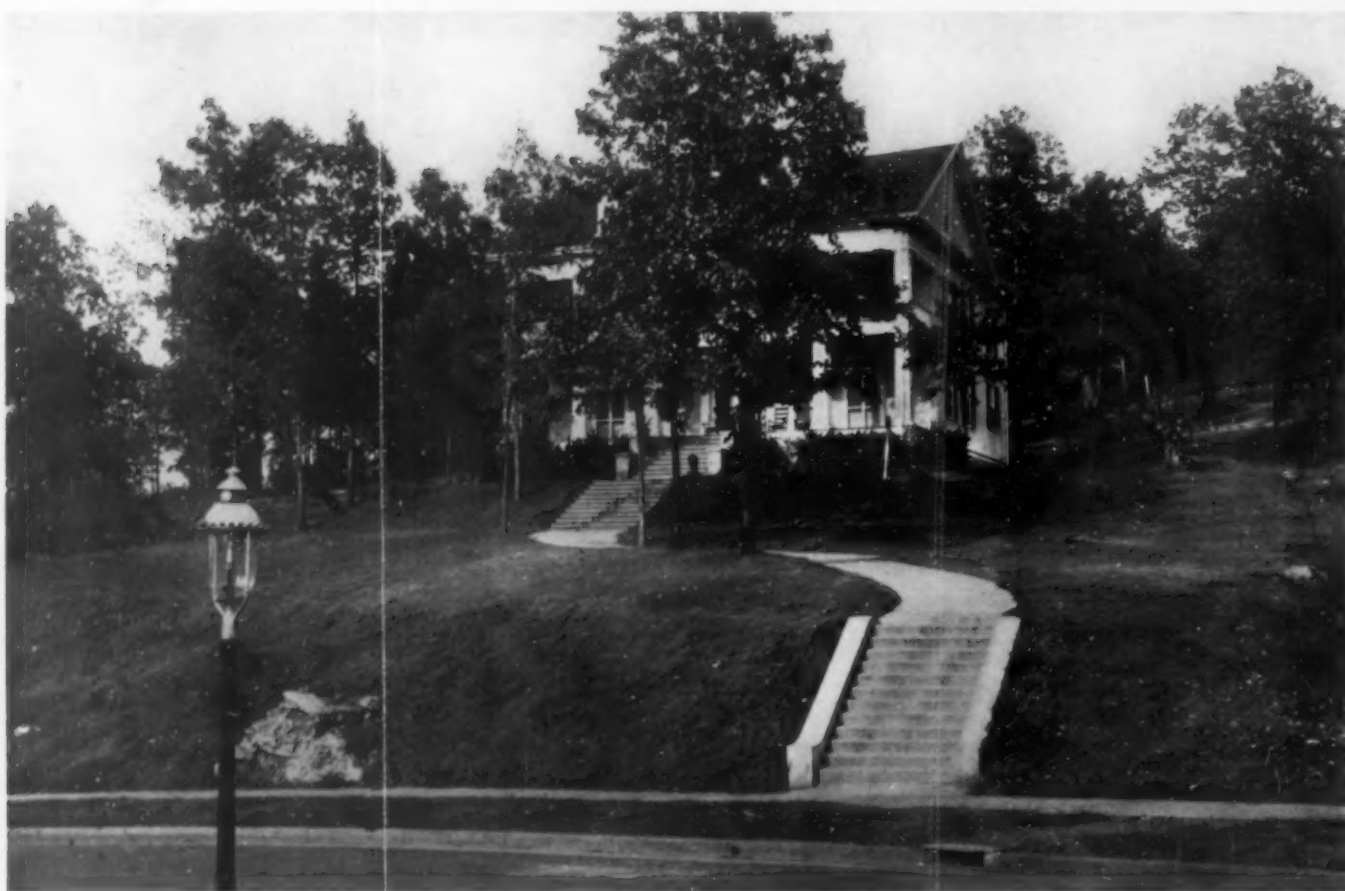
Under "do it now" Mayor Ward gives the following rules—good anywhere:

"Pull down your fence. The city will haul it away and keep off the cows. If you can't be induced to part with it, fix it up and paint it.—Exercise the same supervision over your sidewalk as over your front yard. Sidewalks are the index of the people inside.—Plant a strip of green in bare places along sidewalk. The city will furnish street sweepings, if haul is not too long.—Plant lawns, flowers and trees. Whenever the ground shows bare, plant something green in it.—Cut weeds always while young and tender. It will save you money and please everybody.—Trim up trees which are too low and which overhang sidewalks.—If there are any dead trees around, pull them up and start new ones.—Don't let your dog bark all night. Think of your neighbor.—Sweet peas, climbing nasturtiums, castor beans, hollyhocks or even sunflowers make an effective screen to hide old sheds or other unsightly views. For permanent screens, use hardy shrubs or the quickly growing vines.—You may have a window box filled with geraniums, if you cannot have a grand yard filled with choice



7. Residence and grounds of Mrs. Harrington on Highland Avenue

House and Garden



9. Residence of Mr. T. W. Walters, Mountain Terrace



8. Plot of ground beautified by Mr. T. W. Walters

roses. The window box can be made at small cost. The flowers will not cost you twenty-five cents.—Encourage your children to help the good work along by training them to pick up papers, sticks and other rubbish wherever found.—When street or sidewalk is torn up and is not properly repaired, call up the mayor's office and give the name of the party responsible.—A few dimes and a lot of enthusiasm and determination will transform an unsightly back yard into a spot of beauty.—Report anybody who mutilates or ties a horse to a tree. You get half the fine on

The Suburbs Beautiful



11. Residence of Mr. W. P. G. Harding, in "Glen Iris," after beautifying



10. Plot of ground beautified by Mr. W. P. G. Harding

conviction.—Report any unsightly object in your neighborhood. If possible it will be remedied.—Call attention of all you meet to the idea of a 'City Beautiful.'—Whitewash everything you can't

visitor and resident, one of the most beautiful residential sections in the United States to-day.

"Go make thy garden fair, thou worketh not alone;
He whose plot is next to thine will note and mend his own."

paint."—Surely the creation of such a spirit as Mayor Ward, alone, has done must be the source of great pride to him, as it is even now a public benefit to his city. For even after only a few months of the "City and Suburbs Beautiful" idea discussed and worked out to completion, the results which are apparent even to the most casual observer show to a

An Ideal Suburban House

By GEORGE B. MITCHELL

A COTTAGE house may have a picturesque exterior, numerous well lighted, well ventilated rooms and yet be far from complete.

First of all, there are the individual needs of the occupants to take into consideration. The house must be in every sense their home, to be worn, as some one has said, with the ease and comfort that one would wear a well fitted suit of clothes.

And in the combination of these things, the ornamental and the practical, we will find qualities that invite renewed inspection, disclose points of interest and reveal charms, apparently hidden.

There will be as in the beautiful picture or finely modelled statue, a reserve force that is held in abeyance.

Unfortunately, we still hear from this source or that, the theory, happily long since exploded, that a country home to be practical, and marketable too

if necessary, cannot be constructed on picturesque lines or built to harmonize with some especial surrounding.

The unpretentious two story cottage house, shown in the accompanying photographs, is located in the borough of Rutherford, a few miles from New York City on the Jersey side of the North river.

Nestled among the trees of a delightfully shaded street, its Dutch gambrel roof a silver gray, white first story walls and trim, partly hidden by shrubs and foliage, it might almost escape our notice.

This snug, compact little home with its spacious porch, white pillars, its casement windows and great exposed chimney of stone and brick is to our mind a successful demonstration of combined art and practicability.

The house was designed and is occupied by Mr.

Robert Y. Barrows. Professionally an architect and designer, he was better fitted, certainly, than could possibly be the average layman in the planning of an ideal home, yet it still required a certain degree of courage to carry out to the completion, views that five years ago were less conventional than to-day and it required an ever watchful eye to see that the details were followed in every way. The result was all that could be desired and the test has been that after several years' occupation, while a few things

might suggest themselves, no radical change would be required to meet the present day needs of the occupants. What could one wish for more. "Nothing is absolutely perfect but Allah," as the Mohammedans say.

The main entrance to the house is from the roomy porch, which, extending out beyond the house proper to the south and the east



THE LIVING-ROOM

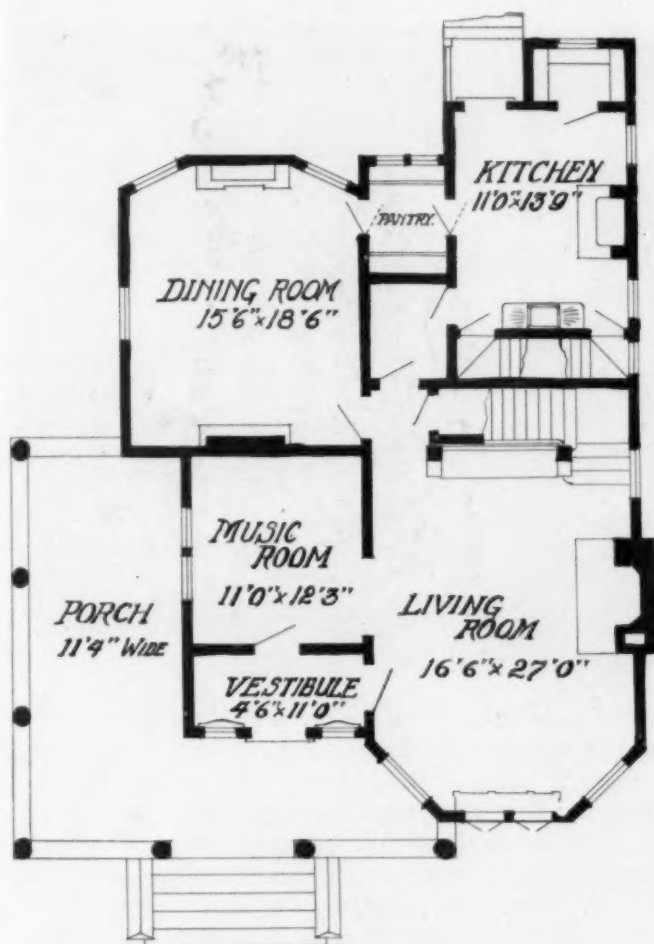
sides, invites the summer breezes from the four points of the compass. A Colonial front door has deep panels, knobs and knockers of shining brass and opens into a well lighted vestibule, the woodwork in white and the walls a soft yellow.

From here, two doors lead, one to a reception or music-room and the other at the right to the living-room—the latter door stands ajar and the attractive interior invites our inspection.

As we enter the living-room we are impressed at once with the apparent motive of the architect owner to conceal from the outside the magnitude of space within.

It is hardly possible to realize that a house of so seemingly small exterior could be made to contain a room of such ample proportions, twenty-seven feet in length and about two thirds that in width. The

An Ideal Suburban House



First Floor Plan

trim of doors, staircase and windows and the exposed second floor timbers that have been boxed in, the spaces between, neatly panelled, suggest the Dutch Gothic period.

