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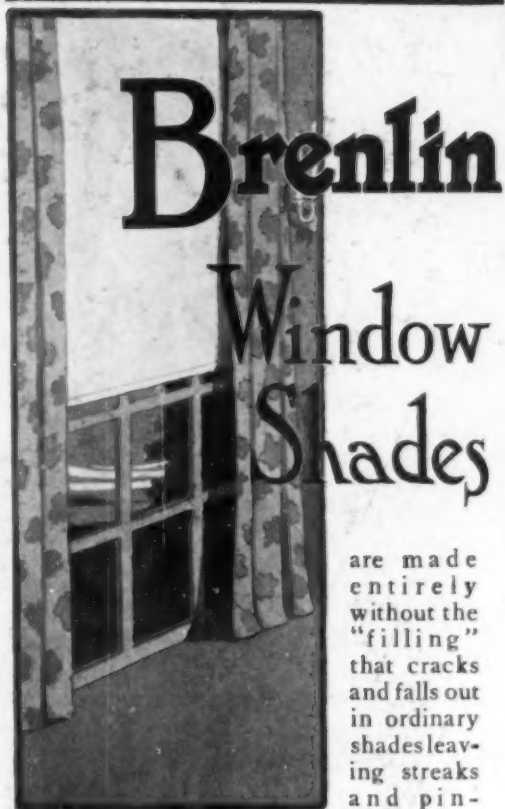


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A MONOLITHIC FOUNTAIN BASIN ON MR. JOHN D. ROCKEFELLER'S ESTATE AT POCANTICO HILLS, N. Y.
William Welles Bosworth, landscape architect



Putting on the Winter Garb Indoors

THE WHOLE PROPOSITION OF REFURNISHING FOR THE FALL AND WINTER—WHAT THE SEASON OFFERS IN ARTISTIC STYLES OF FURNITURE, CARPETS AND DRAPERIES FOR ALL CLASSES OF HOME

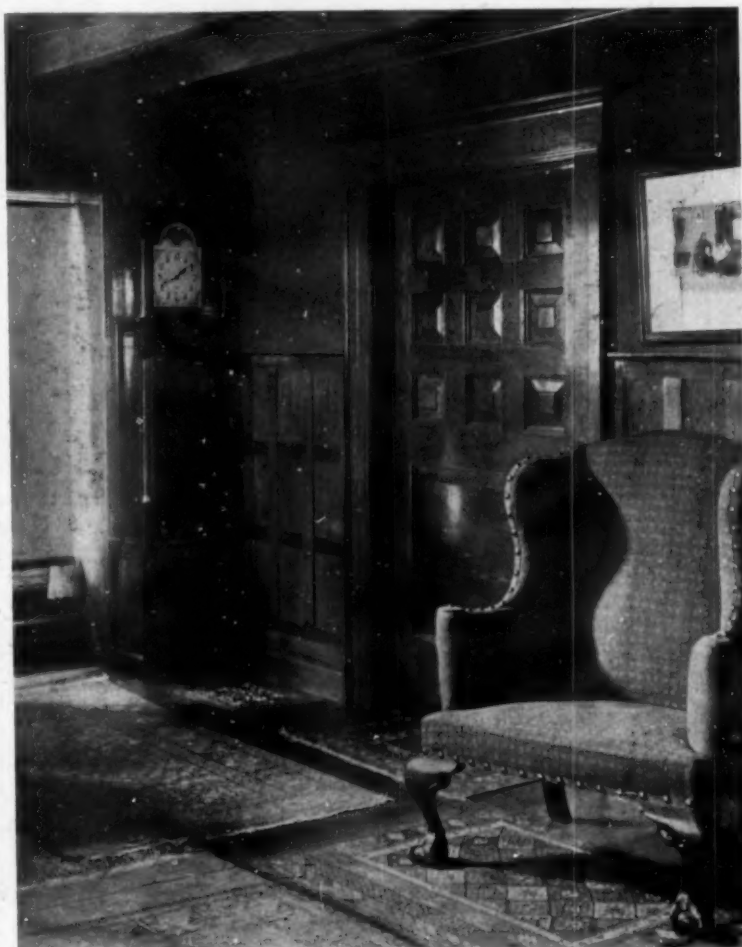
BY HETTIE RHODA MEAD

Photographs by Floyd Baker, F. W. Martin and others

WITH the fall months come many duties in house and garden. It is the time when one's home inside the house, and without, must be prepared for the winter. The fall clean-up of the grounds and gardens must be succeeded by a thorough renovation of the house. During the spring and summer months our work and our activities have kept us much outdoors; now, for another six months, our activities will be mostly confined to our homes. So the needs of the winter call for an entirely different setting. It is now time to take down the delicate muslin and cretonne hangings, to put away light willow and cane furniture, and to roll up the cool rugs of woven grass and straw and light ingrain.

The birds are flying southward and the butterflies have long since disappeared from our garden that was so lately bloom-laden. So our cretonnes, chintzs and muslins, which represented the life of the early spring and summer, are no longer appropriate. Where we had draperies, rugs and furniture designed to give the home all the appearance of coolness and lightness that was possible, we must now change our furnishings to colors and forms that will suggest warmth and coziness and protection from the cold and inclemency of the weather without.

Nature will give us all the suggestions we need as to color. We remember the delicate shades and colors of the wood anemones; they have given place in our garden to the stately dahlia with its deep tones of wine red and maroon, the rich golds and maroons of the marigold. Zinnias, with their wealth of color, now bloom in the garden, and the green foliage has now deepened



The comfortable and inviting wing chairs are becoming more appreciated. The day of the chair that is built for appearances only is past

into the various hues of autumn. We may well choose the colorings for our winter surroundings from the palette Nature now lays before us. The transition without makes necessary a transition within.

The fall clean-up of the house to some of us suggests pandemonium, but, if we go about it methodically and with a definite idea of what we wish the result to be, the process, instead of being work and drudgery, will result in play and pleasure.

Most modern houses and well-preserved houses of an older period have splendid attic and store room and dry cellars. In the clean, dry cellars much of the strictly summer furniture may be stored after brushing it carefully and covering it with sheets of unbleached muslin. The summer rugs may be rolled on long poles which may be purchased for that purpose. An outer wrapping of newspaper must be tightly tied around them and they may be disposed of in the attic. Curtains and bedspreads must not be put away dust-laden or soiled. All the draperies which permit of laundering must be

carefully washed without starch and put away rough-dry. Curtains for each room may be folded and tied into packages. One may have sheets of black silesia, sateen, paper muslin, or any inexpensive material to wrap the curtains in; or one may make the material into bags. The sheets will be just as convenient to use and much less trouble to make. Each package should be labeled "Library," "Dining-room," "East Guest Room," "South Guest Room," etc. This will save much confusion in the spring when we are again taking out the summer hangings.

Cretonnes and light silks, which have been used for overdra-



Many dining-room suites show the influence of Chippendale's Chinese manner, as evidenced in this well-made buffet

peries, if they do not permit of laundering, should be thoroughly brushed, and disposed of in the same manner. The black wrappings will, beside keeping the curtains clean, prevent them from becoming yellow, and protect them from any further change of color than they have suffered from exposure to the sun during the summer.

Everyone has not the imaginative power to go into a dismantled room, or entirely bare house, and picture it in his or her mind completed. With this gift of seeing the end from the beginning, at least in things material, if a careful survey of the whole house is made, planning the color scheme, furniture and arrangement one room at a time, a mental picture of the whole house completed will result. When one has this mental picture to follow, it is like having a set of working drawings to the mechanic. Each step is clearly before one in the essentials of the case. The detail will take care of itself, when the setting has been prepared.

Ceilings, walls, woodwork and floors must first be considered. There is an almost endless variety of charming wall treatments. The canvas now being

used is most beautiful and most satisfactory. Some of the decorators give the wall a very beautiful effect by laying aluminum paint upon the canvas. Over this the paint is put, mottling the color until the various tones used are harmoniously blended. The aluminum undercoat gives a luminous appearance to the wall. When the canvas is merely painted, the effect is dull. Light colored or rich wall effects may be had, rough or smooth canvas may be used, or the treatment of the wall may be a mottled plain tone, or a design giving the effect of old velvet may be stencilled upon the prepared canvas. Another very handsome wall covering for living-room, hall, dining-room or library, is a very heavy grass cloth called Orimona grass cloth. For years we have had the light-weight grass cloth imported from Japan; the Orimona grass cloth is something new and much handsomer, and is also much more expensive than the lighter quality of grass cloth known to everybody. It is made of many grasses, bunched together and interwoven with a double thread. Orimona grass cloth is made in



The so-called Mission or craftsman furniture, of simple sturdy lines and soft brown tones, continues to be the only suitable furniture for some rooms



A bedroom set of the season in white enamel. The design is freely modern, but is based on the work of Robert Adam and Thomas Sheraton

a number of excellent colorings—soft browns, tans and greens.

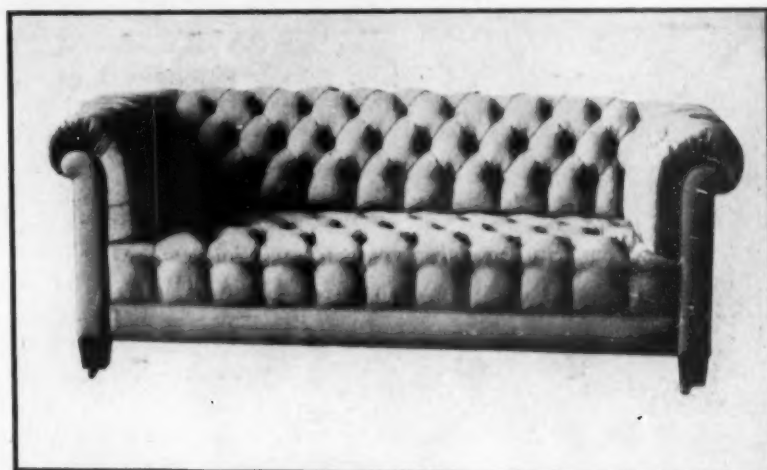
There are innumerable new and original ways of treating the walls of your rooms, beside the well-known silk hangings and papers. If one wishes something unusual for the treatment of the walls, there are endless suggestions which will be furnished by the up-to-date decorator. [Other hints are given on page 218 of this issue.]

Much of the woodwork in the new house is finished in antique ivory, gold, white or gray. This antique finish is much softer and more harmonious than a hard plain color.

The architect of today is giving especial attention to the large living-room. Hardly a house of small or large cost is planned without one room of very ample proportions. This large livable room is the room above all others where solid comfort is going to be enjoyed. It seems best in planning the living-room to follow no particular period. Walls and floor covering, woodwork and ceiling having been chosen of some soft rich tone, chairs and divans of American or English make of generous propor-

tions are more inviting than some more classic and less comfortable furnishing would be. Nearly every American family has some heirlooms, old pieces of mahogany, or family portraits that most appropriately fit into this nondescript room. When I say nondescript I do not mean that there is no relation of one thing to another. There must be the most perfect relation of color as a background where the beloved objects, rich in the associations of the past, or long-hunted-for and much-prized objects of art, may be shown to the best advantage. The new pieces that are introduced into this room must be chosen to correspond with the old.

Wing chairs in many luxurious shapes are much in vogue today, and they invite to comfort and conversation on a cold winter's evening. One may buy them in a number of models, covered with tapestry or velvet, if for living-room or library; or cretonne, linen tapestry, or dainty silk damask if for a bedroom. Some of the new upholstered chairs are made with a removable cushion and seat allowing of a very thorough cleaning. They are called sani-



There is a pronounced tendency to return to the roomy, luxuriously upholstered seats and couches of the last generation



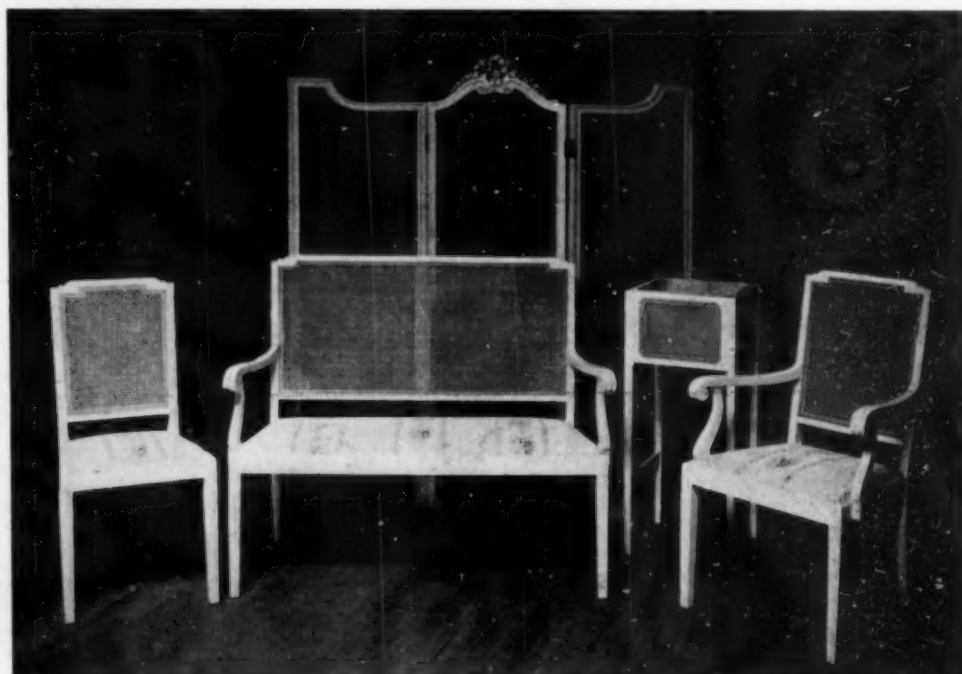
Almost all the rugs and carpets being shown this fall have a very small pattern, such as in this Oriental, or else are in plain colors

tary chairs. Tapestries are largely taking the place of velours and velvets for the coverings of furniture.

Almost all the rugs and carpets being shown for the fall and winter furnishings have a very small pattern or are entirely plain. Handsome French Wilton rugs and also domestic Wiltons are manufactured in plain colors with a border of two deeper tones. A very handsome double-faced Smyrna rug is also made in a variety of soft colors. Either of these weaves can be made to order in just the color one wishes to employ in one's color scheme at a slightly greater cost.

Most of our waking hours may be spent in the living-room, but a good third of our lives is spent in the bedrooms. These rooms, therefore, deserve most careful attention. Furniture for bedrooms is largely of the Sheraton and Adam styles, with panels of caning introduced. Circassian walnut is the popular wood of the moment. Though one sees articles supposedly made of Circassian walnut at comparatively low prices, these low-priced sets are made of gumwood or hazelwood. Genuine Circassian walnut is high-priced. This popular wood is

made up in bedroom sets of various styles with cane panels. The soft browns of the wood are most beautiful, and can well be introduced into very beautiful color schemes where tans, yellows and brown are used. A blue, also, is most harmonious with this soft, gray-brown wood. Many bedroom sets are enamelled, and there is nothing prettier than these pieces of furniture of exquisite proportions in the softest shades of French gray, delicate yellow, and tan, and white. Some of the gray enamel sets have a trimming of white and charming designs of morning-glories in soft violets painted in medallion-shaped forms. The walls may have either gray or violet covering, the woodwork should be white, a rug of plain gray or violet may be used, and there are innumerable soft hangings of silk in violet tones that are like the gray-violet bloom of a plum. Another set of bedroom furniture which one of the stores is showing is enamelled in soft yellow. On this set is painted a design of yellow wild roses. What possibilities for a yellow room! Other bedroom sets are painted white or cream and have in medallion shapes the daintiest of designs, festoons of forget-me-



New furniture for the reception room is of the slender Adam or Sheraton type in delicate shades of tan or gray, or in white, with cane panels



Valances for over-curtains are being made plain, rather than plaited, and shaped on a frame

nots tied with pink ribbons or festoons of pink roses tied with blue ribbons. None of these designs is garish nor overpowering.

While many of the bedroom sets are copies of the English Hepplewhite, Sheraton, and Adam or French Louis Quinze and Louis Seize styles; there is also much bedroom furniture of excellent proportion and design that cannot be said to be copied after any period style.

The solid Colonial furniture of our forefathers for dining-room use seems for the present

to be less popular than the more fragile mahogany pieces of Sheraton and Chippendale types, the Sheraton's simplicity of line seeming to have preeminence in favor just at the present time.

This preference for the more fragile type of furniture to the heavier Colonial pieces may have its practical inspiration, due to the conditions imposed by apartment house living. However, one cannot decry the substantial Colonial type for people whose rooms admit of the use of these handsome but more cumbersome pieces of furniture. Copies and modifications of old English models are also much in vogue for dining-room use.

Craftsman furniture continues to be popular. It has many points in its favor. Its straight lines, substantial proportions and soft brown tones make it a desirable style for some types of rooms. Many fabrics and leathers are made in soft tones of brown, which harmonize with the fumed finish of the wood; for the person who is not entirely sure of the blending and harmonizing of colors and the right proportion of lines, craftsman furniture is a very safe style with which to furnish. The housekeeper likes it because it shows the dust very little. One woman told me she had to dust her mahogany set six times a day, so she got a Mission one for it.

The window draperies in vogue call for three sets of curtains. A sash curtain, which reaches only to the sill, inner lace curtains, reaching to the floor, and silk, velvet or tapestry overhangings. The valance, instead of being gathered or plaited, is now plain and shaped on a buckram frame. These valances seem a trifle more formal than the draperies used for some years past, but admit of much handsome ornamentation, or they may be quite plain, having a simple finish of galloons or fringe. Plaited or gathered valances are of course still being used, but the straight valance is employed in the more formal homes and more pretentious house. Fillet and Cluny laces continue to be much used in the more expensive curtains, while soft imported and domestic net, plain or with dainty applique designs, is to be used in the less elaborate homes. Of these nets there are many of charming dainty patterns. The general concensus of opinion is that fabrics, velvets, damasks and tapestries, which will be in general favor this season, are of small designs. Some very handsome velvets of Genoese and Florentine design are also being shown.

Handsome fabrics, such as tapestries, damasks and velvets, are comparatively high-priced, though fortunately for the person of moderate means, there are always good things of moderate price to be found if one but has the patience to look for them and the discrimination to know the good things one sees regardless of what the price may be.

Unfading fabrics have gained much popularity during the past year or two; made of cotton and silk in an almost countless number of weaves and designs of light or heavy weight, there is hardly a room so pretentious that some of the heavier qualities of these Scotch fabrics may not be appropriately used. For the home of moderate cost there are almost endless possibilities. From semi-transparent weaves that may be used as curtains, to very heavy fabrics suitable for portières and upholstery, all are exceedingly effective. Each weave and pattern comes in a number of exceptionally good colors, so

(Continued on page 270)



The inner and outer curtains for a less formal sort of living-room—a room, incidentally, that illustrates the author's idea of a pleasingly nondescript room



For vigorous spring blossoms of narcissus, as well as hyacinths, daffodils and crocuses, the early fall, or as soon as received, is the time to plant

The Last Word On Spring-Blooming Bulbs

THE TESTS TO DETERMINE WHAT BULBS WILL BLOOM—NEW VARIETIES AND STRAINS INTRODUCED FROM HOLLAND—THE BEST TIME TO PLANT TULIPS, DAFFODILS, NARCISSUS AND CROCUSES

BY CHESTER JAY HUNT

Photographs by Chas. Jones and R. R. Raymoth

TOO frequent, indeed, is the gardener's lament that the beds and borders are not what they ought to be. More often than not, the attempt to be relieved of responsibility for this condition brings forth against the seedsman or nurseryman the accusing excuse of poor seeds, weak plants or worthless bulbs. It is irksome to shoulder bravely the results of our own mistakes and confess an ignorance or a carelessness which has undone all the painstaking labor of the grower who has produced a perfectly good plant or bulb for us to mistreat.

Yet, in the case of flowering bulbs, there may sometimes be cause for complaint. Nearly all bulbous plants which flower early in the spring are prepared during the previous year for their daring of delayed frosts; and whether a bulb will flower satisfactorily or not, depends upon the nature of the season of growth, as well as upon a proper ripening after growth has ceased. The former fac-

tor is wholly in the hands of the gods and the weather man; the latter is to some extent under the control of the grower.

If at fall planting time the bulb of a hyacinth, tulip or narcissus be cut through from top to base, the promise of success or failure for the coming spring may readily be determined, for a miniature flower, perfect in all its parts, will be found at the base of the stem. In fact, the bulb itself is but an enlarged development of stem or leaf structure, designed to provide nourishment for an early growth too rapid for the roots alone, and to protect during the winter the flower already formed. After blossoming, the plant sets to work to form a new bulb, which will blossom in its turn if conditions have been suitable for maturing its growth.

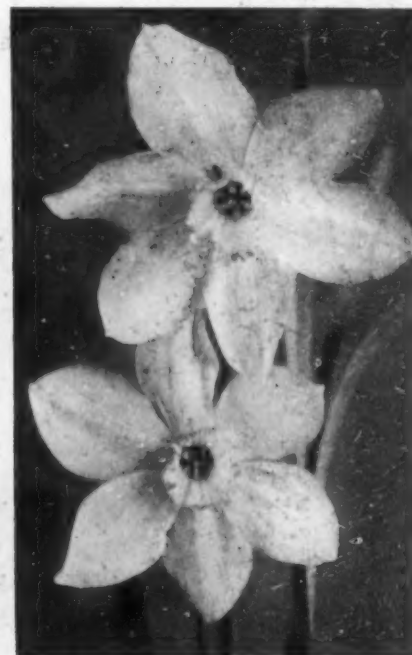
It is possible, however, to determine in a great measure from the outward appearance of the bulb whether it is what it should be, without having to be so inquisitive as to spoil our toy by taking it apart to see the wheels



Number the Poeticus varieties among this year's plantings



Basal rot is found among the Holland varieties of *Horsfieldi*, but these from England are generally free from it



The bulbs of the best *Barii* class of narcissus are small

go round. A first-class bulb should be comparatively heavy and quite solid, without a sign of being soft or flabby. A firm pinching of the bulb, both at the base and just below the top, will give evidence of any soft spot, while the selection of a firm, heavy bulb of average size as a standard, and judging others by balancing them in the hand, will give an idea what the bulb should be. A clean, close skin in the case of tulips is desirable, though many sorts among the late tulips form a very thin and delicate skin which easily comes loose. If the skin of a tulip comes off, it will not injure the bulb appreciably unless it is to be out of the ground some time; the skin protection is then a great help in preventing the bulb from drying.

Size is by no means a criterion, for many varieties never make a large bulb, and very often an extra large bulb is a sign of old age and an approaching breaking up. With a discreet knowledge of varieties, the size of a bulb will help a good deal in determining its quality. It is useless to ask for large bulbs of a variety that does not run to size; on the other hand, under-sized bulbs of a sort which should be large means that one is paying for first size or "top root" bulbs and getting only second sized ones. For instance, among hyacinths the blue *Grand Maître* makes a very large bulb, while *Roi des Belges*, a handsome red, is naturally small. *Crimson King*, *Thomas Moore* and *La Reine* are tulips with small bulbs; *Cottage Maid*, *Keizerkroon* and *Belle Alliance* are examples of sorts with large bulbs. In the narcissi, the trumpet sorts give large bulbs as a rule, while the *Poeticus* type and most of



The favored *L'Immaculée* is now surpassed by *Joost van Vondel*



For best blooms of *Keizerkroon* pick out the large bulbs



Big hyacinth bulbs sometimes produce spikes which are green at the top

the *Barrii* and *Leedsii* class are small. With the daffodils a rather particular knowledge of characteristic size is of great value in purchasing superior bulbs, for the diversity among varieties in the matter of size is rather marked, and whether a bulb throws one flower or three good blooms is frequently an important matter when the bulbs are used for forcing. Even large bulbs of narcissus *Emperor* will often give no more than one flower, and this tendency of different varieties to give few or many flowers ought to be considered before the dealer is blackguarded for furnishing poor bulbs.

For formal bedding, second size bulbs of hyacinths are as satisfactory as the larger ones, provided they are planted a little closer, and where large quantities are used the cost may be reduced in this fashion. The spikes may be a little thinner, but a splendid display of color will be afforded just the same. Big hyacinth bulbs are somewhat inclined to come green at the top of the spike, probably because the truss is too heavy to develop fully.

It is usually easy enough to determine whether a bulb is sound or not. Tulips are sometimes prone to a dry rot which makes brittle, empty cases of the bulbs. A firm pinching pressure will cause such a bulb to collapse between the fingers, but this difficulty is seldom encountered among newly imported bulbs. I have noted it more often among bulbs kept a second year, and the single early tulip *Proserpine* seems most susceptible to it.

Occasionally hyacinths give signs of decay due to disease, but the growers
(Continued on page 272)



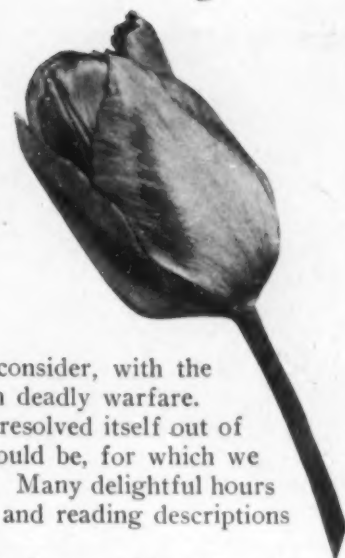
Tulips must go into the ground at about the time the leaves of the deciduous trees begin to fall. Early planting often causes loss from spring frost

A Shaded Tulip Border

AN AMATEUR'S SUCCESSFUL EXPERIMENT IN MAKING A GARDEN BEAUTIFUL DESPITE UNFAVORABLE CONDITIONS—A ROW OF TULIPS SHADING FROM ALMOST BLACK TO BRILLIANT YELLOW

BY ZULMA DEL. STEELE

Photographs by the Author and Chas. Jones



EVERY garden, be it large or small, has its own particular problems which must be worked out as individual taste or preference suggests, and adapted to the necessities of location, size and surroundings.

