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Dr. Hall's log cabin at Sharron, Massachusetts, cost about one hundred dollars, but returns more in comfort and recreation than a house a hundred times as expensive

The Kind of a Summer Home to Build

THINGS YOU SHOULD PLAN FOR IN YOUR VACATION HOUSE—FEATURES THAT BRING COMFORT AND ECONOMICAL CONSIDERATIONS—MODERN IDEAS FOR CAMPS

BY AYMAR EMBURY, II

Photographs by Mary H. Northend

AMERICAN country houses are very distinctly of two types—the one suited to all the year round use where a certain amount of ceremony is always observed and where one feels one's best clothes to be an essential—at least on Sundays; the other essentially a lounging place where old clothes are the rule, "calling" is an unknown quantity and comfort rather than appearance is the thing to be most thought of. Of course there are a great many suburban places where the small informal type of house is used for all year round occupancy; likewise there are a great many summer cottages so-called, used



The Haynes bungalow is finished with exposed framing stained gray

for life quite as formal and ceremonious as any in the city; the Newport group will at once recur to the minds of those who read this. This last is a group of tremendous country houses, some of which are really palaces, whose owners affect to call them cottages; in them one could be about as free and unrestrained in costume as in the foyer of a theater or the lobby of a big hotel. Even among the very wealthy this type of house is no longer being built, for the nation as a whole is coming to prefer simplicity to magnificence, and comfort to display.

Perhaps the most important thing of all about the exterior of a summer



Perfectly adapted to its situation is this log cabin at Pinehurst. Indeed, no other form of structure would do half as well in this flat country of straight pine trees as the log cabin form



The upper part of this house projects on the farmhouse lines and forms a natural porch. This is a type planned for coolness



Native materials are the summer home builder's first consideration. There is not much "architecture" here, but this is an ideal summer cottage that appears to have grown on this rock

house is that it should harmonize with its surroundings and justify by this harmony its intrusion on some beautiful natural location. One has instinctively a feeling of resentment at seeing a big square mansion of glaring color, crowning a soft wooded knoll or a rocky seaside point. The colors and the design of the house should both be made to tone in with the natural surroundings, and the completed structure should emerge from the ground, rather than be set upon it. Any one who has driven through the lovely Shinnecock Hills will remember with pleasure the interesting and picturesque fashion in which the houses are disposed through and around these low mounds, which really are not hills at all, but only grass-covered sand dunes. They have been built to lie close to the ground and covered as they are with vines, tinted in soft warm colors, interrupt not at all the natural beauty of the landscape, but rather accentuate it.

Another type of house which is perfectly adapted to its situation is the log-cabin at Pinehurst. Although this is a winter and not a summer home, still the conditions of temporary occupancy, unconventional life and fitness of the site to its surroundings make this picturesque house one of the same class. It will be readily recognized that the sandy soil and tall thin pines fit themselves to no other style of architecture so completely as to this log cabin, and while Pinehurst has many other houses more expensive and perhaps, apart from their surroundings, better designed than this, there is no other which so completely fulfils the spirit commanded by the conditions of life there or by the surroundings.

Just as the architecture of the country house is different from that of a permanent home so there are certain factors which make a somewhat different type of plan desirable. In the first place, since practically every guest is welcomed directly into the family circle, entrance doors opening into the living-room are neither uncommon nor in any



The problem of a porch is a different one with the seaside cottage. This is almost like the deck of a ship, and takes every advantage of the ocean breeze and permits a long promenade in unfavorable weather

way undesirable, although for an all-year-round house direct entrance to the living-room is by no means satisfactory. The bedrooms may be much smaller, and as a rule in the seaside house the bathrooms are reduced in number in many cases, especially where an approach to real camp life is desired; servants' quarters are reduced to the minimum or omitted altogether, a guide doing all such work as is not borne by the family themselves, and his quarters are as a rule separate from the main structure. Of course no general rules can be laid down as to the plan and type of house, which runs over a wide range of costs, but it may in general be said that one, or at most two, large living-rooms are preferable to the three or four suited to the more complex subdivision of life in permanent homes. Oftentimes one room which serves as dining-room and sitting-room both is used, or where people really enjoy a sort of camp life, they combine the kitchen and dining-room. Again, in the matter of construction there is considerably more latitude permissible; a house either at the seashore or mountains, where the weather is always cool, can be very lightly constructed, since the necessity of insulating the entire structure against heat in summer and cold in winter is removed. The illustrations of the Haynes house show examples where the framing is left exposed and illustrate how attractive a construction of this kind can be made. The woodwork of the Haynes house is stained a dull gray. Such interiors as these require very inexpensive furnishing and decoration. The rough tables, the grass mats and the general type of furnishings are inexpensive in the extreme and perfectly suitable to the character of the building, and another valuable feature is that there is no plaster to grow damp and musty while the house is closed, and no wall-paper to peel off unheated walls. Of course the loss of insulation against heat and cold is accompanied by the corresponding loss of sound-proof qualities, and if one can-



An idea for a camp was taken from the negro cabin roofed with shakes. The ends are living quarters, the open space between, the dining-room



The summer house should appear to rise out of the ground rather than to be set upon it. Simple lines, modest construction, and plenty of ventilation—these are summer home requisites



Though white woodwork may soil easily, it gives an impression of coolness on the hottest day



The dining-room of the Haynes cottage is typical of inexpensive furnishing that succeeds well where comfort is prized above ostentation



This little house is almost ideal for a vacation home, in that it has nothing but what is necessary, yet retains an attractive appearance

not exactly hear a whisper from one end of such a house to the other, one can certainly hear a shout. When, as is the case with many summer houses, they are subject to extremes of temperature, a more substantial construction is desirable, and sheathing, insulating paper and either clapboards, shingles or stucco on the exterior, with plaster on the interior are a requisite. Wall-paper should not be used, but a sand-finished plaster tinted in quiet tones, with bright chintz curtains, make a very effective, economical and durable finish. Terra-cotta blocks, plastered on the inside, either stuccoed or damp proofed on the exterior, are an excellent substitute for the ordinary construction, securing a cool interior in hot weather and a warm one in cool; their cost is, however (especially in remote localities), considerably above that of the typical frame construction. This is due perhaps not so much to the cost of the material itself as to the fact that most country builders are unfamiliar with it and are not able to lay the blocks quickly enough to offset the original high cost of the material. Brick or local stone are both excellent materials for some sites, the stone being particularly appropriate to rocky or rugged positions and the brick to more or less flat sites with at least a few large trees. Of them all stone, in spite of its very low first cost, is perhaps the most expensive to construct, because some hand work in shaping the material is necessary to build a substantial wall, and also because the amount of material which goes into a stone wall is greatly in excess of that required for one of brick or terra-cotta, which need be only half as thick. Even with a low unit cost the total is apt to run pretty high.

One thing which should not be forgotten in the construction of the summer house is the most thorough ventilation of all rooms. Windows should be placed opposite each other as far as possible and so that there may be a free circulation of air through all the rooms; and, in houses not shaded by trees, eaves wide enough to cut off the sun during most of the day from the windows, are well worth while having.

Since the house is occupied only for part of the year and as a rule not in cold weather, no furnace or other means of heating the entire building is necessary, but there should be several fireplaces to take off the chill during cold evenings. Leaving out the furnace enables us to do without the big cellar necessary to house it and store a supply of coal. The average house needs also a lot of storage space for screens, spare furniture and the thousand and one items which accumulate in a permanent residence that are not essential to the comfort of a summer house, and the space thus saved may be utilized for living purposes. The main difference between the suburban cottage and the summer camp is that one does not expect the same degree of comfort and the same quality of finish in a house which is occasionally used as one does in a permanent house. In fact, too high a polish (so to speak) is apt to be resented by a family going away for its vacation: they expect, and are pleased with, things which they would ordinarily regard as inconveniences, and there is a certain piquancy about rough surroundings and minor discomforts when they are but temporary, which add zest and enjoyment to a vacation in such surroundings. We go to the country mainly to get away from the convention of city or suburban life, and when we lay aside our business clothes we discard with them a certain habit of mind and adopt another, freer and more responsive to the natural surroundings. This is inevitably reflected in our dwellings, and I think that just as no one could enjoy a vacation in a derby hat, one cannot enjoy a vacation in surroundings of the same finished perfection which we desire in our all-year-round homes. Every summer home, too, should have with it some regard for the fact that the work for the servants also should be lightened, and the work should be reduced as nearly as possible to a minimum. White woodwork, with cleaning of finger marks, can be gotten along without, and although a brush coat of stain on rough wood is little less agreeable, it is far easier to care for.

(Continued on page 65)

Making a Bowling Green

A GARDEN RECREATION THAT NEEDS LITTLE SPECIAL PREPARATION AND NO RADICAL CHANGES—THE FUN OF LAWN BOWLS—ITS REQUIREMENTS

WE commonly discuss the efficiency of our country place in the light of production. We also consider its efficiency in giving pleasure to the senses; but not so often do we discuss its opportunities for recreation. Of course, the games of lawn tennis and croquet are common enough. They each have special requirements and some drawbacks, chiefly in the former an injury to a landscape feature, and in the other a potential injury to one's person by the insidious wire traps that, notwithstanding regulations to the contrary, are not removed at dusk. The game of lawn bowls, on the other hand, affords considerable pleasure, and, at the same time, neither injures the appearance nor the condition of the lawn. Its requirements are very simple, and although specially provided rinks may be necessary for experts, any ordinary good lawn may easily be developed into an ideal bowling green. As the game is comparatively unknown over here, a few words descriptive of it may not be out of place here.

Briefly, the idea of the game is to have a few, or a number of players to roll a number of balls, called "bowls" along a very smooth green turf to an objective point some distance away, represented by a white ball called a "Jack." This "Jack" is located at least twenty-five yards from the position from which the player bowls. The bowls cannot exceed in circumference sixteen and one-half inches, nor weigh more than three and one-half pounds. The bowls are not round but have a biased side and it is this irregular shape that makes the game a difficult one to become proficient in.