All the woodwork is stained a warm Flemish brown while the roughly finished plaster of the walls has been tinted a rich red.

In the center of the wall opposite the entrance, we note the great fireplace with its face built of selected gray field stones. About four and a half feet above the wide hearth is set a heavy oak mantel-shelf, nine feet in length, its corners slightly rounding and running back to the wall.

Above this, the exposed plastered chimney breast tapers back to the ceiling. This is toned a neutral gray and forms an excellent background for bits of bronze, antique plaques of hammered brass, porcelains, water-color sketches, cloisonné vases and a very graceful ivory toned reproduction of the Cupid Triumphant that stands in the center of the mantel.

An old bronze-green Grecian lamp swings by heavy chains from the ceiling, a little higher than the Cupid's head and from each side of the chimney breast are dark toned gargoyles that emerge from the upper wall, their grotesque jaws gripping the chains

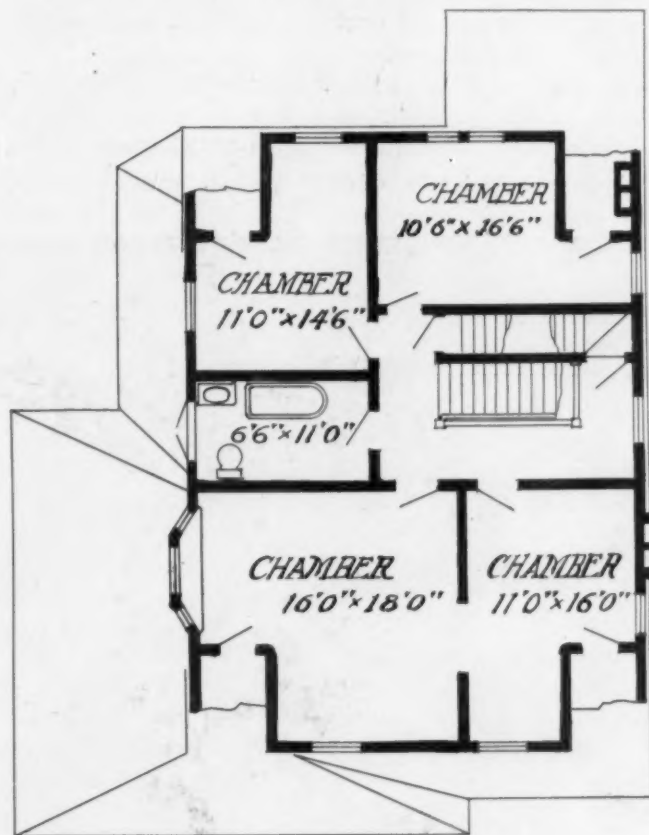
of the pendant smoke bells that protect the wrought iron gas brackets below.

This heavy spotting of lamp, brackets and gargoyles is counter-balanced by massive brass and-irons on the hearth and the metal escutcheon that covers the keystone of the arched opening to the fireplace.

But the fireplace and its accessories is only one of the many architectural features in this room. In the center of the front or east end, and high above the floor, a group of four casement windows with panes of intersected circular formation, break the wall space. Underneath is a long bookcase of carved weathered oak, its top the resting place for numerous *objets-d'art*, smoking utensils and bronze statuettes. Windows cut the corners of the room at this end and give a view of the street and porch.

Especially worthy of note is the staircase. This occupies nearly the entire width of the west end. Four steps lead up beyond the fireplace to a landing wide enough to make room for a grandfather's clock. The newel post is a heavy square pillar that rises to the ceiling, giving the effect of a supporting column—this is again repeated to the left where a passageway leads out to the dining-room and kitchen. Between, the space under the steps is cased in and panelled to the top of a wooden seat that runs along the base.

The square pillars, of dark Flemish stain, with their finely carved capitals, the severely plain white



Second Floor Plan

House and Garden

painted balusters, three to a step, the crimson red of the wall showing beyond, and the panelled casing and seat with carelessly arranged cushions and shelf above for sketches, form a striking ensemble of dignified line and pleasing color scheme.

In the center of the room, a long table of solid oak designed by Mr. Barrows, supports an Egyptian reading lamp of green bronze with Tiffany glass shade—also an original by the owner. This lamp has a round base with circle of caryatids which support the burner and shade.

Suspended from the ceiling is a splendid antique Flemish candelabra of old brass.

Numerous easy chairs and rockers of weathered oak, their seats and backs of dull red or russet leather, odd wicker and one or two Colonial arm chairs tempt the guest or visitor to their luxurious depths and comfortable cushions.

The floor stained somewhat darker than the woodwork is covered with a rag pattern square in soft reds, yellows and dark browns which give the finishing notes to the Oriental richness of color harmony in this room.

An arched entrance, directly opposite the fireplace, hung with dark red curtains allows a vista of the reception and music-room.

In this room, of much lighter scheme with ivory white trim and walls of soft yellow, are gathered various musical instruments. A small grand piano stands in the corner, its case of rosewood, as are



THE DINING-ROOM

likewise the other furnishings. The chairs have backs and seats upholstered in old rose, dull green and ivory tapestry. Above the flat tone of the walls is a frieze showing clusters of roses in bright yellow and green on a white background. The effect of this floral pattern is rather too heavy for an otherwise color symphony. The same pale tone of the ceiling would have given the room greater height and more delicacy.

The afternoon sun floods this room from the two windows on the south and its rays are caught and reflected in prismatic splendor by the crystal chains and pendants of the chandelier.

We have mentioned before that at the left of the stairway in the living-room there is a passageway leading to the dining-room. On the way step carefully lest you disarrange the little willow rocker with its sleeping "Teddy Bears" and "Billy Possums."

The dining-room which has also a square arched entrance, is at once cheerful and well lighted by windows on the south and west. The woodwork, the built-in sideboard and mantel is Colonial and has a highly finished enamel surface. A round mahogany table stands on a rug of domestic weave with unusually good blending of dull red, yellow, blue, and ivory white. The dining chairs have high graceful backs and rush seats.

The walls, originally tinted a neutral blue-gray, have been recently covered with a paper showing a faint design of a trellis and clusters of grapes and leaves in faint reds and



THE LIVING-ROOM FIREPLACE

An Ideal Suburban House

greens on light buff background. The side board is shown in an accompanying photograph and is an original pattern. It has a cabinet at the top with shelves and leaded glass doors. It fills the space between the west windows that, as in the living-room, cut the corners of the room at the end and on its wide

shelf are displayed a few choice pieces of silver and cut glass. Several water-colors and prints break the wall spaces between the windows and doors. A mantel on the inner wall has a fireplace with tiled hearth and fire screen. Above it is a long panelled mirror with antique gilt frame.

Even the suspended lamp with ground glass, bell shaped shade and crystal prisms, helps to carry out the extreme simplicity for which the owner has striven in this room, and the carefully chosen brass candlesticks and pieces of pewter on the mantel lend their support in marking a distinct historic period in the room.

A good sized butler's pantry connects with the kitchen and at the rear at one side of the back porch is still another pantry.

The kitchen has an excellent arrangement of exposed brick facing into which the range partly sets. This removes all danger of scorched woodwork and plaster.

A small square hall connects with the living-room passage. This also leads to the cellar where a laundry has been finished off with raised wooden floor and plastered walls and ceiling. Ample provision is made for fuel for the furnace and for logs and cannel coal for the fireplace.

The second floor also suggests amazing dimensions. The red tinted plaster is continued in the upper hall and the staircase opening, enclosed by a mahogany rail with the same square, white balusters as below is simple and agreeable.

The entire front end of the house is given up to a large bedroom with square arched alcove—and is lighted from the east by a wide double window dormer.



A DEMONSTRATION OF PRACTICABILITY AND ART COMBINED

On the south side an extended bay window has a boxed, hinged seat giving space beneath for shirt-waists and linen.

With the window thus planned the sunlight may enter from the time of its rising to its setting. The white enamel of the woodwork, and flat gray-green tone of

the plaster is so bright and cheerful, and the room being so well ventilated all suggest unrestricted freedom and perfect hygienic conditions.

The bed, dresser and chairs in the larger room are mahogany, the alcove being furnished in maple. Closets fill the space at each side of the dormer windows and square up the walls under the gambrel roof.

But the luxurious size of the bath-room might well fill the occupant of a city apartment with a spirit of envy. The hard finished plaster is ruled to suggest tiling and enameled to some five or six feet from the floor. Leaded casement windows are placed high on the south side that there may be no dangerous draughts of cold air. Three other sleeping rooms open out of the hall, their walls and plaster of the same color as the front chamber. One room is used as a nursery while another forms a study for desk, drawing-boards, and files of plans and manuscripts.

The practical side of this establishment is shown in the amount of closet space in all the second floor rooms, in the hall, and the storing space of the attic. Here a comfortable room is finished off for a domestic and sooner or later a part of this third floor will be utilized as an architectural studio. We have described at length the interior of this house of ten rooms that stands on a double city lot of fifty feet frontage.

From every point of view whether from front, north, south, or rear elevation, it is symmetrical, has no superfluous ornamentation and no wasted roof or floor space. Except for the grading of the grass plot in front no effort has been made to depart from the rustic natural arrangement of ground and shade trees. There is room for kitchen garden and beds for flowering plants and hardy shrubs in the rear with a background of hedge and great oaks and chestnut trees beyond.

Garden Foes—How to Combat Them

By ELLEN P. WILLIAMS

THE subject may be divided into three classes: Insects that chew. The sucking insects, and blight or mildew.

For the first, or insects that chew, such as caterpillars, beetles, grasshoppers, snails and slugs, a poison which will kill by being eaten, such as Paris green, arsenate of lead, hellebore and slug shot, must be used.

The second, or sucking insects, such as lice, aphids and scale, one must use an insecticide that will penetrate their skin or clog their breathing, like tobacco, oils or soapy emulsions. Bordeaux will sometimes act as a repellent to sucking insects.

The third, blight or mildew, which is easier and better to prevent than cure, is a disease within the plant. The pores of the stems are clogged or diseased, which prevents the plant from growing. Sulphur and dry Bordeaux mixture well sifted on after a rain or early dew will make the plant start new growth and finally cure it.

Carbon bisulphide, a liquid of evil smell, will kill all insects within the ground. By pouring a few drops or so into a hole near the plant, and covering with earth, the fumes of the carbon penetrate the earth around, without harming the plant.

Beetles are kept from asters, cut-worms and borers from plants and whole hills of ants depart.

Wood and coal ashes are cheap, and your friends and helpers in the garden. Any soft insect hates to cross the ashes. Spreading the coal ashes around the base of a plant such as larkspur, will keep the white worm away from the roots.