Many decorative effects can be undertaken in the large garden where shrubs and trees form a background, which are quite out of the question in the small suburban garden bounded on three sides by fences.

In our own garden, a plot measuring about thirty-five by eighty feet, in the suburbs of New York City, we find it impossible to have large shrubs, as they shade the space desired for flowers.

Picket fences separate us on either side from our neighbors, and a high close board fence determines the end of the garden. Against this fence in the centre, we have a latticed arbor, with a box-seat six feet long. This was built by a carpenter from our own design. It provides a convenient resting place, and the box-seat is useful for holding the spade and fork and other garden tools. Rambler roses and clematis paniculata form a thick leafy canopy overhead and give a bit of welcome shade when the sun is hot. The arbor is stained in dull green and the back of the seat bears the following legend painted in dark letters on the green background:

"A World of Peace shut in,
A World of Strife shut out."

The borders are laid out in curved lines, starting at each end of the arbor and continuing around the garden.

As this little plot is the work of our own hands, we have solved some problems, made some discoveries and tried some experiments, which may be interesting to other garden lovers.

The question of tulips puzzled us not a little. All the garden magazines and books said "Plant your tulips in clumps against shrubbery," but we had no shrubs, and we could not afford to give the space to large groups or masses of the Darwins where they could lie undisturbed from year to year.

Finally one of us exclaimed, "Why not have a tulip border close to the lawn, where the bulbs would not interfere with later planting, and our sweet alyssum border could be planted right over them?"

This having been agreed upon, the next thing to be considered was the color. A border of one color would be monotonous, even if we could agree upon a color; and a mixed, unnamed border was

too dangerous an experiment to consider, with the risk of seeing scarlets and pinks in deadly warfare.

Finally light dawned, and order resolved itself out of our chaos. A shaded border it should be, for which we could select and arrange the colors. Many delightful hours were spent in studying catalogues and reading descriptions of colors and shades.

We decided to put in the Darwins, because this variety does better if left undisturbed in the ground from year to year, and also because it is a late blooming tulip, and does not shed its petals, individual flowers often lasting for nearly a month. When necessary to complete our color scheme, we would fill in with the late flowering cottage tulips of the tall varieties, which bloom at the same time as the Darwins.

We decided to begin with the darkest tulips at the end of the garden, starting at the arbor seat and continuing the color, uniformly, down each side of the lawn.

Close to the arbor at each end of the seat, we started with that prince of black tulips, La Tulipe Noire, made famous by Dumas' novel of that name, and said to be the blackest of all tulips, the high lights reflecting deepest maroon.

Then followed the Sultan in maroon-black, and others shading into dark maroon, and then into deep blood-red.

We then began with the darkest cardinal red, shading down through several tones to the most vivid scarlet.

Then to unite our color scheme and connect with the orange tones, we used a scarlet with orange centre, and a vermilion striped with gold, which brought us naturally to the clear orange of Mrs. Moon, followed by the yellows, shading down, through several gradations, to the pale lemon color in Vitellina, which as it grows older changes to creamy white.

Next to this, bringing us to the centre of the garden on either side, and where the curves were fullest, came the whites: Painted Lady, cream white, and next to her the White Queen delicately shaded with pink.

From this point on, our color scheme changed, and leaving our reds and yellows at the other end of the garden, separated by the whites, we began to shade into pale pink, rose, and deep carmine.

This brought us to the end of the side borders, and as we had a little scroll-like terminal bed which ended the border, we planted around that the shades of lav-

(Continued on page 250)



After the tulips are gone sweet alyssum occupies the front of the border in the long line around the garden



A reception room treatment that shows the skill in hanging



The upper section of a panel showing a paper that is produced in various tones of bronze that do not tarnish



There are printed linens to match a frieze or cut-out border

TO the old mural decorators who laboriously traced out their work by hand, we owe the inspiration which today is so splendidly expressed in the finer wall-papers. Putting aside considerations of permanency and looking only at the artistic results, one must concede that there is little loss of beauty and great gain in economy by the modern way. And there is practically no limit to the range of these modern wall-paper creations. They are architectural; they are pastoral and scenic; they are historic, periodic and national; and they are skillfully imitative of leathers, fabrics and even metals and ceramics. One can choose between the unconventionality of Nature itself or the strict precision of monastic illumination. Every color and the finest of color is brought to perfection; and even the absence of color, that is to say black, appears in form as pleasing as it is surprising. In a word, one can make his interior walls respond absolutely to his will; and if he cannot live in a palace, his surroundings may be at least palatial. Nor is the expense necessarily in proportion to the richness of the effect; because in the last analysis the achievement depends upon the taste and skill with which papers are selected and applied.

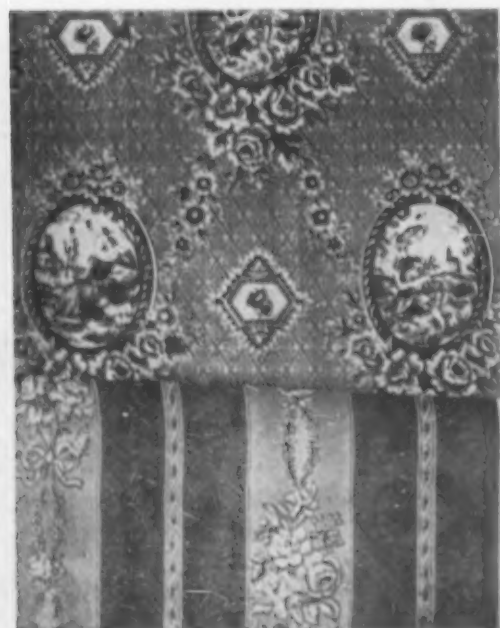
Reference has been made to the black papers. These are the great outstanding

BY LYDIA LEBARON WALKER

Photographs of rooms by courtesy of the paper manufacturers

novelties. The black is used as a body or background to the design, as white has been used heretofore. The superimposed pattern imparts the necessary glow of color and light. The figure shines out something like a diamond on a black gown. Further light is imparted by the use of such papers in panels, where the surrounding treatment can be as bright as desired. And bright draperies are essential in all cases. Of the three examples shown, one presents an interesting Chinese Chippendale pattern; another a soft-toned tapestry; while the third created a sensation at the recent wall-paper exhibit at Hamburg, where we understand it received a first prize.

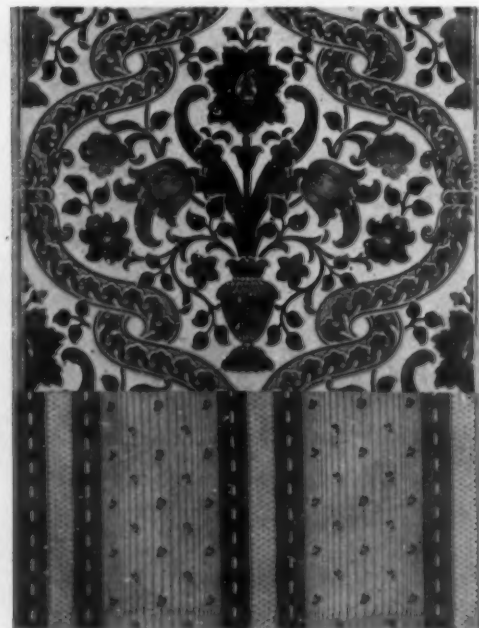
The nations are attractively represented in characteristic designs. Anyone familiar with Portuguese decoration will at once recognize the scroll in the specimen illustrated. Particularly admirable are the graceful perfection of detail and the exquisite coloring. The greens, blues, reds, mauves, browns, etc., are a delight to behold. Special interest attaches to the simple Dutch paper. It bears the name of Queen Wilhelmina, for whom it was first made. The tones adopted by her majesty were Delft blue with miniature roses sprinkled between the stripes, the rose being the national flower. In this country it comes in vari-



Two bedroom papers—a Directoire design in mulberry and white on old blue ground, below which is a Louis XVI pattern



There is something startling about this vigorous Jacobean pattern and its quaint detail. It needs to be carefully handled



The Portuguese paper with its characteristic scroll work and a bedroom paper originally made for Queen Wilhelmina



The tapestry effects are found again this year, and with even more harmonious colorings

ous colors with cretonnes to match. The French touch is easily recognized in the room photographed. It appears in the cut out border especially, with its garlands and ribbons. The French linen to match is one of the most exclusive importations in the country.

The transition from national to periodic papers comes naturally. In this connection nothing could be more striking than the Old English paper in Jacobean style. At first one can hardly repress a smile at the fantastic improvements that the artists of old King James imparted to Nature. Painting the lily or gilding refined gold would present no difficulties to them apparently. Yet it must be admitted that the paper grows on one. You begin by wondering if you like it and conclude by admitting that you do. Certainly it is full of character, and it is what we may call companionable. It is particularly adaptable to bedrooms in houses of Tudor architecture. There are cretonnes to match. The Directoire or Jouy paper also is interesting and typical. The pastoral medallions belong to the few years between the revolution and the Empire when taste had swung away from royalistic embellishments, and when art reflected the simple pleasures of the people. The other French paper is a straight Louis XVI, with the usual Marie Antoinette ribbon. One of the charms of this design is that it is executed in the desirable mulberry tone.

The past season has witnessed a growing feeling toward out-of-door papers.



Above the peacock paper, now found in great variety, is one of the trellis and arbor papers to be used above a simple side wall. It is one of a number of similar outdoor subjects



This short section of a forest frieze gives only a faint idea of its effectiveness

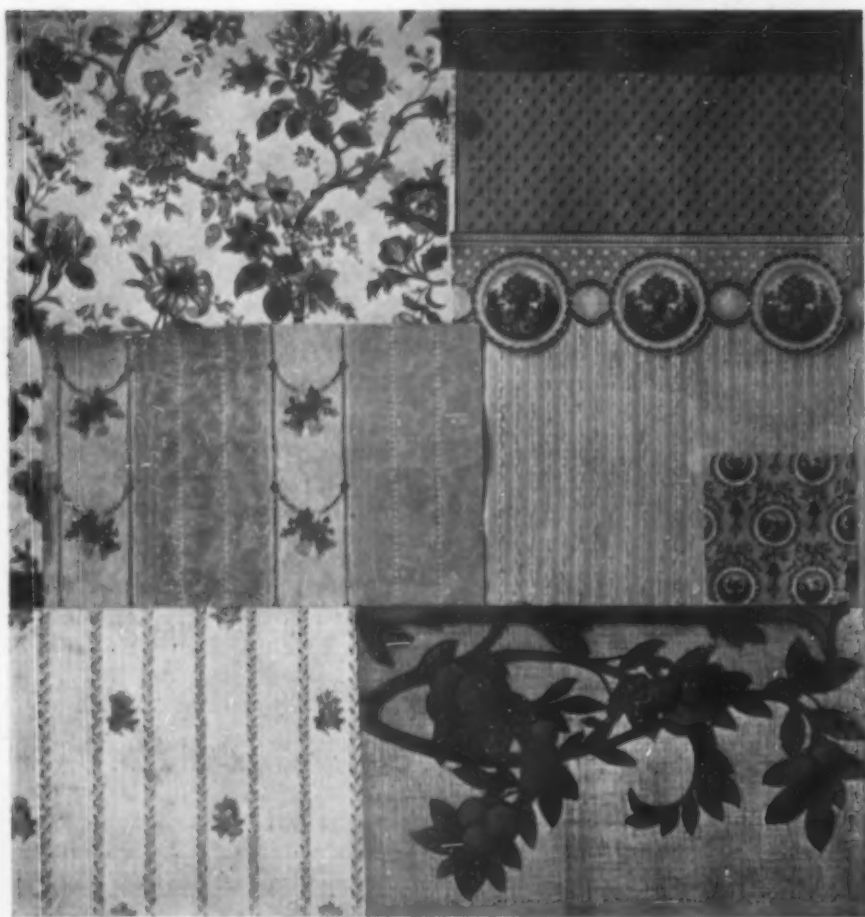
The tree frieze shown at the top of this page is decidedly inexpensive, yet its drawing, perspective and coloring merit praise. The trellis and arbor idea illustrated is very ingeniously produced by a simple side wall and a gorgeous arch-and-rose crown. Birds, especially peacocks, are prominent in the finer decorations.

Of all the new papers the most elegant are the imitations of leather. The appearance and even the "feel" of leather are marvellously approximated. These goods being nothing short of magnificent, their dignity calls for a worthy apartment. They are especially appropriate for handsome halls, libraries, living-rooms and dens. They convey an impression of stability and seasoned age. All the appearances of stained, hair-brushed, hand-tooled and other leather treatments are produced.

The imitative impulse is not confined to leathers, but extends to fabrics; and the success is about as great in the one case as in the other. This is strikingly illustrated in the engraved Japanese burlap paper. Not only the appearance but the actual texture is approximated. Its unique silver finish takes beautiful lights. The greens and mulberry tones in the cut-out border are exquisite. A dainty fabric effect is presented by the rayure or moiré example. It gives the idea of blue and white silk stripe with embroidered baskets. English chintz papers also belong to this class, and are delightful for bedrooms. One of the latest fashion impulses has been toward Paisleys and



The season's most interesting innovation is the black background on which delicate colorings show up far better than on the traditional light background. At the left the tapestry idea is carried out; in the middle a fantastic Chinese Chippendale pattern is seen, while the illustration at the right shows a paper that received first prize in a recent wall paper exhibit in Germany



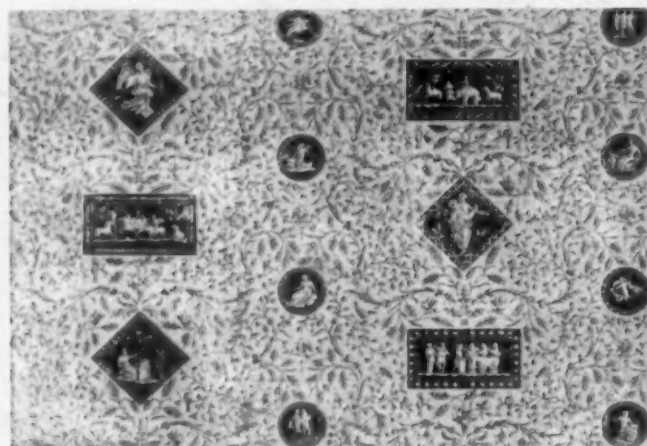
There is a great variety in the fabric effects this year. At the top is a free design after the English chintzes; below it is a dainty moiré; in the lower left corner is a quaint approximation of an old sampler stitch; at the top right is a Paisley binder; a cut-out frieze is provided for the narrow striped side wall paper, and there is cretonne obtainable for the hangings; in the lower corner is a Japanese burlap effect

Cashmeres. This form of decoration is now found even in wall-papers. Paisley hangings also may be had in cretonnes. It strikes a rather pleasing note in a bedroom carried out in the old style, to employ these papers and hangings.

Mention should be made of the paper designed especially for the dining-room. It is of a Wedgewood or ceramic design in Delft colors. The treatment suggested would be to apply it for the lower



Two of the new leather papers. At the left is a frieze of orange branches on a rich green ooze leather background. A clever imitation of brushwork and hand-tooling is simulated at the right



A rather quaint dining-room paper with Wedgewood medallions. The dominating color, of course, is blue, which would be effective in back of real Wedgewood

two-thirds with a plain Delft blue above the white plate-rail. A few pieces of Wedgewood come in very nicely.

The metal-toned papers are somewhat akin to the leather-finished papers, and rank among the very handsomest. To the stained effects of the design are added the sheen of bronze or other metals. There is sufficient life and color, so that the paper is not dependent upon any angle of illumination. The finest of these metal-toned creations has the quality of not tarnishing, which adds to its value and durability. The general uses of papers of this character are similar to those where leather effects are employed.

(Continued on page 255)



So wonderfully has the art of paper making advanced that it is almost impossible to tell even when passing the hand over these walls that they are not made of leather borders and dado richly tooled



There are many arguments in favor of the hardy garden of perennials, not the least of which is that the flowers are more beautiful by remaining undisturbed. Start now and have an established garden next season

The Twelve Best Perennials to Plant Now

SOME OF THE VERY BEST FLOWERS THAT THE AMATEUR SHOULD CONCENTRATE HIS ATTENTION UPON THIS FALL, THAT THE PLANTS MAY BE WELL ESTABLISHED BEFORE SPRING

BY H. S. ADAMS

Photographs by N. R. Graves and Chas. Jones

ONE of the hardest things to "drum" into the head of the average grower of perennials is that when spring ends, the planting season is not over. Far from this being the case, fall offers a boundless, and certainly a most interesting, field of gardening endeavor.

Spring, like time in general, must be taken by the forelock. When it comes to the matter of planting perennials, the only part of the year in which you can do this is fall. The reasons, though so frequently overlooked, are obvious enough. In the first place one of the little axioms of the garden is that the planting that is done in the fall will not have to be done in spring when there is always too much work out-of-doors, no matter what pains have been taken to discount the exigencies of the vernal season. Then, too, perennials planted in the fall have ample time to get a good root growth before winter sets in and thus are firmly established in the garden when spring is at hand, and are able to forge right ahead. If not put into the ground until April or May they have to take time to acclimate themselves. There may be only a brief setback, but now and then the readjustment is so slow a process that a season's bloom is lost. Finally, some of the most beautiful of the perennials flower so early in the season that in their case fall planting is imperative if satisfactory results are wanted the first year—and, of course, they are.

Here then are three unassailable reasons why the amateur

should not rest from his labors in fall; but, on the other hand, should be planting now against spring. All three need to be borne in mind especially by those who are saying to themselves that they are "going to start a hardy garden next year." Start now and when next year comes you will be actually under way.

The word start is used advisedly. In these advanced days of potted perennials, it is possible to start and finish a hardy garden in the fall of the year. Except in the case of young plants from seed or cuttings, however, it is wisest to leave until spring the perennials that come into bloom in October.

Which perennials are the best to plant in the fall? That is about as puzzling and as arbitrary a game as making a list of the best books. All sorts and conditions of tastes must be considered; there are questions of color, weight, form, fragrance and what not, to be taken into account and then there is the seasonal idea—some, for reasons of convenience, prefer a spring, summer or fall garden. Under the circumstances the only thing to do is to strike a sort of average and suggest a list of unquestionably reliable perennials, iron-clad as to hardiness, and offering no cultural difficulties—a list of plants that no one need regret making a permanent investment. Here it is:

<i>Arabis albida</i>	white	April—May
<i>Alyssum saxatile</i>	yellow	" "
<i>Primula veris superba</i>	"	May



If blue is preferred next to arabis nothing is better than *Phlox divaricata*



Boltonias are somewhat like the wild asters. They come in August



Speedwell, or veronica, is worth while for its stately blue flowers



A more satisfactory perennial than the ordinary *Iris Germanica* would be hard to find. Its blossoms are beautiful both for form and color

<i>Dielytra spectabilis</i>	pink	May
<i>Iris Germanica</i>	yellow, purple	"
<i>Dianthus plumarius</i>	pink, white	June
<i>Delphinium formosum</i>	blue	June—July
<i>Phlox paniculata</i>	pink, white	July—August
<i>Veronica longifolia subsessilis</i>	blue	" "
<i>Gaillardia grandiflora</i>	red and yellow	" "
<i>Lilium speciosum</i>	pink, white	August
<i>Boltonia asteroides</i>	white	August—September.

The plant that heads the list, because of its blooming season, has the common name of rock cress, but is almost invariably called arabis. It is among the most valuable of the early spring perennials and should be in every hardy garden. The little blossoms begin to appear in April and soon they are so numerous as to form a sheet of white. It is a plant so low of growth that it should be placed on the edge of the border, and is all the prettier if allowed to sprawl over the garden path, which should be below the level of the bed—a good rule in the case of all the carpeting plants. New growth sets in immediately after the flowering period, and the foliage is presentable all summer. When a plant is three years old it is apt to be rather scraggly; so I prefer to keep a fresh stock going by taking cuttings in June. These cuttings root easily and bloom the next year, making good-sized plants the year following. There are two species sold, *A. albida* and *A. Alpina*, and you may get the one for the other without being any the wiser. The double kind is much handsomer than either and better for cutting, though the effect is less snowy.

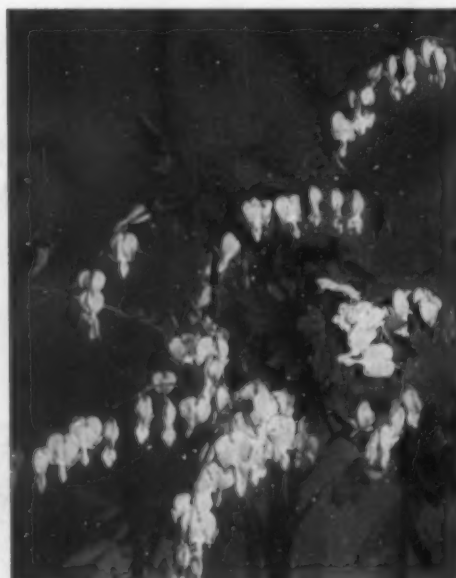


Alyssum saxatile lends to the border a mass of the sunniest shade of yellow well appreciated in the early spring



Quite as indispensable to the spring garden is the rock madwort, or "basket of gold" *Alyssum saxatile*. It lends to the border a mass of the sunniest shade of yellow—a color always appreciated when the garden year is young. The plants branch freely after the first season's blooming and become quite sprawly, but will last for years if they are on well-drained ground and are not allowed to get tangled up with a rake. Plant it next to arabis for a charming combination or, if blue is preferred, there is nothing better than *Phlox divaricata*.

I confess that I don't like to single out any hardy primula; I am so fond of them all. But, everything considered, I feel that I must choose the glorified cowslip known as *Primula veris superba*. It is fully entitled to the adjective superb, nothing else doing justice to its trusses of pale yellow blossoms with orange centers. In effect, if not in fact, it is a polyanthus. This is by no means a common perennial. Its hardiness and ease of culture, not to mention its



The bleeding heart is one of the perennials that do well in partial shade

The bleeding heart is one of the perennials that do well in partial shade



Larkspur will flourish in any garden, but good rich soil and no disturbance accomplish best results. The blue perennial varieties appear in June



Gaillardia grandiflora is among the showiest of summer blooms



Dianthus plumarius, beside its spicy June bloom, is attractive for its foliage



Lilium speciosum, both pink and white, is one of the most dependable bulbs

that after the second year they should be separated into as many parts as there are crowns. Separate with a sidewise pull in order to avoid tearing the tangled roots.

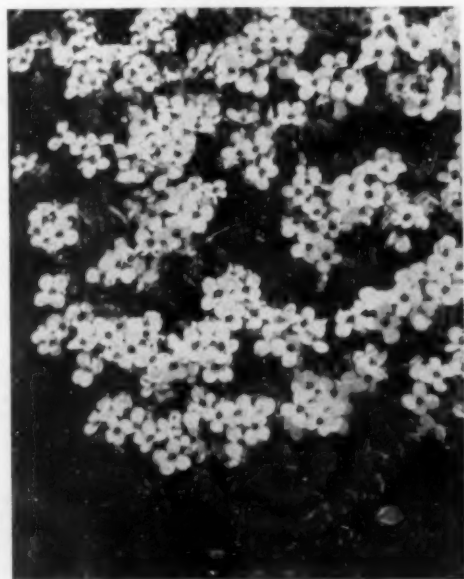
The old-fashioned bleeding heart (*Dielytra spectabilis*) loses its foliage in midsummer and is dormant in fall. If planted then the shoots will be stronger the first spring. Another point in favor of fall planting is the fact that bleeding heart roots, unless potted, are dug up by nurserymen and stored for the winter, not because they are not hardy, but for the reason that they make such an early start. This causes early sprouting, and as the shoots are very brittle they are apt to break and injure the plant's immediate efficiency. The bleeding heart is one of the perennials that should be let alone for years. It is also one that does well in partial shade. A small plant will have a leaf-spread of more than three feet across in a few years, so it is best to give it plenty of room and utilize the space around it for snowdrops, scilla, chionodoxa, crocus or other early spring bulbs. Don't be discouraged by your first sight of a root of bleeding heart; it looks hopeless, but wonders will come of it with proper care.

A more satisfying perennial than the ordinary *Iris Germanica* would be difficult to find. The blossoms are not only glorious in their color tones, but are exquisitely beautiful in form and give the garden a unique touch as they lift their heads above their sword leaves—which alone are fine enough to commend the German iris to all. Nothing could be easier to grow. Just plant it in ordinary garden soil and if in a few years the rhizomes seem to be too crowded, separate them. One comforting fact about the German iris is that the most ordinary kinds, and therefore the easiest to get, cannot be improved upon. None of the most modern

beauty, recommend it generally, however. The plants bloom freely. They increase so rapidly

varieties, for example, is better than the violet species with purple falls. Nor is any superior to that other old-fashioned flower-de-luce that is so faintly suffused with blue as to take on a sort of pearl color. The latter, I take it, is properly *I. Florentina*, but is generally listed under the head of German iris. Three other admirable varieties are Mrs. H. Darwin, white, the falls veined with maroon; Mme. Chereau, whitish, the edges of the petals feathered with blue, and *I. pallida Dalmatica*, a delicate blue iris of the Germanica type.