Further, every player must stand on a mat when delivering his bowl and at all times have at least one foot upon it. This mat may be of corrugated rubber or linoleum and while there is no hard and fast rule as to its composition, it should be about twenty-two by fourteen inches in size.

While any number may play bowls the most interesting re-



The Jack is the white ball in the center, which the bowls are supposed to approach, but not touch

BY LUKE J. DOOGUE

man's game. Its requirements are just strenuous enough to afford a pleasant exercise for both men and women and some of the cleverest bowlers are men well advanced in years who have been playing since childhood.

It would approach the truth to say that bowling on the green was more like lawn billiards than enlarged marbles, for many of the same complicated shots executed on the green baize of the billiard table are duplicated on the green turf. Utilizing the bias of the ball, and every player has his pet "bowls," the skilled player can so direct them that they will wind their way through a seemingly impassable wall of bowls about the Jack and bring

them to rest in positions that mean points for his team. It may require a delicate carom, or a number of them, or a sweeping curve to effect this but a well-played game is replete with just such artistic demonstrations.

Each bowl is numbered on the bias side and when the bowl is delivered the number should be on the inside, that is next to the body.

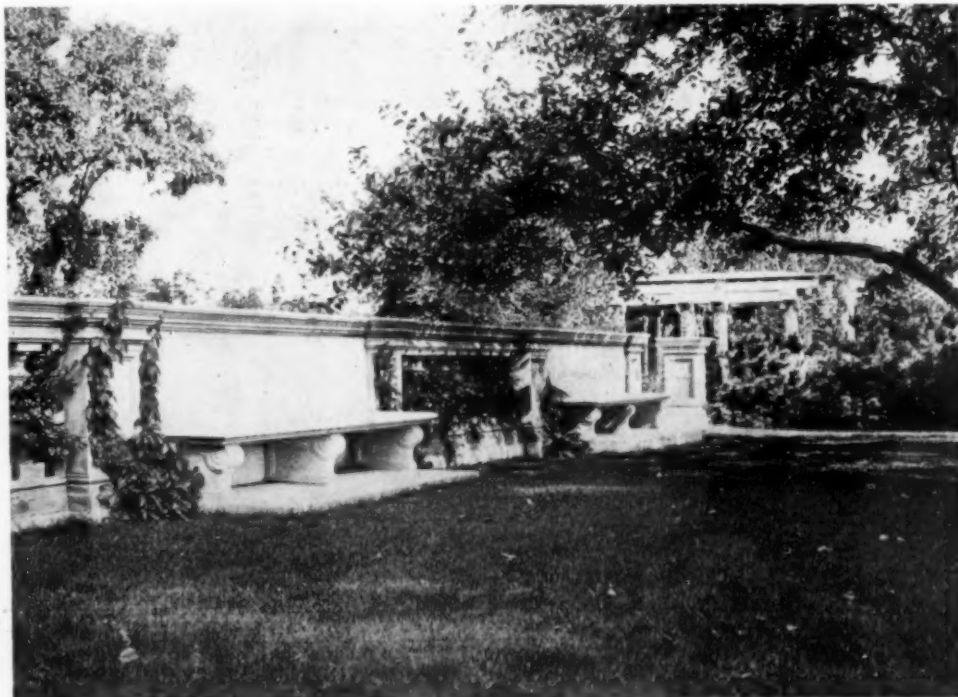
A good pair of bowls will cost from seven to ten dollars and each player should have two pair.

In playing a single, or pairs, each player uses four bowls but with three on a side

sults are had with teams of fours which is called a "full rink."

Before play begins the captains toss for choice of playing first. This settled, the leader of the team that is to play first, stands on the mat and tosses the Jack out onto the green so that it will land at least twenty-five yards from where he stands. After this he delivers one of the two bowls which each player must have. His idea is to come as close as possible to the "Jack" without hitting it. Following him the leader of the other team plays and so alternately each player rolls until each has delivered two bowls. After this the score is made up. The side having the greatest number of bowls nearest the "Jack" takes a point for each of these.

Bowls is not exclusively a



The bowling green of Weld, the Anderson estate near Brooklyn, is pleasantly shaded and arrangement made for spectators

or a full rink (four) only two are necessary. A regulation bowling green should be one hundred and twenty feet square. The playing space should be on a tough, springy sod that is so well drained underneath that it will dry out quickly. It should be as level as it is possible to make it, and immediately surrounding it should be what is called a "ditch," a space one foot and one-half wide sunk six inches below the playing surface. The playing space should be bound by some sort of retaining wall, flush with the surface, to prevent sloping the ground towards the ditch when rolling.

To effect the proper drainage the ground where a green is to be located should be dug out three feet and a foundation of rough stones laid. Over these stones engine cinders should be placed and rolled and watered until a solid, springy level surface results and then a six-inch top of the best loam that can be found should be spread.

In the matter of choice of grass seed many kinds and combinations would give good results but red fescue will be found to answer all requirements. Prepare the surface by raking fine and then sow the seed evenly, roll and water if necessary. The roller plays an important part in the upkeep of a green and only a heavy



An English place has provided a sunken green overlooked by sloping terraces. This may be used for either tennis or bowls

one should be used for subsequent rollings during the season.

In the early spring a liberal dressing of fine sand will materially help in keeping the surface dry and fast and will not at all injure the grass, but on the contrary help it. Coarse sand is very apt to grind out the knives on the lawnmower. A green should be divided into "rinks." Rinks are simply places marked off across the green from 19 to 21 feet wide and in each of

these a game can be played. Each rink has a marker with a number on it placed at either end and the "heads" are played back and forth.

To keep the sward in the best condition, the rinks should be shifted from time to time, that is, rolling should be followed in one direction for a certain period and then at right angle to this course. This reduces the wear and tear on the playing surface.

For the rest, merely general precautions are necessary. When the ground is moist no leather heeled shoes should be worn in passing over the green. The care is much the same as of a lawn-tennis court, and if a great degree of expertness is to be obtained, the condition of the rinks must be at an extremely high point. Nevertheless, for the ordinary game a few slight irregularities will not detract from the pleasure.

(Continued on page 64)

Cottage Furniture

A TYPE OF GOOD DESIGN AND FINE WORKMANSHIP THAT IS IDEAL FOR THE SUMMER HOME AND VALUABLE IN THE YEAR-ROUND HOUSE AS WELL

BY TUCHY LAS CASAS

AFTER the many energetic, almost hysterical, attempts that have been made to revolutionize the world of furniture during the last twenty years, it is highly satisfactory to note that a calm and reasonable style has at last been developed. From the somewhat barbaric and unsympathetic archaism which came with the first attempts to achieve simplicity, to the twirls and affectations of the Continental school of "the new art" there have been many disappointments. Between these two ineffective expressions of art lie a thousand ephemeral vanities of style that have come and gone before our eyes during the last



A gate-legged table with the beauty of old lines, made in hard wood unpolished

decade or two. But, in the so-called cottage furniture to-day we find at last something perfectly adaptable to its purpose and really beautiful and graceful, a striking contrast to the shoddy, ornate, badly-made stuff that has been flooding the market for some years, and which threatened to destroy any genuine artistic feeling that existed. Such furniture is not only practical but it lends an atmosphere of repose and charm which is vastly more desirable than an environment of over-decorated and pretentious objects, which tend to stimulate insincerity.

This simple, carefully constructed furniture has another

advantage over the cheap, ornate kind in the fact that it keeps its excellent appearance as long as it lasts, while the highly varnished, highly ornamented objects soon become shabby and dull looking, and pull apart, giving an effect of dejection and slovenliness that is depressing.

Furniture of an inexpensive sort was for a period of perhaps twenty-five years thrown together with the utmost carelessness, and without any attention paid to truly artistic lines and finish. But a few years ago there came an awakening, and people turned in disgust from the cheap and inartistic furniture, the result being that the decadent state was swept by a far reaching conversion.

The first effect of this new æsthetic sense was the inevitable stage of self-conscious and affected simplicity verging on the monastic. The pendulum swung to the other extreme and the better work of the modern school of craftsmen appeared, work which



With the simple finish of this dining room the sturdy, unpretentious look of the furniture is in excellent accord

certainly has tended to repress any exuberance of imagination and to express its revolt in negation.

Nothing actually new has been made in the way of furniture in this revived knowledge of the beautiful, but a wise eclecticism has been displayed in regard to the rich inheritance of styles of the past, and a groundwork of severity and simplicity having been attained wise study of the best periods of furniture, the Tudor, Stuart and Georgian especially, has resulted in what may be safely called a modern style.

This very simple furniture calls for better craftsmanship and better materials, wood carefully cured and seasoned, which is of vast importance.

Such pieces outlast a dozen of the sham, shoddy varnished horrors that our furniture shops have known in years past, and people of small means are gradually learning to see that this well-made, well-shaped, simple furniture outlasts by years the other; not only that but improves



The craftsmanship is painstaking in all the joinery



Natural graining is well brought out in this wood finish



This very simple sideboard may be matched by a useful kind of plate rack



The New England settees are matched in the new style of furniture, preserving their excellent lines in the best of workmanship

decidedly with age and use.

One of the greatest advantages of this type of furniture is its extreme durability. For not only are the pieces of this work put together in an almost indestructible manner, without the use of metal in the construction and the use of sturdy pins and mortise joints, but the wood itself is treated so as to be everlasting.

The sideboard on page 17 and the chairs about it are made from apple wood, the enduring qualities of which were so well known to the furniture makers of the Tudor period, and even to our New England ancestors. The finish is as plain as possible, and such a thing as varnish is unknown. The pieces are not polished and can be scoured without losing any beauty of finish or being stained by moisture.

Although much of the furniture is greatly to be desired for the all-year round house, and appears especially to advantage in the bed rooms, its greatest appeal is as summer furniture or in the summer home. Its simple, straightforward lines suggest comfort for the days when the housekeeper does not wish to fuss about continually with a dust cloth.