Wood ashes may be used to keep beetles away from asters, but do not let wood ashes and manure come in contact with each other, as they make lye.

Arsenate of lead rarely burns the most delicate foliage and sticks better than Paris green—four ounces of lead to four gallons of water. But both are bad to use if one has pets.

Hellebore, four ounces to one gallon of water for rose slugs and green fly, but the slug shot is cheaper and the best powder for all insects. It is fifteen cents a pound. One-half pound to one gallon water or dusted on dry after a rain or heavy dew. If used the latter part of April and two or three times in May, it will keep the roses comparatively clear of insects.

Tobacco stems spread on the lawn and beds will keep away moles and are a good fertilizer as well.

Tobacco water, made by filling a pail loosely with tobacco stems and pouring in as much water as a pail will hold and allowed to stand two or three hours, will kill black lice on the stems of chrysanthemums and green aphids on any plant. Also if plants, such

as verbenas, petunias and centaureas begin to droop, soak the earth with the tobacco water, for it is a sign the blue or ground aphids are at the roots. Tobacco water will also kill the red lice on golden glow.

Tobacco soap is an easy remedy for aphids and lice on house plants.

Kerosene emulsion may be made of any soap, one-half pound dissolved in one gallon of hot water. Add two gallons kerosene. For spraying, use one quart of this to fourteen quarts of water. Be sure it is well mixed. Use it in the evening for the sun shining on the foliage after a severe bath will burn the leaves. It may be used for green aphids or fly on roses, also the bark louse or white scale found on old wood. This latter is best removed by scrubbing with a brush.

The mealy bug or white and brown scale found on tropical house plants looks like a soft white fuzz and a brown scale. It must be washed off or removed with a pointed stick, as only a thing strong enough to kill the plant will kill the mealy bug.

The thrips, an insect varying in color from light yellow to dark brown, is more active than the green fly and is difficult to destroy. It luxuriates in shaded situations and must be treated the same as the aphids.

The red spider comes on dry plants and is apt to attack the winter house azalea when put out in the garden during the summer. Keep the leaves well washed and syringed with water, by turning the hose on them.

Tar moth balls put around the cucumber and squash vines will keep away the striped cucumber beetle.

Bordeaux can be used for all blights, such as shrivelled up foliage or leaves with black or brown spots, often on phlox when in shady places and the rust or yellow spots on hollyhocks.

Mildew or a gray yellow on rose leaves may be avoided by keeping the plants well covered with Bordeaux mixture. The dry is much easier to shake on than carrying gallons of the liquid about the garden.

These diseases are often caused by damp weather. Begin early in the spring to keep the plants dusted with Bordeaux, as a preventive is better than a cure.

The brown flea beetle, like a small brown flea, hops when approached and eats holes in small low growing plants. It can be killed with the Bordeaux.

Flowers of sulphur may be used on mildewed rose bushes, and also to dust your new lily bulbs before planting, to keep the enemies from attacking them.

The borers and cut-worms are the hardest to fight. And this is the year for them as all insects have their

The Medicine Chest in the Garden

seasons in numbers. By putting a paper collar three quarters to one inch below the surface and two inches above and around the plant, it will prevent them getting at the stem of the plant.

As before mentioned, the borers and cut-worms can be almost always reached by using carbon bisulphide around each plant. Keep your plants growing vigorously for insects attack the weak ones.

Encourage in your garden large black and yellow spiders who eat grasshoppers, and the ground beetle

who eats the cut-worm (but do not mistake the large beetle borer for the ground beetle, note the latter's pointed tail and nose and long feelers), the lady bug which eats the San José scale and all other injurious insects, all two-winged insects or true flies and the syrphus-flies, the latter eating plant lice, and the toads that eat hundreds of insects in a day.

Don't get discouraged yet, for there will be many more insects to fight than there are now. For they increase faster than the new and rare plants do.

The Medicine Chest in the Garden

By EVELYN PRINCE CAHOON

HARD though it might be on the doctors, it is true that if we would pay more attention to the medicine growing in our gardens, we would have less need of professional calls from the learned gentlemen.

Nature must have known something of the wayward stupidity of her human children when she invented vegetables. She certainly must have realized for instance, that we were going to over-eat of more or less rich food all winter, move around as little as possible, and get our livers clogged up, or else she might not have planted dandelions so freely.

And do you know the dandelion does not grow where there are no people? The first settlers out West everywhere, so far as I know, found no dandelions. But after four or five years, up sprang the country dandy along the fences, and in a year or two there were millions,—and no wonder for the people needed them.

Dandelion greens eaten two or three times each week during the spring, will set a bad liver to working quite cheerily. All forms of "greens," cultivated or wild, are likewise beneficial.

But before the arrival of dandelions or greens the perennial onion was poking up through the snow, and from now on we shall have them in all forms. They are helpful in many ways. They absorb from the body many of its impurities, and so relieve the organs. They are so soothing to the nerves that they afford relief from insomnia if eaten freely, either cooked or raw.

Better plant plenty of tomatoes this year for they carry minute quantities of calomel which in this mild form has a salutary effect, but in the concentrated form of the drug store, is terrible.

How often in the spring we go to the drug store or the doctor for iron? Why not eat freely of spinach instead? Especially when we stop to think that the mineral element cannot really enter the blood, and be assimilated unless we get it from some organic

product, as in vegetables. If we are not fond of spinach,—why then the asparagus bed stands ready with its quota of iron. A bed of asparagus ten feet square and well-fertilized, each year will supply plenty of this delicious vegetable for a family of three, for six weeks each spring.

Cabbage contains iron and a good deal too. If you are in a hurry and cannot wait for the cabbage to grow, sow a lot of the seed broadcast, and pull the young plants when about eight inches high,—long before they think of heading—and cook as one does spinach or greens.

Dandelions, apples, cherries and carrots, carry a great deal of iron. There is said to be some sort of connection between iron in the blood and red hair. I cannot vouch for this, however.

There is no reason why one should fail to sleep well, granted of course a clear conscience, if one has plenty of lettuce and onions growing in the back yard.

These vegetables tend to give comfortable nerves as each contains a narcotic. Celery has a reputation for soothing the nerves. This reputation is thought by some to be greatly overworked. Turnips, radishes and cabbage, cauliflower, broccoli, and brussels sprouts are, very likely, what gives to the Dutchman his steady nerves.

Everyone knows the cleansing qualities of rhubarb on the digestive tract, and it is a fact that cranberries (which do not, however, usually grow in the garden) are almost as good.

The fruit from a few blackberry bushes may ward off a case of intestinal congestion, and any sort of fresh salad is especially good for the stomach.

Mother Nature has provided well for us. The preventive and remedial agencies placed within our reach in simple, pleasant forms would, if judiciously used, absolutely insure freedom from many of the bodily ills to which we are heir. Let us live closer to Nature and learn her truths and follow her precepts.

THE EDITOR'S TALKS AND CORRESPONDENCE



The Editor, Margaret Greenleaf, wishes to extend a personal invitation to all readers of *House and Garden* to send to the Correspondence Department, inquiries on any matter pertaining to house finishing and furnishing. Careful consideration is given each inquiry, the letter and answer being published in due time as matters of interest to other readers. Where an early reply is desired, if a stamp and self-addressed envelope are enclosed, the answer will be sent. No charge whatever is made for any advice.

IN our talk this month we shall begin the consideration of such problems in house building and furnishing as constantly confront the very numerous body of householders of ambition, good taste, and moderate means. To recommend for the furnishing of these homes rich damask and dainty brocades, velour or silk velvet hangings, rare Oriental rugs, and Ormulu and Verne Martin furniture would be wholly unsuitable and impractical, and the results, were such suggestions made and followed would, therefore, be unbeautiful. However, the materials and furnishing we will suggest—will, in their line, be as attractive as the more costly ones, and will make for harmony of color, for comfort, and for beauty in the interiors.

We wish to address ourselves chiefly to those who, while knowing the right thing in house furnishing when they see it, doubt their own ability to decide in advance the many important questions which arise in regard to the plan and the furnishing.

To many such who live in the city, on the farm, or in the small town, we feel sure from past correspondence this assistance will be equally acceptable.

To-day is pre-eminently the day of the small house. The careful planning of the interior and the artistic beauty of the exterior of the best of these is beyond criticism. Among the many homes of the very rich man one comparatively small house is usually included, and in it the beauty of simplicity is carefully preserved. This may be a bungalow by the sea or a lodge in the mountains built from the natural materials at hand, the logs and field stone of the exterior complemented by the simple lines and undecorated surfaces of the standing woodwork and walls of the interior.

The charm which lies in the simple furnishings of such a house is felt where these are embodied (as they should be) in any home where the expenditure must be modest. In the city apartment as well as in the country cottage, domestic cotton prints, dimities, chintz, cretonne, linen crash, unbleached cotton, and cheese cloth may be found not only suitable but decorative materials from which to curtain the windows. The

most expensive of these costs but sixty-five cents a yard, and the unbleached cotton and cheese cloth sell for five or six cents. These latter fabrics lend themselves well to stencil treatment, and by the careful selection of design and color may be made appropriate to the various rooms of the house.

Where heavier materials are required for door curtains and furniture covering, these can as readily be found of good quality and color in prices ranging from \$1.25 a yard for fifty inch goods, down to twenty cents for thirty-six inch goods.

In floor coverings we are to-day offered a wide choice in excellent domestic goods. These may be reproductions of the most beautiful designs in Oriental rugs and in quality, color, and durability are found most serviceable. Also two toned rugs of the same weave or of a less expensive make are procurable in excellent colors. The most costly of the rugs mentioned in the nine by twelve size is \$50.00; other qualities of the same size may be had as low as \$14.50. It is not at all a difficult matter to select quality in such rugs but the greatest care must be given to the choice of design and color.

Simple, sturdily built and well finished furniture, suitable for such homes, can be found at reasonable prices.

Other considerations in the finish and fitting of the house, such as the selection of tiles and mantels, the hardware and fixtures, the color and treatment of the standing woodwork and floors, the paper or tint for ceilings and side walls, are all of equal importance to the completed room.

The necessity of perfect harmony between the architectural detail of the interior and the character and finish of the standing woodwork and wall treatment is readily realized.

There are stains and finishes now made showing such natural tones and surfaces that there is no feeling of artifice about them. The rich dark brown as well as the lighter tones of this color which show on very old oak in greater or less degree, the dull moss and silvery gray which long exposure to weather induces, reproduces especially well.

The Editor's Talks and Correspondence

The day of high gloss varnish fortunately is passing, and either the dull natural surface is given the woodwork, or a soft polish showing the effect of rubbed wax is used. This latter finish is particularly favored over mahogany stain.

The manufacture of these stains and varnishes has reached so high a state of perfection in durability of color and finish as to leave little to be desired. The ivory or pure white enamels now made are beautiful, and especially are these suited to such houses as suggest the Colonial type, or where mahogany furniture will be extensively used.