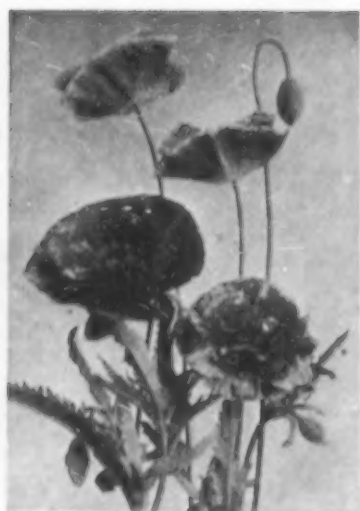
Time was when the grass, or June pinks (*Dianthus plumarius*) were in almost every garden; more particularly the double ones, white or pale pink. These two remain the best, though there are other good double ones and no end of single ones. I like them
(Continued on page 255)



The blossoms of the arabis coming in April soon form a carpet of white



Primula veris superba is fully entitled to the adjective superb. It has pale yellow blossoms, with orange centers



Few flowers approach the splendor of color and airiness of petal displayed by the annual poppy



Larkspur seems best in the blue shades and should be massed to secure the most brilliant effects



The colors of the California poppy range from cream through the orange shades to vermillion



Pansies will almost grow themselves, but the best blooms are the rewards of care and attention

Annuals That Do Better When Fall Sown

A POPULAR GROUP OF ANNUAL FLOWERS THAT ARE HARDY ENOUGH TO WEATHER THE WINTER AND COME UP EARLIER AND MORE LUXURIANT IN THE SPRING

BY E. O. CALVENE

Photographs by N. R. Graves and Chas. Jones

IT is just another of the garden's little ironies that we never find out until the warm spring day when the seed is triumphantly borne home and there, on the packet, it stares at us, "for best results and finest bloom, seeds of this should be sown in the fall!" Sometimes, indeed, it has the audacity to say "the *previous* fall" which is surely nothing short of criminal.

Of course the only annuals that will go through the winter are the exceptionally hardy ones, and these must be protected if growth above ground has advanced at all, or else they must be wintered in a cold frame. Some biennials which are usually treated as annuals, and regarded as annuals generally, are also sown in the fall, but even including these the list is not a long one. At least, there are not many that are worth while, although it is likely that one could find fifty things that might be treated this way, if the effort were made and there were any reason for doing so. Only those, however, which are definitely better for fall planting will be considered here. This list contains such examples.

Annual larkspur (*Delphinium Ajacis*), California poppy (*Eschscholzia Californica*), pansies (*Viola tricolor*), annual poppies (*Papaver Rhoeas* and *somniferum*), sweet peas (*Lathyrus odoratus*), pheasant's eye (*Adonis aestivalis*), the so-called Flos Adonis (*Adonis autumnalis*), and catchfly (*Silene*) make up a fairly popular group, which, for one reason or another, should be sown now if they are intended to grace next summer's garden.

Larkspur, whether annual or perennial, is surely one of

the loveliest flowers in the world, and in the blue shades which alone seem typical to me, it is unrivalled by any other annual. There are pinks, buffs, fawn and white for those who want variety, but a mass of the various dazzling blues by themselves is far better than a mixture. Have the other colors, too, if they seem desirable, but the "blue flower"—keep it apart from the rest, in the purity of its radiant sky color.

Annual larkspurs like a cool soil that is moist, and though they may bloom from seed sown in the spring, the seed is so slow in germinating that fall sowing is recommended. Prepare the earth by deep digging and enriching, and sow late. They will not sprout until spring, so protection is unnecessary, other than the light covering of earth that is put over them when they are sown; four times the seed's diameter is the rule for out-of-doors. Thin out the seedlings in the spring, so that they are six inches apart, and as the plants grow, thin them still more, if it seems necessary in order to give each room to develop. They should

not stand distinctly apart from each other, but some varieties require more space than others. Just how much room to give each must be determined by their growth; none should ever be crowded. Their height is from one to two feet.

The California poppy is offered in many varieties by seedsmen, the colors ranging from cream or cream white through yellows of many degrees, down to orange and finally to vermillion. All of these are

(Continued on page 260)



Catchfly should have its seeds sown early in the fall to produce an abundance of its rosy pink flowers

How to Measure Your Own Garden Area

A SIMPLE DEVICE WHEREBY ONE CAN COMPUTE THE SURFACE OF IRREGULARLY BOUNDED AREAS—THE PLANIMETER, A USEFUL INSTRUMENT IN ESTIMATING THE HOME GROUNDS

BY ARTHUR W. DEAN

THE prospective builder is often desirous of knowing the acreage of his real estate and is in considerable difficulty in finding this out, especially where his land is of irregular boundary. Perhaps a garden surrounded by a wavy path is to be filled with loam, or a large space of lawn sodded. Such a proposition is either regarded as extremely difficult for the laymen to solve, or is given up as utterly hopeless. Among the curious instruments of the architects' craft, however, there is one which renders such problems comparatively simple, and of accurate solution. This is the planimeter. If one is not readily available it is an easy matter to make one from the following illustrations.

All that is necessary to make a planimeter is a decimal rule and stiff, thin cardboard—squared surveyors' paper makes the work still simpler. Take a piece of this cardboard or the surveyors' paper ten inches by five and use it for the calculations.

If we could discover some way of making a measure of varying form so that it might be applied an equal number of times to the area in question, our difficulty would be at an end. But it is possible to construct a figure having such a constant measure of area. In this case it is a rectangle which is capable of infinite variation of base and altitude. This is the planimeter.

The first step in its construction is to lay off a constant rectangle of convenient size. In this example 5" by 1" are the dimensions. Divide this in two by a perpendicular line (the long dotted line of Figure 1), for the two rectangles, 2.5" by 1" (A and B) thus made, are necessary when using the planimeter from a central point. Each of these rectangles then contains 2.5" square inches of area. With the decimal rule mark off tenths of an inch upon the perpendicular and run lines parallel to the base through these points. Take the point 12/10" above the zero point N (Fig. 1), then plot the width or base of a new rectangle of equivalent area and 12/10" altitude. By simple division we find this to be 2.08" and we let a dot on the first line, 2.08" from the perpendicular, represent the terminus of this new base. Succeeding points will be 1.78", 1.51", 1.39", etc., respectively. Proceeding similarly along the perpendicular at every 1/5" we plot bases of rectangles equivalent to our constant. After 40/10" have

been marked off in this manner the variation in width is found to be so slight that it is only necessary to add 5/10" to the successive altitudes. When the 100/10" point is reached, carefully connect the dots by a curved line. This curve is the hyperbola, and geometry can prove the products of each of these bases and altitudes to be equal.

Simply reduplicate the area bounded by the curve, on the other side of the perpendicular and the whole figure is complete. Since the card is to be used from a centre point some notch is necessary to hold it against the pin, so a little superfluous edge is left and a cut made up to the base line as at N (Fig. 1). Cut out along the lines and the planimeter is ready for use.

Find the approximate centre of the area to be measured and place a pin in the plan at this point. With the base resting on this pin apply the planimeter as shown in Fig. 2, marking a dot where either edge cuts the boundary of the surface to be measured. Slide forward until the back edge touches the last mark and make another dot until the perimeter is divided all around in this manner. If lines were drawn from these marks to the center the plan would contain a number of triangles equal in area—in this case 2.5 square inches. Where the figure has a straight base line the planimeter is moved along it, base to base, and the resultant divisions will be rectangles, therefore, of twice the size of the triangles. In this instance the whole constant area of 5 square inches is used. Simply multiply the number of triangles by 2.5" or the number of rectangles by 5" and you have the desired area.

For illustration let it be supposed that the planimeter has laid off thirty-four divisions on the perimeter with a remainder approximated to be .4" of the average of the divisions on each side of it. The area of the figure would then be 34.4×2.5 —86 square inches. Assuming that the plan to be plotted is 4 in. to the foot, we must multiply by the scale area or 16, which equals 1326 square feet. In computing Fig. 3 the principle is exactly similar, except constant 5 square inches is used instead of 2.5 square inches. Used in this manner the planimeter enables one to figure out irregularly bounded areas very easily and with sufficient accuracy.

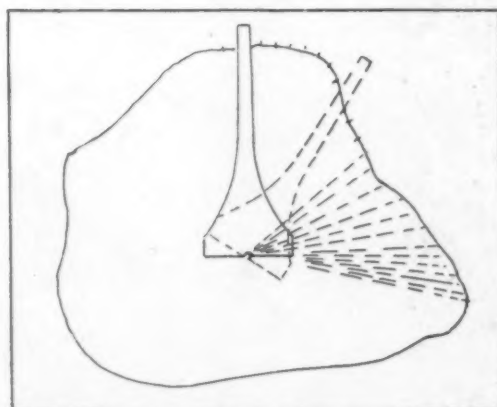


Fig. 2. When the planimeter is used from the central point mark the divisions made where it cuts the boundary

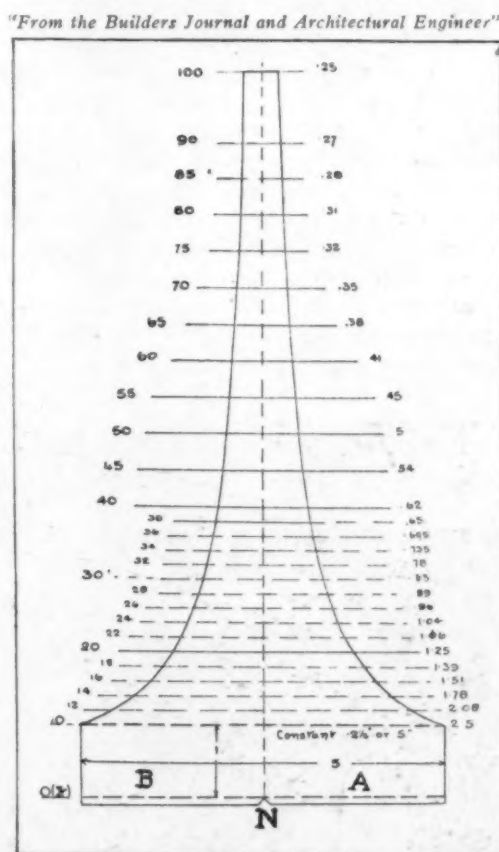


Fig. 1. The numerals at the right denote the length of the successive bases of trial rectangles, those on the left, the altitudes

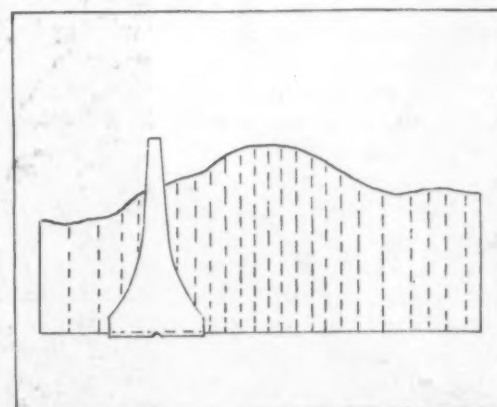
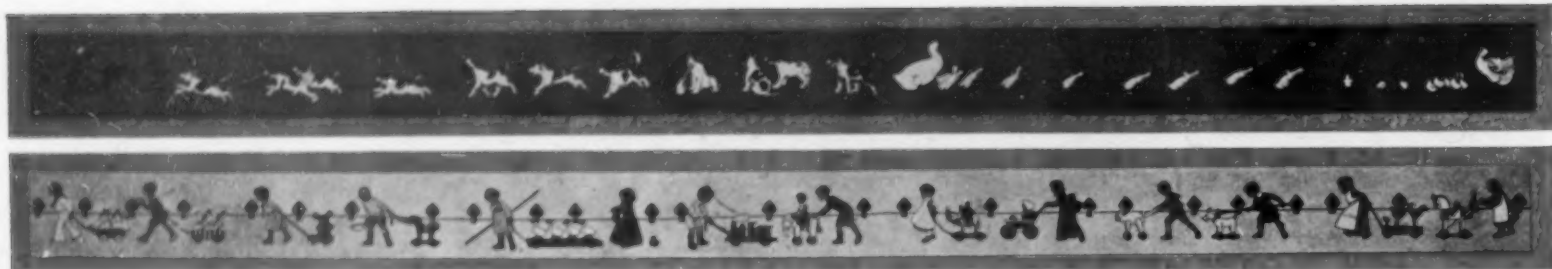


Fig. 3. When used along the base line each division is equivalent to the whole area of the constant, or A plus B



Furnishing and Decorating the Nursery

THE MODERN IDEA IN CREATING AN ENVIRONMENT FOR THE CHILD—WALL PAPER AND ARTICLES OF FURNITURE THAT BRING THE DELIGHT OF A NEW TOY

BY SARAH LEYBURN COE

Photographs by the Author

FURNISHINGS for the modern child's room, like everything else that belongs to that important personage, are as complete in the smallest detail as skill and ingenuity can make them, and every feature of a well-appointed bedroom may be duplicated in miniature for the youngsters.

The wall-papers and draperies especially designed for nurseries and children's rooms are in a way more distinctively juvenile than the actual pieces of furniture, and are a most important consideration in fitting out such apartments. If one does not care to go to the expense of furnishing a nursery completely, paper and curtains that will leave no doubt as to the identity of the room may be had at small cost, and from this simple touch the scheme of decorations and the furniture, to say nothing of the cost, may be indefinitely extended.

Strictly hygienic parents who scout the idea of wall-paper as being unhealthy and will have nothing but painted walls in a bedroom are confronted by a bare expanse that may be sanitary, but is neither attractive nor interesting for the child. With walls treated in this way a decorative frieze may be used with good effect. The friezes, which come in panels varying in depth from fourteen to nineteen and one-half inches, are printed in gay colors on backgrounds of blue-gray, ivory-white, drab and other neutral tones that can be matched exactly in the color of the walls. The de-



A wall paper printed from designs of Boutet de Monvel, a famous illustrator of child life, is particularly well adapted to the nursery

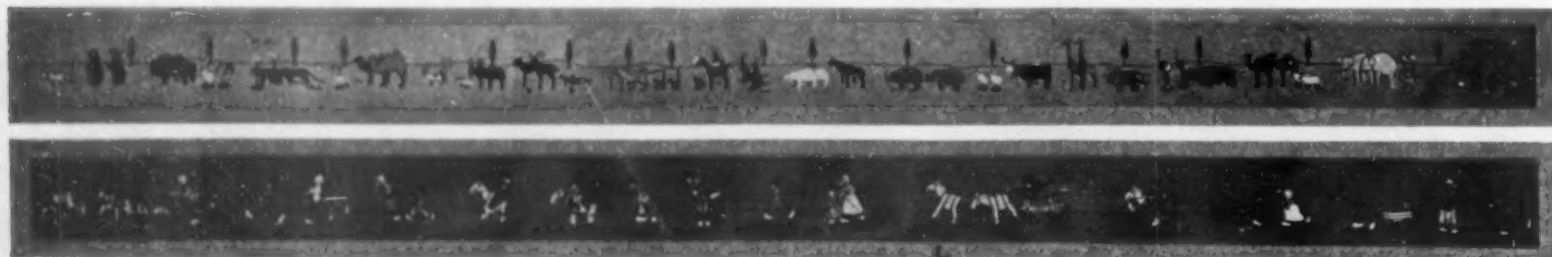
signs include processions of Noah's ark inhabitants, farmyard animals, chickens and ducks, Normandy peasants going to market, toy villages with stiff little soldiers and prim-looking trees, hunting scenes, and a row of Dutch kiddies indulging in a mad race across the paper.

If wall-paper is used it also matches the background of the frieze, the paper being either in a solid color or with a figure so inconspicuous that it gives the impression of a single tone.

One of the new papers for children's room is a reproduction of the quaint Kate Greenaway figures that are quite as fascinating to little people in these days as they were years ago. The background is a pale yellow and the figures are printed in rather delicate colors, each group representing one of the calendar months. The effect is particularly dainty and the designs are diverting for the children without becoming tiresome from too great contrast in color. Another paper that shows groups quite as charming is

printed from designs by Boutet de Monvel, the famous French illustrator of child life.

A new idea, and one that is proving popular, is a decided departure from the conventional wall-paper, with its figures at regularly repeated intervals. This consists in first putting on the walls a paper of solid color to be used as a background for single figures or groups that are cut from friezes and pasted on to suit



These friezes and the ones at the top of the page are four of a number of similar designs covering a variety of subjects. They are printed in gay colors on neutral backgrounds which may be exactly matched by the wall paper

one's individual taste. The figures, of course, must be quite large, in order to be effective, and in some favorite groups cut from a frieze showing little Dutch girls and yellow chicks the latter are even larger than life. For nurseries, when the children are very small, the figures are often arranged in a frieze just above the foot-board, so that they come on a line with the child's eye, and are therefore vastly more entertaining than when placed at the infinite distance of the top of the wall.

Blue and white seems to be the favorite combination of colors for nursery draperies, and among the all-over patterns are a lot of roly-poly children picking gigantic daisies on a pale blue ground, and also a Delft design on a white ground covered with black cross lines that are far enough apart to give a tiled effect. A number of other colors and patterns may be had, as well as the gay printed borders that come two strips to a width of the material. When figured wall-paper is used, draperies of solid color or with the printed border are rather more satisfactory, as one set of children or animals tumbling over the walls, and another set chasing across the draperies create a bewildering impression that is anything but restful and quieting for the small occupant. The borders are particularly attractive for curtains made of plain scrim or some soft white material, and are stitched on in strips or cut out and put on in silhouette.

Floor coverings especially suitable for children's rooms are to be found in the more or less recently revived rag carpet rugs, either plain or with figured borders. Almost any of these rugs with their decorative strips showing queerly constructed landscapes are suitable, but most appropriate is one that has a solemn procession of geese across either end, or another that is ornamented with a family of black and white bunnies lined up against a red brick wall. They come in various sizes, from the small hearth rug up to the one that is large enough



Tables and chairs decorated with colored figures are a source of pleasure to the child



The nursery may be fitted up as the child's "very own" room with but small expense. Substantial furniture may be had of a cheaper grade, as it is but for temporary use



The dainty figures of Kate Greenaway are as interesting to the present day child as to the former generation. The figures here represent the different months

for the center of an average size room.

A new rug for nurseries that is rather more practical than pretty is woven in the same way as the rag rugs, but instead of cotton materials, strips of oilcloth are used, rolled so that the glossy side is uppermost. The idea was first employed in making small rugs for bathrooms, as they are waterproof and easy to keep clean, but they are quite as serviceable and sanitary for children's rooms, and are cleaned by wiping off

with a damp cloth. They are made in different sizes, and in a mixed design, like the ordinary rag rug, or with white centers and borders of solid color.

In the way of furniture, chairs and beds are to be had in a much greater variety than the other pieces, and the miniature Morris chair is no doubt the most attractive piece of furniture that is made for the little folks. It comes in almost as many different styles and prices as the grown-up variety, and may be had in light or dark wood, with cushions of velour or leather or figured cotton material, and is a perfect reproduction of the large chair.

Little sets consisting of table and two chairs, one straight the other with arms, are decorated with juvenile figures in color, and may be had for prices that are quite reasonable. They are especially useful when no attempt can be made at arranging a regulation nursery. One of the most serviceable of these sets is of dark wood with leather seat chairs and a table of good size, the top of which is hinged and may be raised, disclosing a receptacle for toys or books.

Small willow and wicker tables and chairs are made in attractive shapes, many of them copies of the larger pieces, and are used either in the natural color or stained to harmonize with the color scheme of the room. Less substantial than the pieces made of solid wood, they are rather more practical for older children than for small ones who are no respecters of furniture, and while designed for use all the year round, they are particularly suitable for

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Restoring Old Shrubs to Vigor

HOW TO MAKE THE DERELICTS OF OLD GARDENS FLOURISH AND BLOOM AGAIN—THE WHOLE MATTER OF PRUNING AND TRANSPLANTING SHRUBS

BY GRACE TABOR

Photographs by H. H. Saylor

THE shrubs most likely to be found growing where old gardens have been, or around old houses, are lilacs, the old Carolina allspice or sweet shrub—called by some strawberry shrub—Tartarian honeysuckle, snowberry, privet or prim, as some know it, the fragrant syringa or mock orange, snowballs, "bridal wreath," rose of Sharon, barberry, and last but far from least, the delicious, bitter old boxwood. These are the shrubs therefore to which special reference is made in all that follows.

Of them all the boxwood, elusive, uncertain and difficult to establish upon occasion, yet often thriving lustily under the seemingly adverse conditions of old, neglected dooryards alone does not show neglect. Gaunt and twisted and "skinny," the bare branches of the other old bushes are lifted piteously from the tangled vegetation; but the boxwood is superior to all this. Nothing undertakes to choke it, or to encroach upon its rightful territory, for it bears itself with a severe dignity that holds even the most lawless weed at a distance; and instead of growing gaunt and shivery and naked, it grows rotund and snug and more and more contented-looking as time passes. So with boxwood, all there is to do is cut away any dead wood, trim the grass at its feet and let it go on just as it has been doing, all by itself. It is very much above the ministrations of man.

With the other things there is work enough, however, to satisfy the most energetic—and work that may begin at practically any season, for the first of it is simply a house-cleaning sort of job, preparatory to the actual task of renovating. First of all the ground around, up to, and within the branches, must be laid bare. Every weed and blade of grass must be raked and scraped and cut away; and this may, of course, be done at any season. It is just as well, however, to let it go if winter is immediately at hand, for the removal of such protection as dead grasses and stems from the roots of the shrub is not wise, especially as the plant has grown used to having them there. But autumn is not too late to get at it, for the winter mulch will take the place of this mulch of Nature.

Go over the ground with grass shears and cut everything down

—every little blade of grass that springs up between the shrub's branches and every fugitive, tiny weed seedling. Then dig over the entire surface and root out everything that has been cut off. With an old dense shrub that has stood fifty years this is not the task of a few idle moments. Among its branches, between and against them and sometimes twining around them, all sorts of persistent things will have established themselves; and these will resist stoutly the effort to dislodge them. Not another thing should

be done, however, until they are dislodged, for they must come out before the shrub itself can have anything like its proper share of nourishment from the soil. Even the tiny grass blade is a robber—every single one counts against the work of rehabilitation.

When this* basement cleaning is completed, look the specimen over carefully, taking each branch in turn and following it from its top to the ground to see exactly its condition. There may be an immense number of branches, crowding and rubbing against each other so that every one is bruised and injured whenever there is the slightest wind, or there may be very few branches, long and straggling, showing a great deficiency in nourishment, light or space, or all three.

When the former condition exists it is likely that the branches are simply a profusion of water sprouts or suckers. These

are rank growths sprouting from the roots, from the branches down near the ground or around the crown of the shrub, and they hardly seem to be a part of the shrub proper. Their leaves are often of unusual size compared to the leaves of the shrub in its normal condition—just as the leaves of very young growths are likely to be—and they bear every evidence of receiving all the vigor of the plant, while the old top dwindles and withers, starving to death.

This growth of suckers is especially likely to occur when large branches have been ruthlessly pulled from the bush, as is the case so often with old lilacs and syringas. Picking armfuls of bloom amounts to a heavy top pruning, and heavy top pruning always tends to encourage—or rather to force—the production of wood



With care even the oldest shrub may be restored to its former vigor. This hardy hydrangea is all the better for its strong, woody, tree-like growth

to take the place of that lost. Water sprouts are the shrub's efforts to produce this wood in a hurry, to get back the equilibrium between roots and top of which it has been robbed.

Half of the delight of an old place is in its huge old bushes; the sacrifice of these great tops is therefore the last thing in the world one wishes to contemplate, yet when growth has stopped in them and begun anew at the base of the shrub, it looks very much as if trying to save them were a hopeless task. Fortunately, however, cutting back vigorous growth will usually stimulate growth in less vigorous parts, provided that the new shoots which will surely make their appearance after such cutting back, are nipped in the bud as soon as that bud appears low on the old trunks or main branches.

This does not mean that new leaves and the little shoots which start out along the branches in an orderly manner, are to be destroyed; these are the desirable responses to pruning. The sprouts which are not wanted are those which rise from the crown of the plant, or very low on its branches. A season or two of constant watchfulness against these is required—indeed, vigilance always is necessary, even with young shrubs, to keep this sort of growth from sapping the vitality of the specimen.

With an old shrub that is overcrowded, first take out every water sprout—every branch or young shoot that rises at or near the base of any of the shrub's old branches. Cut these off close up to the branch whence they rise, making the cut which severs them parallel with that branch and so close that it leaves absolutely no stub. After the young suckers are removed, take out any old branches that are crowding, or that are over long, and thereby out of proportion to the rest of the shrub, or that seem particularly weak and unpromising.

These should also be cut out at the point whence they rise; usually this will be at the ground. Those which crowd the center of the bush especially should be sacrificed. Some can always be spared, and it will not be apparent that they are gone on an old bush, for the center must be opened up to the sun so that light may stimulate an even growth throughout the entire crown.

After this is done cut back a few inches the tips of those branches which are left. Then wait, as far as pruning goes, until you see what a season brings forth. Some shrubs respond differently than others; each is a problem in itself, and after all, their renovation is only a preparation for Nature, as far as we are concerned. We cannot do very much of it ourselves, and what we do we must do without presumption

and in moderation, waiting to see how she is affected by our help.

Apply a fertilizer which will encourage the growth of branch and wood and flower, a fertilizer rich in phosphoric acid. Coarse ground bone furnishes the best and most directly available form; four pounds of this mixed with one pound of muriate of potash will give a quantity sufficient to use under four shrubs each having a spread of eight feet. Spade this into the soil over the entire root area; this is equal to the spread of the branches. Add a thick mulch of manure over the plant's roots when frost has come, but not before. Spade this in when the spring comes.

When the first spading is done, let it leave a saucer-shaped depression around the shrub. This will hold the water and encourage the leaching down of the fertilizer direct to the roots which are to be fed, instead of allowing any of it to go to waste.