The light tones are particularly suitable for summer hangings and furnishings, and the color of the wood itself is cool and inviting in appearance.

The rush bottom chairs might well have been used in Anne Hathaway's cottage, and the best of it all is that they are as comfortable as they are simple. The settees reproduce the best of our New England work in designs that are suitable for the living-room, and still are durable enough for use out-of-doors in the garden. Although the inspiration is old there is a new and grace-

ful air about the articles which is certainly very attractive.

One desirable point about this cottage furniture is that the pieces produced in this style include an entire outfit for the home. That is, one does not necessarily suffer the inconvenience so often found in getting a desirable chair of a new type that does not match with an older style of furniture, and which is too individualistic to be used with other chairs. This furniture, besides the attractive sideboard and rush bottom chairs, includes several sorts of tables, from the gate-legged form of beautiful design and workmanship to a sturdy dining table that may be matched with a long bench. Bookcases, mirrors, cupboards, and even wall shelves are to be had.

Most of the pieces are so finished that the natural grain of the wood appears in all its beauty so that the air of honesty and naturalness about all the pieces is still more emphasized. They really pretend to be nothing more than *useful* articles.

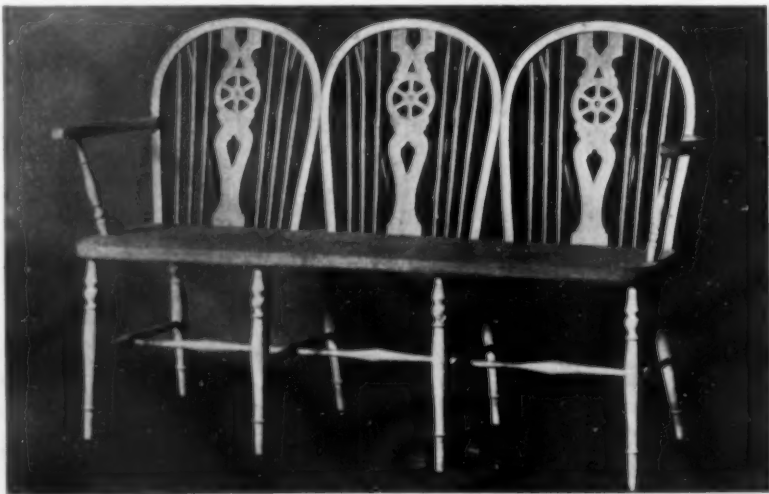
Beside the applewood, spoken of above, some of the dining-room furniture is fumed oak, which is finished in a warm, neutral gray, made by using a thin stain over the ordinary oak. On account of these light neutral tones of natural tan and gray, rugs, curtains, and wall treatment of infinite style and pattern can be used harmoniously. These colors seem to generate a feeling of comfort on hot days that is not the case with so much of the upholstered and pillow-accompanied furniture that one is so often irritated by in August.

It is not safe for everybody, especially those who cannot afford the best and most costly, to indulge in the ornate, as the taste has not been educated in the selection of the ornate, and things that are extraordinarily bad are almost invariably chosen by the uneducated mind.

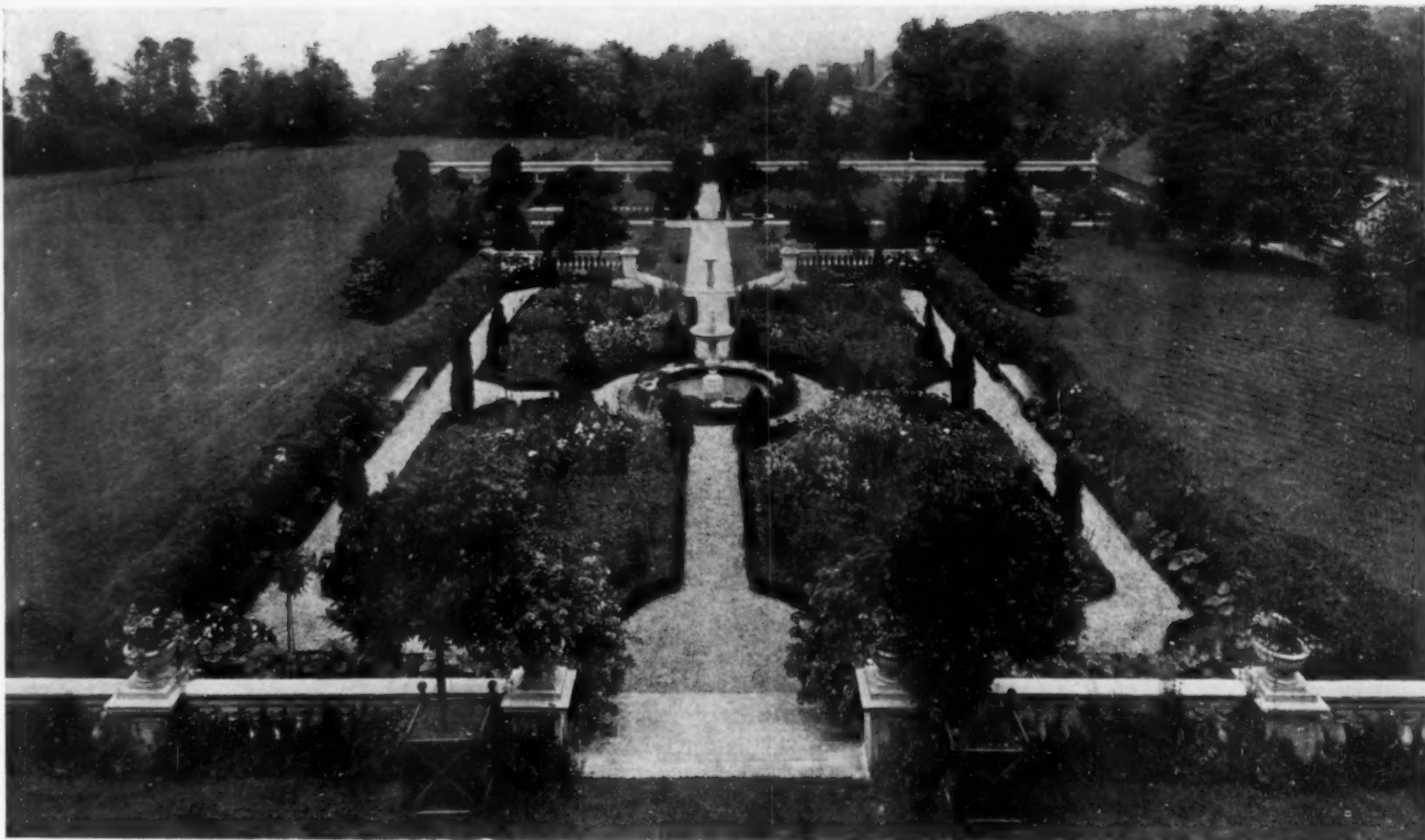
By this it must not be construed that this furniture is only for those of humble means, for it is not; indeed, some of these chairs and bookcases have been purchased to ornament the summer homes of wealthy people of taste who have a true perception of the artistic.



There is a suggestion of Old England about this table and its bench. It can be well scoured without spoiling the finish, and has the advantage of possessing real practical worth as well as simplicity



Settees may be had in varying degrees of elaboration. They are of service both inside the house and out-of-doors



The formal garden should be surrounded by definite lines so that it is made distinctive by contrasting sharply with the immediate surroundings

The Formal Garden

"ORDER IS HEAVEN'S FIRST LAW"

BY GRACE TABOR

Photographs by Mary H. Northend and Jessie T. Beals

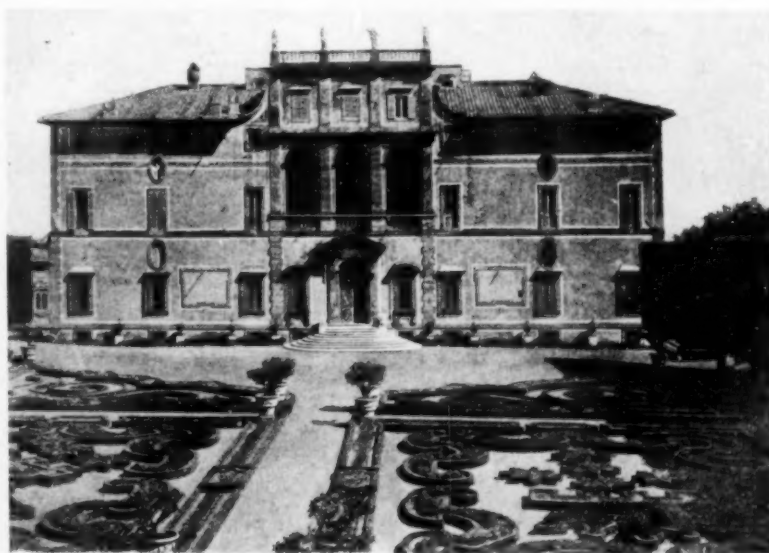
EDITOR'S NOTE.—Most people have some peculiar prejudice in favor of a certain type of garden. This may be influenced by personal tastes or by the exigencies of location. But the fact remains that there are different kinds of gardens to choose from as well as there are different styles of architecture. The purpose of this series is to show what types are available. This article describes the garden laid out in conventional lines. Previous articles were The Utility Garden and The Garden of Annuals. Other types will follow in subsequent issues.

IT is always a real pleasure to talk about something for which one cherishes enthusiasm—especially when there is to be no talking back, at least not until the say is said. So I shall now proceed to enjoy myself, notwithstanding the fact that I am forced, by a popular and unthinking prejudice, into an attitude of seeming defense which my spirit resents. It is my firm conviction that the kind of garden which I am here allowed to discuss needs no defense—that it is, the people who condemn it who need that. I believe in it with all my heart; its beauty is so refined, so seemly, so complete, that it is in the nature of presumption to say that argument is required to support its claims. Nevertheless, it is very true that it is a beauty which is very often unappreciated—more often than not, perhaps—and that there is a

general reluctance to admit what we may call the formal garden idea.