In building a house there are many places where one can wisely economize; this, however, should not extend to the materials employed in treating and finishing the woodwork. It is much more satisfactory to leave the wood in the natural state, giving it a coat of rubbing oil, than to use cheap paints or varnishes. This matter of treating the wood with oil frequently proves artistic and pleasing, bringing out as it does the grain of the wood effectively, but it does little to soften the often crude color of the natural wood, and for that reason is not always acceptable.

CORRESPONDENCE

REMODELED COTTAGE INTERIOR

HAVING noted the assistance you give to other correspondents, I am writing to ask if you will help me with some suggestions, as I am remodeling the interior of my cottage. I would be glad of advice regarding wood finish, wall treatment, and general fittings of the rooms. I send you a rough draft of the floor plans, showing exposure and dimensions of the rooms.

The woodwork in hall, parlor, and dining-room is painted white; that in the library is oak, and I purpose putting in oak floors throughout. The ceilings are extremely high—thirteen feet—and all openings reach to within four feet of the ceilings.

Please suggest some treatment for the walls that will apparently lower the ceiling. The walls are now plastered and painted. Also let me know if the white woodwork of the dining-room can be changed to mahogany, and give color scheme for hall, parlor, library, and dining-room.

Assuring you that your suggestions will be greatly appreciated, I thank you in advance.

Answer: We would suggest that you keep to the ivory white woodwork in the various rooms of your house. If, however, you particularly incline toward mahogany, it will be possible to cleanse the present paint and finish from your wood, using a varnish remover to do the work as this is much more readily accomplished by this medium than where the paint

is burnt and scraped from the surface. Then stain the wood with a rich dark mahogany stain, and give it a finish which has a semi-gloss. If you will inform us in regard to the character of the wood, we will have a sample panel treated and finished as recommended, sent you. However, if you are using mahogany furniture in this room, we can sincerely advise your retaining the ivory white finish for the woodwork.

In order to apparently lower the ceilings in the various rooms an upper third wall treatment can be introduced throughout, with the exception of the hall. Use a figured paper for the parlor, which is of western and northern exposure. This paper should show a mingling of yellow fleur-de-lis blossoms with pale green leaves; the cost of this is but thirty-six cents a roll of eight yards. It is excellent in color and design, the lower wall to be covered with the pale green two toned striped paper harmonizing with the green of the floral paper. The price of this paper is fifty cents a roll of eight yards. I send you sample showing it. The over-draperies at your windows should be of thin, yellow, crinkled silk finished with narrow moss fringe in the same color; the price of this silk is ninety cents a yard, thirty inches wide. Next the glass of your windows hang figured net draperies. All curtains should extend only to the sill and hang straight.

For the hall a yellow-tan paper is sent, harmonizing with the darker tone in the fleur-de-lis. This is two tone in effect, showing a small bird's-eye pattern.

For the library the upper wall treatment should be in tones of bronze brown, dull blue and green tapestry effect; the cost of this paper is fifty cents a roll of eight yards, the lower wall to be covered with plain paper, bronze brown in color; the draperies to be of the same crinkled silk, in color matching the dull blue in the tapestry paper. These should be made and hung as recommended for the parlor.

For the dining-room of southern and western exposure, a foliage paper showing blue and green effects against a gray ground is recommended for the upper wall treatment—this to be six feet in depth and finished with a plate rail—the lower wall to be dull blue in color. The suggestion for this room may be carried out with the mahogany woodwork or the ivory white. The selection of drapery materials will be somewhat affected by the choice of finish, and will be recommended later.

WILLOW FURNITURE

I am furnishing my summer cottage and wish to make it as attractive as possible at reasonable cost. I have been told that willow or wicker furniture would look well in a room of this kind. My walls are plain in color, and I have as yet purchased no draperies or furniture. I would be pleased to have your

(Continued on page 5, Advertising Section.)

IN THE CITIES' MARTS

[Addresses of the retail shops carrying the goods mentioned in this department will be sent upon receipt of request enclosing a self-addressed and stamped envelope. Inquiries should be sent to the Special Service Bureau of HOUSE AND GARDEN, 345 Fifth Avenue, New York City.]

THE furnishing of the porch is an item to be taken into consideration early in the season in order that the occupants of the house may spend the warm summer afternoons and evenings in comfort. Gray green should be chosen as the predominating color of the furnishings because it is restful as well as cool looking. The grass rugs make excellent covering for porch floors. The size eight feet by ten feet costs \$6.00. The bamboo rolling screens to give seclusion and shut out the direct rays of the sun are almost indispensable. These are five feet wide by eight feet long and sell for seventy-five cents. Furniture made of wicker is perhaps the best for porch use as it is not affected by dampness. Wicker swings five feet six inches long, hung with chains, cost \$20.00. A wicker *chaise longue* costs \$15.00. These as well as the wicker chairs should be supplied with cushions. If the chairs are stained green the cushions would be attractive covered with a cretonne showing a design of purple grapes and green leaves against a gray ground. This can be purchased for thirty cents a yard and it is thirty-one inches wide. Lunch cloths of gray crash, hemstitched with coarse green thread cost \$2.50. The tea sets of soft green pottery are very cool looking and appropriate for porch use.

A novel device in the way of hanging flower holders is now being shown. These are made of porcelain, beautifully decorated, are crescent shaped and hang by chains which are attached to each tip; the price asked is \$2.00. Tulips, daffodils or any of the stiff stemmed flowers adapt themselves admirably to this style of holder. There are also side wall brackets made for holding flowers. The designs are very similar to sconces only where the candles are placed there is a ring through which the glass flower holder is slipped. The brackets are generally made of plaster and finished in a number of different ways. Those delicately tinted to harmonize with the wall treatment are perhaps the most attractive. These are often designed to be placed at either side of a long mirror. When used in this manner they should be treated the same as the mirror frame.

Unusual holders are now being made for the large brass jardinières. These holders are made of mahogany. The tops which are mounted on a slender pedestal, are bowl shaped, the curved surface being lattice work of mahogany. The bright brass of the jardinières shining through this lattice work is very effective; the price including the jar is \$30.00.

The Japanese turtle is a most convenient little article

for arranging long-stemmed flowers in low dishes. The turtle, in several sizes, is made of lead and divided into several sections, each section being large enough to hold four or five stems. As it is only one inch high, it is possible even in very low dishes to have it well covered with water, and it is, therefore, not noticeable. Those about three inches long by two inches wide cost fifty cents.

This season's stock of wall-papers shows a variety of artistic floral borders especially adapted to bedrooms. These are often used with tinted walls as they take away the monotony of a perfectly plain surface and add much to the decorations of a room. These can be purchased from fifty cents a roll, of eight yards, up. Cretonnes are made which combine beautifully with these borders, costing from sixty-five to eighty-five cents a yard.

Well selected stencil patterns make a very effective wall treatment. These may be purchased in sets,—large designs for the wall treatment and the same motif used in a smaller design for stenciling curtains. One particularly charming design uses the rose as a motif. Starting at the baseboard the green stems and leaves rise almost to the ceiling, giving a paneled effect to the side walls. About eighteen inches from the ceiling angle the design branches out, both leaves and flowers being used in a crown effect. For the curtains the same idea was used, the design being proportionately smaller. By judicious selection of colors for the stenciling, the pattern may be very effectively employed in sleeping rooms. Another pattern uses a flight of birds as a frieze. Another design, for the nursery, pictures water on which small boats ride. In the boats a baby holds the sail while birds are seen flying about overhead.

The imported fiber rugs provide an excellent floor covering for the bedroom. These are made in two tones and the colors are unusually soft. The size six feet three inches by ten feet four inches costs \$17.50.

Prints of all the old masters and classic subjects come in a beautiful brown tone. These range in size and price from eight inches by ten inches at \$2.00 to thirty-six inches by fifty-four inches at \$80.00.

The decorative value of mirrors placed in a room is great when the frames are of appropriate design. For rooms of Colonial feeling there are many quaint styles to be procured which add to the characteristic charm of the room in which they may be hung.

There is a well-established firm in New York from whom suitably framed mirrors for space in a room of any character may be ordered. Designs will be submitted upon request.

It is not always easy to find pieces of garden furniture suited to the restricted space of the city lot transformed into a formal garden. Wall benches, vases, sun-dials and small fountains, all desirable, are found in some of the studios where such goods are carried. Most reasonable prices are quoted.

THE GARDEN

Suggestions, Queries and Answers

JOHN W. HALL

THE gladiolus is one of the most attractive of the summer-flowering bulbs. While it requires a sunny position, it does equally well in a light sandy loam or heavy soil well drained. Pulverized sheep-manure is the best fertilizer to use.

Begin planting in May and make a succession of plantings, two weeks apart, to the end of June. By this method of planting blooms will be had from July to October. Plant the bulbs from four to six inches apart each way; plant small bulbs about three inches and large ones about six inches deep. It can be effectively planted among roses, pæonies, or shrubbery.

The gladiolus makes an excellent cut flower. Cut as soon as the first one or two flowers open and permit the remainder to open in the house. By cutting a little off of the stem and changing the water daily, a spike will keep in bloom and fresh for a week or ten days.

Bulb beds may be protected on cold nights by spreading an old quilt or other covering over them. It would be well to first stick up a few sticks on the outer edges of the beds to prevent the covering from crushing the shoots. Do not remove the covering in the morning until the sun has well warmed the atmosphere.

Interest in chrysanthemum growing was never greater than now. Good qualities in the plant are that it is adapted to almost any soil and can be grown under ordinary conditions, not requiring special skill to bring it to perfection. It will do better, however, in a light loam than in a heavy soil; in a heavy soil leaf spots are likely to appear during rainy spells. For a good quality of bloom the plants should be set not closer together than twelve inches.

The plants should be kept well cultivated; the

surface of the soil be often well broken to admit air and warmth. So long as the plants keep a dark green and are making large foliage, they are doing well and do not need any additional nourishment. About the first of August pushing should be begun. A top dressing of well-rotted barn manure followed by frequent applications of liquid manure give the best results. Personally I prefer the pulverized sheep-manure for making the liquid fertilizer. For permanent cultivation it is time to put the plants out—they are naturally cool hardy growing. A good chrysanthemum bed will furnish a wealth of flowers after the dahlias and other tender flowers are cut by the frost.