During the early summer following this first pruning and fertilizing—about the middle of the next June—go over the bush again with the pruning shears, if it needs it. It does need it if it shows a disposition to put forth new leaves and shoots only at the tips of its branches; otherwise it does not. Every branch that has not clothed itself fairly well with new shoots must be headed in to a point below the first leaf or first shoot that it does show, to induce branching still further down. For the tendency is always to grow at the extremities, and the only way to overcome the long-leggedness resulting from such a tendency is to reduce the extremities, to cut away the branch itself far enough down to force its growth out at the desired point. Fertilizing and cultivating and general pruning may quicken a shrub to such a degree that very severe cutting back may not be necessary—that is what we hope and why we wait a season,

but if a season's growth does not show that they have done so, it is useless to wait any longer. Rub off all very low-growing sprouts perpetually and promptly, watching out for them in the spring following the first work especially.

It is a practically universal rule that weak plants are benefitted by severe pruning, while strong plants are better for less. The reason lies in the necessity for restoring equilibrium between root and top which the plant is under. Normally this equilibrium is perfect, and a shrub or tree has just enough roots

to supply its top with the nourishment and the moisture which that top requires, and just enough top to make use of the nourishment and to transpire the moisture which its roots supply. When,

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A typical example of an old lilac with its scraggly branches and top sapped by a large growth of suckers at the roots



Trim off all lower growth which prevents nourishment from reaching the top; keep the soil free from growth about the roots



Rough boughs fitted together in a natural manner seem a proper support for the twining arms of the wisteria



There is a dignified decorative effect to a smooth lawn, especially where there is an extended landscape to be seen beyond



The irregular flagstones in this pathway artistically simulate an old garden



A seat is really an essential part of the garden make-up. Here the substantial bench seems to invite one to enjoy the garden's beauties

TWELVE GARDEN EFFECTS



The least expensive things are often the most satisfactory. This simple arbor seat is the most popular spot in its garden



The English frequently bound their lawn terraces with flowers and plants. The green stretches make a frame for the masses of color



One of the real old-time gardens. The small beds, each with but one kind of flowers, are framed primly with box



Although thatched roofs are unsanitary on our houses their picturesqueness may be preserved in the rustic summer house



Where porch space is at a premium the detached arbor with a paved floor and low wall is a successful substitute



The pergola is too seldom seen well clothed with vines. Uprights and beams are of locust

WORTHY OF EMULATION



No garden is complete without its private nook. The semi-circular white bench gives many varying views over the garden



The lily-pool finds no more appropriate edging than the bank of iris, which is always at its best near water

What Varnishes Really Are

SOME ESSENTIALS FOR THE PROPER KNOWLEDGE OF VARNISHES—
THE TESTS FOR GOOD MATERIAL—PROPER USE AND APPLICATION

BY KATHARINE NEWBOLD BIRDSALL

ONE might almost as well go into an apothecary shop and say "Please give me some medicine," as go to a paint shop and ask for "some varnish." For unless one uses the proper kind of varnish in the proper way, the results will be anything but satisfactory. With no knowledge of the subject, one might think that a very fine varnish at a high price could not fail to be good for one's needs, no matter how modest those needs might be.

This is a fallacy, however, for it is worse than useless to apply a fine piano varnish to a floor.

A knowledge of the essentials of varnish is indispensable to the house owner as well as to the house builder, unless he approves of leaving every decision in the hands of others. In this case, our advice is: be sure the others have the requisite knowledge!

A painter is not always an expert varnisher, although a few painters may have a thorough understanding of the grades of varnish, their uses and methods of application. Varnishing is a trade or art in itself, and the employment of knowledge of the subject, coupled with good judgment, pays.

The two important kinds of varnish are spirit and oleo-resinous varnish. The principal spirit varnish consists of a solution of shellac in alcohol. Shellac is a resinous substance, a form of lac, which is used as an ingredient of laquers, dyes and sealing-wax, as well as of varnishes. Lac is produced on various trees by a scale-shaped insect, the female affixing herself to the bark and exuding this resinous substance from the margin of her body. When this is melted and reduced to a thin crust it is termed shellac. The banyan or Indian fig trees, those wonderful specimens whose branches, drooping, take root in the ground, sometimes providing shelter for thousands of men, harbor most of these lac producing insects.

The rule for making spirit varnish in America is to dissolve five pounds of flaked grain shellac in a gallon of alcohol. This is rather heavy, however, for average use; and the rule reduced to three-and-one-half pounds is best for common usage.

There are two kinds of shellac, orange and white; the white being bleached with that powerful bleaching agent, chlorine gas, which somewhat destroys the quality. White shellac is necessary for use with white paint, but in all other cases the natural or orange shellac is preferable. Unbleached goods are, naturally, always stronger than the bleached.

The best results for orange shellac varnish are secured when it is carefully dissolved in alcohol, 85 per cent. or stronger, in an earthen jar. The dry shellac should be gently dropped into the alcohol at night and carefully covered without stirring or even shaking. The next morning it may be gently stirred with a wooden stick—never metal. Stir for a couple of minutes once an hour until night, when it will be ready for use.

White varnish is made in a different manner, the white shellac needing at least 95 per cent. alcohol, with mechanical agitation from the start.

Orange shellac resin will keep indefinitely, but the bleached



From the great branches of the banyan tree is gathered the lac produced by a small, scale-shaped insect

should be dissolved on purchasing, as it does not keep well.

Damar is also a good spirit-varnish; damar is a resin dissolved in alcohol and is secured principally from East Indian trees.

The best oleo-resinous varnishes differ from the spirit, in that the resins are dissolved in linseed oil with the aid of heat. As the resins dissolve, the oil thickens, necessitating a thinning with turpentine or a good substitute. The more oil used in the making, the more elastic and durable the varnish; the

more resin, the harder and more lustrous the varnish, and the quicker to dry.

The resins are formed in large lumps on trees; but instead of being procured from the living trees, they are usually secured from the earth where the ancient trees have fallen, decayed, and long since been buried. The action of time and the earth improves and hardens the resins.

Light colored oleo-resinous varnishes are more costly than the dark, due to the scarcity of the clear, transparent resins. For every use but on or with white paint, however, the dark colored varnish is acceptable.

Oleo-resinous varnish is harder to make than spirit varnish; the resin is melted over a hot fire and when it is at the temperature of melted lead, the hot linseed oil is added. The mixture is cooked for several hours to thoroughly blend and the turpentine is finally added to thin it to proper consistency. The resin loses over a fifth in melting. Oil of a weight to equal that of the melted resin will, when mixed, form a good, hard furniture varnish, smooth and lustrous. With *double* the quantity of oil, the durability is increased, and the varnish is suited to interior woodwork. If more oil yet is added, it will make a good outdoor varnish—which will take too long to dry to be used indoors.

If oleo-resinous varnish is prepared accurately, water will not affect it; but if incorrectly mixed or cooked, it may absorb water to its detriment.

A well-known varnish test is to cover a board with the varnish, let it dry, and then leave a wet cloth or sponge on it over night. If the varnish turns white by morning, it shows that water has been absorbed; if after the water has dried the white is still visible, it is a sign that water has injured the ingredients, showing some defect in the materials or making. This condition indicates a varnish which should be avoided.

Before venturing very far with varnishing, it is well to have it firmly fixed in the mind that an outdoor varnish is quite different from one used indoors. Also that on all surfaces near the doors and windows which are directly exposed to the effects of the sun and the elements, an outdoor varnish should be used. These surfaces comprise inside blinds, window-sash, sills, jambs, outer doors and railings, etc. These parts should be finished with a weather-resisting varnish, like that used on the exterior woodwork of yachts—spar-varnish.

For indoor trim, the wood is first carefully prepared and a "filler" used to fill the cracks and make an even surface. For

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The Fall Clean-up in the Flower and Vegetable Garden

THE IMPORTANT PROVISIONS TO BE TAKEN IN THE FALL THAT WORK FOR GREATER SUCCESS IN THE SPRING—SOME VALUABLE GARDEN SECRETS

BY F. F. ROCKWELL

Photographs by Chas. Jones, H. H. Saylor, N. R. Graves and Others

AS far as the appearance of things goes, springtime is the all-important and only important time for work about the place. It seems in accordance with the gardening operations of Nature to simply let Jack Frost step in and take possession without paying any attention to it. As a matter of fact, Jack is something of a landscape artist himself, and while the pictures composed of green things growing, and over-running brooks remain the emblem of youth and life, good people who no longer "trail clouds of glory" find sometimes a stronger appeal in the somber tints of Autumn.

But there are two things we are apt to overlook: first that not all of nature's performances are apparent on the surface, and what may seem to us but the blowing about of dead useless leaves is really very efficient mulching; and if you look in the woods and swamps you will find Nature's crop of spring-flowering bulbs all nicely started. Then, too, the majority of the things we use to make our homes more beautiful are grown out of their natural environment, and having given them artificial conditions we must supply artificial care. The bed of azaleas cannot be left to itself, nor should gladiolus bulbs remain in the ground although they may seem to have died down and prepared for winter in a very natural way of their own.

One of the common mistakes in regard to such work is the idea that all hardy things must be set out in the spring. And as the spring is a very busy season, when everything else is demanding attention, and nothing wants to wait—why whatever can be put off is put off, and consequently is not done at all. Such work, for instance, is the planting of new shrubs.

No class of ornamental plants is less appreciated, or I should

say, less utilized, than the hardy shrubs—particularly the hardy flowering shrubs. We admire them tremendously in parks or get most enthusiastic over their beauty in some large estate, but somehow we don't seem to realize that they are not expensive to buy, need comparatively no care and deserve a place in our own yards, where they will grow as well as upon the finest estate.

The soil requirements of shrubs are not exacting; good drainage is the most important factor. They are adapted to a very wide range of usage: as backgrounds for the hardy flower border, to make an informal hedge or dividing line—between lawn and vegetable garden, for instance, as a screen for some undesirable outlook, or to break the sharp line between tall growing trees and the flower beds and borders.

Few, indeed, are the places which would not be improved by a few shrubs, and when it is considered that even the best varieties cost only twenty-five cents to a dollar each for good strong plants which will make an immediate showing, there seems absolutely no reason why they should not be used much more universally than they are.

The time for planting hardy shrubs in the fall is just after the first frosts—about October first. But order now. Nurserymen

will ship on any future date you direct, or hold your order subject to shipping instructions.

Also get the ground ready now. The small-growing sorts should go about three feet apart; the larger ones five or six. Most catalogues give information as to size. Pick out the places where you need shrubs and spade up thoroughly, incorporating with the soil manure—either from the stables, or one of the prepared sorts now on the market—and bone dust. Of the lat-



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Nature's performances are not all apparent on the surface, and what seems to us the useless blowing about of dead leaves is really a very efficient mulching

ter two to four quarts per tree, if thoroughly worked through the soil, will pay for itself many times over in the rapid healthy growth induced. In hollows, or on ground apt to be wet, it will pay well to furnish additional drainage by digging the holes several feet deep, and putting in two feet or so of small stones, broken rock or something of the kind, covering this with old bags or meadow hay to prevent earth setting into the chinks when first filling in the holes. If it is dry when setting out, water in the holes when the earth is half filled in—not on the surface.

All the care required by most of the hardy shrubs is a slight yearly going-over to keep in good shape—not pruning—and an occasional cultivation around the roots to keep the soil crust broken up. While most of the hardy shrubs do not need protection, it will be a good thing to give them a mulching around the roots with old manure late in the fall, especially for the first few years until they get their full growth.

Directions for pruning and restoring old shrubs will be found on page 228 of this number.

The list of hardy shrubs is so varied that no attempt to go over it here is possible; but in passing I want to call attention to a few exceptionally attractive sorts or new varieties. Among the deciduous shrubs besides those which everybody knows, such as the hydrangeas, are the splendid varieties of althea and azaleas. For that hedge which you have been contemplating and which would look so much more attractive than the present fence, *Berberis Thunbergii* is the peerless shrub. For seven or eight dollars you can get fifty strong three-year plants, furnishing a beautiful, effective hedge seventy-five to one hundred and fifty feet in length. Personally, I would rather not crowd plants in hedges. Let them have a chance to attain some individuality. Be sure to include at least one of that old sweet-scented favorites, the strawberry shrub (*Calycanthus Floridus*). Plant it near the house, where its fragrance may enter every open window in the spring days. For an individual specimen, at a little distance so that its full effect will be had, put a smoke tree (*Rhus Cotinus*). That will cost you the sum of twenty-five cents! Its relative, *R. Glabra*, the sumach, with



Why does the amateur neglect the hardy shrubs? There are many corners that *Berberis Thunbergii*, for instance, might beautify

pendant racemes of beautiful white blossoms is not only very attractive, but very hardy.

The coniferous evergreens are very varied, and with their beautiful forms and variations of light and dark green, golden and silver-blue foliage, certainly offer the best of material for creating the winter garden pictures. These are more expensive, costing from \$1.50 to \$4 or \$5 each. But if only one in every two or three years can be afforded, they will make the foundation for the most effective and permanent ornaments in the entire garden.

The question of fall pruning ought to be considered—of roses especially. Most of the pruning required by roses will be accomplished by the spring cutting back and by cutting the blooms in summer. But where strong new growth has been made, and the canes are likely to be whipped about by the wind, they should be cut back after the leaves fall, to two and a half or three feet.

Do not be in a hurry to put on the winter mulchings; all mulching of hardy plants is not so much to protect from frost as to prevent alter-



Mulching of hardy plants is not so much to protect from frost as to prevent alternate freezing and thawing. *Romneya Coulteri*, the tree poppy, bound up in straw to accomplish this result



its beautiful colors in the fall will be worth while, too. Then there are the beautiful flowered deutzias and weigeliass—a whole flower garden in a few beautiful little trees. (Half a dozen of each, in varied colors, would cost, for the lot, \$2.50 or \$3.00). And then there are the spiraeas. Few people realize that there are more than one or two varieties. At a quarter each you can afford several of the many sorts—and include "Walluf," the new crimson spiraea.

Among the hardy evergreens there are the azaleas, rhododendrons, laurel, ericas (heaths). The azaleas, both deciduous and hardy, are the most beautiful, but at the same time the most likely not to do well. Unless they can be given plenty of water they should be mulched for moisture in dry hot weather, and for protection in winter north of the southern New England States. Covering with light pine boughs or something similar will protect the buds from the injury likely to result from premature starting in the spring.

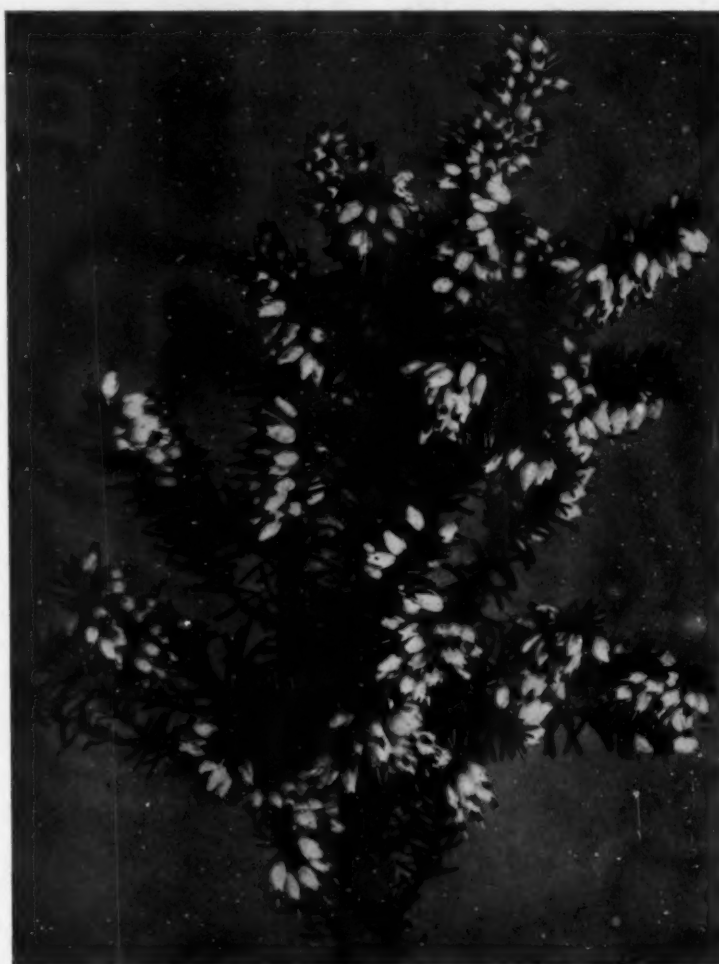
The lily-of-the-valley shrub is another beauty. Japonica, with its dark green foliage and

nate freezing and thawing. In November, after the first severe frosts will be time enough. Use leaves or rough manure to the depth of three to six inches, according to climate. Where severe winters are encountered they should be further protected with corn stalks, bog or pine boughs. For the smaller growing sorts, such as the Teas, a few wooden stakes with twelve or eighteen-inch chicken wire surrounding the bed, and filled in with leaves held in place by boughs, is a very neat and effective plan of mulching.

Fall is the best time to prepare the new rose garden. The plants should not be set until spring, but they will take hold very much better in a fall prepared bed. Select a well-drained spot in the lawn with good rich heavy loam, if possible. Dig out twenty-four inches deep, loosen up the soil below that, and fill in six inches with cobbles, clinkers or any good drainage material. Fill in with the best of the soil excavated, sods first, and mix with a heavy dressing of manure—cow manure being preferable—to within two inches or so of the surface level. Then add six inches of good clean loam. By spring this should have settled to an inch or two below the surface and should not be made higher if rain is depended upon for the water supply. The beds should not be more than five feet wide, to make care and cutting convenient. For the same reason long beds are preferable to large round ones.

If the hardy perennials have been planted in a mixed border and properly selected, there will still be many blooming in October, such as funkias, chrysanthemums, golden glow, Japanese anemones (wind flowers) and other late stayers. So not much can be done until severe frosts have killed the soft growth, which is not usually until after the first of November. When the proper time arrives, cut the old stalks off to within several inches of the ground and burn. (It is not advisable to add them to the compost heap, as they are likely to contain disease germs or insect cocoons or eggs.) Do not cut off too close to the ground, as the stubs give the roots a chance to ripen off naturally, and also help to hold the litter-mulching in place during winter.

If the bed has become



Among the hardy evergreens the erica or heath is well worth a trial. Its delicate blossoms add to its foliage beauties

frames. Two of the most important of the latter are the pansy and English daisy (*Bellis Perennis*). For best results these should be started in August, but if one can give them the protection of a frame, and seeds are sown at once, good strong plants may be had before the ground freezes in a tight frame. They like cool weather, and will start more rapidly now than six weeks ago. The ever admirable and desirable hollyhocks may be sown in a frame and wintered there without transplanting. A selected list of annuals and of perennials will be found elsewhere in this

number and the reader is referred thereto.

Secondly, there are the flowers which should be propagated now, either to furnish new plants for next summer's garden, or plants for the winter window garden inside the house. Most of the flower garden plants are increased readily by cuttings, and it is nothing but ignorance of the simple process of rooting them which causes the loss of so many choice flowers every autumn. How often, for instance, in a lot of seedling petunias, are there a few of ex-

(Continued on page 264)



The sumach is another member of the *Rhus* family that should be planted for the glorious effect it makes in the fall, when both leaf and fruit are flame-colored

foul with weeds or grass, now is the time to clean it out—don't wait till spring.

After the ground has begun to freeze, put on the mulching—litter or rough strawy manure to the depth of two or three inches. A heavier protection is likely to cause premature growth in the spring, resulting in injury from late frosts. If possible, put the mulching on when the ground is dry—a few warm days, and moisture covered in sometimes causes trouble from rotting. In removing this covering in the spring, it is best to do it gradually, so as not to leave any new growths which may have started exposed to unfavorable changes in temperature. Don't be tempted to begin taking it off the first warm day. Wait until some of the late frosts are over.

There are several important lines of work to be looked after among the flowers in the fall if one would have the greatest success with them. In the first place, there are those which should be started for next year, some to be sown or planted where they are to bloom, others to start and winter over in

Planting the House Border

THE PRINCIPLES OF PORCH BED PLANTING—HOW TO OVERCOME DIFFICULTIES OF SOIL AND LOCATION—WHAT VINES, EVERGREENS AND SHRUBS ARE SUITABLE AND HOW THEY MAY BEST BE GROWN

BY WARREN J. CHANDLER

Photographs by Camilus Phillips, August Patzig, N. R. Graves and Others

IN the developing of landscape features on the home grounds every property has its distinctive possibilities. Where one lends itself to sunken gardens, approached by well-graded terraces or slopes surmounted by pergolas, another is entirely unsuited for such treatment, and yet may be as attractively embellished.

There is one trying problem, however, common to all properties, wherein the solution resolves itself into a few general treatments.

That to which I refer is the improving of the grounds immediately surrounding the house, including, of course, porch beds, which are usually a problem in this connection.

The real reason why this portion of the property demands the greatest thought is because it must be presentable in appearance at all times. We overlook the shabby appearance of the rose garden in October, the pergolas in April and each of the other features which at stated times during the year makes its special show, but the planting around the house should always be attractive, a pleasing frame at all times.

It has been the practice for years to depend on bedding plants to serve the need, but in spite of their showy appearance from early summer until autumn, they are the result of considerable care and expense, leaving for the winter a bare, unsightly void.

In endeavoring to satisfactorily dispose of this question several important conditions have to be taken into consideration.

Many houses of late design have overhanging eaves, which are a menace to plant life, making it almost impossible to plant in the ground directly under them, unless it be one or two kinds of dwarf growing perennials. The planting line ordinarily must commence beyond the line of the eaves.

Another problem almost invariably faced is that of good soil. It is usually the case that the soil immediately surrounding the house is

either a fill made of all the refuse ground—old lime beds, sand or clay from the cellar excavating—or the grade has been so great that the top soil is entirely gone, leaving a barren sub-soil in which it is impossible to successively grow plants.

The ideal soil for beds around the house is a heavy rich loam, containing considerable humus, the latter to give it not only partial drought-resisting properties, but also to make it highly productive for plant life.

In endeavoring to reach a satisfactory conclusion as to the best plants for this class of planting, we must confine ourselves to those which give the longest period of display.

The broad-leaved evergreens are unquestionably the first and best group for using in base plantings around the house. Not only are they effective out of flower as well as when in bloom, but are in most cases of dwarf, bushy habit of growth, which is just what is needed for such purposes. Use the hybrid rhododendrons and edge them with *Leucothea Catesbaei*, *Andromeda Japonica* or the *Mahonia aquifolia*, the holly-leaved barberry, and a most pleasing effect results. Of course, to have success with such a planting, ideal conditions are necessary.

The evergreen-leaved privets, *Ligustrum Japonicum* and *Ligustrum lucidum*, are becoming popular and will succeed as far north as Philadelphia under favorable conditions. These are admirable for plantings of this kind.

The *Azalea amoena* and similar kinds are fine for dwarf plantings of this character, and are also used in conjunction with the other plants mentioned. Care is necessary in using *Azalea amoena* as its magenta or claret shades "fight" with scarlet, pink and other similar colors.

Many beautiful results are possible from the coniferous evergreens, though a careful selection in this case is absolutely necessary. The retinisporas, or Japanese cedars, are admirable for this use. Of course, they



The most successful planting about the house is that which remains beautiful throughout the year. When the leaves are dead and branches bare, English ivy, *Mahonia aquifolia* and dwarf evergreens add a cheerful note



Evergreens and deciduous shrubs are combined to advantage in the planting about this old house. Note the bright blossoms of the clematis in brilliant contrast to ivy

grow rather quickly, but as they lend themselves readily to shearing they may be kept to almost any size. Among these *R. squarrosa* may be particularly recommended, because of the steel-blue color of its foliage. The full, pleasing style of *R. plumosa* and its golden form, *aurea*, are also worthy of mention.

There are many kinds of dwarf arbor-vitae which are well suited for bedding, particularly *Thuja pumila*, *T. globosa*, *T. Hoveyi*, and the dwarf golden Chinese one, *Biota nana aurea*.

The Irish, Swedish and Chinese Junipers are all fine for bedding purposes, particularly where one's taste runs to the tall, columnar style of evergreens. Colorado blue spruce is frequently used also, but its life in a bed must be short-lived if it is to be cared for, as it will not stand very much pruning, and makes a quick growth compared to the others mentioned.

This condition holds true of spruce and firs in general. Pines are out of the question, unless it be the dwarf mountain pine, *Pinus Mughus*, as they are coarse in appearance and grow too rapidly to be feasible for bedding.

Next in value and importance to the evergreens are the shrubs, which, though clothed in foliage barely nine months of the year, are not really objectionable to look upon in winter, especially when there still remain bright berries or attractively colored stems. There is a wide selection of shrubs from which to choose. Of course the spring blooming kinds predom-



There are numerous hardy shrubs among the barberries that are fitted for the house border



The shapely growths of arbor vitae and dwarf cedar can be well used in odd corners and angles and they thrive well in such places. George Nichols, architect

inate, as is the case with deciduous shrubs in general. Among these may be especially recommended spiraea Van Houttei, the graceful weeping form of spiraea with its thousands of pure white blossoms, *Deutzia gracilis*, with those delicate white, bell-shaped flowers, *Azalea mollis*, in yellow or rose flowers and spiraea Thunbergii with its delicate, light green foliage and white flowers. The snowberry, *Symphoricarpos racemosus*, is splendid; and the golden mock orange, Japanese barberry, *Stephanandra*, the dwarf spiraea *callosa superba*, *Deutzia Lemoine*, sweet pepper bush and Japanese roses are others of value for this purpose.

A little study of these shrubs, and with a very limited knowledge, a grouping may be arranged that will be highly pleasing. The one care to be exercised is to see that the taller growing kinds are kept in the background, using the others for foreground positions.

Generally speaking, perennials are unsatisfactory, as they do not appear attractive when out of flower, but there are exceptions highly worthy of mention. The peonies and iris form two splendid groups for interspersing with the shrubs or may be massed individually. The foliage of the German iris is very attractive when it is out of flower, and the same can be said of peonies.