Why? What is the objection usually raised against a formal garden? Invariably that it is unnatural—or better, perhaps, not natural. And certainly it is not natural; but neither, for that matter, is anything else about our dwellings; neither is the painful and slavish copying of nature which some practice. This indeed, of all artificialities, is the most to be condemned, for it is wholly false, a most wretched sham, a shoddy, cheap imitation.

We cannot have any kind of garden that is truly natural, for even the one that reproduces nature most nearly is built up by a process of selection and idealization; it is its builder's conception of the natural, but not by any means



Reproduced with the permission of "Architecture."

The Villa Piccolomini at Frascati, exemplifies a formal garden of box



A garden of formal lines need cost no more than any other type of garden

the natural, pure and simple. And there is not the slightest reason in the world why we should wish to have a "truly natural" garden, any more than there is reason for our wishing to go back to the thicket and the house of boughs, or to the cave dwelling. The most that nature can give us for our gardens is plants to grow in them, and suggestion and guidance in their arrangement; and though we may "naturalize" colonies of narcissus, or iris, or snowdrops, or anything which we may choose to handle in this way, and though we may follow the hints which wild growth gives us in the massing of shrubbery and the selection of varieties, and their relative positions in the mass, we still are very far from having what a purist would allow to be truly natural effects.

It is, of course, not possible here to consider the claims of the two schools into which the arts are divided—the idealistic and the realistic. The question of whether art should reflect nature absolutely and stop there, or whether it should go further and refine—go further and point the way, as it were, to greater perfection than the strife of nature can possibly achieve—is one which I must overcome the temptation to argue. But I am constrained to say that I personally believe that the fine arts are necessarily inspirational as well as reflective, that there is no virtue in merely reflecting, that they must constantly embody the suggestion of refinement and growth toward a greater perfection, even while they reflect. And that garden making is most surely one of the fine arts.

At the head of this discourse stands that line of Pope's which seems to me the expression of a more complete conception of the universe than has ever been made within so brief a phrase. I should like to direct attention again and again to the great

thought therein embodied, and especially to the meaning of the word "order." What is order? Conformity to law or decorum, the dictionary says; further, a formal or regular disposition or arrangement. Order is the opposite of chaos and confusion; it is the best, the highest, indeed a *sublime* condition, in whatever it is expressed. And the formal garden at its best is a garden of perfect order.

Very possibly, however, there is some confusion between the terms "formal" and "symmetrical." The formal garden is not by any means necessarily the symmetrical garden, although certain portions of it may be, and usually are, symmetrically disposed. And I am the last person in the world to argue in favor of formality, even in this true sense, throughout all the portions of an estate. That would be as tiresome as the utter lack of it. But

order—conformity to law, tranquillity—this should be everywhere expressed.

The whole subject resolves itself into a question of composition, when all is said and done, and it is impossible to isolate any one feature and consider that it represents the whole. Formal gardens are essentially appropriate settings for a dwelling, or indeed for any sort of building; and the more stately and formal the building, the more stately and formal the gardens should be. This is simply a matter of harmony in composition, as any master of design will declare. And formal bits, secluded perhaps

yet not actually detached from the buildings which go to make up a home, are likewise perfectly consistent.

The example given in Plan II is an illustration of what I mean by such bits, secluded yet not actually detached. The entire scheme of



Weld is an example of French formality that is absolutely symmetrical



A beautiful, mosaic effect is obtained by planting annuals of a single color in each of the box enclosures



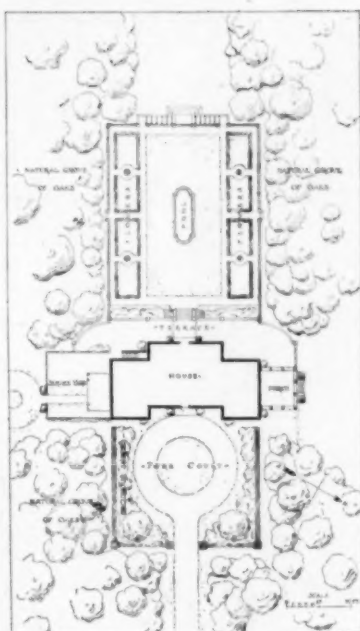
This garden combines the conventional beds of box with flowers grouped about a sun-dial, and is very effective

bordered walk, rose garden and "dell" follows manifestly formal lines; the dell is secluded, almost unsuspected indeed, lying low on the hillside as it does, yet the unity of the composition formed by house and garden together is not interrupted. The rose garden is likewise secluded, in a less degree to be sure, yet very definitely; and the lines of the entire place work into formality as they approach the house, without being symmetrically disposed except at certain places.

Following the informal character of the dwelling in this instance, the design of the garden is worked out somewhat informally. There are stepping stones through the rose garden instead of a gravel or brick walk, and the rose trellises are of birch saplings laid across and bound to upright cedar posts. With a statelier house, such treatment would of course be unsuitable, yet the basic lines of the garden design would not of necessity be altered in the least. It is likely, however, that some further elaboration immediately before the house would be needed, to bring the structural element out into the garden. Balustrades, leveled terraces and terrace steps instead of the long, gradual and continuous slope are means to this end, and, with lily pools on the terraces perhaps, they would transform the entire scheme from one of simple hominess into one of imposing stateliness.

An example of formality and perfect symmetry is shown in the first plan, and here the composition is so good and the spacing and proportion so perfect that even the plan of the place on paper has a decorative quality. It is the essence of refined beauty of line and mass, simple and majestic. Here, by the way, is something to be noted: the lines of this garden are parallel to the line of vision, while the lines of the garden in figure II are horizontal to the line of vision. This is because the view through the clearing of oak forest is a view that stretches away along the length of a valley, while the view in figure II is wide and comprehensive, across horizontal lines of low hill-tops stretched against further hill-tops that fade into the distance.

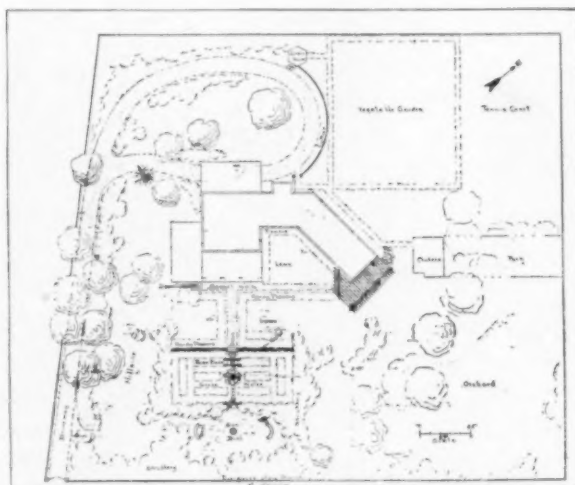
The extreme development of formality in garden design, which is doubtless the occasion of much of the prejudice against formal gardens, is found in the fancy beds which do not belong to an admirable period of the



Plan I has a decorative value because of its symmetrical design



Many English formal gardens achieve distinction by being set below a walled terrace from which they may be overlooked



The garden in Plan II runs in lines horizontal to the house, as it commands a wide expanse of view

art. Yet even certain extremes of this sort of thing have demonstrated a beauty of form which is as satisfying in its way as flowers in profusion are in theirs. Not that there are many examples, to be sure; and not that a fitting together of forms geometrically is sufficient. Gardens of geometrical flower beds alone are hideous. But the beauty of the boxwood beds at Mt. Vernon, the home of Washington, is indisputable; and the classic design of the similar boxwood convolutions in the gardens before the Villa Piccolomini at Frascati, near Rome, is so exquisite and in such harmony in the composition that these are conclusive evidence of what might be done more often, given greater refinement in the designer. In such as these the boxwood is the feature, however; it is used for the execution of the design, which thus becomes a pattern in relief. Without this—executed simply in flowers or foliage plants at a level with the walks—it would fail completely in its effect.

Such gardens are "green gardens" primarily, and not flower gardens. They may be ornamented with flowers of course, though sparingly, but their purpose is not the raising nor the display of flowers. Perhaps it is because we have not learned to dissociate gardens from flowers that we repudiate them. That such dissociation should sometimes be made, there is no doubt. There is a severe dignity among the rich greens of boxwood and of bay that is very sweet and very suggestive of peace and repose; and no one could be trivial, I am sure, who lived in the atmosphere of such a garden well designed. The constant impression received from their quiet, chaste orderliness, affects the mind of

the observer very definitely, I hold; and to bear me out in this I have found that it is invariably the undisciplined character, the lawless mentality, and the most material temperament that is the most intolerant of this form of garden. This may be only coincidence, but I do not think so.

Even the smallest plot of ground may be developed into an interesting "garden" under formal treatment, and at very small cost. Indeed, such treatment is usually the only thing that will rescue a very small dooryard from utter commonplaceness. Given, for example, the ordinary suburban unit of two lots, 20 or 25 by 100—that is a

(Continued on page 49)

Saving On The Summer Home

BY MINNA B. NOYES

THIS attractive little bungalow, which we built last summer, has proved very satisfactory and is a constant source of pleasure. It is on rising ground not far from a river and is well adapted to its surroundings besides being conveniently arranged. In fact, you can pass an agreeable summer there with all the advantages of the country and many city conveniences as well.

The foundation is of stone, and, although the interior is left unfinished for the present, the timbers and foundation are such that, at comparatively slight expense, the building could be made suitable for a permanent home.

Concrete was used for the floors and the huge fireplace and chimney are of water-worn stones, all obtained from the river-farm on which the bungalow is situated. Some of the stones are especially worthy of note for their oddly wrought surfaces, and they add greatly to the picturesqueness of the fireplace.