A bed of cannas will give as good results as any other bedding plant. There are numberless varieties, all good, and they succeed in almost any soil

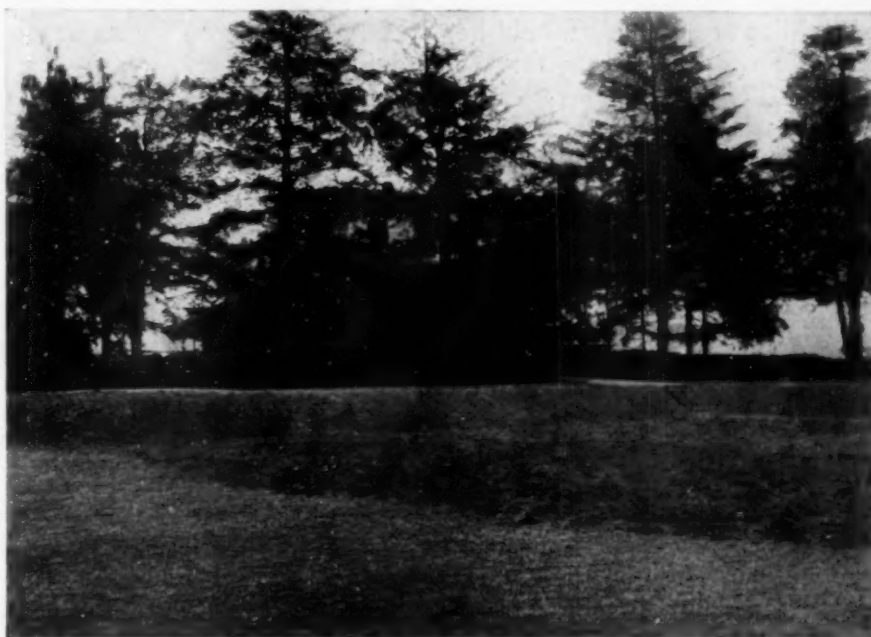
if given a sunny location. There is one essential that must be kept in mind and that is this: to get the best effect one color must be planted in mass, letting the plants stand eighteen inches apart. A bed six feet in diameter will require seven plants if set eighteen inches apart, while a bed eight feet in diameter will require twelve plants set the same distance. In planting begin with the outside row, setting the

plants nine inches from the edge of the bed. A square bed will contain about an equal number of plants.

In preparing the bed, spade it to a depth of eighteen or twenty inches, at the same time incorporating a liberal portion of well-rotted manure. Cannas require frequent applications of water.

The lawn-mower should be by this time in first-class condition and it should be frequently used. A top dressing of pulverized sheep-manure at this time will materially aid young growth where patching was necessary and it will stimulate the old sod that has lain practically dormant during the winter. In using the pulverized sheep-manure, sow broadcast from sixty to 100 pounds for each 1,000 square feet of surface.

By no means make an application of rough stable



A part of the lawn here shown is rendered unsightly by a top dressing of rough barnyard manure. A dressing of pulverized sheep-manure is used on the other portion to show contrast

manure. Not only is it unsightly but following its use there will appear foul weeds and wild grasses that are next to impossible to get rid of. The illustration herewith shows how disfigured an otherwise attractive lawn can be made by using rough manure. On only a portion of the lawn has this rough manure been used, and it was used only for the purpose of securing this illustration to demonstrate the contrast with pulverized sheep-manure.

Dahlia roots may be planted this month but as a general proposition better results are had from moderately late rather than from very early planting. The time of putting the roots in the ground may be permitted to depend somewhat on their condition. If entirely dormant they can be planted earlier than if green. Green or growing roots should not be put out until near the end of the month; the 15th of June is not too late.

The position where dahlias are planted should be well drained and fully exposed to the sun for the longest possible time during each day. While they thrive in almost any soil it is necessary that it be loose, and if not naturally so use coarse sand or anything that will make it friable. If stable manure is thoroughly decomposed it will make a good fertilizer. If that is not at hand, use sheep-manure. Either is sufficiently rich in phosphoric acid and ammonia to produce good results. The fertilizer should be spaded into the ground which should be broken to a depth of eighteen inches.

Plants should not be crowded. A distance of three feet apart is not too great. When the shoots appear remove all but two of the most robust. Most gardeners make the fatal mistake of over-crowding their plants.

There are many varieties of this superb flower and the question of a selection is a matter of personal choice.

DIRECTIONS FOR MAKING A LILY POND

Will you kindly give through HOUSE AND GARDEN information for making a small lily pond, say six or eight feet in diameter, of irregular outline, to be composed of cement, and built with especial reference to preventing the breaking of the walls by freezing ice. Please indicate depth, and to whom I may appeal for literature on the subject of concrete walls.

J. A. S.

Lincoln, Kansas.

Make excavation thirty inches deep size of pond desired. Pack the bottom with a six inch layer of cinders or puddled clay until it is brought into a solid mass. This will no doubt make the bottom of the pond sufficiently retentive; if not it can be used as a base on which to lay a cement or concrete bottom. The side walls can be constructed of rough

stone and plastered inside with cement, or they can be constructed of concrete. If you build the pond below the level of the ground the top of the wall should be plastered smooth with cement, both inside and out, and finished in wedge shape to prevent the frost from heaving it.

The thirty inch excavation will give six inches for the base of pond, one foot for soil, and one foot for water. Construct with an outflow so that the pond can be entirely drained or the water held at any desired level.

For information on the use of cement, etc., write to the cement manufacturer whose advertisement appears in this issue. This company can furnish you literature on the subject of cement walls.

VINES FOR A COTTAGE PORCH

I wish to do some planting in front of my cottage and apply to you for a few suggestions or advice in doing so.

I would like very much to place Wistaria where indicated on the plan, to be trained to climb upon lattice between the columns. The eaves of the porch project two feet and six inches. The porch floor is brick on concrete foundation.

According to the points of the compass, and conditions, is it possible to place vines close to porch floor, say twelve inches from edge of floor, and arrange to have vines climb on lattice? If so, how many vines would be necessary to plant and how far apart for this scheme?

I also intend to place flower boxes where marked between or alongside of columns as shown on plans. What would you suggest for planting in the boxes? Also what would you advise placing along east side of porch where marked?

I have been taking HOUSE AND GARDEN for some time and feel confident you will help me out with these few suggestions.

J. S.

Brooklyn, N. Y.

Instead of the Wistaria I would use for each space indicated for front porch one *Clematis Jackmanni*. This is a rare and beautiful hardy climbing vine of slender twining growth, and bearing great wreaths and clusters of splendid purple flowers. It can be planted close to the wall, and I am sure would give good account of itself during the year. Wistaria is too large for the space allotted. It would cover the entire entrance and shut out the sunlight.

On the east side of the porch, where indicated, I would use one *Clematis paniculata* (Japanese virgin's bower). This is a new clematis and one of the finest of climbing vines. Its growth is rapid; it is entirely hardy and one of the easiest to grow. The flowers are rich, creamy-white and are borne in beautiful clusters, completely covering the vine with star-shaped blooms which are very fragrant. The

nurserymen whose advertisements appear in HOUSE AND GARDEN can supply the vines.

In boxes, placed as indicated by you, I would put one President McKinley canna in the center. The bloom of this canna is bright red. For the edges of the boxes I would use either dwarf nasturtiums or mixed double petunias.

PLANNING A GARDEN

I am writing to you for advice on planning my back garden. I have drawn a rough sketch and have marked what I thought I should like to plant there. What I wish to know is, how many of the shrubs named to plant in this space. One or two of each of the shrubs named?

About how many perennial plants will I need for the east border? About how many roses for border on the west side? Hedge runs from front to the back of the lot on both sides.

I should like Virginia creeper to run all over the house, which is stucco on the lower half and shingles on the upper half. How close together shall I plant these vines? I would like quick results.

This is new work for me, and I do not like to make too many mistakes.

Mrs. J. S.

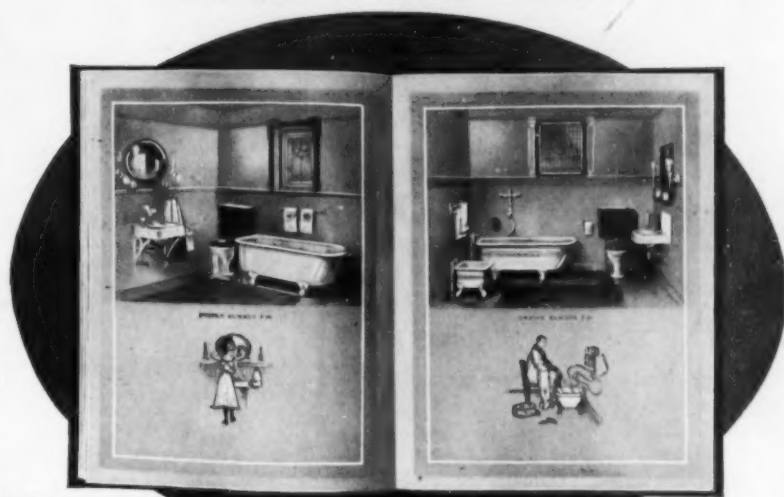
Bay Ridge, N. Y.

In the place designated for dahlia in the northwest and in the northeast corners of your garden I would suggest that you substitute the *Yucca Filamentosa*, commonly called Adam's Needle or Spanish Bayonet. It is a low growing tropical looking plant, and is perfectly hardy. The flower stalk is from two to four feet high and it bears enormous clusters of creamy-white, bell-shaped flowers, blooming in August and continuing for a long season. One yucca plant in each position will be sufficient.

Eight or ten rose bushes should be put in the twenty-five foot space indicated by you on the west side of the garden. Gladioli can be put to advantage in front of and among the rose bushes.

For the east bed I would suggest three rows. The back row, and even the second, should be planted with one dozen of either foxglove, columbine, or larkspur. Ten dahlias with annuals be-

Every Homebuilder should have a copy of THIS BOOK



"Standard" Modern Bathrooms

If you are building a new home, or installing a new sanitary equipment in the old, you should have this book before you decide on the fixtures. You, as a layman, know little about the sanitary question. Yet home-sanitation and home-health are matters too vital to leave in any other hands than your own. This book contains to a detail just the kind of information every buyer of bathroom fixtures needs. No matter how much or how little your bathroom investment is to be, \$50 or \$500, this book shows you exactly how to get the best and most practical equipment at the price you want to pay. "MODERN BATHROOMS" is the most elaborate and most instructive book ever issued on the sanitary question. *Send for it now and read it.*

Please enclose 6c. postage and give us the name of your architect and plumber, if selected,

Standard Sanitary Mfg. Co. Dept. 40, Pittsburgh, Pa., U. S. A.

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ORIENTAL RUG RUNNERS

of suitable size and quality are almost obsolete to-day. The sleazy, poor, torn pieces of recent importation, being worse than useless. In the place of these, however, one may obtain rug runners of American manufacture, 27", 36", 54" and 72" wide, the "**Hartford Saxony**" Rug, woven at the famous **Hartford Carpet Company's** mills. These rugs have the character and wear of an Oriental. For colored illustrated booklet, address

C. SAXONY, - **41 Union Square, New York**

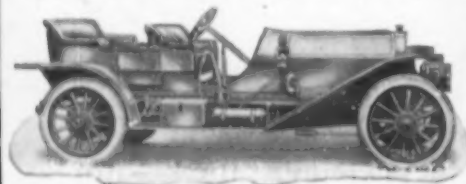
House and Garden

PENNSYLVANIA

WITH the present epidemic of cheap cars, and the extravagant claims made for them, it is well to remember that in motor cars, as in most other things, you usually get what you pay for.