Where local conditions favor it, for example, where a house is set on a shaded slope, a rockery effect may be made a feature (Continued on page 253)



The flowering shrubs should not be neglected—*Deutzia gracilis* especially should be tried



A remarkably effective and inexpensive treatment of cypress. The wood is cheaply milled, stained brown and wax finished

What Can Be Done in Finishing Inexpensive Woods

ECONOMICAL EFFECTS WHICH MAY BE HAD BY THE USE OF COMMON WOODS TREATED AT HOME—SOME POINTERS FOR THE MAN WHO WISHES TO BUILD EFFECTIVELY AND AT MODERATE COST

BY LOUISE SHRIMPTON

Photographs by George A. Daskam and G. E. Doust

INTERIOR woodwork in the small house may be as individual and distinctive as in the large one. If economy is a chief consideration, delightful results are gained by the use of cypress, hard pine

and furniture is perhaps the lack of interest in the background of rooms. Doors and window frames, designed for their places, and showing the natural grain of the wood, may be as interesting as bits of tapestry, still keeping their place as part of a wall. In white painted woodwork, paneling should show good space divisions. Carefully studied in a large house, the woodwork of a smaller one is often left to the builder or contractor, with the result that stock mouldings, unfitted to their places, are used.

The style of wood trim decided upon, a choice of woods must be made. Each has its peculiar properties. Among those suitable for the living-rooms of a small house is cypress. It is plentiful, popular for exterior trim, and beginning to be appreciated for its possibilities in interior work. A smooth wood, with beautiful grain, taking on refined color effects, it is used to advantage where gray greens or browns are desired in the wood trim, with wood or wicker furniture stained in corresponding tones. It can be obtained for from sixty to sixty-eight dollars a thousand feet, the price depending on the quality of the wood.

Hard pine makes unusually pleasing trim for the living-room if stained in a cool color that counteracts its over-hot tones, and allows the real beauty of its grain to be seen. It can be had for forty-five dollars a thousand.

Whitewood is quite satisfactory stained in dull soft colors, though it lacks beauty of grain. It is often used for woodwork that is to be painted white. The cost is forty-five dollars a thousand.

Plain oak, desirable for the living-rooms of a house on account of its beauty of grain and soft texture, lending itself to refined color effects, costs from seventy to ninety-five dollars a thousand. Where quartered oak furniture is used, perfect harmony is gained by the use of plain oak as woodwork, treated with ammonia fumes and stains.

Chestnut, costing somewhat less, is often substituted for the oak, as it takes a similar finish and has a vigorous, sweeping grain that commends it for use in large rooms.

Gumwood, costing about the same as hard pine, is especially attractive,

and other comparatively inexpensive woods, with whitewood or poplar for white-painted woodwork. Plain oak and chestnut are not prohibitive in cost. Home builders, if interested in chemistry or of an artistic bent, may enjoy experimenting in stains, testing their color properties upon different woods and superintending the finishing of woodwork, or even doing much of it themselves.

A scheme for the style and color of furniture, woodwork, wall coverings and draperies should be carefully planned as a preliminary step. Simplicity is desirable in a small house scheme, and elaborate period styles, even if possible from the standpoint of cost, are scarcely practicable. A stately Adam drawing-room cannot very well be crammed into a small house, and Louis XVI styles seem a trifle absurd. Our own Colonial attempts at bringing the classical back to life resulted in charming cottage and

farmhouse woodwork and furniture, much more helpful to the builder of a small house. If no traditional type is followed, but simple modern furnishings are preferred, then flat unfluted mouldings, wainscoting of planks of varying width fastened against the wall to a height of several feet, or wood strip combinations, may be used. Whatever the style, the woodwork should be interesting. One reason for the overcrowding of houses with bric-a-brac



This interior by Parker & Unwin is typical of the English idea that wood itself has a decorative value



An American adaptation of the English idea shown opposite. Woodwork here takes the place of wall decoration



Whitewood and poplar are extensively used for enameling in white or ivory. The tastefully finished dining-room and living-room in the home of Mr. A. S. Thomas, Blue Hill, Me.

in its smooth sheen and satin finish of surface. It is condemned by many contractors and lumber dealers, however, since it "buckles" and does not "hold," though these undesirable results do not invariably follow its use. Quarter-sawn red gum is recommended by experts.

Basswood is inferior and not to be recommended for interior woodwork.

While "stock" doors are as a rule pretentious in style, a good and simple pattern is occasionally to be found on the market. Birch doors are quoted at three dollars and a half apiece, net. Fir doors at two dollars and a quarter apiece can be used with pine woodwork, stained to match.

In butlers' pantries and kitchens, the woodwork, ordinarily of hard pine, is now often given a coat or so of linseed oil, instead of the old highly varnished finish that made it so uncommonly ugly. An occasional oil rubbing cleans the wood, or warm water is used. Sometimes a light coat of stain with wax finish is substituted. If paint is employed it is white, pale gray or a pale but warm yellow. Dark paint makes a dreary workroom, and the old reason for its use, that it does not show dirt, seems to the modern housewife shockingly unhygienic.

Two unusual sources of supply for woodwork for the small house are the neighborhood trees of suburbs or of countryside, and the wrecking firms of large cities. Trees that are sacrificed to make room for buildings may sometimes be purchased by the homebuilder, who superintends their cutting into lumber, and uses them for the wood trim of a room, thus getting individual effects and perhaps a rare wood at small cost. It is not possible, of course, to obtain great oaks such as Miss Jekyll, the Eng-

lish garden expert, placed rough hewn as ceiling beams in her home. But a living-room and library in one of our Eastern towns have paneled doors, built-in furniture and other woodwork of butternut from an old butternut grove in the district, the mellow golden tone of the oiled wood possessing great beauty. A house in the Middle West used to be a striking example of the utilization of material near the site, and if still standing is greatly inflated in value, with its high wainscoting—as well as clapboards—of black walnut. Old cherry trees may give a unique quality to a room, and local woods that would be scorned by the "trade" and burned for firewood on account of defects of grain, are utilized by clever home-builders.

For the small house in Colonial style, mantelpieces, doors and paneling from old houses may be picked up at wreckers' establishments.
(Continued on page 262)



Cypress is capable of taking a variety of finishes and is beautiful in its good graining. It is one of the most economical treatments for the interior



The house is built after the Colonial style, and the ordinary running bond is used; but even though its lines are rectangular variety and color are obtained by the use of marble keystones and window ledges, and brick quoins



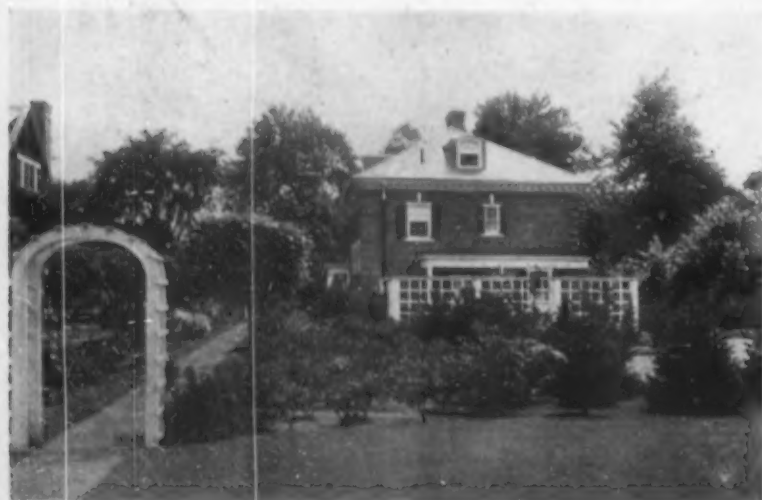
A corner of the living-room with glass doors divided into small panes

THE HOME
OF
EDW. T. HAPGOOD
architect

Hartford, Conn.



The dining-room fireplace and paneling is white, contrasting with the dark woodwork



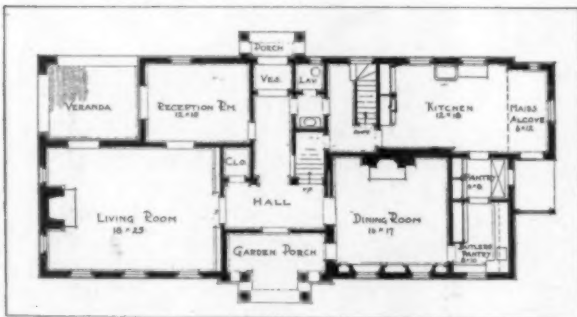
The kitchen end of the house is screened in by a dignified lattice which conceals the maids' porch from the garden



The veranda occupies a corner of the porch front and opens on the living-room and reception-room. It may be closed during the winter

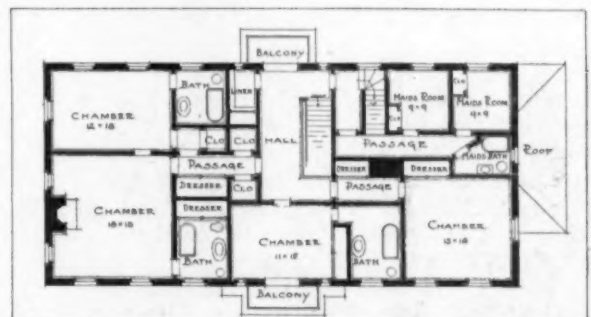


The antique carved stone fireplace forms a very high opening such as was common in the best work of former times. The size and furnishings are suggestive of ease and solid comfort



The architect has preferred size to number of rooms; though few, each is extremely large

THE HOME
OF
EDW. T. HAPGOOD
architect
Hartford, Conn.



A point worthy of notice is the large amount of closet space allotted to each room



Mr. Hapgood has not cut up his ground floor into numerous rooms. This corner of the great living-room serves as his library. The other end is used more as a sitting-room



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

Lightening the Housewife's Burden

THERE are countless little ways in which the cares of the housekeeper may be made lighter and her work more easily performed. Much depends upon the manner in which the house is arranged and a little extra expense in providing conveniences for doing the housework is well worth while.

Take, for instance, a little cupboard in the kitchen wall to conceal the electric meter, which must be read every few weeks by a representative of the electric company. Such a cupboard occupies but little space and with it the man who reads the meter does not walk through the house to the cellar or the garret, tracking mud or sand over the floors and rugs.

Let there be a transom over the kitchen door. It is a convenience which too few women understand. If properly adjusted, it will allow the entrance of just

enough air to keep the kitchen comfortable without creating a draft and will permit the escape of odors much better than a window, because it is near the top of the room. It is better that it should open from the top than from the bottom.

Castors

TOO few housekeepers appreciate the value of high-grade castors. It often pays to have new castors put on heavy pieces of furniture which are frequently moved about—such as beds and chairs—choosing those kinds which run easily and which will not mar the floors or injure the rugs. When castors of the right sort are used, a heavy chair can be moved with the pressure of one finger.

A Folding Desk

A MAHOGANY folding desk that makes an attractive piece of furniture open or closed, is a novelty that will be found useful on account of the ingenuity of its fittings and the small amount of space that it may be made to occupy.

Hardly more than a writing portfolio in size when closed it is so arranged that when open it forms a writing desk large enough for all practical purposes. The fittings are unusually complete and there is the additional advantage of a special place for each of the articles, so that they are not so apt to be mislaid as in a desk.

There is a blotting pad of generous size, a large pocket for private papers and letters, and places for note paper and envelopes. On one side is a calendar, on the other a memorandum pad with address book and note book. The ink well is in a little square leather box that is stationary, and the top is of the safety variety, such as is seen in writing cases for traveling use, while in small pockets are the stamp box, sealing wax, scissors, paper knife, eraser, lead pencil and all of the little things necessary for a complete desk.

For the guest room where a writing desk is a necessity, even though it may not be used to any great extent, the folding desk is particularly serviceable, as it is dustproof when closed and always ready

to use at a moment's notice, with all of the needed articles at hand. Not the least of its advantages is that it occupies so little space when closed, and it is therefore most desirable for the small room in which the amount of furniture must be limited.

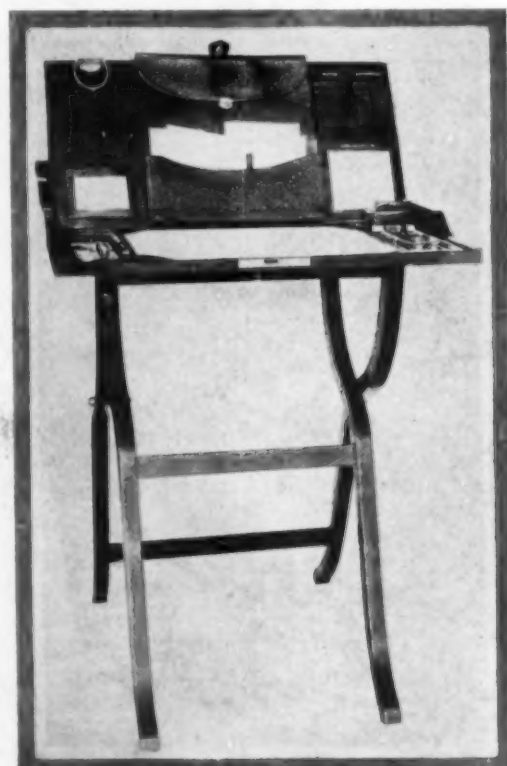
Considerations for the New House

IN one well-arranged house which I visited, there were a number of closets in the basement, which were designed, I learned, to accommodate the window screens. There they were stored out of the way, properly numbered, and placed in order, so that they could be quickly put in place in the spring.

It is also an excellent plan, when a new house is built, to have a small cellar, with cement floor and walls, built just outside the main cellar and near the furnace or heater. This little auxiliary cellar is for



The desk has the advantage of folding up and occupying a very little space



It is particularly serviceable, for each compartment is labeled and of convenient size

the coal and is filled through an opening in the top. If there is a stout door between the coal cellar and the general cellar, all the dust and dirt will be confined to the former, and not escape into the house. This plan has given the greatest satisfaction whenever tried and involves but little extra cost.

It is feasible in most houses to construct a laundry chute from the bathroom or some other convenient place on the bedroom floor to the basement. It is a great convenience to be able to dispose of the soiled linen in this way.

A Fireplace Help

IF there is a large fireplace, much work may be saved by having an opening in the bottom with a chute leading to an ash pit in the basement. Then, by merely pushing a slide aside, the debris may be whisked out of sight without effort or dust. It should be borne in mind, however, that a bare hearth makes a poor fire and that ashes assist the draft and form a pleasing glow beneath the logs. It is now possible to purchase a kitchen range with a similar attachment, which saves much dirty work and all the carrying of ashes. In order to be satisfactory, the fireplace should have a damper so that the draft can be regulated at will.

A Handy Ice-box

A COUNTRY house at New Canaan, Conn., designed by Frederick Mathesius, Jr., architect, has an ice box or built-in refrigerator with several unique features. It was arranged with doors at three points so that the ice man, the kitchen maid and the butler can have access to it without encroaching upon each other's precincts and is really in three distinct divisions. One is the ice chamber proper which can be filled with a four days' supply from the porch. It is placed for this purpose at one end of the rear porch in a corner between the kitchen and the butler's pantry. The kitchen end faces on the passageway from the kitchen to the butler's pantry and at its right is the second story stairway which breaks and turns to the left with a landing half way up. The butler's section of the ice box is underneath this landing on the pantry side and back of it, also under the landing, and adjoining the back of the kitchen portion, is the ice chamber. The kitchen portion is $3\frac{1}{2}$ and $6\frac{1}{2}$ feet high, an altitude unattainable by the butler's section and the ice chamber, because of their situation under the stair landing. Their height is four feet, the surface area of the butler's section is two by three feet, and that of the ice chamber a trifle larger. There is a free passageway for the circulation of the cooled air direct from the ice chamber throughout the other two sections and the melted ice drains away from the bottom of the ice tank, allowing no opportunity for it to reach the food storage chambers or their contents. Nor is it possible for any of the contents

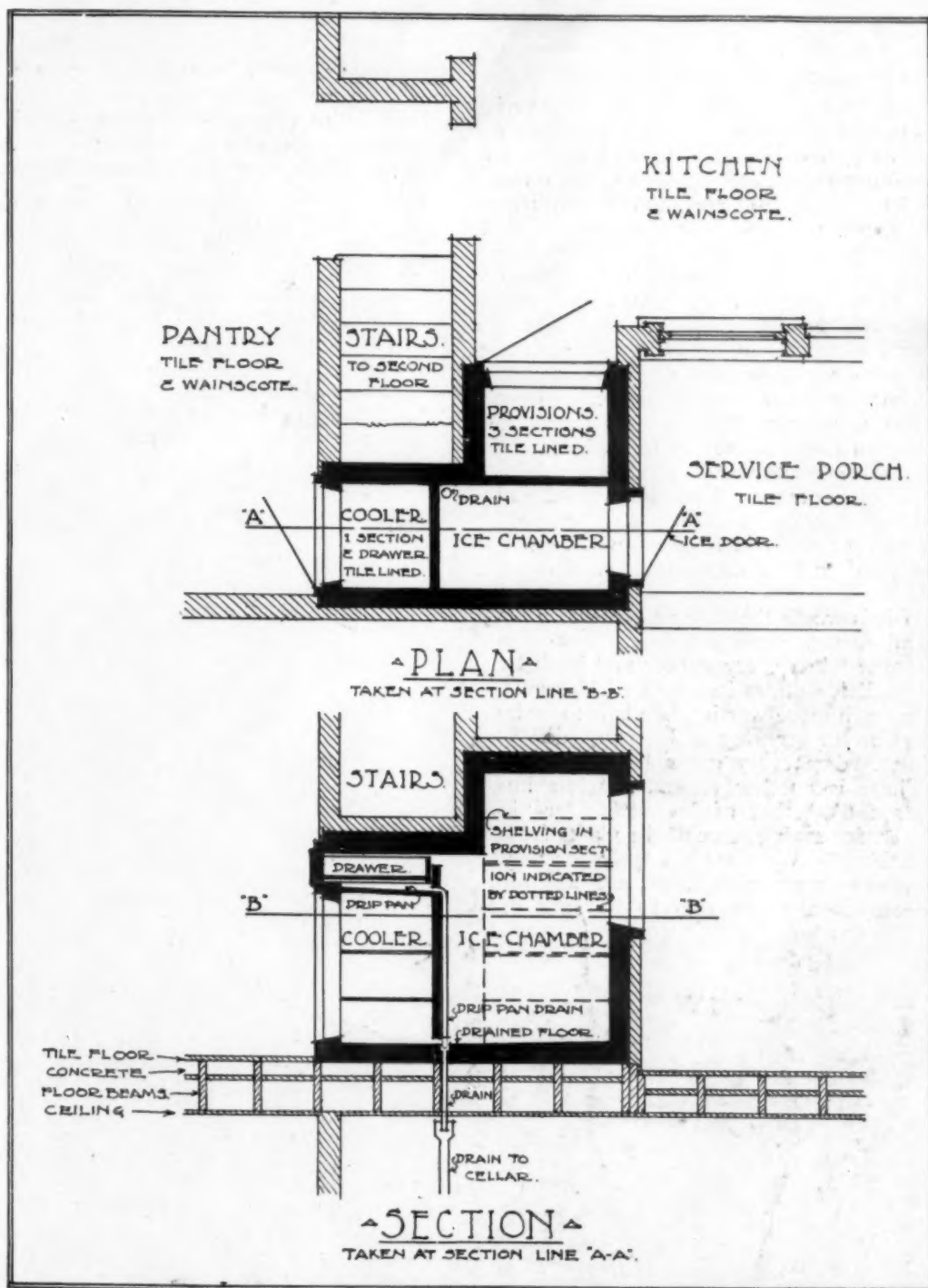
of the food chambers to be reached from the ice chamber or taken out through it.

In the top of the butler's section is a drawer with its own ice supply and waste-pipe, designed to hold bottles of cool beverages where they can be reached conveniently by the owner when the butler is off duty or busy elsewhere. This drawer is a pet contrivance of the owner who says that it enables him, whenever he pleases, to put his hands without assistance from a servant on a well cooled bottle "without exploring among the food supplies and without upsetting cream pitchers or rubbing my sleeve through the butter."

All the interior portions of the ice box are lined with white clay tile, ideal for this

purpose because of their cleanliness, their natural coolness, and their capacity for catching and radiating the light entering through the doors.

While the convenient placing and design of this ice box were made possible only by the location of the stairs to the second story between the kitchen on one side and the butler's pantry and dining room on the other, it is seen that no disadvantage arose from this planning, but that on the contrary several distinct advantages were acquired. Nor has this particular house any unusual characteristics essential to the introduction of the feature. On the contrary, the same thing could be planned for in any new country house.



As shown in the plan, each department has its own entrance distinct from the others; thus the iceman cannot disturb either the food or the cold bottles



Conducted by
F. F. ROCKWELL

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

October

TO-DAY the garden is in the height of its glory; the geraniums were never brighter, the begonias have become a miniature forest, the salvias are lines and circles of fire amid the somber colors of late autumn.

To-night—who knows—winter may fling the first line of his advance guard across the land, and tomorrow of all summer's widespread armies there will be left only black ruin.

And what have you done to provide against these disasters, to protect at least a few of your garden favorites from the universal destruction? A few wholesome plants in the house, like minstrels in a besieged castle awaiting relief, will make the long attack of winter pass more quickly, and to the dreary days will lend a spirit of cheerfulness that cannot be duplicated.

If it is worth the time and attention we spend on it to provide a flower garden in summer, when every corner and bank by the roadside offers its quota of blossoms, how much more worth while is it to make an effort at securing a flower garden in winter, when every green leaf is prized.

There is another reason, not less important than that of having flowers in winter, for saving some of the plants from Jack Frost. We want a supply for next summer's flower garden, and not only for economy's sake but also to be sure of

keeping specimens of our favorite plants we must propagate them ourselves. Especially is this true of such as are raised from seeds—petunias, snapdragons and many others having beautiful unnamed mixed hybrids.

Save Part of the Flower Garden

THERE are two distinct ways of carrying plants over. In some cases the plants themselves can be saved—although as a rule new plants give better results—or you can root cuttings of the old plants, and thus make them over into new ones. In some instances the old plants are saved in order to furnish material for cuttings early in the spring. Where this is done the plants are usually just carried through the winter in an almost dormant condition and started into growth by giving more warmth and moisture, in January or February.

Simple as it may seem to dig a plant up out of the garden, put it into a pot, and bring it into the house, not one plant out of fifty so treated, in the ordinary way, will survive. In the first place, it is impossible to take up a plant so growing without badly mutilating its roots—no matter how careful one may be, many of them will be broken and bruised. The plants at the end of a summer's season of blooming are more or less ripe and woody—there is not much active new growth—which is a very unfavorable condition for handling and potting. And in addition to this, the environment indoors is usually much less favorable than that from which the plants are taken. In connection with the shock of moving, it usually proves fatal.

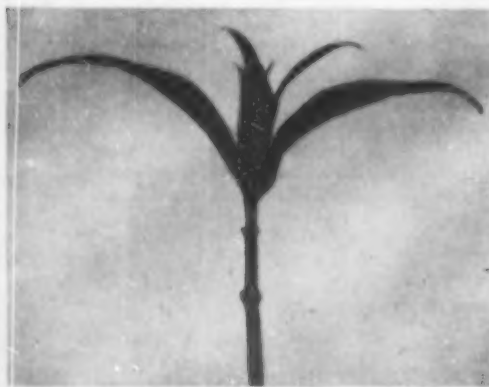
If you have garden plants you desire to save, take every precaution you can. In the first place begin operations as early as possible—the longer the time between taking the plant up and bringing it inside the better.

Make a clean, deep cut around each plant with a knife or a sharp spade, leaving a ball of earth about the size of the pot in which it is to go, or a little larger, as some of the earth will probably get knocked off in the process. If the earth is dry, get it into good condition by water-

ing thoroughly for several days in succession. *Cut the top of the plant back severely.* Do not let buds and flowers tempt you to try to save it all, or most likely you will lose it all. Some soft-wooded plants, like petunias, should be almost entirely cut away, leaving only the stubs six or eight inches long. Geraniums and other stronger wooded plants should be cut back one-third to one-half. If the weather permits, leave the plants in the soil for several days after this pruning of roots and branches. Then take them up with as little pulling as possible; it is always better to cut roots off clean than to pull them out. Pot the plants up, using soil such as is recommended below for repotting cuttings, and see that it is packed firmly into the pot. Give a thorough soaking, and put them in the shade—under a tree or on a corner of the veranda—for several days. Within a week or so they should be sending up new growths, and emitting new white rootlets. Keep them outside as long as possible without risk of freezing, and when you do take them in, be sure to give all the air possible during mild days. By taking pains many of your favorites in the flower garden can be saved.

How to Take Cuttings

THERE will be many plants, however, too big to take up, or in excess of the number one has room for. These



Take the cutting off clean—preferably below a joint. Remove the leaves from the lower half



When first potted the little plants may be close together, but in a week or two they will need to be spaced

need not be lost if you will take the trouble to learn the art of rooting cuttings. It is not a very difficult operation, but if you have never done it, be sure in attempting it to keep track of all the details involved. A cutting is a piece of the plant—usually the end of a shoot or branch or new growth—about two or three inches long. In taking a cutting be sure that the wood is of the right condition of firmness, neither too hard nor too soft. This condition is determined by the snapping test. When the shoot is bent between the fingers it should snap, making a clean break. If it bends or doubles up without breaking it is too old, or too soft, and will not root readily. Take the cuttings off clean with a sharp knife, cutting a little on the slant and preferably just below a joint, but this is not, in most cases, imperative. Remove the leaves from the lower half and shorten back, or cut off the outer halves of the remaining large leaves. This will give you nice, clean, stubby little cuttings, all ready for the rooting medium.