The hinged half-windows make a pleasing variation from the usual order, and the smaller bedroom, with its southern exposure, is a sun-parlor by day, while at night, as it has a couch-bed directly under the three half-windows, it becomes a sleeping-porch. All the windows as well as the piazza are equipped with wire screening. The novel arrangement of the door leading from this bedroom to the living-room is worthy of notice, and the triangular corner space is well supplied with hooks, forming an open closet.

The half-window opening into the kitchen from the living-room is most useful when setting the table, which is usually on the piazza, although the window was not inserted for that purpose. The bungalow was planned and partly built without a kitchen, and with a half window on either side of the fireplace, so when the kitchen was finally decided upon, the



The piazza is relatively large and well screened, being adaptable for outdoor sleeping

window was left in its original position.

The living-room has a couch-bed on each side of the fireplace, making comfortable lounging places by day. Later, it is planned to build in seats or settles and equip them with springs and mattresses, so they may serve as beds, and to have the lower part boxed in, to give closet and shelf space.

The kitchen has running water from the town artesian wells, and the drainage passes off through earthen pipes to a ditch at some distance from the build-

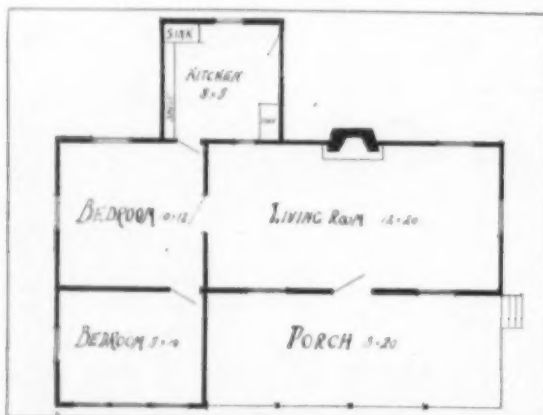
ing. In the rear is a latticed shed near the same ditch, and, as the ground here has a decided slope, all drainage passes off readily. The door and steps being at the end of the piazza instead of at the front, there is more available space, as the table and chairs are not in the way of people passing in and out.

There is ample room on the piazza for broad settles, which might also serve for beds, if one wished to sleep out-of-doors. Last summer the couches in the living-room were sometimes moved out for this purpose.

Before another season it is planned to substitute steps of stone and concrete for the present wooden ones, and a refrigerator will be built under the kitchen window on the north side. This refrigerator will be mainly underground and lined with concrete.

In the kitchen shelves are arranged over the sink and on the west side. There is also a long shelf over the stove and a shelf-cupboard above the half-window.

A building like this can be erected and comfortably equipped at a small cost, while the same idea can be applied to a more elaborately finished affair. Prices vary so much with the locality that it is difficult to give exact figures, but a fair estimate for a building of this kind would be \$350, including labor and materials. The owner, if he does some of the work himself, can easily reduce this cost.



Bedrooms and living-room are well arranged



A rear view of the bungalow shows the huge chimney built of stones from the nearby river

An Inexpensive Bungalow

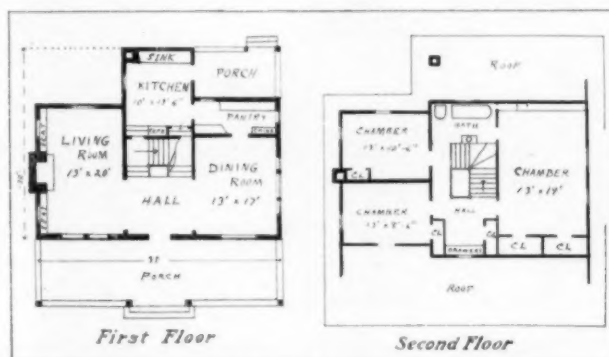
BY HARRY N. HOLMES

DESIRING a small bungalow that should combine moderate cost with large returns in comfort and satisfaction, we built the one illustrated on this page. It affords more room than a hasty glance would indicate, for there are three rooms and a pantry, with nine-foot ceilings down-stairs, while the second story, made inconspicuous by the long sloping roof, has three bedrooms and a bath, plenty of closets and an attic over the front porch. The height of this second story ranges from five feet to seven feet six inches. The bungalow covers a plot thirty-eight



The sloping roof lessens the appearance of height, but preserves considerable room space

feet wide and thirty feet deep. The individuality of the house is marked by the wide, rough clapboards, a boulder chimney and an enormous front porch. The peculiar long slope of the front roof lends distinction and the deep brown stain of the clapboards, brightened by white painted window frames and cooled by a green shingle roof, is restful to the eye. The smooth woodwork of the porches is painted brown. Although not clearly shown in the picture the upper part of the roof overhangs at the end, so that it surrounds the boulder chimney. The contour of the back roof is broken and improved by the projecting kitchen and a small dormer roof



The stairs are centrally located, and are readily accessible from all rooms

similar to the one in front. Small windows in these light the bath and upper hall. We secured an impression of space by using the same color scheme throughout the first floor and having very wide doorways open from the hall into the main rooms. The walls are sand finished and tinted a rich, warm brown with ceilings that suggest either cream or tan, according to the light. The flat woodwork is Georgia pine stained dark and finished so that the beautiful grain of the wood is brought out. The ceilings are beamed, and the floors of Georgia pine are stained, varnished and oiled.

The cost of this bungalow was \$2,400, but, as materials were very expensive in this town, it is probable that it could be duplicated in some places for much less. Grading, sodding and cistern cost but little more than \$100 and \$500 paid for the furnishing complete. As lots vary so widely in price that is left out of the estimate, so it is not overstating it to set the cost of building and furnishing this home at \$3,000.



The porch is given an added attractiveness and seclusion by vines trained at its ends, the front being left open

In the upper hall in a recess just opposite the stairs is a built-in chest of drawers and at the right of this is another closet. The large space above the front porch has been floored and a door leads into it from the smaller bedroom. In the front hall under the stairs is another roomy closet for coats and hats. Upstairs the ceilings are slightly broken at the sides by the slope of the roof.

Separate contracts were made with the carpenter, painter, plasterer, stone mason and others, and I super-

vised the work in person. The contracts for materials were let by competitive bids. Plans and specifications were selected from one of the well-known books on small houses, but were considerably revised to meet our requirements better. A seven-foot basement with concrete wall and cement floor extends under two-thirds of the house and affords plenty of room for the hot-air furnace, coal bin and storage.

We did not consider our home finished, however, when the house was completed, but found the further expense of planting a small item. Quick growing vines, such as Kochia and Dutchman's pipe, soon made a living curtain at the sides of our porch, and gave a pleasant, diffused light in keeping out the glare of the sun.

The negative of the first picture was reversed, hence the chimney appears at the wrong side, compared with the plan.



The Brittany pottery of this sort is very durable and fitted to a number of uses

Making the Summer Home Attractive

PERTINENT HINTS FOR HOT WEATHER FURNISHINGS—RUGS, CURTAINS, FURNITURE AND POTTERY FOR CAMPS AND INFORMAL HOUSES

BY HETTIE RHODA MEADE

Photographs by Herbert E. Lawson

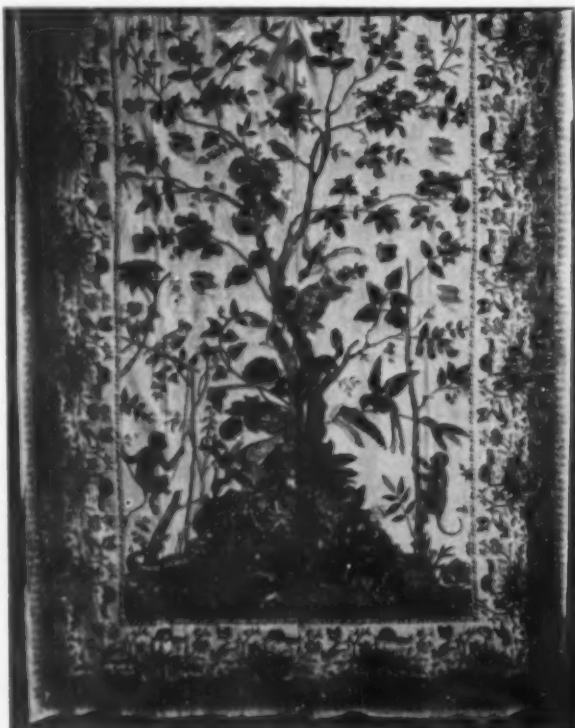
SO much has been said and written about the furnishing of summer homes that it is difficult to find the "something new under the sun" with which to freshen up this year, or with which to furnish anew. When all is said and done, however, most of the so-called new things are old; we have only just discovered them, or they have just come into style again after having been in disuse for a number of years. At least, if we may not have the "something new" for which every home maker is looking, we may have a new adaptation of an old article, or old materials with new designs, of domestic manufacture, or we may find in our travels abroad some quaint things that will admirably fit into our bungalow of informal character.

The greater number of moderate priced cottages built to-day are finished inside in rough plaster, or the partitions and inner walls are of double beaded, tongue and groove boards. Either finish admits of many charming ways of furnishing for both are strictly informal, and the color of the walls in either case is so unobtrusive and neutral that draperies and furnishings of the most cheerful hues may be used without danger of clashing with the wall color. Where the rooms are finished with tongue and groove partitions, the boards may be stained a different color in each room and many delightful color schemes can be carried out against this irregu-

larly stained background. The partitions may extend all the way to the ceiling or may be carried only part way up. The latter arrangement gives a greater sweep of air to the rooms that are not of very ample dimension, and admits of some pretty arrangements by having a board six or eight inches wide finishing the top of the partition, on which may be arranged potteries, old coppers or pewter, in which there may be some trailing plants. This arrangement is practicable only in bungalows of the most informal character, for little privacy is to be enjoyed in rooms divided in this manner.

While willow furniture is not in any way new, the manufacturers of this popular style of furniture are continually turning out chairs and tables of new and comfortable and convenient shapes. The little stool shown in the illustration is a most useful piece of furniture for it can serve so many purposes. Placed next to a couch, it is a very convenient height for books or for the tea tray, or it is a very comfortable seat.