"PENNSYLVANIA" cars are not cheap cars. They are not thrown together by the thousand, but custom made throughout. They will probably cost you less at the end of the season than those of the cheaper sort, and you will have the added satisfaction of owning a car that looks and is of the highest class.

Our phenomenal growth, in less than four years, from an idea to one of the largest producers in America of high grade cars, is due to the fact that there has never been an unsuccessful "Pennsylvania" model. The first car built is in daily use and giving satisfaction, and each succeeding model has been a refinement of its predecessor, until to-day they represent the farthest advance in motor car construction.



Type F, 6-cylinder, 75 H. P.

Guaranteed speed, 75 miles, \$4500

Type D, Runabout . . . \$2000

Type D, Touring or Baby Tonneau, 2100

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Magneto and gas tank on all models.

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NOTE: If there is no "Pennsylvania" representative in your territory, we shall be pleased to supply you direct from the factory.

RUUD Automatic Gas Water Heater

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Apply now.

The Pulverized Manure Co., 25 Union Stock Yards, Chicago.



Write to-day for the colors for these rooms—you can easily adapt them for yours.

MAKE YOUR HOME MORE ATTRACTIVE.

"Dainty Wall Decorations"

Is a richly printed and profusely illustrated book. The illustrations are in colors on heavy plated paper, beautifully bound with an embossed cover in colors, and contains new designs for decorating every room in the home. If you are planning decorating or re-decorating any apartment in your home, send 10 cents in silver or U. S. stamps for this useful and beautiful book. It is a complete course in wall decoration.

Alabastine is a dry powder and is to be mixed with cold water. It comes in 16 beautiful tints and in pure white. Alabastine is carefully packed in sealed packages—it sells for 55 cents for any of the 16 tints, and 50 cents for a pure brilliant white. The best dealers sell Alabastine.

ALABASTINE COMPANY

598 Grandville Avenue, Grand Rapids, Mich.
Dept. 408, 105 Water St., New York City, N. Y.

You remember reading this advertisement last month, don't you?

Once again let us remind you of the necessity of looking for the name "Whittall," as indicated above, woven in the back of every rug or yard of carpet you buy.

Look carefully—the name does not show prominently in some colors—but once you see it you may rest assured of absolute perfection—not even the slightest defect to develop later and make you dissatisfied with your purchase.

Every yard of a "Whittall" rug or carpet is pure wool of the highest grade, colored with dyes subjected to the severest test.

"Whittall" rugs are made for every conceivable purpose—many sizes, designs and prices. The line comprises 497 selections in 11 qualities. Nowhere can you find a wider range of styles to fit any decorative scheme.

Tell your dealer you want to see "Whittall" rugs and carpets. Examine, feel and subject them to a critical comparison. If your dealer cannot supply you, write to us direct, giving his name.

We want you to have our

Free Booklet, Series I,

THE MARK OF QUALITY

It is full of helpful suggestions on floor covering. Write for it to-day.

WHITTALL'S

27 Brussels St., Worcester, Mass.

FOR SALE—French Bull dogs of the best blue blooded pedigree, registered stock. ARTHUR P. BENDER, 213½ Linden Street, Allentown, Pa.

For the convenience of subscribers our Subscription Department will receive subscriptions for all magazines and periodicals at publishers' rates.

HOUSE AND GARDEN

1006 Arch Street, Philadelphia

tween the plants should occupy the third or front row.

Across the garden, between the flower and vegetable garden, there should be planted a row of currant or gooseberry bushes, about ten of either or five of each. Either makes an ornamental as well as useful plant.

If you use Virginia creeper do not set the vines closer than three feet.

PLANTING FOR A SUCCESSION OF BLOOM

In October I planted a bed of tulips and hyacinths. As they will not last all summer I want to make a bed of asters and scarlet sage with a filling in in front of them. Should I take the tulips and asters up and replant or shall I leave them? Should I have to, tell me how to replant and at what stage of the growing time.

E. A. N.

Philadelphia, Pa.

I would not disturb the tulips and hyacinths. Both are very early bloomers and short lived. After their bloom the bed can be utilized for asters and scarlet sage. The seed of the asters and scarlet sage should be sown in cold frame or boxes during May. When the plants are two or three inches high they can be transplanted to the bed now occupied by the tulips and hyacinths. The growing of the two crops, as it were, on the same bed will not conflict.

Asters and scarlet sage treated as indicated will come in bloom in August and later.

THE SPRING RENOVATING

(Continued from page 158.)

The woodwork then becomes a part of the side wall treatment and supplies an excellent setting for furniture of any wood. If the paneling in the dining-room is of Southern pine, white wood or birch it can be effectively treated with a mahogany stain, choosing a dark brownish tone rather than the strong yellow red mahogany one sees so frequently used on the woodwork in apartment houses and on cheap furniture. To select a stain of the right color adds greatly to the artistic value of the woodwork and yet the cost is the same. In selecting the upper wall-paper or frieze to use with mahogany it is very easy to find a design in which the boles of the trees or some portion of the foliage

shows a mahogany brown tone rather than the dull brown which should be selected where brown oak is used. It is in the careful treatment of such small detail that the way to success lies. The ceiling treatment is also an important feature to consider. Where the wood-work is enameled in a light shade, or in ivory or pure white the ceiling should show the same tone. Where the wood-work and wall-paper are rich and dark some harmonious tone in a light tint should be selected. Ecru or a pale shade of tan are colors which harmonize with the greatest number of wall-papers. However, the ceiling color should be tried out with the wall-paper and wood-work before finally determining its selection.

HORSE-CHESTNUTS—POISONOUS BUCKEYES

(Continued from page 161.)

The Ohio buckeye, *Aesculus glabra*, a species with yellow flowers, which grows wild in the woods of Pennsylvania, Alabama, Michigan, Nebraska, and the Indian Territory, contains poison, and is placed between the red buckeye and the horse-chestnut in its poisonous qualities.

The fruit of the California buckeye, *Aesculus California*, is said to be made into soup, and a kind of bread, by the Round Valley Indians, who remove the poison by roasting and leaching the nuts.

THE EDITOR'S TALKS AND CORRESPONDENCE

(Continued from page 179.)

advice in an early number of HOUSE AND GARDEN.

Answer: There is no furniture made which is better suited to a summer cottage than the willow or wicker. This furniture comes in a variety of forms. One may find tables, couches, chairs, settles, window seats, window boxes, tea carts, and hanging flower baskets. There are also bridge tables with sets of chairs which fit under the table which are in many cases desirable, as they may be utilized for other purposes than cards, and where space counts the advantage of so disposing of the chairs may be an important item.

In purchasing furniture of this kind a

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but recently were considered luxuries which only the well-to-do could afford. In the light of our growing knowledge of what sanitation prevents, they have become a necessary safeguard, and by virtue of JAP-A-LAC, possible in every home.

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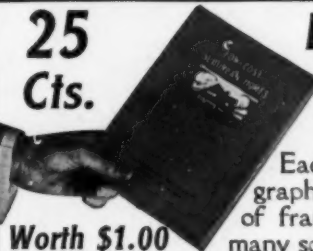
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very careful selection of the pieces should be made. Those used in the same room should be designed along the same general lines. Any unnecessary ornament or unusual shapes should be wholly avoided, choosing only such as suggest comfort and stability, with a certain elegance of form.

The finish for willow and wicker furniture is another most important point to consider. There are rooms where, owing to the uses to which they will be put and the general character of decoration, it seems necessary to enamel the chairs, tables, etc., which furnish them, in some soft color or ivory white tone.

The chairs used in the living or the reception-room should be fitted with half back and seat cushions, caught in with buttons and covered with chintz, cretonne, linen taffeta, or any of the other exquisite linen and cotton fabrics which are now offered. Where it seems desirable to leave the willow unpainted or enameled, a stain showing a soft light brown color or silver-gray tone is effective. The stain chosen should be of a kind to sink well into the fibre of the willow, and when given a dull flat finish, should be impervious to moisture.

Curtains of the fabric chosen for the cushions should be used as over-draperies at the windows, and the door curtains should repeat the plain color of the wall though in a deeper tone. If you will send us a small sample showing the exact color of your walls, we will be glad to submit samples of materials for draperies and chair cushions.

DECORATIVE MIRROR

We have a small space between two large windows where I have placed a Colonial mahogany table. The exposed wall space between the curtains is not more than a foot in width. What treatment would you suggest for this? I have thought I would like a mirror there but fear I cannot find one which is narrow enough, or I might use some plaster medallions, one above the other.

Answer: Your first idea of using the mirror is best, and we are glad to suggest to you a style which will be adaptable to the space. There are very quaint and attractive reproductions of the old-fashioned picture mirrors now made. The mirror with frame does not exceed

a foot in width and is about thirty inches in height. The upper section of the frame holds a quaint engraving lightly tinted. The frame is of dull gold and Colonial design.

These are most attractive and decorative pieces, and sell for the very reasonable price of \$7.00.

HEDGES OF LIGUSTRUM JAPONICUM

THE wish that the California privet was entirely evergreen is so often expressed that it is certain there would be a good demand for a species, that is *Ligustrum japonicum*, were it better known. Having in mind the latitude of Philadelphia, the California privet is evergreen only in well sheltered places, where free from the severest cold and from cutting winds. In the same locality, *L. japonicum* is evergreen through the entire winter. Its foliage will be scorched when the weather freezes hard and the sun shines on the plant throughout the day, just as happens to rhododendrons under similar circumstances, but it is nevertheless a good evergreen. Were it used in a hedge, as the California privet is, one would protect the other and in this way a beautiful evergreen hedge would be the result.

How far north this evergreen privet will endure the winter remains to be seen. It has been in collections here for several years, and in a few instances hedges of it have been set out which were satisfactory and attractive.

While it has withstood the severity of our winters when standing alone, it has preserved the bright green of its foliage better when in a hedge, as it naturally would.—*Park and Cemetery.*

DECIDUOUS HOLLIES

BESIDES three native hollies of an evergreen character, there are three deciduous ones, *Ilex decidua*, *I. monticola* (ambigua) and *I. verticillata*. Two of these grow North as well as South, to some extent, *monticola* and *verticillata*, but the *decidua* is more decidedly a Southern species, though it succeeds in the Middle States when in a sheltered situation.

These hollies are very attractive when well set with their berries in late summer, autumn and winter, for some of

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This department will be glad to supply you with practical suggestions for obtaining any results you desire. We furnish color schemes, drawings, samples of hangings and curtains, and tell just the kind of treatment that will produce the results you desire on floors, walls, ceilings and woodwork.