How to Make Cuttings Root

THE simplest and surest way to root cuttings, where only a dozen or two are required, is by the saucer system. Your outfit will consist of a large soup-plate (or any other deep glazed earthenware dish) and some clean, gritty medium-coarse sand. Fill the dish two-thirds full of sand, and make as wet as possible without having water stand on the surface; insert the cuttings around the edge as close as they will go without touching. (A double circle may be put in by placing a small inverted saucer or a block of wood in the center of the dish.) Place the dish in a warm light place, such as a sunny window. *Be sure to keep the sand saturated until the cuttings root; that is the whole secret of success.*

When more cuttings are to be rooted, take a flat (about 12 x 19 x 3 inches is a convenient size); put a layer of sphagnum moss or leaf-mold in the bottom and fill with gritty sand. Wet this down thoroughly and insert the cuttings about an inch apart in rows two to three inches apart. Keep where the night temperature will be as near fifty to fifty-five degrees as possible, and shade on sunny days from nine to three o'clock, as the sand will not be as wet as that in the saucer system, and the cuttings must not be allowed to wilt after they are put in it. If the weather is very hot, spray or sprinkle the tops of the cuttings two or three times during the heat of the day, to prevent wilting. In cold weather the cuttings will root more quickly if the box (or plate) is kept where the bottom of it can receive some direct heat, as on bricks over a radiator—care being taken, of course, not to let the sand dry out.

Potting Off the Rooted Cuttings

WHEN the roots are from a quarter to half an inch long, the cuttings should be transferred to pots. For the

soil use a rich garden loam with enough leaf-mold and sand added to make it both light and friable—so that it can't be squeezed into a ball in the hand. If you cannot obtain leaf-mold, some old spent manure, such as has been used in a hot-bed, will make a good substitute. Use a two-inch pot if possible. Don't stick a little cutting into a three or four-inch pot and expect it to thrive, because the soil will not dry out quickly enough, and will get sour. If large pots must be used, put three or four cuttings in each, around the edge. It will pay to get small pots and do the job properly.

Take the cuttings carefully from the sand, don't pull them out. Fill a pot level full with soil, make a hole with the left forefinger and with the right hand lower the cutting into place. With the thumbs and forefingers enough soil is crowded about the cutting, which is put in to about half its length, to hold it in an upright position. Then give the pot a couple of sharp raps on the bench or table to com-

press the soil, which is further compacted by an even pressure with the thumbs. If the work is properly done, the cuttings will stand up firmly in the soil.

The potted plants are given a thorough watering, and placed where the holes in the bottoms of the pots won't get clogged up, a flat full of coarse gravel or cinders is ideal for this. For several days be very careful to shade during the heat of the day, and if the weather is very hot, be careful also about letting the little pots get dried out, as they will very quickly if left in the bright sunshine. New pots should always be soaked in water until they cease to bubble.

When first potted off the little plants may be placed close together. In a week or two, if they come along nicely, they will need to be spaced. Never let them get crowded. A few days neglect may mean the drawing up choice specimens into useless leggy plants. In a few weeks, if all goes well, your dozen or more little plants will be ready for re-potting, which condition will be indicated by the small white string-like roots that have come through the soil and ramified about the balls of earth inside the pots. Shift without delay to pots a size larger, using the same soil except that a quart of bone flour, or fine ground bone, should be added to each peck of potting soil. Remove the plants by inverting the pot and knocking the edge sharply against the edge of a bench or table. Fill the new pot about a third full of soil, hold the plant in position in the center, and fill in around the ball of roots with new earth, rapping the pot smartly and using the thumbs, as before, to make the soil compact. The surface should be about half an inch below the rim of the pot, to leave a space to hold water when the plants are being wet.

Pots four inches and up in size will require "crocking," that is, giving extra drainage by having pieces of broken pots or other rough material placed in the bottom to keep the hole open.

Give all the air possible without chilling.

A Persistent Dahlia

IN the summer of 1908 our dahlias were so prodigal with foliage and so stingy with blossoms that we got discouraged and left the tubers in the ground to perish with the winter's cold. Imagine our astonishment, the following spring, on seeing a supposedly dead cactus dahlia push its young shoots as bravely through the ground as if it had had the customary winter storage and May planting out. Unless it accidentally got some of the leaves from the neighboring bulb bed, it had had no protection whatever; though doubtless the southern exposure and the fact that it was close to the stone wall of a warm cellar had not a little to do with its survival. Having shown this extraordinary determination to live, this dahlia was left to its own devices and at the time of writing is blooming well after its third consecutive Connecticut winter in the open ground.

H. S. A.



When this photograph was taken the dahlia had been in the ground all winter. It also survived the two succeeding winters



EDITORIAL



THE COST OF HIGH LIVING

IT is a fortunate thing that an official census is taken but once in a decade. As it is, the statistics that flow in a steady bewildering stream from Washington would easily supply editorial subject matter for twice that period of time. With the assurance that we purpose no such utilization of the wealth of figures served up in such varied form by the Government, let us look for a moment at the relative prices of commodities:

	1900.	1910.
Farm products	109.5	164.6
Food, etc.	104.2	128.7
Cloths and clothing	106.8	123.7
Fuel and lighting	120.9	125.4
Metals and implements	120.5	128.5
Lumber and building materials	115.7	153.2
Drugs and chemicals	115.7	117.0
House furnishing goods	106.1	111.6
Miscellaneous	109.8	133.1

Standing forth in bold relief in the list is the increase in the price of farm products. Supplementary figures show that the increase in the prices of the finished products—flour, cotton cloths and the like—is not so large. It would seem, therefore, that the farmer is coming into his own—in fact, that he already has it in his pocket.

MAKE THE LAND PRODUCE

THERE is an obvious moral in the paragraph above: *Grow your own vegetables.* In the suburbs and in the more distant countryside the development along the lines of small building plots is constantly encroaching on the productive land of the market gardener and farmer. The soil that yielded potatoes a decade back is now supporting lawn. Eight of the typical 50 x 100 ft. suburban lots are approximately equivalent to an acre. Taking two-thirds of each plot for the house, lawn, paths, etc., there is left a third for the vegetable patch. One-third of an acre, under intensive cultivation, can be made to produce all the vegetables, potatoes excepted, that twelve people can eat in a year. In other words, then, every eight suburban plots that are not made to produce, sacrifice the vegetable food of twelve people. This is an economic waste of such proportions that, if observed in a man's business, it would be a matter for constant study until rectified. Because it occurs in connection with our home life it passes unnoticed.

However, it is not strictly our mission to attempt a reduction of the present high cost of living. We might even view with equanimity this economic waste in the thought that another form of return was being paid on the land investment—the invigoration that comes from life away from the city—a dividend of health. What really does bother us in this matter is that the dwellers on those much-discussed eight suburban plots are missing something in this life that is really too worth while to be missed. They are not getting their money's worth out of the land—not in tomatoes or beans, but in the actual rejuvenescence of mind and body that comes only to him who digs in the soil. And the by-product consists of vegetables such as cannot be bought from the grocer or the dusty, jouncing cart of the huckster—vegetables in the varieties that are too tender and short-lived for marketing, vegetables that have a flavor above all others because you have raised them yourself.

MAKING EVERY PROSPECT PLEASE

THE first of September last, in the State of New York, was made a day of joyful work by the Good Roads Committee of the Automobile Association of America. On that date a new law went into effect in this State, prohibiting the destruction or de-

facement of milestones, guide posts and public property of like character, and prohibiting also, without the owner's written consent, the defacement of trees and buildings with advertisements. Fifty or more automobile clubs took part in the wholesale destruction of such disfiguring signs as had not been removed before the law went into effect.

The campaign against this particular form of defacing the countryside has been waged for some years by individuals and organizations who preferred Nature unadorned. It has remained, however, for the rapidly swelling ranks of the automobilists to push to a successful conclusion this one engagement on the long firing line. We trust that the noise of battle may be heard afar off, inspiring other States to join the crusade. The ultimate result is not for a moment in doubt—the billboard as we now know it will be consigned among other relics of barbarism within a generation. If we could but make clear to some of our erring brothers the fact that an advertisement defacing a beautiful landscape is the worst possible boomerang against the advertiser and his product, we could hasten the coming of that day.

AN OCTOBER OPPORTUNITY

OCTOBER is a month of renovation inside the house. More and more general becomes the custom of freshening up the interior decorations and furnishings for the winter months. New wall papers and hangings, new rugs and new furniture for a room or two, give a new opportunity for rectifying old mistakes in color or arrangement, or of laying the foundation for some new scheme of both. To but few of us comes the opportunity of furnishing and decorating a whole house at one time. Even when we build anew there are the inevitable handicaps or restrictions imposed by furniture that is too good to give up, rugs that still have many years of service before them, hangings that show no signs of wear, pictures that have been given us in misguided generosity. All have their claims upon us, so that the new house is often disappointing in its perpetuation of past errors. For most of us the problem can be slowly but surely solved by consistent efforts to do a little at a time along carefully planned lines towards an ideal. It is no great hardship to any of us to bring one room up to the standard each fall. Even if the more important rooms have to be completed through inter-family holiday gifts, or the rug problem has to go for another six months, a big stride toward the ideal can be made now. The important thing, of course, is to keep at it. The temptation is strong to lie back on our oars and let things go for another year, but the accomplishment of part of the task is worth some personal sacrifice right now.

TOKONOMA AND CHIGAI-DANA

WHILE we are at the task of making the interiors of our homes conform more closely to the ideal, let us profit by the custom of the Japanese in regard to the display of pictures and ornaments. One end of each of the chief rooms is formed of two alcoves, the *tokonoma* and the *chigai-dana*. In the former is placed the picture of the day, always a subject appropriate to the season or the activities of the host. In the *chigai-dana* is displayed the day's selection of artistic treasures from the fireproof *kura* or "go down." Only the mere faddist among ourselves would attempt to follow this doctrine of simplicity to the letter. For one thing, we have not attained to the delicacy of artistic appreciation that is the heritage of the unspoiled Japanese. But it should serve at least to modify our own carelessness in regard to our pictures and meaningless bric-a-brac. While you are refurnishing that one room this fall, try the experiment of taking out all the pictures and mantel ornaments and putting these back one at a time only as they seem indispensable.



Illustration
is of No. 100

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You can get Asbestos "Century" Shingles in shapes to suit any architectural style—in several sizes—and in three colors: Newport Gray (silver gray), Slate (blue black) and Indian Red. Ask your representative roofer about this indestructible roofing—or write us. Send for Booklet C, "Points on Roofing." It will settle your roof problems to your great satisfaction.

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What Varnishes Really Are

(Continued from page 232)

outdoor work, the surface is built up with varnish, successive coats being applied until all crevices are filled. Each separate coat is sandpapered lightly until the last, which is left to finish with its own natural gloss. The greatest enemy of varnish is sunshine; due to its powerful deteriorating effect, outside doors, etc., should be varnished yearly, while interior trim if well varnished in the beginning will last from ten to twenty years.

Varnish holds a unique place in relation to paints. Our usual thought of varnish is as a finishing touch; but contrariwise, the outside of a new house should first receive a coat of heavy shellac varnish. This is for the purpose of trying to stop up the knotholes in the wood. Even in dry wood, the pitch in the knots will often ooze out, and in time discolor and soften the paint.

The prevention of this oozing of pitch is a great house-painting problem. Nothing has yet been discovered which acts as a sure preventative; varnishing is the best known treatment (unless one will leave the house unpainted for a year to give the pitch a chance to harden or wash away in the rains). After the varnish is dry, the paint is applied.

Varnish is frequently used as a constituent part of paint for interior woodwork, instead of as a finish. A quick-drying oil paint is generally used, to which a portion of varnish has been added, replacing the oil, forming what is known as a gloss or luster paint. This makes a serviceable finish. For a finer finish enamel paint is used, of which varnish is the vehicle or liquid "spreader."

A good general rule for the drying of varnish, and also of paint, is to note the time which elapses from the application, when it is a liquid, to the time it becomes firm, but is still sticky. Before applying another coat allow for drying at least five times the number of hours this setting process has consumed: for instance, if "set" in ten hours, fifty hours at the least should elapse before the second coat is applied—much longer in the case of quick drying shellac varnishes. This rule should be lengthened wherever possible, for the longer the coat is left to dry, the better for ultimate effect and service.

In using varnish over a wood stain, the same method of application is used as over any plain woodwork. The use of a water stain to dye woodwork is very effective for large or open grained woods. The stain merely dyes the wood; and after its application the grain is filled with a colored paste "filler." Striking effects are secured in this way, as the filler is a different color from the background, but a harmonizing one. The transparent varnish is applied over the stain and filler.

As before mentioned, varnishing is almost a fine art, and too much attention cannot be paid to details. But if directions are carefully followed, results are sure to be satisfactory.

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It is stated by expert varnishers that wood to be varnished should never be oiled before filling. Varnish acts as a preservative, filling pores of the wood and making them air tight—unless it should crack and admit moisture. Therefore the important thing is to apply a good varnish that does not crack.

The finishing of inside woodwork is of course a much more particular process than that for outside.

A good house varnish should be dry to the touch over night at summer temperature in dry weather, and should stand a week before the second coat is applied. With a thin soft varnish the application is best made by first brushing quickly with the grain of the wood, then against it, and then with the grain again. This insures uniformity in the coating.

The average person knows in a general way the difference between hard and soft wood; but nothing regarding the grain. In varnishing and painting the differences of grain are important, and the terms "open grain" and "close grain" are used. All woods are of course porous; those having small pores are "close grained," like pine, cypress, cedar, birch, cherry, maple and whitewood. The "open grain" woods, such as chestnut, oak and ash, have large pores. Good results are more difficult of achievement in finishing open grain woods—hard and soft—than in the close-grain. The reason is obvious; open grained woods have the grain carefully filled with a "wood filler" or "primer," a sort of paste paint or shellac. This filler is usually thinned with turpentine, and the mixture is almost colorless; if desired to stain the wood the filler may be colored with an oil stain. The filler is thoroughly rubbed in with a stiff brush, and the surplus removed with excelsior by rubbing against the grain. Use wood sticks to clean out corners; never steel tools. The filler should be allowed to dry at the least twelve hours.

If the pores of the wood are not well filled before applying the varnish, they will show through all subsequent coatings, and the finish will be uneven.

The first coat of varnish over a filler is apt to leave the wood slightly rough. There are several good methods of procedure after the first coat is applied. After it is dry, in from five to ten days, the first coat may be rubbed with curled hair or excelsior to remove the gloss before applying the second coat. The second coat is lightly rubbed with fine sandpaper or gloss paper after rubbing with curled hair. If the third coat is the last (four coats are better) the natural gloss may be preserved as a finishing, or it may be rubbed with felt saturated with water and powdered pumice, to make a dull or flat finish, which is washed with clean water and dried with two rubbings of chamois skin. The natural gloss finish is supposed to be more durable than the dull finish.

Another method is to use sandpaper on the first coat of dry varnish; the second to be rubbed with powdered pumice and water. Water helps to harden the sur-

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face, and the pumice cuts the gloss to insure the flowing of the finishing coat. Rubbing with rotten-stone and water makes a bright polish or finishing coat. For an "eggshell" finish, the final coat is rubbed with powdered pumice and pure raw linseed oil.

Even four coats of varnish make a sheet only as thick as writing paper. It takes from six to nine hundred coats, experts say, to build up a surface an inch thick.

All ready-made varnish leaves the factory ready for use, and if good results are desired, the goods should be used as received. Sometimes varnish in a barrel will get a little heavy by standing when the vent is left open, permitting evaporation. In such a case a small quantity of turpentine, added at least twenty-four hours before using, should not be detrimental; but thinning under other conditions is inadvisable.

Indoor varnish should not be applied when the temperature of the room is below 46 degrees F. Cold will chill it so it will not flow evenly, and its drying will be greatly retarded. Uniform summer heat of at least 70 degrees is desirable until the varnish has set. Exterior varnish should be applied before noon during cool weather, so it will set before the chill which comes at sunset.

A shellac finish is a handsome one, but as eight to twelve coats are required for a first-class job, it is expensive on account of the labor. It makes a handsome and lasting finish for interior trim, and also a good floor finish. Never use shellac about a fireplace where it will be very hot, as it may melt and blister.

Floors should be in perfect condition before applying the first coat of varnish, for every little scratch and imperfection will show. Wash as little as possible before the first coat of varnish is applied; sandpaper will answer better in most cases of new wood. If there are indications of sap, then a coat of shellac should be given the wood, which when dry should be well sandpapered to remove the shellac from the fibre, but to leave a coating in the pores. The floor should be absolutely clean and dry before applying the finish and the room free from dust. There should be no sweeping anywhere in the house to raise dust, until the varnish sets.

In finishing old floors that have been waxed, the wax must be entirely removed. This may be done by cleaning the floor thoroughly with naphtha, using a stiff scrubbing brush.



A Shaded Tulip Border

(Continued from page 217)

ender, lilac, heliotrope and violet, from the delicately tinted Kate Greenaway to the deep bluish purple of Ronald Gunn, said to be the bluest of the Darwins.

We planted our bulbs on the 15th of November, making a trench six inches

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deep, close to the edge of the lawn, and setting the bulbs six inches apart.

We had, as a rule, sixteen bulbs of a kind, which gave us eight on each side of the garden.

In the spring they all came up very evenly, and on the first day of May many of them were showing their color in good full buds. They grew rapidly and by the middle of May were all in full bloom, each plant holding its beautiful cup proudly on stiff, strong stems.

The garden appeared to be decorated with a line of many tinted electric lights or partly colored goblets of nectar. The flowers opened widely in the sun at mid-day and closed to oval cups at night.

In our case, we had only a single row of bulbs; the same color scheme could be carried out by multiplying the rows, making the border wider and shorter if desired, according to the space to be filled.

In many cases, also, we were governed by the price of the bulbs, as we had set a limit on the amount we would put into the border. Possibly some of the higher priced bulbs might have given a better result, but we were quite well satisfied with our experiment, and have the pleasure of knowing that it will increase in beauty and width with every passing year.

We succeeded in securing great variety in color, but so placed and arranged that the colors did not clash, and the effect was artistic and harmonious throughout.

The average height of the tulips was about twenty-five inches, but some varieties exceeded this. Several of the Dreams reached a height of thirty-seven inches, by actual measurement; and Baronne de la Tonnaye and many others measured thirty-three inches and over.

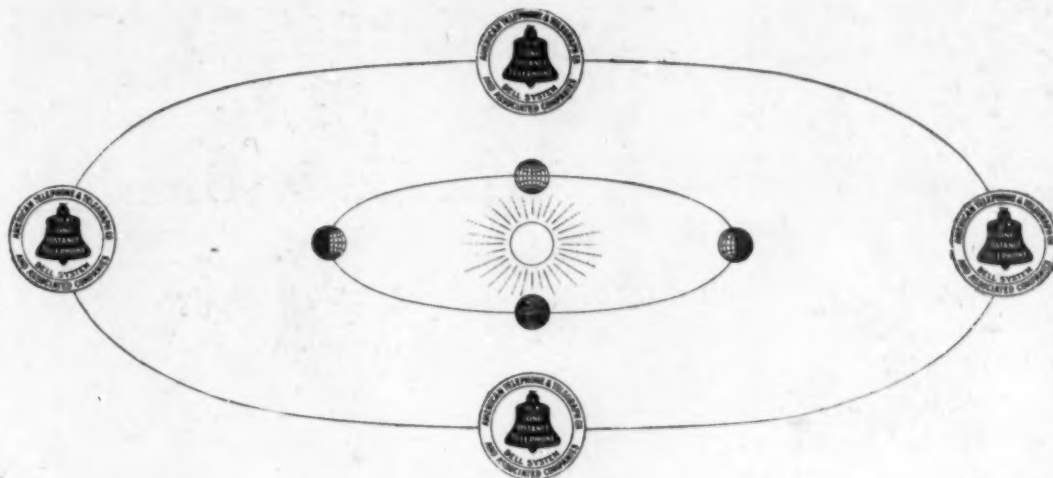
Our little garden was full of color during the entire month of May, when the other flowers were coming on, and on the first of June many of the tulips were still beautiful.

Over and among the tulips we planted our sweet alyssum seeds for the white summer border, which was well under way before the tulips disappeared.

The following is a list of the tulips in order of planting, with color and price.

Darwins except where indicated.

	Each.
1—La Tulipe Noire, the famous "black tulip".....	\$0.35
2—The Sultan, maroon-black.....	.05
3—King Harold, dark blood-red shaded maroon.....	.05
4—Cardinal, dark, rich cardinal.....	.05
5—Gesneriana Major (cottage), crimson-scarlet.....	.03
6—Farncombe Sanders, fiery scarlet.....	.10
7—Europe, orange scarlet.....	.05
8—Glow, brilliant glowing vermillion.....	.05
9—Orange Beauty (cottage), orange red, flushed with gold.....	.04
10—Gala Beauty Columbus (cottage), vermillion striped with gold.....	.10
11—Mrs. Moon (cottage), orange yellow.....	.07
12—Bouton d'Or (cottage), clear golden yellow.....	.03
13—Vitellina (cottage), pale canary yellow.....	.05
14—Painted Lady, creamy white.....	.05
15—White Queen, white, tinted with rose.....	.05
16—Gretchen, soft blush rose.....	.05
17—Clara Butt, soft rosy pink.....	.05
18—Loveliness, soft rosy carmine.....	.05
19—Baronne de la Tonnaye, carmine rose, shading to pink.....	.05
20—Queen of Roses, carmine rose.....	.05
21—Edmee, rich cherry red.....	.10
22—Sieraad van Flora, vivid rose red.....	.06
<i>Lavender Tones.</i>	
23—Kate Greenaway, white, suffused with lilac.....	.05
24—Zephyr, violet rose, white centre.....	.06
25—Dream, soft lilac with claret purple interior.....	.05
26—Rev. H. Enbank, vivid heliotrope lilac.....	.05
27—Ronald Gunn, "The bluest of the Darwins"....	.06



Comparison of the Distance Traveled by Earth and Bell Telephone Messages

The Orbit of Universal Service

In one year the earth on its orbit around the sun travels 584,000,000 miles; in the same time telephone messages travel 23,600,000,000 miles over the pathways provided by the Bell system. That means that the 7,175,000,000 Bell conversations cover a distance forty times that traveled by the earth.

When it is considered that each telephone connection includes replies as well as messages, the mileage of talk becomes even greater.

These aggregate distances, which exceed in their total the limits of the Solar system, are actually confined within the boundaries of the United States. They show the progress that has been made towards universal service and the intensive intercommunication between 90,000,000 people.

No such mileage of talk could be possible in such a limited area were it not that each telephone is the center of one universal system.

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Furnishing and Decorating the Nursery

(Continued from page 227)

summer rooms or to be carried outdoors.

In spite of the fact that the little white bed is always associated with the child's room in story and song, to say nothing of the popular imagination, there are various kinds of brass and wooden beds made in small sizes that are thoroughly in keeping with one's idea of a typical nursery. The white enamel beds, which may be had as plain or as elaborate as one desires, are always dainty, and have the advantage of harmonizing perfectly with furniture and hangings of almost every description. Brass beds have the same characteristic, but they are much more expensive than those of iron, and seem to require rather more elaborate surroundings. The newest brass beds for children are quite low, only about half as high as the ordinary bed, which is a distinct advantage, as it is much easier for the child to climb into, and less dangerous in case he falls out.

A recently designed wooden bed of attractive appearance shows severely plain lines in the head and foot boards, and in the sides long narrow panels are cut out, through which the covering of the box spring is seen. This bed is made only to order, and is intended for elaborately decorated rooms in which a definite color scheme is carried out. It may be had in any desired width and stained any color to match the other furniture, while the box spring and little pillow and mattress are covered with the same material as the draperies of the room.

Furniture of a special size for children's rooms is made in a design that is substantial and handsome, by the manufacturer of a well-known and widely used type. There is a wardrobe just five feet high, with compartments for hats, clothing and shoes; a bureau twenty-nine inches high, with a twenty-inch mirror on it; a bed with high sides, the simple decorations of which match those of the bureau; rocking chairs and straight chairs with leather seats, a settle and tables of different sizes and shapes. Nothing could be more attractive or complete than a room furnished in this way for a child of six or seven years who has outgrown the daintier surroundings of the nursery. It has all of the dignity of a well-appointed grown-up room, but with everything in proportion to the size of its owner.

Even washstand sets, suitable as to shape and decoration, may be had for the child's room in which no detail is to be omitted. They are little if any smaller than the usual sets, but the decorations are in keeping with those of the other appointments, and the pitchers are designed with a view to their being handled easily by small hands. They are not unlike milk jugs in shape, with a substantial handle over the top and another at the back, so that there is small chance of their slipping while in transit, and the mouth is a definitely



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formed one that will not fail to pour in the direction intended.

For a comparatively small amount a room may be fitted up with enough distinctively juvenile furnishings to impart individuality and to give the child a sense of possession that it will never have in grown-up surroundings. Even though circumstances are such that it has not had an elaborate nursery, as soon as a child is old enough to have a room of its own there is no reason why the furnishings should not be in keeping, and with the expenditure of a little money a dainty and attractive room may be arranged. High-priced beds and other pieces of furniture are by no means necessary, and as is often the case, the most reasonably furnished room may be the most satisfactory if a little ingenuity and good taste are brought into service.

Thirty to thirty-two dollars can be made to cover the cost of wall-paper, curtains, bed and mattress, a rug and a bureau, all in sizes and designs suitable for children. The wall-papers in juvenile patterns are not expensive, and the cost of papering a room of average size would be about five dollars. A little white iron bed may be had for as low as five dollars, with seven dollars additional for the mattress, and a rug 3x6 feet in size with a decorative border is \$3.50. A bureau of small size, such as comes in an inexpensive grade of the so-called antique oak, costs about \$8.00. For the very reason that the furnishings of the room are only temporary, and soon to be outgrown and discarded, it is quite satisfactory to buy a cheap grade of furniture whenever possible, if price is a consideration. A small bureau is less expensive than one made especially in a child's size, and is equally practical if not so substantially made. Such a bureau can be done over in white enamel to match the bed, or in any dark color that may be preferred in place of the shiny oak finish.