A manufacturer of willow furniture has recently made some willow beds. They are of pleasing proportions and the canopy top admits of a number of pretty treatments. The cretonnes or silks with which the rest of the room is furnished may be used as dainty draperies for the bed. Dressing tables of willow are made also. These have over the woven willow



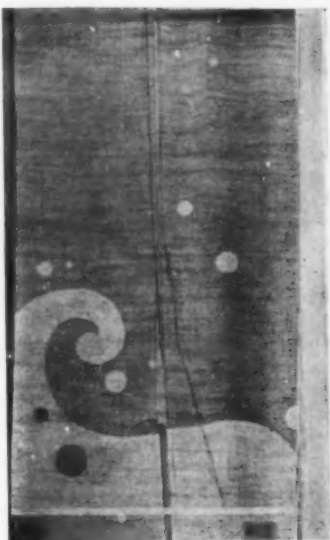
India prints come in assorted sizes suitable for curtains, pillow covers or spreads



Willow furniture has a growing appeal and all sorts of useful articles are now made of it



Against a plain stained wall the India prints with their bold colors and designs show to excellent advantage

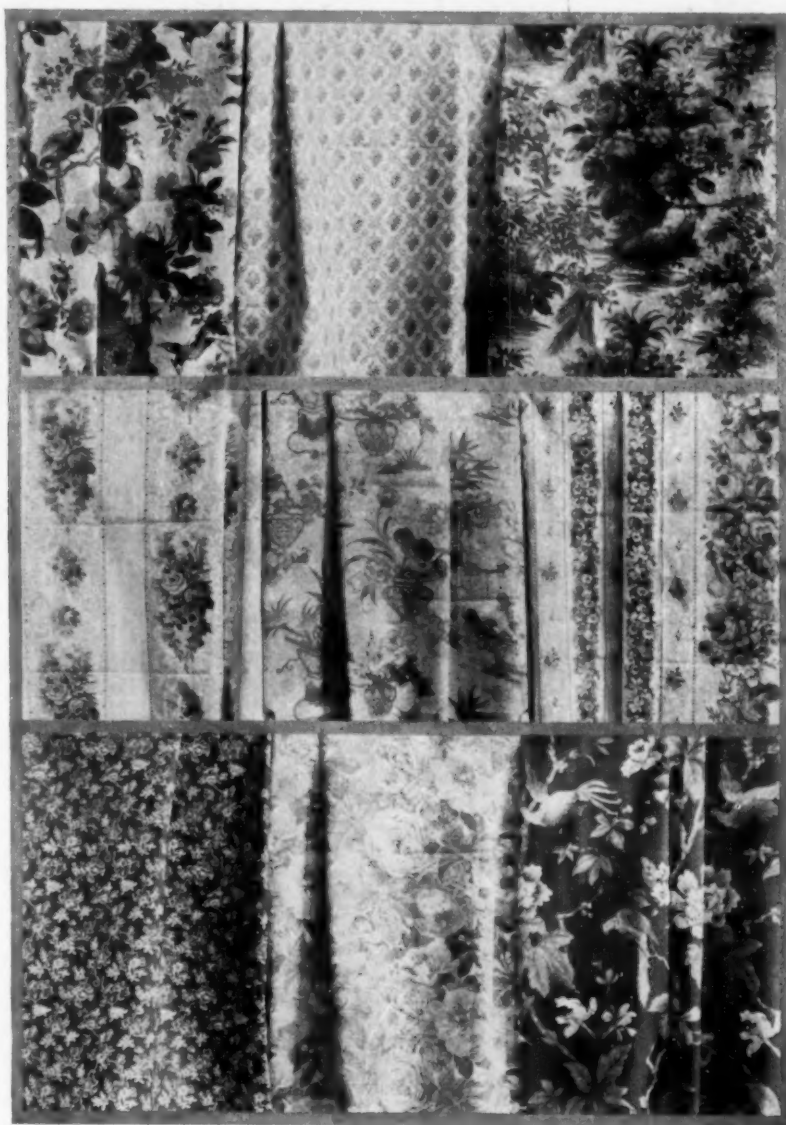


Japanese linen sash curtains come in either blue or brown

top a very heavy plate glass which makes them practicable. So the bedroom can now be furnished completely with willow furniture if one choose to have it so. And very pretty it can be, for the willow takes different stains and enamels very successfully, and almost any color scheme can be worked out, from a simple white and pink room to a rich furnishing in antique gold and old blue, or rose, or violet, as the owner may desire.

Some very effective hangings that come to us from India are particularly appropriate for the informal summer room. These are the India prints which are made in northern India. Unusual designs in excellent colorings are printed with wood blocks on a heavy cotton goods. As the material is inexpensive, these cotton prints are very moderate in price. There are printed squares which sell for one dollar, which may be used as table covers, or made, by "enveloping" them, into sofa cushions. Portières, couch covers and bedspreads are also to be had. They are printed in a number of bright but harmoniously combined colors, or in different shades of blue on a white background. The couch covers or portières cost from \$3.00 to \$3.50 and the large bedspread, a particularly effective piece of color and design, sells for \$7.50. A room furnished with these India prints used for the couch cover, pillows, portières and overhangings is very effective. Most of the prints contain a good deal of orange and blue, a striking color combination, which, with a deep blue rug, and touches of orange in pottery and flowers, makes a very pretty and cheerful setting, particularly appropriate for living-room or dining room.

The new cretonnes now shown for the spring trade are printed in effective designs and colorings. Chintzes and cretonnes with a black background con-



Of chintzes and cretonnes the designs are legion, with bird patterns and Chinese motifs much in evidence



These curtains keep out the hot glare but admit light

tinue to be very popular. Both large and small designs are used, and this striking material when used with discretion adds a strong note to the room where it is employed in the draperies and other furnishings. It must be used judiciously, however, for it brings into the room very marked contrasts, which are not pleasing when too conspicuous. Patterns in dainty colored stripes add to the height of a low ceilinged room, and may be cut to excellent advantage for bands of trimming for the curtains, bedspread, and "runners."

The "Chinese Chippendale" pattern has vases of various shapes filled with flowers of every hue, and showing the influence of Oriental drawing. This pattern is particularly quaint and pleasing. A design of wild and cultivated roses in soft grays and violets on an écru background is particularly fine for the hanging of a gray and violet bedroom. These are only a few of the new spring designs. Most of these cretonnes retail at about 65 cents a yard.

Very attractive Japanese curtains are made of a loosely woven linen or jute, stiffened slightly. They come in two colors, blue and brown, and in two designs; some wild flowers and grasses against the moon, and a very much conventionalized wave, with the spray, in the form of dots, splashing up onto the curtains. The curtain is divided in two, the design matching perfectly. They are not meant to be shirred, but should hang straight against the window in which position they are particularly desirable as they let in plenty of light, and from the outside they are quite impenetrable—that is, in the daylight. At night, with the light behind them, the shades would have to be drawn as with other transparent curtains. These Japanese curtains are meant for sash curtains only. They measure 36 inches wide and 54 inches long and

(Continued on page 55)



A pottery substitute for running water and basin

A Maine Garden

BY ANNA G. BALDWIN

Photographs by the Author



THE experience began with a stone heap, a wet spot and a clump of wild iris, with the veriest of tyros as its ambitious promoters. Previous experiments in various places on the stony hillside had all proved such dismal failures that the high hopes of the experimenters had well-nigh reached the vanishing point.

Possibly the more truthful—because the really fundamental instigation—was the forlorn hope that this naturally moist spot, encircled by sheltering evergreens, might prove more congenial than the other avowedly unfavorable selections. At any rate, it was decided in solemn family conclave to show what could be done by improving nature, and demon-

strating that perhaps even a rocky Maine hillside could be made to blossom into beauty.

Accordingly stone steps were built down into the "wet spot," the sun-dial placed at the top to point the way, and the hitherto useless rocks metamorphosed into artistic retaining walls for the terraced beds on either side. Good soil was brought to fill up the space thus walled in, and at last our efforts were rewarded.

A variety of annuals — scabiosa, phlox, salpiglossis, and snapdragons, such as we had only dreamed of in the dark days of failure—smiled a welcome when-

ever we approached. The stone heap, originally designed for sedums, was transformed into a sturdy bed of foxgloves rivaling their far-famed English cousins of the country hedgerows; and the solitary clump of iris attained the dignity of a stately twelve-foot bed, which was a pure delight from early June, when the procession of bloom was ushered in by the delicate little *cristata*, followed in turn by the Spanish, German and Siberian varieties, until the Japanese forms closed the season with their regal showing. Hollyhocks, too, flourished against the rustic trellis built for their support during the times of stress when severe storms would otherwise have laid them prostrate.

Two years in this garden plot have wrought a complete transformation—a white latticed garden house affords an enticing resting-place to the weary gardener—for it is a continual warfare against cut-worms, drought and weeds. But the reward is great, for the pansies and other flowers have grown and flourished, and all summer long until the fall exodus cityward begins, they "make good" with such a luxuriance of growth as had not seemed possible during the experimental stage.

There is a way out of this delectable spot, over a corduroy path and under a pergola destined eventually to give support to bitter-

sweet and wild jessamine. At one side of this path is the "Birds' Rock," crowned by a miniature bath where robins, flickers, purple finches and crossbills contest precedence all day long and are totally unabashed by spectators on the garden seat nearby, while nuthatches hang head downward on the cone-laden branches over-

(Continued on page 48)



A rustic gate leads into the garden, which, although surrounded by clustering evergreens, is low and moist enough for the successful growth of a variety of flowers



The corduroy path goes past a rough boulder on which is a bathing place for birds



At the top of the stone steps which lead to the garden a sun-dial has been mounted

Reclaiming Old Houses

BY CHARLES EDWARD HOOPER

Photographs by the Author

EDITOR'S NOTE.—So many people are seeking the old house as the ideal country home that the subject bears much more than a cursory treatment. Mr. Hooper's wide experience in dealing with the problems of remodeling old homes makes him especially fitted to give the practical instruction necessary to make the undertaking the delightful success that it is in so few cases. For the first time the whole subject will be fully developed. The first article dealt with the choice of a house, and told what one should know before purchasing—what is good and bad and the test for determining a satisfactory site and building. This treats of just what to do with a practical example. The next issue will take up the discussion of hardware.