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them, *verticillata* for one, are usually much more crowded with berries than are the twigs of the common evergreen one, *I. opaca*.

In the North, the berries do not lose their bright red color until heavy freezing weather comes, while in the South the display is undiminished even at the close of winter.

In the forming of festoons and wreaths for Christmas the berries of *I. verticillata* are often used when those of the evergreen one are scarce, and only experts can tell the difference in the berries; and then the one used is a true holly, anyway.

Ilex verticillata is a pretty bush in autumn. At that time its foliage is still perfect, but this feature does not count in its use when cut, as the foliage of these deciduous hollies quickly dries up when the branches are cut from the bush.

In the same way as evergreen hollies, not every bush of these deciduous ones are berry-bearing. In a lot of seedlings the risk is run of whether they may be fertile or not, so in nurseries where propagation is practiced berry-bearing ones are grafted on common seedlings, not to run the risk of what the seedlings might be.

Not every one knows this deciduous holly under the name of *ilex*—nor even under its older one of *prinos*, for among collectors and dealers it is better known under the title of red winter berry. It is abundant in Michigan and adjacent States.—*Florists' Exchange*.

GAS POISONING IN WASHINGTON

THE press of Washington, D. C., has given much space to a consideration of the poisonous nature of the water gas furnished there, the immediate cause of the agitation being the death of three persons due to a leaky gas stove. Analyses of Washington gas showed that it contained carbon monoxide in percentages which varied within ten days between 21.9 and 30.5 per cent.

In Massachusetts, during the fourteen years following the introduction of water gas, there were 459 deaths from gas poisoning as compared with eight deaths in the previous thirteen years; and in 1885 the Massachusetts Legislature enacted a law against distributing gas containing more than ten per cent

House and Garden

of carbon monoxide. Congress has been requested to enact a similar law for Washington. The Massachusetts law was, however, repealed in 1890, and about one-half of the gas plants of that State now furnish enriched water gas. Coal gas is poisonous, although not quite so much so as water gas, and it would seem even more desirable to enforce laws against defective gas appliances than against the manufacture of water gas. — *Municipal Journal and Engineer.*

COMMERCIAL GARDENING

WHO is better fitted to become the commercial gardener of the world to-day than the commercial fruit grower? These two departments of horticulture go hand in hand, and the two can, and should be made one.

If we include gardening in our operations, we ask, what crops shall we grow? This depends mainly on one's location and markets. But if we will consider the general conditions, as they exist to-day, it will, to a large extent, answer the question. The tendency for gardening is creating a demand for smaller farms; it follows, then, that farming will be more intensive. Growers will tend to produce less amounts and greater varieties. This being true we may naturally expect that there will be an increase in the supply of such vegetables as peas, beans, radishes, lettuce, beets, cucumbers and the like. On the other hand, on these small farms there will be a decrease in the acreage of such vegetables as potatoes, cabbage, tomatoes, sweet corn, horse-radish and vegetables of this character. The last named vegetables belong to what we may class as heavy and bulky. The former we may class as light and more easily handled.

Up to the maturing of the crop the work has been easy and delightful; we are now confronted with the most difficult task of the whole business, that of disposing of our product. Remember that your reputation for the production of choice vegetables is just as vital as your reputation for fancy fruit.

If you are located near a city where you can market product from the wagon, you will find that if you prepare vegetables with the same care that you do fruits, and be honest all the way



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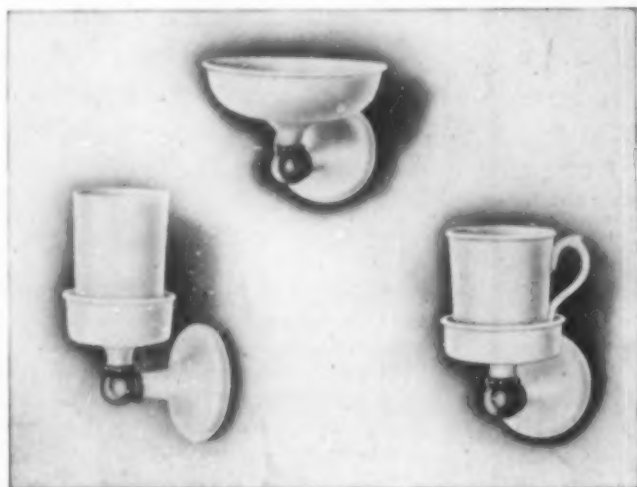


Plate 1610-K

Plate 1620-K

Plate 1615-K

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They are also reasonable in price and are absolutely the most sanitary fixtures made.

down to the bottom of the basket, you will have a trade that no one can take from you, and your produce will bring a premium over the average market. The same rule holds true if you are shipping to other markets. A package rightly packed is half sold, and is an invitation to buy another. It is always advisable, before planting your crop, to know to some extent where and how you will dispose of it. Make all preparation before the time of harvest. What might be serious losses are often avoided by looking ahead.

To some, a good outlet for this vegetable is found in the canning factories. While prices paid by these factories are not nearly so inviting, as that received from other sources, yet there is some advantage in growing crops for them. If the factories are near at hand not much care will be needed in packing or handling the crop.

The main point is to produce the greatest bulk at the least expense and as very little is needed in the way of packages, many items of expense are saved the grower.

To be profitable, the acreage should be as large as possible, so that when the gathering comes it will require steady hauling to the factories. In this way the extra help can be fully employed. There then will be no loss of time or crops in having to stop and hunt for help when needed, or take chances on getting them just when wanted.—*Orange Judd Farmer.*

ITEMS FROM AUTOMOBILE TOPICS

Whenever, for any reason, it is difficult to observe the rate of flow through sight-feed oilers mounted on the dash, it is a good plan to slip a bit of white paper behind the tubes, thus giving a light back ground against which the contents of the glasses will show with considerable distinctness, even in a poor light. If it is desired to make a permanent arrangement of this nature, the paper should be neatly cut to a convenient size and varnished to the dash.

While it is common knowledge that acetylene lamps must be kept scrupulously clean, motorists often imagine that an oil lamp ought to run a whole year without an internal cleaning. One of the commonest reasons for oil lamps going out is the choking of the draught



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House and Garden

holes in the cap of the lamp by heavy deposits of carbon. These should be looked for and removed before any lengthy drive by night. The other essentials are a good lamp, good oil and a clean, dry wick.

A few common-sense don'ts that motorists will do well in adhering to are as follows:

Don't lose your temper if you drop a nut in the undershield. Remember there are others there, probably the one you were replacing.

Don't, because a policeman smiles imagine him to be an old friend, although you may have cause to remember him later.

Don't treat your chauffeur as an accessory. Remember he will last longer than your car, if used properly.

Don't give your chauffeur twenty minutes to catch a train twenty miles away, and then complain of \$25 and costs.

Don't, after you have paid the fine, think that you are entitled to drive any faster.

Don't think that it is the brightness of your car that dazzles the pedestrians as you pass. That is not so. It's simply the dust in their eyes.

Don't splash the mud over the dress of the lady who is walking. Dresses are very expensive; besides it might be your own wife.

Don't laugh at a small car's efforts when you pass it; remember the tortoise and the hare.

OLDEST ORCHARD IN AMERICA

THE oldest apple orchard in America, if not in the world, is in the center of the ancient town of Manzano, eighteen miles southwest of Estancia, Terrance county, New Mexico. Many of the trees are more than six feet in circumference, but all are still fruitful and vigorous although neglected for generations. Little is known of the history of this orchard, but the oldest inhabitants of the valley of the Rio Grande remember the orchard from childhood and say that the trees have not changed in appearance since then. Venerable Mexicans and Pueblo Indians tell of visiting the orchard as far back as they can remember and finding apples on the ground in all stages of decomposition at least two feet deep.

The Estancia Valley has been peopled for ages, probably by the kinsmen of the

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State work desired, how much fence you want, number of gates, style of building, etc. We will submit designs or photographs and estimates, take measurements and erect if necessary. Satisfaction guaranteed. Also fountains, vases, settees, stable fittings, tree boxes, lanterns and ornamental iron. Agents wanted.



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natives found by the Spanish explorers at Gran Quivira, Abo and other ancient cities. Probably in the early days of the Spanish occupation some Franciscan monk found his way to Manzano and there planted the seeds that have developed into these venerable trees. They are no doubt fully three hundred years old.

Close by the orchard is a little lake fed by a large spring. A short distance away is a grove of pines and cedars, making an ideal place for picnic and camping parties.—*Exchange*.

PROTECTING WINDOW CURTAINS

TO protect window curtains from rain try this simple device, which not only shields the curtains but also serves as a good ventilator:—Secure a half-inch board about twelve or fourteen inches wide and as long as is required to fit snugly between the side casings of the window. In the upper corners of the board have screw-eyes, one on each end. On each side of the window casing put a screw-eye, in which tie cords about two feet long, and on the ends of the cords tie small hooks. Ordinarily these cords hang down by the side of the window and are concealed by the curtains. The board may be kept out of sight also. When ready for use the hooks on the cords fit into the screw-eyes on the sides of the board and the board is tilted back from the window. The window may then be opened as wide as the board is high. The slanting of the board pushes back the curtains, and, while allowing air to enter, prevents the rain or snow from coming into the room.—*Ladies' Home Journal*.

SPREADING SAND ON SLIPPERY PAVEMENTS

IT is the practice in Germany to spread sand over asphalt and other smooth pavements when these are slippery because of being wet or frozen, and this is done almost exclusively by hand. The street cleaning department of Magdeburg has recently adopted, after a series of experiments, a new sand strewing wagon devised by Hermann Fricke of that city. The wagon spreads rapidly an even layer of sand or gravel over a width of from twenty to fifty feet, the amount and width being under the control of the driver.—*Municipal Journal and Engineer*.

CAMPHOR PRODUCTION IN THE UNITED STATES

THE Agricultural News, of Barbados, West Indies, has this to say of camphor production in the United States:

"The experimental work toward the production of camphor that is being carried out in the United States was recently described by Mr. James Wilson of the Department of Agriculture. Through the Department, camphor seeds have been distributed for years past, and trees are growing in large numbers throughout the Southern and Western States. A large manufacturing concern, which uses camphor to the value of \$500,000 every year, is building up a camphor grove of 2,000 acres in Florida, from which it hopes later to derive a good supply. It is stated that satisfactory results have attended the preliminary trials which have already been made in the extraction of the camphor."

There is no apparent reason why camphor trees would not thrive in many of our most Southern States, but the extract from the Agricultural News makes a mistake, or some one does, in saying the trees are growing in large numbers in the Western States. The tree will not grow in any Western State, nor in any other where more than ten to fifteen degrees of frost occurs; it might not endure that much cold with a dry air about it. It is not hurt by such cold when near the seacoast, as it endures it along the south coast of England at times; but many Australian trees flourish there, the temperature of the sea and the moist air rendering that possible.