For curtains that hang straight from the top of the window to the lower edge of the sash, scrim at twenty-five cents a yard would cost two dollars. Allowing four yards for each of two windows, and enough printed cretonne to make a decorative border, it would cost a dollar and a half additional.

These figures are the very lowest for which a child's room can be fitted up, but even with everything of the most inexpensive grade it will give more real pleasure than one on which a much greater amount has been spent if the room is nondescript in its furnishings and fails to impress the child with a sense of ownership.



Planting the House Border

(Continued from page 237)

around the porch and close to the house.

In determining on the grouping you will use on your grounds, the location of the beds should govern your selection.



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The evergreens, broad-leaved and coniferous, should have a north, northeastern or eastern exposure. This gives them shade from sun and also insures a maximum amount of moisture. As you get toward the south, southwest and west the shrubs and perennials will be found better suited.

Of course the final decision rests with individual conditions; rhododendrons will thrive on the south side in the event of their getting partial shade, though this is a contradiction to usual demands. Quite often there are angles formed by offsets in the house into which the setting of a plant is needed to soften the sharp appearance. Where the height of such plants is not restricted to a few feet, one may use with good effect the flowering English hawthorns, the Persian lilac, *Styrax Japonica* and *Viburnum tomentosum* or *plicatum*.

When dwarf-growing specimens are needed the Japanese maples are admirably suited, also the spiraea Van Houttei, Regel's privet, etc.

As an additional feature possible to include in any or all of these groupings, the naturalizing of daffodils or narcissus along the edge is decidedly fine. They are up so early in the spring and give forth a wealth of bloom. Unusually good results follow the planting of them in the foreground of evergreens. The latter form a dark background for their bright flowers.

In establishing beds of rhododendrons and other broad-leaved evergreens much harm is frequently done by spading the ground. These plants root near the surface and such treatment destroys the feeding roots. The rotting leaves and wood in the mountains, where these plants grow wild, gives food without the disturbance to the roots to which I refer. Mulch the ground around these plants; let it remain or rake it off in the spring, and should a stirring of the ground be necessary use a fork and exercise care.

It is timely to dwell on the question of vines in this article, as they are a part of the exterior decoration of the house. Where clinging vines are needed for surfaces where there are no trellises, the selection is narrowed down to a few. The most popular and worthy vine is the Japanese or Boston ivy, *Ampelopsis Veitchii*. It appears attractive from spring until autumn, particularly during the latter season, when the foliage takes on such wonderful hues. The English ivy is splendid for continual effect, as it has evergreen foliage, but unfortunately will not thrive in every location. Where good, deep, rich soil is to be had a north or northeastern exposure is favorable, but toward the south and west the winter siege of hot sun scalding is too much for the glossy evergreen foliage.

The small, evergreen-leaved *Euonymus radicans* is very effective and not as sensitive to the sun's rays as the English ivy. It is slow of growth, though in time will make 30 or 45 feet of growth.

For the porch or trellis there are a num-



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ber of charming vines and climbers. Roses in great variety, honeysuckles, akebia, clematis in variety and aristolochia or Dutchman's pipe.

In conclusion let me add one word of caution concerning grouping. As the porch finish must necessarily be stiff and formal, overcome the effect and produce harmony by a natural grouping of your plants. Do not make straight beds parallel with the porch, unless ground is decidedly limited, and arrange the tall shrubs in the background in a way that will tend to distribute differences in height and give an informal effect to the finished planting.



The New Wall-Papers

(Continued from page 220)

In this hasty review of salient new papers, we have not paused to consider details of coloring. Each season brings to the fore some favored tone, although it is not arbitrary. One chosen shade for the months ahead has been alluded to; it is a soft, warm, quiet mulberry. Happily it is apt to suit the complexion, a consideration to be thought of in wall-papers as in gowns. Blues also have been mentioned, and these enjoy growing favor. Yellows and browns are always good, while off-shades, like burnt orange, have a special decorative value.

Art in wall-papers has developed to such a degree that their hanging is no longer a simple matter. The use of papers together, the cutting out and applying of crowns and motifs, the adaptation of panels to wall formations and even pictures—these and other elements require a high degree of taste and skill for their proper handling. All of this tends to elevate this interesting and worthy craft in all its departments, not only in that of the designer and manufacturer, but in that of the paperhanger as well. No doubt very fine achievements along these lines will be witnessed in the future; but without going into them, we are sufficiently glad to avail ourselves of the charming opportunities of the present.



The Twelve Best Perennials to Plant Now

(Continued from page 223)

not only for their spicy June bloom, but because their bluish green foliage is beautiful even in winter. On slightly raised ground the plant endures indefinitely, but after a few years it is better to replace with new stock. For this I prefer cuttings, though seed brings new markings. After a while, cuttings will be so numerous that it will be possible to line a walk with the pinks, or make a row of them in the vegetable garden for bouquet use.

When the gorgeous spires of the tall

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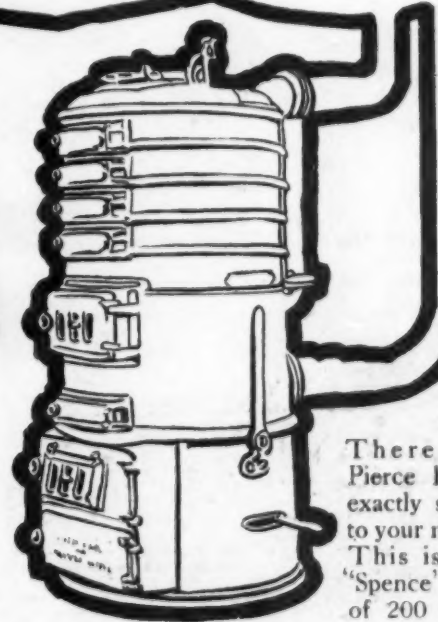
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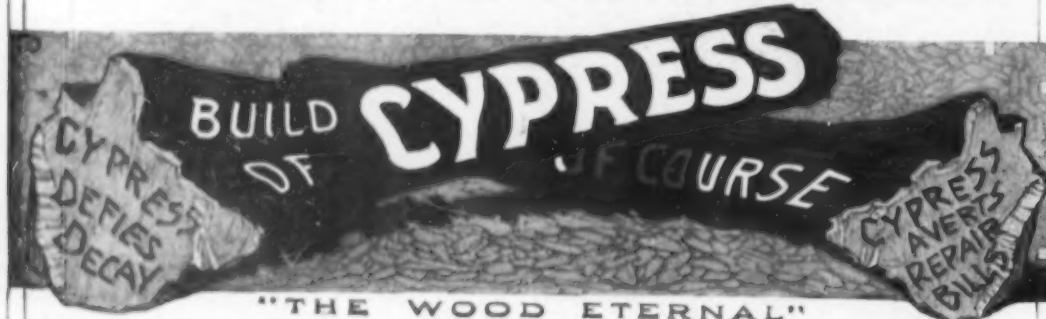
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larkspur (*Delphinium formosum*) match their blues with the skies of late June and early July the hardy garden seems worth while for them alone. The seven-foot spires would be more common if more pains were taken to know their requirements. This larkspur will flourish in any garden, but good, rich soil—with no manure next to the roots—and no disturbance for some years is what they want if the best is expected of them. The most wonderful ones I know of, have never been touched since the seedlings were transplanted and they are likely to be ten years old before they will be in actual need of separation. Excepting where seed is desired, the stalks should be cut to the ground after blooming to insure a second crop of blossoms. Then, and also in the spring, some bone meal should be worked into the ground around the plants. Be sure to get good stock; that is half the battle. The type, dark blue with a white center, and Belladonna, turquoise blue, are the two best varieties to start with. If blue is wanted nearer the front of the border, plant the Chinese larkspur (*D. Chinense*), which is lower of growth and comes in a good white also.

There are many phloxes—so many that one could be made to follow the other the season through; but what we all mean when we say this name—*Phlox paniculata*—is nothing short of indispensable. It begins to glorify the garden in July, continues in August, and there is scattering bloom until frost if the plants are not allowed to spend their strength in producing seed. Despite an occasional tendency to blight, no perennial gives more for a minimum of care. If I could have but one variety I would have white, say Mrs. Jenkins—which has very fine panicles of great size. I choose white because it lends an air of coolness to the garden in the dog days and stands out in chaste beauty after nightfall. Of the rose varieties, Le Prophete vies with it in size and the color is of the very best. Then there are the cerise shades. Aetna, Vesuvius and General van Heutz are all excellent. Another particularly good kind is Antonin Mercie, lilac with a white center. Phlox spreads rapidly, and should be separated every third year or so.

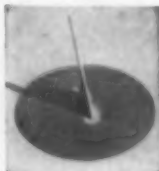
For a summer blue *Veronica longifolia subsessilis* cannot be surpassed. Let this stately, though not very tall, plant come next to white or yellow.

There are several good yellow perennials for summer, but the blanket flower (*Gaillardia grandiflora*) is among the showiest as well as one of the most persistent bloomers. It has various shades of yellow combined with a reddish brown. Support it with light stakes and do not let it go to seed.

No lily is hardier or, on the whole, more satisfactory than the so-called Japanese (*Lilium speciosum*). Plant both the pink and the white, but keep the two kinds apart. They do well in partial shade, and therefore are available where many other perennials are not. Though ordinary gar-

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den soil suits them, they prefer deep sandy loam with a little leaf mould. The soil should be about four inches over the bulb. Usually the bulbs are not to be had until toward the first of November, but it is far better to plant them then than in the spring after they have been stored all winter.

There are two boltonias, the white *B. asteroides* and the pink *B. latisquama*. The white is the better, but both should be planted for bold, tall effects. Before August is over they produce their great flower heads and presage the coming of the wild asters, which they greatly resemble. They spread very rapidly.

As to omissions, the peony, which is best planted in September, does not appear on the list because it was fully treated in the previous issue. Again, the invaluable Canterbury bell, foxglove and hollyhock are left out for the reason that they are biennials—ignorance of which fact causes many an amateur to wonder why they are lost after blooming. All the spring bulbs are fillers in any hardy garden scheme. They may be, and should be, planted in the spaces between the perennials. Finally, there are the fall-blooming perennials, the finest of which are *Anemone Japonica*, *Aconitum autumnalis* and the artemisia or hardy chrysanthemum. These should be planted in spring; a space may easily be left for them in the garden scheme.

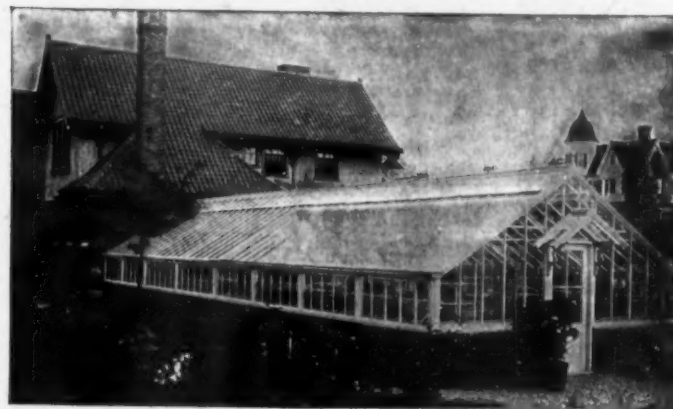


Restoring Old Shrubs to Vigor (Continued from page 229)

through neglect, a shrub finds its nourishment diminished by the depredations weeds and grasses it promptly reduces its leafiness at the top. As the full number of branches are present just the same, this means that they cannot be so well clothed that many will be bare. And then gradually the whole plant grows weak from hunger. Its root activity reduces as well as its top, for there is nothing for so many roots to do; its vitality gets lower and lower, and by the time someone takes it in hand it has probably only enough feeding roots to supply a bush half its size. It is then truly a weak plant.

Severe pruning reduces the top to a size which the roots can once more take care of; enriching the soil stimulates the growth of more roots, and these in turn furnish so much building material that the top simply has to grow to make use of it. It is built up in spite of itself, fairly pushed out from below, unless the water sprouts which spring from so low on the branches that they are in a position to divert the upflowing life forces, are allowed to grow and to do just this.

Old shrubs which have not sent up these sucker forms of wood, but which have simply stood still—probably because no one has ever come by to pick their blossoms or no wind has ever broken down a branch—can only be thinned rather severely, cut back at their tops moderately and en-



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riched very liberally with both the manure and the bone and potash mixture. If this treatment does not restore them to vigor it may be necessary to cut them back entirely and develop a new bush from the sucker growth which the roots will send up. In this case let two or three of the strongest and best grow, cutting away all others.

Division of a shrub at its roots may be the only resort when frequent cutting back has made of those roots a tangled, choked and wide-spreading mass. Shrubbery that has been mowed over by some ruthless wielder of a scythe who has regarded it as "worthless" is an example. It will often send up shoots over an area half a dozen times as broad as even a huge specimen of the variety could possibly cover. To reduce such a growth to a "shrub" is something of a task, and only the actual taking away of a large part of the overgrown root will accomplish it.

The main roots are not taken from the ground, however, but deep digging all around uncovers the portions which are to be amputated, while the main mass remains undisturbed. With the roots uncovered by such excavating, remove those which have formed clumps apart from the main mass and thus reduce the unruly spread below ground. Cut them off sharply with the spade and trim the stumps with a sharp knife so that there are no ragged edges to invite fungous and disease. Mix fertilizer with the earth before restoring it to the hole. The tops will consist entirely of the sprout or sucker growth probably—and a considerable interval must elapse before a real shrub can be evolved. But a season or two of good care, with right pruning, which will throw all the energies of growth into the selected and strongest two or three sprouts, and with just enough heading in to induce lateral branching and prevent lanky growth, will bring surprising results from even this unpromising material.

After a shrub is once reformed and rehabilitated, stop pruning it. Be liberal with fertilizer for three or four seasons and keep the inside branches (those that tend to develop toward the center) pinched out of existence the moment they start little green points along the bark of the old branches. There will be no need for pruning if this is done, and all the strength of the plant will be conserved. When this is the case its age becomes a factor in its favor rather than against it. Every bit of energy should be conserved, however, especially with old plants which have lived under disadvantages for years; they particularly need it.

Keep the ground around each shrub that is being renovated perfectly clean for at least a year. Do not allow even grass to grow up to its base—and till the soil just as it is tilled in a vegetable garden, thus retaining all the moisture for the plant's benefit.

Old shrubs may usually be transplanted with success when they stand in the way of alterations or of new developments in the outside arrangement of an old place,

as a new tenant so often finds that they do. But the work of removing them is done deliberately and each step followed successively without skips. The moving may be done either in the spring before growth starts, or in the autumn after the leaves have fallen.

Begin digging on the line of a circle as large as the top of the bush to be moved, drawn from the bush itself as centre. Work in towards the shrub with a pick or a crowbar preferably, loosening the earth all around and digging it up and throwing it out as fast as it is loosened. If a shovel has to be used, hold it with its flat side on a line parallel with the radii of the circle rather than towards the bush. This prevents its cutting off the ends of roots, for these radiate from the plant of course, and the shovel blade strikes between them instead of across them.

When the roots are exposed work on down through them and around under them, tilting the bush gently back and forth to help in loosening them from the soil. Do not drag it out forcibly under any circumstances, but take time and do the work with as little loss of small rootlets as possible. These are really the most valuable.

The earth will yield more readily the day or two after a shower, but do not undertake transplanting anything immediately after a rain. When the ground is wet it is likely to cake into mud pockets around roots and leave them "hung" as it dies out.

If a receptacle large enough to take in the roots is available have it at hand, half full of a "puddle"—a mixture of earth and water the consistency of cream—into which to plunge them as soon as they are out of the ground, and carry the shrub to its new quarters in this receptacle. A very large shrub can hardly be handled in this way, however, so other precautions to shade and protect its roots until they are once more in the ground must be taken, to prevent them from drying out.

Dig a hole to receive it as large and as deep as the hole it came out of and of the same form, allowing for all root eccentricities and irregularities. Cut back the top as already directed in the reference to pruning, and cut off all bruised and broken roots. Set it into this hole, placing all the main roots in the same position they occupied—the position they will naturally take if not twisted or cramped—and throw the earth over and around the roots, by single shovelfuls. Work it under and through them by tamping it with a round-ended stick, taking time. Hurry is fatal, for hurry means lack of thoroughness.

When the hole is half filled, pour in water slowly, all around, to settle the earth. When this has leached down and is completely out of sight, go on filling until the saucer depression stage is reached. Pack the earth by tramping, then fill the "saucer" with water and leave for awhile. At the end of a few hours throw a half inch of loose earth over the ground all around, for a dust mulch, to conserve the water.



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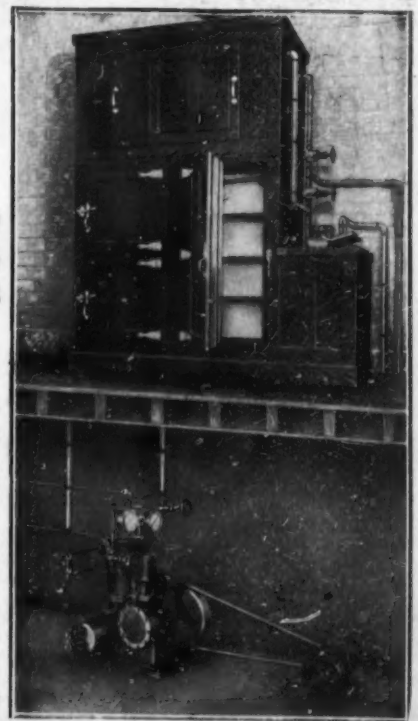
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Flowers need not be expected after spring pruning on snowballs, lilacs, syringas, "bridal wreath," honeysuckle, privet; nor indeed any spring or early-flowering shrub. Rose of Sharon will blossom after spring pruning because it is a late flowering shrub and the cutting away of branches in the spring does not take its flower buds, these not being formed until the summer during which they are produced. Spring-flowering shrubs, on the other hand, form their flower buds during the growth of the previous summer and hold them over the winter, or if they do not actually hold them over, the old wood of last year is the source of their rise when spring comes. For this reason there will be no blossoms immediately following the spring pruning of spring-flowering shrubs or the summer pruning of late flowering shrubs. A season will be required to start them going. This is really just as well, however, for blossoming is only an effort at reproduction, and shrubs that are in need of renovating are not strong enough to busy themselves with this right away because of the long neglect to which they have been subjected.



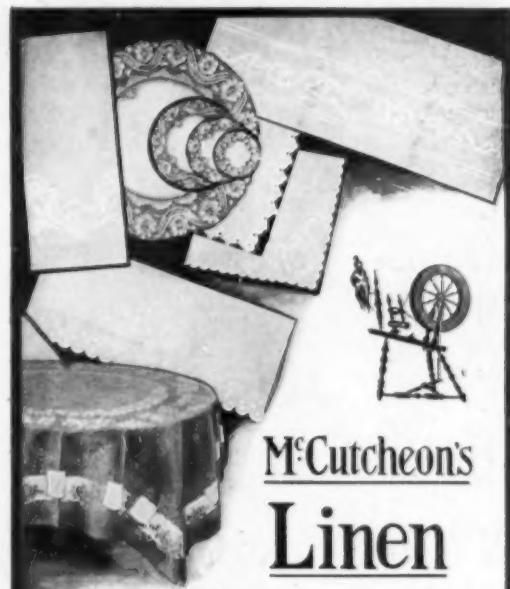
Annuals That Do Better When Fall Sown

(Continued from page 224)

harmonious in tone, therefore any mixture will be effective; or a selection to suit individual color preference may of course be made. Whatever the selection, plan to have the flowers in a large mass. The plants grow about one foot high and with them, as with all flowers, if not allowed to form seed, they blossom the more persistently. The seeds are very small and require only to be thinly broadcast upon finely pulverized earth, which should then be lightly raked. Sow late in the fall.

Pansies we all know will almost "grow themselves" if allowed half a chance to do so. But the finest blossoms, the true giants, are the reward of care and some definite planning and attention. They do not like heat, and the plants should be located in partial shade, in deference to this aversion. Seeds may be sown in the fall—October is the best time, except in very severe climates—in a good rich seedbed in the open, or in a coldframe. If they are started in the open it is well to transplant the little plants to the coldframe before very cold weather. They may be protected, however, if the bed is raised so that water will not settle on it, by covering them with dry leaves and holding these down with brush. Usually they will winter perfectly under such a blanket and start up early in the spring.

Sown at almost any season pansies will bloom, and bloom well, but the finest flowers are usually produced from the fall seedlings. I have raised beauties, however, from spring sowing, outdoors, and under conditions in no way unusual, unless



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perhaps exceptionally favorable weather in that the summer was cool. But I have never done it more than once. The fierce heat of summer usually retards the development of the flowers so that they are tiny, if they come at all, and it affects the vigor of the plant generally to a considerable degree.

Give them plenty of moisture except during actual winter weather, and bear in mind that the finest strains of seed produce plants which bear the finest flowers.

No flower can approach the gorgeous splendor and wonderful airiness combined, which are the attributes of the barbaric poppy. The color range may almost literally be said to be from white to black. These are scarlets that blaze like fire; lavender and pinks are touched on the way; only the blue is omitted.

Plant poppy seeds where the plants are to grow; they have a long tap root and transplanting nearly always kills them. See to it that they have a background of green against which to flaunt their brilliance, and put them in sandy loam, in full sunlight. Their small seeds should be thinly sown broadcast, and the ground raked lightly over them, just as with the eschscholzia. Mulch them with leaves if growth is made before winter sets in: late sowing will not give them time for this, however.

The difference which fall sowing makes with sweet peas is remarkable and almost unbelievable. Instead of growing scraggy and ugly at the bottom the vines stay green and thrifty, and the blossoms are much earlier, as well as more abundant. Locate them where the soil is a clay loam if possible—and do not raise them year after year in the same place. Dig the earth out from a trench one and a half to two feet deep and a foot wide, and mix bone meal with it. Put back enough to fill the trench to within eight inches of the top. Sow the seeds in two rows on this, then fill on up to the top and firm the earth down. By June it is well to draw the top soil up about the vines an inch or so, but only the top soil ought ever to be disturbed. The usual withered and half dead condition at the base of the vines is due to the burning of the network of roots below the hot earth, when the sun is literally "scorching." Deep planting, by insuring great depth of root, avoids this, and it of course insures uniformity of moisture.

Give the vines a trellis between the rows or set up brush as soon as the plants appear in the spring, for they should have an opportunity to climb as soon as the first runner shows. Otherwise they grow branchy and ugly, distorting themselves in the effort to find something to cling to.

The well-known pheasant's eye which blossoms in June and the *Flos Adonis*, which blossoms during midsummer, are members of the same family and have the same tastes. A fairly good soil which is light rather than heavy, and rather moist, suits them; and they will do well in part shade or full sun. The seeds germinate

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trees could be headed back giving better fruit, more of it and easy to pick.

Most automobile owners think they know pretty much all about their machine, still once a year at least they take it to a garage and an expert man goes all over it. That's exactly what our inspectors are—expert—orchard men. If you want expert advice and expert handling of your trees then you want us. Send for one of our inspectors. If not quite ready for that, then send for our booklet—"Trees—The Care They Should Have." There is one chapter in it devoted entirely to "Making The Orchard Pay." Tells how one in particular now pays.



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slowly, which is the reason for sowing in the fall. They require no special treatment, but the slight covering before referred to is advisable for all autumn sown seeds. Plants of adonis grow about a foot high; the blossoms are red.

Catch-fly (*Silene*) should have its seeds sown rather early in the fall. In a sandy loam where there is full sunlight. The variety *pendula* is really a prostrate growing plant and, used in abundance, makes a good ground cover. Its flowers are rosy pink. *Silene Armeria* is erect, growing a foot to a foot and a half high; this has white or rose-colored blossoms.

Fall sowing for these annuals which will bear it, is a distinct gain for the garden in that it advances their flowering so greatly, hence there is a double reason for this forehandedness. Annuals ordinarily come into bloom comparatively late because they must make all their growth of root as well as top after summer has actually come. Fall planting gives them the advantage of a much earlier start, as well as providing conditions which are generally more favorable to the particular requirements of the plants for which it is recommended.



What Can Be Done in Finishing Inexpensive Woods

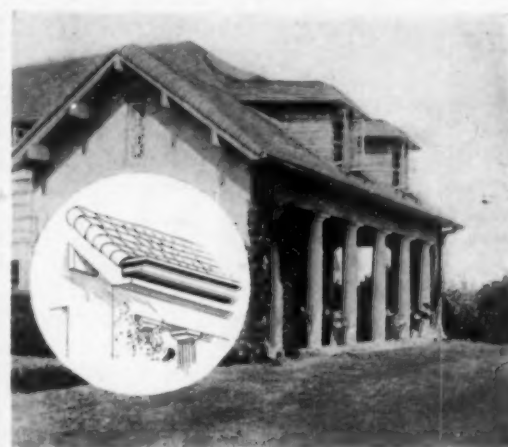
(Continued from page 239)

ishments. Treasures discovered in these places are sometimes kept for years by prospective house owners who finally build them into their homes.

Stains and finishes may be bought ready mixed at a paint shop, from factories where Mission furniture is made, or from wood finishing companies. They may also be prepared at home from chemicals, dyes, or pigments soluble in oil or water. Different woods take stains very differently; the amount of tannin or of rosin that they contain, and their softness or hardness, being factors that enter into the difference. It is thus advisable to try stain upon wood samples before using it upon woodwork.