WHEN one has become possessor of an old house and then stands face to face with the real problem, it is well that he pause and consider the thing seriously. Instead of laying down rules to illustrate one method of handling the following problem, we will try to give material for this consideration by telling how we attacked our own problem.

To begin with, the original, as near as we can get at it, bared of all the good and bad additions of later dates—mostly bad—had an eight-room plan in two stories, which stories were about 7 feet 8 inches and 7 feet 2 inches respectively. The arrangement is one of the early forms used in the Connecticut Valley, but the house itself was not as old as its plan. It had, however, a good solid oak frame, reasonably sound and fairly level, but unfortunately somewhat out of plumb, and the siding seemed to have been put on before the defect was discovered. We have concluded this from the fact that the doorways of the cross-partitions flanking the front entrance were true and plumb and the casing next the outer wall was tapered to fit—all being old work.

The outer covering was of double grooved siding, which



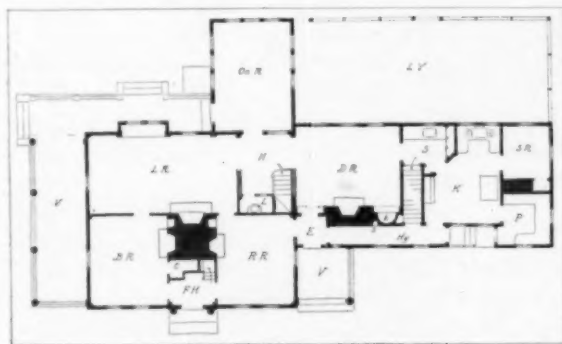
The front of the house after alteration appeared plain and simple and is what would be most natural for the period and local conditions



The rear is the river elevation and from this open air room the outlook is of the very best

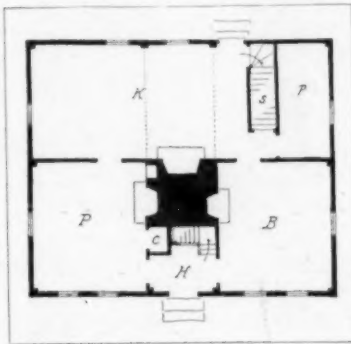
when fitted together showed an over-lap as in common clapboarding. This was laid directly on the frame without boarding—an old method—but the old-time brick wall-filling did not occur. There was no gutter to the roof, which was hipped and of about a thirty-degree pitch. The old chimney was built largely of stone laid in clay mud (an old custom) with occasional interjected and apparently meaningless pieces of oak timber. The visible portions of the fireplaces were of brick laid up in lime mortar, with brown freestone caps and hearths. The caps were in good order, but the hearths were cracked and much the worse for fire; the whole chimney was unsafe and had been unused for some time.

When the job came into our hands there was a long telescopic addition of one and one-half stories attached to the rear, extending from the corner of the pantry to the post beyond the door. The first unit was evidently a new kitchen; the next and the next, unclassified and all of different dates. Had its outreach not been stopped by a large apple tree, it might have gone on and on into the river. This series was ancient enough to boast of an old hand-made wooden gutter, but a covered piazza extending around four sides of the house

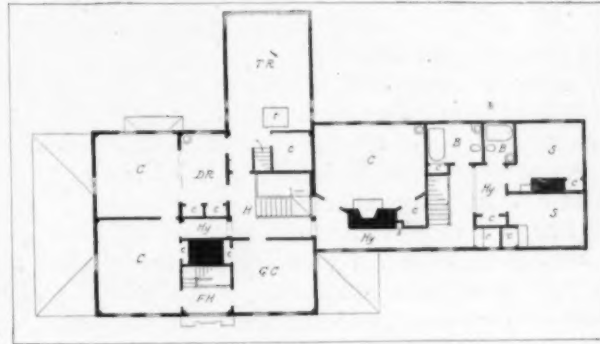


Remodeled plan—first floor

Oa R., Open Air Room; E., Entry; V., Veranda; L., Lavatory; S., Stairs; S. R., Servant's Room; B., Buffet; S., Standpipe; L. Y., Laundry yard; R. R., Reception Room.



The old plan as it existed before alteration, showing the arrangement of early days



Remodeled plan—second floor

C., Chamber; G. C., Guest Chamber; F. H., Front Hall; Hy., Hallway; D. R., Dressing Room; B., Bath; C., Closet; S., Servant's room; T. R., Trunk room; T., Trap.

was of that period when the decadent wooden "Gothic" ran riot and the jig-saw was a thing to be played with rather than used. Then, too, the windows on the front and ends had been narrowed for window weights and also cut down to the floor, with the obvious purpose of affording easy access to the piazza, which feat was easy, if one cared to *crawl*.

As a matter of fact, the first problem was the rebuilding of the old chimney, which was torn down to the level of the first floor. In the living-room or old kitchen, the fireplace was reduced from five feet to four feet in width because the original was much too close to the woodwork to suit our fancy. All masonry was kept two inches from the woodwork and air chambers were built in the flanking jambs as an extra precaution. In the parlor we had a three-foot opening and in the room marked "B" we got a two and one-half foot opening. A light segmental arch was turned back of the brick facing above the caps to relieve them of what little weight might occur above. The old caps were redressed and reset, but cut out slightly at the back to accommodate the Murdock throat and damper. For the hearth concrete was used, but while it answered very well for the smaller openings, the larger one, owing to some imperfection or perhaps from the excessive heat, crumbled slightly in front of the fire and so we were obliged to introduce a raised hearth of fire-brick, a possibility we had foreseen and withheld. This raised hearth has at least one practical advantage outside of its natural properties: it forms a definite line of demarcation between the fireplace and the room, and hence there is a limit set to the loose ashes. It is hardly necessary to state that we used tile flue linings; their advantage is evident.

It was first intended by the owner simply to rebuild the chimney and let the rest hang over for a while, but a careful inspection discovered so much to be done to get the house into passable shape that it was decided not to waste time and money on temporary repairs. Therefore after patching the roof for the winter we got at the problem of the new layout that it might be ready in the spring, and as fast as anything definite could be decided upon for the carpenter, we let him have it to help the thing along.

As to the plan here shown, it is necessary to understand that modern requirements differ from those of old times and in introducing the piazza, for instance, we have made the house of a later date than it really is. As a visible feature and in order to avoid conflict, we have introduced a column which follows a certain sectional craftsman's crudeness, thus going back to early types and methods.

It was decided at the start that the "telescope" and fancy piazza had better go. This left the original block of the house and a far simpler problem to contend with. As to utilizing the old plan, it seemed best that the old kitchen should serve as a living-room—one of its original uses. This was away from the street, but the outlook up and down the river demanded it. Then, too, the house was near the street and herein was another reason. The fairly sunny parlor was to be used as a sleeping room for the older generation and the old bedroom as a reception room. The old pantry plus the old back stairs were to afford space for the new main staircase, the old-time front stairs remaining as they were. While the old kitchen was ample as to size and relative placing to serve well the purpose of a living-room, yet its window area was inadequate. We therefore introduced the square bay in as simple a form as possible so as not to disturb the general simplicity of the exterior. As the bay was not a feature of this particular type we avoided crowding the windows and left a rather heavy mullion between them. The built-in seat suggested itself naturally and by making a raised cover we gained stowaway room for papers, magazines and the like. There was one overhead cubby in the parlor; we replaced this and added another in the reception room.

Perhaps the first impression one gets in comparing the original house and the addition is that of the tail that wags the dog, but this problem is one of many similar, in which the house belonged in the family and still was not sufficient in size to meet the new requirements which were placed upon it.

It will be noticed that the rear wall of the new ell does not correspond with the similar wall of the old house, and on this account the eaves on this side are naturally lower in order to keep the roofing planes together. This was made necessary on account of the old windows in the reception room and guest chamber, which prevented our bringing the addition nearer the street. The position of these windows was very good and hardly worth while to disturb. We fancy that the better sort of old craftsman would have done much the same with this problem.

The open air room, which replaces the removed kitchen addition, has sheathed walls and ceiling, but the floor is the same as in the rest of the house. The wooden walls give it a little more freedom, more the porch character, and as a matter of fact it is really, as its name suggests, as much of an open as a closed-in feature. The construction of the room is rather unusual: the sill being dropped below



The reception room mantel, showing the well-balanced panels with the added ornaments



The house as it was found and in the first stages of alteration of the chimney and the dining-room

the floor timbers so that the lower sashes which are weighted may be dropped into pockets and hinged window-sills dropped back over them. The upper sashes are hinged and swing to the ceiling, and thus the whole window area can be utilized; in damp weather they are readily closed. Outside screens and awnings complete the utility of the scheme.

The particular points of the plan may be readily seen. The kitchen end is merely a modern arrangement without regard to Colonial style. There is room enough and not too much. The cook has a sink and shelves out of the way of any passing traffic; her pantry is ample and well lit; she is handy to the tradesman's door and can see readily who is at it; two windows on either side gives cross ventilation; also a register over the stove connects with a vent flue in the chimney, which is warmed by the range flue. The kitchen dresser is handy for both cook and second girl, and together they have a small room of their own with a good river view. There is room in the pantry for a small ice-chest, which may be filled from the outside by opening the swing window and dropping an inclined platform.

The reception room is easily accessible from both the front and side doors, the last of which is most used. The servants can answer the bell with but little intrusion on the rest of the house and can at the side door "spot" the visitor before opening. There are, as should be, two doors between the kitchen quarters and the rest of the house.