Our country is such a large one, embracing all kinds of climate and soils, that but few plants could be named that would not be at home in some part of it.—*Florists' Exchange.*

DESTROYING THE CODLING-MOTH

A CORRESPONDENT in California writing of the beauty of the golden oak, *Quercus chrysolepis*, has this to say of worm-eaten acorns and an anticipated remedy for the evil: "Worms have eaten all acorns again this year. The horticultural commission have and will provide orchardists with an insect, *caliephialtes*, which feeds upon the larvæ of the codling-moth. We find them doing good work among the apples, and as these worms among the oaks resemble closely these apple worms, I have



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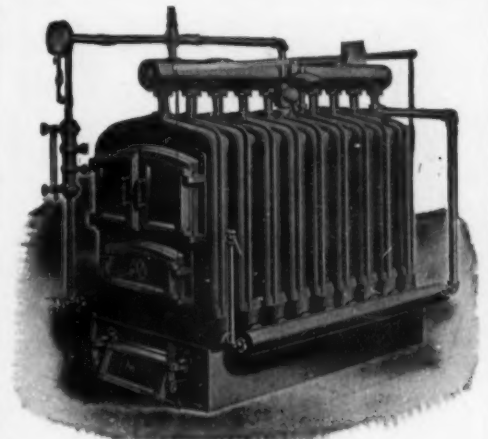
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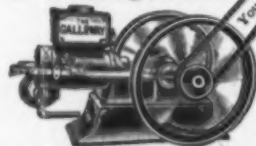
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hopes the new insect will be able, in time, to help us with our acorns."

This will be interesting news to both the nurseryman and the fruit grower. Nurserymen already experience difficulty in collecting sound acorns, and as to apples, between the codling-moth and the San José scale, this fruit is becoming scarce and high priced.

If this insect proves satisfactory on the Pacific Coast and our climate would suit it, it would be a Godsend to us to have it.—*Florists' Exchange.*

REMOVING OLD PAINT

THE ordinary process of scraping old paint, or burning it off, is hardly expeditious enough for general purposes, and is also laborious. Soda and quicklime are far more thorough, and the paint is more quickly removed. The solution of half soda and half quicklime is thus made: The soda is dissolved in water, the lime is then added, and the solution can be applied with a brush to the old paint. A few minutes is sufficient to remove the coat of paint, which may be washed off with hot water. Many preparations are sold for the removal of paint, all of them having some basis of alkali. A paste of potash and strong lime is far more effectual in operation, and the oldest paint can be removed by it. Afterward a coating of vinegar or acid should be used to cleanse the surface before repainting. One authority on the subject recommends gasoline lamp, a quart of oil being sufficient to last three and one-half hours. The method is considered superior to gas, as the flame is stronger and the cost less, besides which, the lamp can be carried to any part, which can not be done conveniently with a gas jet. But the use of flame of either is dangerous, and to be avoided when possible. Many a house has been burned to the ground from using jets of flame. For removing varnish, spirits of ammonia is used, but it is a slow process, and several applications are necessary. Scraping and sandpapering can be employed, but it must be done carefully by experienced hands, or the surface of wood will be injured. The chemical process of removal has the advantage of leaving the surface in a better condition than burning off or scraping, and for large surfaces of paint work is to be preferred—*The Western Architect and Builder.*

A CUT GLASS STAIRCASE

A CABLEGRAM from London, under date of January 16, is to the effect that the Sultan of Turkey has ordered a complete cut glass staircase for his palace. The London dispatch reads as follows:

"The diplomatic understanding between Turkey and Great Britain has resulted in an immense number of commercial orders reaching London firms from the notabilities of Constantinople. Never before have English goods and Englishmen been so popular in Turkey, and members of the 'Young Turk Party' in London are acting as agents in the exportation of all sorts of leather, silver and woolen goods. The Sultan himself has led the movement. Abdul Hamid still clings to his old ideas of gorgeous Oriental luxury, and he has ordered a complete staircase of cut glass for his palace. It will be the most dazzling staircase ever seen outside a fairy story. The 'treads' of the stairs are to be beveled and cut with Turkish inscriptions. The staircase will be twenty-five feet wide, and colored electric lights will illuminate it on state occasions."—*The Western Architect and Builder.*

THE TRUE SWEET SHRUB

UNLESS in some old garden, it is almost impossible to procure the true sweet shrub, *Calycanthus floridus*. The one common everywhere nowadays, which has been and still is sold by many for the true sweet shrub, is *Calycanthus laevigatus*. Were it not that it lacks the odor of the true sort it would make no difference, for it forms a shapely shrub, blooms freely and is hardy. But the odor of the flowers, though not lacking, is not nearly as pronounced as in those of the true *floridus*. When one is offered a lot of *calycanthus* seed or seedlings as *C. floridus* he may be sure it is not true, for the latter rarely seeds, while the less worthy one, *C. laevigatus*, seeds freely.

The true one is propagated by root cuttings and by layers, chiefly; and it is such a desirable shrub that it would be well worth increasing largely by those to whom a quantity of roots is accessible. Cut into small lengths and placed in bottom heat in a greenhouse in late winter should see a supply of young plants by the time to set out stock in spring.—*The Florists' Exchange.*

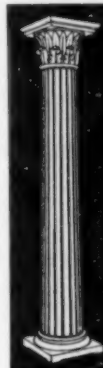
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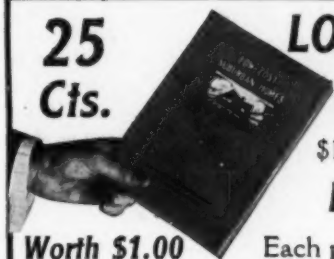
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House & Garden for June

AN ATTRACTIVE HILLSIDE HOME

IN the pretty town of Manchester on the north shore of Massachusetts Bay is the summer home of Dr. Benjamin Tenney of Boston. It is located upon a steep hillside which faces the sun and sea, and affords a superb view of Salem Harbor and the quaint old town of Marblehead. The house is low and rambling, finely proportioned and designed to fit its environment with a charming simplicity. The exterior of the house carries a finish of cement stucco. The uncovered veranda facing down the hill is a charming lounging place. The interior wood finish for the most part is of cypress, carefully selected for its beauty of grain. It is toned down with oil. The doctor's office, which has its separate entrance, as well as his reception-room and laboratory are finished in white paint. The architects, Messrs. Dwight & Chandler of Boston have designed in this house a most successful one and Miss Northend in illustrating and describing it leaves little to be desired.

BURBANK'S THORNLESS CACTUS

Much has been written concerning the astonishing feats of Luther Burbank, performed by him in the vegetable world in the interest of science and humanity. The term "wizard" has been applied to him, but while the results accomplished are apparently magical, they are in fact simply the natural sequence of following well known methods for a score or more of years, and keeping accurate records of every step for future reference. In the Spineless Cactus he has developed a plant whose economic value it is hardly possible to estimate and after once it is established on the great Southwestern desert, it will remove from that arid plain much of the horror it now holds for both man and beast. Georgia T. Drennen presents photographs of the plant in all stages and gives some interesting data concerning it.

FRENCH ARTICHOKE

William S. Rice presents for our consideration that delicious vegetable, the French Artichoke. Aside from its value for culinary purposes, its plant and blossoms are most ornamental and attract attention even where they are familiar objects. The illustrations accompanying the article show the fruit, the blossom and the plant.

THE REVIVAL OF COTTON MOSAIC QUILTS

The revival of this old time home industry fits in well with the tendency of the times to a return in a measure to a simpler life. Among the old patterns which Miss Evelyn Prince Cahoon describes many will be familiar to only a few of us, and others there are which have almost passed away even from memory. The "Basket," "Log-Cabin," "Friendship" and "Charm" quilts all find a place in the list. The creative spirit displayed in originating patterns for a quilt were quite as marked as that exhibited by designers of patterns used in the more important industrial arts of to-day.

THE SMALL HOUSE WHICH IS GOOD

Two examples of Colonial design are shown, both charming but wholly different in characteristics. One, a Colonial house in a New England village, is a frame structure with the columns extending to the cornice line. It was designed by Mr. Harry B. Russell, Architect. The other one is a brick house with steep pitched roof and satisfying detail. It is located in the suburbs of Philadelphia and was designed by Mr. George E. Savage, Architect.

JAPANESE IRISES

These delightful plants, yielding exquisite bloom, should be seen in every garden. Thyra F. Hamilton describes the most successful method of cultivation and gives many hints of how to select from the fifty or more varieties which are put on the market under a multiplicity of names. Some of these she has made produce as many as fifteen blossoms to a plant, the blossoms frequently measuring twelve inches across.

MODERN FIREPLACES

The value of fireplaces in our homes cannot be estimated alone by their utility as heat producers. They may become artistic, decorative and furnishing features in any home, possessing marked values, or may be discordant notes in an otherwise harmonious room, in the same ratio as the skill of the designer is for the good or bad in art. The wide range of the possibilities in this line are treated of by Charles Alma Byers. The photographs illustrating the article show some exceedingly good fireplace mantels and some with less merit.

POISONOUS WILD FLOWERS

The third of the series under the above caption by Annie Oakes Huntington will appear in the June issue. The showy Ladies' Slipper is dealt with, and we are told that in the fine glandular hairs of the plant a poisonous oil is found which acts upon the skin in very much the same way as that of poison ivy. To know how to avoid the unpleasant features of the wild woods and at the same time be able to enjoy their beauties without fear, doubles the pleasure one may derive therefrom.

CONCRETE BUILDING BLOCKS

The manner in which many men have rushed into cement block making, and the very "queer" looking houses built therefrom makes one stop and take a second look and then some more—when a house built with the "two piece system" is seen. This system is fully described by H. H. Rice. The substantial structural quality of buildings erected under this system and the artistic effects produced are exceedingly pleasant to contemplate after so much that is without merit has been foisted upon an unsuspecting public.

AN OLD NEW ENGLAND HOUSE RESTORED

The joy of possessing a cottage and a patch of ground which one may call his own, of breathing the fresh country air, planting beds of flowers, or vegetables, and live and dress free from the dictates of fashion, are all demonstrated by Mr. Bertrand George in a sketch under the above caption. How it was found, what changes were made and how the entire restoration to its original beauty was accomplished, are cleverly set out. The old furniture of mahogany, the square piano, the tables, what-not, and rocking chairs, all bespeak the spirit of the past rising to assert itself. The delightful detail of these old houses in their finish is always fascinating and the wonder is how such work can be allowed to decay and fall to pieces to such extent as to need restoring.

SIMPLE CURTAINS FOR THE MODEST HOME

An article from Louise King under the caption of "Simple Curtains for the Modest Home" is timely and full of adaptable and practical suggestions. Her descriptions of the possibilities which lie in cotton prints, chintz, cheese cloth and stencil are not only inspiring to the amateur house decorator, but materials are so modest in price that they interest the householder from the economical standpoint as well.