An easy method to follow is to buy at a paint shop, colors ground in japan, thinning them with turpentine. Coach colors are recommended. The colors most used mixed with turpentine for oil stains are burnt sienna, Prussian blue, Van Dyke brown, medium chrome, drop black, vermilion or madder. Black is found valuable in mixing greens, and a good green is made with two parts drop black and one part chrome yellow, toned with a little vermilion. Wood browns and a forest green may be procured ready mixed. A satisfactory brown is made from asphaltum varnish thinned with turpentine.

Before applying the stain the wood should first be sanded with 00 sandpaper. The stain is put on with cheesecloth and



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rubbed off quickly. A coat of shellac, sanded a trifle, and later a coat of wax rubbed till a soft dull finish is gained, complete the treatment. It is possible, however, to get a good finish with merely a coat of wax over the stain. For a very fine finish several coats of shellac rubbed down with sandpaper are customary. Beeswax, melted, and mixed after removal from the fire with a little turpentine, may be used, or in its stead, one of the preparations of floor wax on the market. Oil stains have the advantage of not raising the grain of the wood, though they are not always permanent and may give a muddy look. Water stains require more skill to handle, and raise the grain, which then has to be sanded again, and touched up with stain, but they are permanent, cheap, and give clear results. If the wood is first gone over with a sponge moistened in water the raising of the grain may be avoided. Aniline dyes are sometimes used in turpentine and wax solution or in water.

Bichromate of potash produces on oak a warm brown, on ash a rich red and on black walnut a dark brown. Another way of getting a brown color upon oak is by adding to one quart of water two ounces each of potash and pearlash. This, brushed on the wood, must be used carefully. Birch, frequently dyed in doubtful taste to imitate mahogany, has its natural color deepened by a diluted sulphuric acid application. Care must of course be used in handling the acid. Its action may be stopped by the use of ammonia. Sulphuric acid brushed on, gives gray tones to pine and to cypress. One part of acid to five of water being used. Gumwood is given a gray color by an iron rust stain made by leaving iron filings in vinegar for some forty-eight hours. This stain may be weakened by water as desired. As in the case of many other stains, its effects do not show until the wood is perfectly dry. A satisfactory light gray is difficult to get upon oak with oil colors, which give an opaque look to the grain, but from Germany, where the subject of stains and finishes has been entered into with characteristic thoroughness, comes an interesting receipt. The oak is brushed with a solution obtained by putting twenty grammes of sulphate of iron into one litre of water. In a short time a bluish gray tint appears as the result of the action of blue vitriol upon the tannin in the oak.

The method followed to obtain warm browns, greens and other dark colors upon oak and chestnut includes a preliminary treatment with ammonia fumes, which penetrate the wood to a considerable depth, preventing the light marks that come with hard treatment on poorly finished oak. Stain, a coat of shellac rubbed down with sandpaper and wax, are afterwards applied. To fume woodwork, after it is set up and sanded, a strong solution of ammonia, twenty-six per cent., is placed on the floor in open dishes. About a gallon might be used for a large room. The room is sealed, as for fumigating, as closely as possible, with strips of paper pasted

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is of timely interest and value to the housekeeper whose pride is in a well-stocked storeroom.

MAKING DOLLS' FURNITURE—Josephine W. How

gives suggestions for the manufacture of unique Christmas gifts.

MISS CHURCHILL'S TWINS—Elizabeth Jordan

"hits off" some up-to-date theories in child-training. The tale is illustrated with the chubby, sunny babes Grace G. Drayton draws so charmingly.

THE CHILDREN'S PAGES

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around doors and windows, and is left for twenty-four or even forty-eight hours. The longer it is left the darker the color obtained. Care must be taken in opening the room to avoid being overcome by the ammonia fumes. Another method sometimes followed, but not so effectual since it raises the grain of the wood and does not penetrate it so far, is to brush on a strong solution of ammonia. It is not a pleasant task for the workman, and doors and windows must be left open. Where woodwork will not receive hard usage, it is sometimes possible to get a good color without the ammonia by the use of stains alone.

Filling in the pores of a wood to give it a hard metallic quality is to be avoided. A woody texture with a soft, not glassy, surface, showing the quality through the grain, is desirable. In some woods, such as mahogany, cherry, cypress and gumwood, good effects are gained by merely rubbing the wood with raw linseed oil, giving it a soft dull finish in a natural color that deepens with age. A pad of soft cloth is used, and the wood rubbed with a circular movement, as much oil being rubbed in as possible. This method, antedating French polishing, can be carried on till the wood assumes a high polish, but this is not necessary. If a natural color is desired on oak, wax is better than oil as a finish, but the molasses candy color of unstained oak is deservedly unpopular at present.

An interesting effect in a small house interior finished in cypress is shown in our photograph. The cypress was stained a warm brown tone, finished by a coat of wax without shellac. Small house interiors finished throughout in cypress or pine are not uncommon, with different stains used to give variety.



The Fall Clean-up in the Flower and Vegetable Garden

(Continued from page 235)

ceptional beauties which one hates to see lost forever in the autumnal slaughter. With a little skill in the use of the cutting-box, new plants can be had easily. And what is more, they must be exactly true to the plants from which they are taken, while if seed had been depended upon they would likely have produced everything but what was most wanted. October usually furnishes the ideal conditions for making and rooting cuttings of geraniums and most of the other garden flowers that can be increased by this method—the method of taking the cuttings, the proper condition of the wood, the preparation of the cutting-box, are all described in detail in this month's Department (page 244).

Thirdly, there is the possibility of keeping some of the favorites of the garden for winter service in the window garden. While cuttings may be depended upon to



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maintain the stock for outdoor use next summer, most of the plants so started will not make very big specimens before next April or May, and it will therefore be desirable to save some of the large plants. If taken up and potted at the last moment, and brought directly into the house, not one in fifty would live; but if the plants are severely cut back, the roots carefully trimmed and proper treatment—which is described more in detail in the Garden Department—given, most of them will come through all right and repay very handsomely the trouble taken.

And lastly, there are the plants to buy for the house. Don't wait until Christmas, when the best of the florists' stock has been picked out and prices are abnormally high. There is no better time to get plants than now, and furthermore they will receive less of a shock in being removed from the greenhouse to your living-rooms, a matter of great importance.

First of all in consideration for this purpose, perhaps, come the ferns. There is not space here to go over the list, but I want to put in one word of advice: do not be content to take whatever a small local florist may have on hand, because there are a number of comparatively recent introductions which will please you better. Scotti is an improved form of the famous Boston fern. Whitmani is one of the most beautiful of the ostrich plume ferns, and well suited to house culture. Scholzeli is a plumed form of the Scotti fern. *Pteris Childsi* and *Victoriae* are beautiful new forms of the popular Pteris; and a great improvement on the universally favorite holly fern is *Cyrtomium Rochfordianum*, the crested holly. All of these are well suited to withstand the somewhat uncertain conditions of house culture.

Then there is the beautiful Lorraine begonia, and azaleas, primulas, cyclamen, araucarias, among the winter plants one gets of the florist. If your local florist hasn't them, do not be afraid to order from one of the large catalogue firms. If you attend to it now there will be no danger of injury by frost.

Bulbs (and tuberous rooted plants such as the gladiolus, usually termed bulbs) include two general classes: those planted in fall and those planted in spring. Attention must be given both in the fall clean-up.

The fall-planted bulbs include two groups—the Holland bulbs, such as crocus, hyacinth, tulip, narcissus, etc., which bloom very early in the spring, and the various summer blooming lillies, such as *Lilium auratum* (the Japanese gold-banded lily) and its beautiful varieties. Both require practically the same treatment: soil well enriched with old rotted manure, and leaf-mould and sand added if the soil is at all heavy, and winter mulching. Varieties and details of planting are described in another article.

The spring planted bulbs—arums, amaryllis, cannas, callas, dahlias, gladioli, tuberose, etc.—are not hardy, and must

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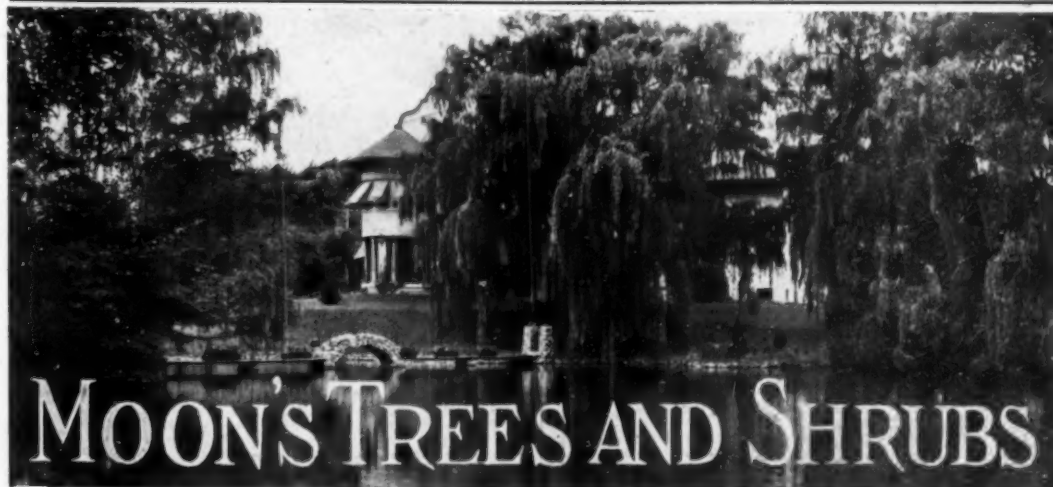
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NODHEAD.—The Nodhead is another of our favorites. A late apple, it is streaked with red and makes a table fruit of quality. It is a good keeper and should please you.

We shall pack the fancy grades of these apples under our trademark of "Topsham Quality," in Western style as near as may be, and will deliver them, freight prepaid, to either Boston or New York for \$2.50 per box. We will appreciate a trial order and ask for a check with the order. Our personal guarantee goes with every box of "Topsham Quality." We wish to replace every apple that arrives in damaged condition, through fault of ours, whenever this is possible.

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be taken up after the foliage dies down in the fall. Dig them up without bruising, store in a cool, dry, sunny place (being careful to protect from unexpected frosts at night) until they are dry and well ripened, and then store, preferably in clean sand or moss, in a cool dry place, such as a cellar—but never expose to drying furnace heat. The callas and amaryllis are usually handled in pots or boxes, and may be kept in the soil, but should be dried off and rested after blooming. The turning yellow of the leaves gives notice that they are going on a strike for a while, and water should be gradually withheld, and the pots kept in a cool place.

The vegetable garden, too, demands its share of attention at the season's wind-up, even though, with the majority of vegetable gardens, it has been more or less neglected for the last month or so.

First of all clean it up. Mow off and pull up all the big weeds and burn them. The best way is to throw them in piles at once, before the seeds get dry enough to rattle out in handling, and then burn as soon as they will fire. Clean off every spot left vacant and cultivate it, or better still, plow it as deep as possible. The fall is the best time to turn up an inch or so of the subsoil to deepen the garden, as the action of winter rain and frosts will tend to break up the hard lumps and combine them with the old soil.

Where crops still occupy the ground but weeds are bad, as often happens in patches of late beets, carrots and other root crops, cut off the whole with a scythe several inches high and remove and burn, thus preventing weed seeding and making it easier to get out the crops.

Sow rye on all spots as fast as broken up; even though so late that little growth will be made, the roots will prevent washing and puddling of the soil, and enough plant food will be saved and humus added to the soil to repay several times the cost of seed.

It is a very common mistake to allow the garden vegetables not used to rot on the ground, or in it. There is a great deal of unnecessary waste in this respect, for a great many of the things so neglected might just as well be carried over into winter, and would repay handsomely the labor of gathering and storing.

There is no better place for storing vegetables than a good dry frost-proof cellar, from which ordinarily all artificial heat is excluded. Where such a place is not at one's disposal, a substitute may be had in partitioning off part of the furnace cellar, and providing ample ventilation direct with the outside air. Or a cold north room in the house, where the window can be kept open most of the time, will do excellently. In the latter case, boxes or barrels filled with sphagnum moss (obtainable for the gathering in many swampy places) make an ideal method of storing, as the moss is light

(Continued on page 268)

JULIAN A. DIMOCK, East Corinth, Vermont

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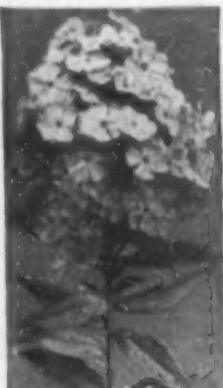
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describing my Phloxes and other hardy plants is practical and beautiful. Illustrated from photographs made at Wyomissing—many of them in full color; while accurate cultural directions make it invaluable as a reference work. Free if you have a hardy garden or expect to plant one.



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The idea was a new one in America until introduced by us two years ago, but it has been practiced successfully in England for many years. To popularize this method we make the following offers of bulbs, etc., and prizes. For full particulars see page 20 of our Summer and Autumn Guide, described below.

SPECIAL OFFERS: 3 Roman or Dutch Hyacinths and 1 Art Jardiniere; or 6 Tulips, red, white or yellow, and 1 Art Jardiniere; or 12 Crocus, blue, yellow or white, and 1 Art Jardiniere; or 5 Paper White Narcissus and 1 Art Jardiniere; or 4 Narcissus Golden Spur (yellow) and 1 Art Jardiniere; or 3 Chinese Sacred Narcissus and 1 Art Jardiniere, with sufficient fiber and charcoal to grow any of the above collections for \$1, three for \$3.75.

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To induce the growing of bulbs in our prepared fiber, we will award the following prizes for photographs of bulbs so grown and flowered, same to be submitted to us not later than May 1, 1912:

1st prize	\$10.00
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CHAS. PFAU, Bourse Bldg., Philadelphia

(Continued from page 266)

and clean. In the cellar, clean coarse sand is generally used. This is for storing carrots, beets, parsnips and other root crops which would shrivel if left exposed to dry air.

In storing any fruit or vegetables always see to it that they are clean, dry and sound—the smallest spot or bruise is a danger center. Keep the temperature thirty-three to thirty-eight degrees, as even as possible. Give ventilation whenever possible. Watch out for rats and mice. Go over the garden and save everything worth saving.

Beans. Those still in the green state are delicious canned in modern glass jars. Those dried and partly dried may be stored vines and all, under cover, and later picked and shelled.

Beets, carrots and turnips store in sand or moss. Cut the tops off within an inch or two of the root, not close.

Cabbage and cauliflower hang up by the heels, after light frosts in the cellar. Cabbage in quantity is trenched outside.

Celery. For keeping over winter, store in narrow boxes, on two or three inches of wet sand, pack upright, close together. Leave roots and earth on; store boxes in cellar—slight freezing will not hurt.

Cucumbers, melons, egg-plants. These cannot be kept over winter, but if very carefully gathered just before the first frost and stored in a dry cool cellar they will stay in good condition for some time.

Potatoes and onions. These are stored without any covering in a cool, dark cellar—potatoes usually in a bin of convenient size. The onions will keep better if stored in slatted barrels or boxes, giving free access to air. Be sure they are perfectly dry before putting into their final storing place.

Parsley. Put a few plants in a pot or box and keep in the kitchen window.

Squash or pumpkins. Gather before frost, cutting with small piece of vine attached, handle gently as eggs, and store in a sunny, airy place where frost can be kept off. Later store in a dry, dark place, with temperature as near forty degrees as possible.

Tomatoes. Just before frosts, pick the best of the unripened fruits and place some on clean straw in coldframe or greenhouse. Put others in straw in the cellar. By this method they may frequently be had until Christmas.

The rows of spinach, onions and borecole sown last month for wintering over should be kept scrupulously clean. They will not need covering up until November, but get your supply of mulching material ready to hand.

Put liberal dressings of coarse stable manure on rhubarb and asparagus beds. Put clean sand and earth on the sea-kale.

Fruit, as a general thing, is best where ripened fully on the tree, but the winter sorts, of course, do not ripen until sometime after being gathered.

You cannot be too careful in harvesting

(Continued on page 270)

Handel Lamps



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It is a book worth while reading—a book that tells the difference between the big flabby bulbs which disappoint, and the big solid bulbs which give largest and best results.

It tells how to force bulbs, gives the best varieties for every purpose, tells about the newest European introductions in tulips, hyacinths, narcissi, etc.

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Hyacinths, \$2 per 100 up. Narcissus (Daffodils), 75c. per 100 up.
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SPARKILL, N. Y.



(Continued from page 268)

fruit. Careless picking and packing may show no bad results at the time, but every bruise, no matter how slight, is likely to develop into a rot spot under the first favorable circumstances, and spread ruin to the lot.

Apples and pears should be kept in a cold, dark place, where the air is moist, but never wet, and where the temperature will not go below freezing. They should be stored loosely, not more than half a foot or a foot deep, on slatted shelves. If such conditions cannot be given, and they must be kept in a dry, heated place, pack, using only perfect fruit, in tight boxes or barrels, or in sand, moss or leaf-mould to prevent shrivelling.

The strawberry bed should be mulched with bog hay or straw, after the ground freezes, but before severe weather. Cover the plants about two inches deep and two or three between the rows.

The cane fruits, raspberries, blackberries and dewberries, should be protected in cold climates—New York and north—by laying down. Bend them over near the ground and hold in place with a shovelful of earth on the tips. Hay, cornstalks or even soil may be used for mulching, but it should not be put on until after the first frosts.

Examine currant bushes for the borer, whose presence is indicated by a wilted brownish appearance.

It may seem that all this constitutes an unconscionable number of things to attend to, but the truth of the matter is that these things attended to now will save a multiplication of jobs later. Look over the various suggestions made above, make a list of those covering your own case, and if you can manage to attend to one each day you will soon find them cleared up.



Putting On the Winter Garb Indoors

(Continued from page 214)

that it is possible to find fabrics of these lines to employ in almost any color scheme. The colors are practically permanent.

Monk's cloth, from the lightest to the heaviest weight, admits of many good treatments for window draperies and portieres. Stencils outlined in embroidery or simply the stamped pattern without the outline, or motifs cut from another fabric may be successfully applied to this much used material.

The manufacturers of wall papers, rugs and fabrics are becoming keenly alive to the needs of an each year more discriminating public. The fall showing of fabrics and carpets gives one great hope for the artistic future of American homes. The subtle delicate shades would not be manufactured if they were not wanted, and they must be wanted by a large percentage of the people, to have the call for them penetrate the walls of the manufac-

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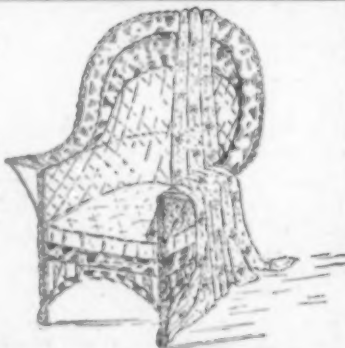
or among the quaint reproductions of antiques which we have gathered together on our second floor.

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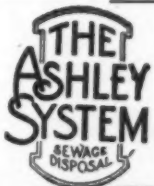
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tories. Too often the motto of the manufacturer has been based on commercialism, and the artistic value of an article has been merely an afterthought.



The Last Word on Spring Blooming Bulbs

(Continued from page 216)

take extra precautions to keep their stocks in good health, and this trouble is far less common than it used to be. The majority of the bulbs are tested for disease before shipment, by cutting a thin slice from the side of the bulb at the top. This cut does no harm to the bulb; the first yellowing sign of decay is thus discovered, and all affected bulbs are destroyed. The healed scar from this cutting is plainly discernible on many of the bulbs one buys.

Besides squeezing the bulb, a test with the nose is a valuable aid in determining a bad hyacinth or tulip bulb, for when either of these two goes bad it can give cards and spades to any potato that has spoiled.

Basal rot is more common among daffodils than it ought to be, some varieties being especially liable to the disease. The trumpet sort Horsfieldii is very likely to be diseased in Holland grown stocks, but those from England or Guernsey are not so badly affected. This sickness may be detected by examining the base of the bulb. If smaller bulbs are attached, these may be gently bent aside, or broken off, when necessary, and if a brown discoloration, soft to the pressure of the fingernail, is observed, disease is present. The rot spreads from the base of the bulb upward through its center, so that very often a hasty examination will not reveal whether the bulb be sound or not, but a fairly hard squeeze will cause a badly affected bulb to split open, and the brown, rotted center will come to light.

It must be remembered, however, that both the growers and the retail dealers take every precaution to send out sound bulbs, and that these hints are not meant as a warning against a conscienceless trade, but rather as a safeguard against the infrequent bulb which escapes the watchfulness of the practised dealer. Where a gap in the beds or borders can be avoided by examining the bulbs to be planted, the extra care is well expended.

Crocuses have a way of turning hard, if left out of the ground too long; indeed, they require to be planted as soon as they are received, if they are to do well. This hardening can be recognized by peeling off the skin of the corms and nicking them with a knife. All small bulbs shrivel very rapidly, and they must be planted early.

Furthermore, it is scarcely just to the man who sells bulbs to expect that the American climate will not have its effect upon bulbous plants. A remark often heard is that "my bulbs did splendidly last

season, but this year they have done wretchedly." Too many gardeners presume that their tulips and hyacinths will flower year after year under wholly uncongenial conditions. In Holland, hyacinths are grown in very nearly a pure sandy soil, where there always is water at only a short depth below the surface. In loamy soils it is impossible to keep them in proper vigor, and many of the bulbs soon disappear entirely. Tulips are grown in heavier soil, but in a climate very different from ours, and in the case of the early tulips, one year, or two years at most, is the limit for their healthy existence. The late tulips do better, but it is wrong to suppose that even they go on forever. A few of the Cottage tulips are fairly permanent, *Gesneriana Spathulata* being one of the surest in this regard.

Much depends upon the age of the bulb. Tulips and hyacinths break up into a number of small bulbs after a certain length of time, a result of matured growth of the parent bulb. Of course, there is no way to tell from the bulb itself just when this senile decay is going to set in, but most of the growers are careful to furnish stock which is still young and vigorous, so that breaking up is not likely to occur the first year after planting.

The question of cost bears a very intimate relation to that of quality so far as all bulbs are concerned. I am always prepared to see poor flowers when my friends urge me to look at some bulbs cheaper than they have ever had. Poor bulbs always cost as much to grow as good ones do, and this cost does not vary much from year to year. The best bulbs are in demand by those who know high grade stocks, and good prices can always be obtained for the pick of the crop. Second size bulbs are always less expensive, and the choicest quality does not often come to this country, because our American buyers have yet to learn that in bulbs, just as in other merchandise, the highest quality cannot be bought for the proverbial song, and they put up with an inferior grade because they are still unwilling to pay for the best. The Englishman has had his garden long enough to give room in it only to what is worthy of it, so he puts his hand a bit deeper in his pocket and orders the best that Holland grows.

I must not neglect the one word more to persuade the interested reader to select his varieties wisely. Many of the older varieties, among the hyacinths and tulips especially, have now outlived their usefulness or have been superseded by newer sorts. Why the older and inferior kinds still appear in our catalogues is something of a puzzle. Disappointment is surely in store for the purchaser who lights upon one of these passing favorites, for the fault of small blossoms, waning vigor or sallow complexion will be a glaring defect in what might be a wealth of beauty.

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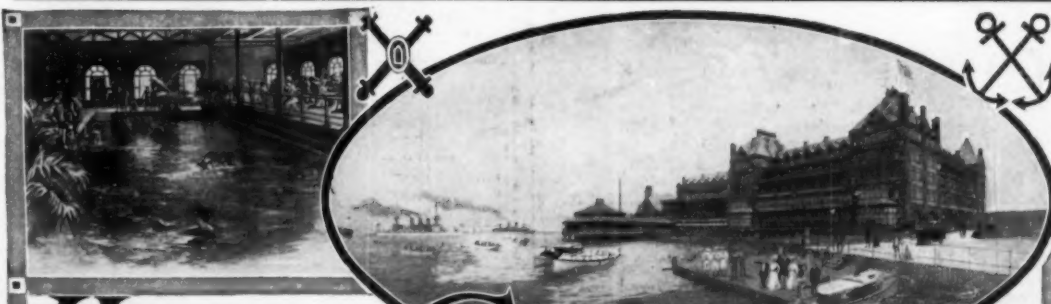
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Hyacinths, daffodils and crocuses ought to be planted as soon as received, the daffodils being especially impatient of rest. The tulips should go into the ground at about the time that the leaves of the deciduous trees begin to fall. I have found that early planting of tulips is often inadvisable when a cold spring follows, for the bulbs have started growth so promptly that they are nipped by frosts. If it is impossible to plant at the proper time, spread out hyacinths and narcissi in a cool, dry cellar, and keep the crocuses and tulips in the bags in which they are packed.

The bulbs of hyacinths and tulips should be planted six inches apart each way, and the daffodils from four to seven inches according to the size of the bulbs. In planting crocuses, scillas, Spanish irises and other small bulbs, the distance apart is not of such great importance. An effective way to space them is to take a handful from the bag and drop them where desired, planting the bulbs as they then are. A natural grouping is the result of such a method, particularly when the bulbs are used for naturalizing.

Tulips should be set five or six inches deep, measuring to the base of the bulb; the greater depth is best for all the late kinds. Hyacinths do best at a depth of about six inches. Since the bulbs of Narcissi vary greatly in size, they may be planted at a depth equal to two and one-half times the length of the bulb, measured from its base to the neck, just where it begins to swell out into its rounding shape. All plants with small bulbs should be covered with three or four inches of soil. In very heavy soils an inch may well be taken from these figures.

A covering of some kind is advisable for all bulbs, not so much to keep out the cold as to protect them from the alternate freezing and thawing, which tears the roots and frequently lifts the bulbs quite out of the ground. For this purpose nothing is better than a mulch of some four inches of leaves, put on as soon as a thin frozen crust has formed over the beds or borders. This cover must be removed promptly at the approach of milder weather in March.