The basement is reached by stairs from the hallway in the new part, and at their foot is the outer door to the laundry yard. Owing to the quick grade, full sized windows were possible in the end and yard side, the stonework coming only to the height of the sills in the latter instance. The laundry occupies the end under the pantry, servants' room and the major part of the kitchen. Next to this and the outer door is a toilet. The coal bunkers are next the wall under the hallway and entry, while the space below the dining-room is reserved for the future heater. The old cellar is poorly lighted and is used for little more than a storeroom. Under the open air room is a well lit area accessible both from the old cellar way and the laundry yard.

The second story has required more alteration of the old part than on the first floor; and with the single chimney plan this is always the case. Our forefathers were contented to go through one room to reach another; we, however, object to this. The old chimney took up all the space as in the lower story, but we were obliged to rake it toward

the old front stairs to gain the hallway to the front corner room. We also stole from the guest chamber to continue this to connect with the new part. In the original plan there were no fireplaces on the second floor and it was deemed best to leave them out in the alteration in favor of the small closets. We provided, however,

three small flues for stove connection in the three chambers, in case of emergency. The small closets are small, but they are only for immediate use, the large closet off the trunk room offering plenty of stowaway room.

The new staircase is lighted by borrowed light from the two windows in the long hallway and has filled its mission perfectly. The staircase is centrally located and reaches the vital points of the second floor easily.

It will be seen from the plan that the servants are cut off from the rest of the house by a large flat and curtained arch. Within this section are the bedrooms, bath and ample closet room. There is one point which might have been bettered: the family bath is not centrally located as regards the chambers. Even if left as it is, a supplementary toilet would have been well placed in some handy part of the trunk room. The idea of its present location lay with the owner and the idea was to reduce the very considerable plumbing into one upright stack. Economically it is a success.

It will be noticed that there is a standpipe in the hallway of the new part. This is of two-inch galvanized pipe and extends from cellar to garret. It is fed from a reservoir on the hill above—the common water supply of the house. On the three floors proper, a fifty-foot linen hose hangs on a bracket rack, ready at all times for use. With this all parts of the interior can be reached. In the basement the hose is one hundred feet in length to allow for out-of-door use.

In the trunk room floor there is a scuttle through which the trunks are hoisted with aid of a tackle from the room below. This saves carting them over the house, more particularly over the stairs.

Having considered the plan as a plan, let us go into the general finish and design:

The building itself belongs to the middle of what may be called the Georgian period—about 1714-1820. Its style is extremely simple in both outline and detail. Its location on the map is about middle of the State of Connecticut, and on

the Connecticut River. This last being an old-time highway, it was natural that there should be much intercourse between the various settlements bordering it, and hence one may naturally look for a great similarity in the style of building over this entire

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The dining-room fireplace and china closet built in at its side, showing good Colonial motives



The porch end shows the square bay and the roof shape of the open air room ell



There is an ever increasing tendency to make of the porch an outdoor living-room rather than a mere convenience for occasional summer use, and to adorn it with hanging and potted plants as well as suitably designed furniture

Making the Most of the Porch

THE MODERN IDEA OF UTILIZING THE PIAZZA AS AN OUTDOOR LIVING ROOM AND HOW IT MAY BE SUCCESSFULLY CARRIED OUT—THE REQUIREMENTS OF PORCH FURNITURE AND FURNISHINGS

BY SARAH LEYBURN COE

Photographs by Mary H. Northend and Jessie T. Beals

THANKS to the constantly increasing appreciation of outdoor life, aided and abetted by the designers and manufacturers of certain kinds of furniture, the great American public has taken to spending its summers on the porch.

As a result the average porch is undergoing a complete transformation. It has lost its resemblance to the summer hotel piazza as equipped for the annual campaign of the rocking-chair brigade, and the straight, prim looking row of chairs has given way to furnishings that make it an open air apartment of comfort and beauty. The joys of spending long summer days out-of-doors, protected at the same time from sun and wind, and among surroundings as comfortable and convenient as when one is in the house cannot be over-estimated, and the porch itself has become a most important feature of the modern house, whether in town or country.

So varied are the facilities for furnishing a porch that it can be done in almost as many different styles as one of the indoor apartments, although of course there are two important things to be



Porch furniture should be of such a style as will successfully withstand moisture and exposure

taken into consideration. One is that the furniture should harmonize with its outdoor surroundings, looking as if it belongs on the porch, and not as if it has been temporarily borrowed from the house. The other that it is substantial enough not to be injured by wind and weather. While not necessarily waterproof, as lawn furniture must be, there are times when a sudden rainstorm or an inadvertent leaving out over night will work havoc with furniture not especially constructed to meet such emergencies.

The porch that is to serve the purpose of an outdoor living-room should be the most carefully planned part of the house that is to be used as a summer home. All of the characteristics that go to make up the charm of such a place ought to be considered first in relation to

the porch. The most perfect view should be commanded by it, it should be so situated that the prevailing breeze cannot fail to keep it cool, and most important of all, it should be as private as circumstances can make it.

Fortunately for the latter condition, fashions in porches as

in their furnishings have changed. It used to be that the porch was as certain to be placed across the front of the house as that the kitchen was at the back of it. The owner of a big front porch was at the mercy of sociably inclined passersby who sought an attractive loafing place, and neither quiet nor privacy was possible.

While the front porch is by no means an out of date institution, there is a growing tendency on the part of architects and owners to curtail its dimensions, making it merely an adjunct to the main entrance of the house, and to build the outdoor living room at one side. Sometimes this room is in the form of a regulation side porch, giving a second entrance from the lawn into the house, but more often than not it is accessible only through the house, and is as absolutely private as an upstairs room. With the development of the outdoor-room idea the porch has become an integral part of the house, rather than an excrescence, or an after thought, as so many of the old porches appeared to be. From the little bungalow, with its porch tucked snugly away under an extension of the roof and protected by brick or cobblestone sides, to the pretentious house that boasts of an elaborately fitted up piazza, one is impressed by the fact that the porch of the modern house is designed as an extra room, and not just a lean-to sort of an affair for the ornamentation of the exterior of the house.

In fitting up such a room, plants and flowers naturally demand consideration, even before furniture and rugs. One would as soon think of a library without books as a porch room with its green and growing things. If there is a ledge sufficiently wide, window boxes filled with scarlet geraniums or nasturtiums in a variety of colors are most attractive. Provided of course that the enclosure, whether a wooden railing or a brick or concrete wall, is not so high that the boxes shut out light and air and give a stuffy effect.



The combination laundry table is a useful style



A porch should be in appearance as well as in fact a cool and shady retreat on hot days, with comfortable, sensible chairs and settles



Flexible screens or curtains that can be raised or lowered at will may be arranged to shut out direct sunlight

For a porch of ample dimensions potted plants are good, and sturdy looking palms and ferns add considerably to the cool appearance of a shady veranda. Too many of these, however, are apt to clutter up the place and get in the way, only to be knocked over and smashed to pieces, so that for large porches as well as small ones, hanging pots, filled with ferns or vines or trailing nasturtiums are decidedly more practical. These can be hung from the outer edge of the porch roof, or if there are screens that will interfere with them here, they can be attached to heavy brackets of wrought iron placed on the pillars or against the side of the house.

Where it is not possible or desirable to care for a number of plants or hanging vines, a single window box, on a substantially built stand in a corner or against the wall, where it will not take up too much room, gives at least the touch of nature that the outdoor room requires.

The worthy rocking chair, without which no well regulated porch used to be considered quite respectable, has been routed by big, broad comfortable chairs in wicker and splint, swinging settees, and the picturesque Gloucester hammock that is quite large and comfortable enough to be used as a bed if necessary. Made of heavy sail cloth, with denim covered cushion and pillows, it is the final word in porch luxury. Usually it is swung like a hammock from heavy iron hooks in the ceiling, though sometimes there is a pulley arrangement by which it can be hauled up out of the way when not in use. The swinging settees of willow are also fitted with cushions and either hang by chains from the ceiling or swing in a movable frame of iron.

In addition to these there are various adaptations of the steamer chair. The person who decreed that this sea-going article of furniture would be equally useful on land conferred an inestimable blessing on porch-dwellers. Padded covers of cretonne or denim that can be bought ready to tie on will transform the most uncompromisingly



The comfortable steamer chair and the swinging Gloucester hammock are well adapted to seaside porches like this one



The piazza rocking chair, popular almost from time immemorial, is yielding to the wicker styles, which are lighter

hard steamer chair into a thing of solid comfort, if not of beauty, for the porch.

Using it as a model all sorts of chairs have been evolved. Elaborate affairs in willow and wicker, built with just the right slant to the back and the right "hump" under the knees, are cushioned and fitted with all the comforts that contribute to perfect peace on a lazy summer day. Some have deep pockets on either side for books and magazines, others a convenient receptacle in one arm for a glass, and one model has a complete smoking outfit snugly tucked away in one side, in addition to provision for liquid refreshments.

Rather picturesque are the steamer chairs with wooden frames, the back and seat formed by a piece of striped canvas in gay colors. The same style is made with a light iron frame, and as both kinds fold up into a small space they are particularly useful in contracted quarters, or where extra chairs are kept at hand.

Porch furniture is of necessity moved about so much that one important qualification is that it be light in weight and easily handled. For this reason, therefore, willow furniture is more generally popular than the heavier wooden pieces, and in willow there is every variety that could possibly be required. Chairs are made in all shapes and sizes, with settees, swinging seats, tea-tables, work-tables, book and magazine tables, flower stands, tabourets and baskets, and the general scheme of furnishing and decoration is limited only by the designs of the cretonnes which are numberless, and the colors of stain available for the furniture.

Except for rather elaborate sun parlors, the willow furniture painted a dead white, with dainty cretonne cushions is quite out of place, and for the restful outdoor living-room, greens and browns or willow in the natural color, with cretonne of more or less quiet tones, are much more harmonious.

For those who prefer porch furniture of wood rather than willow, there is a variety, new this season, that is light in weight and most attractive in appearance. It is made of rather narrow strips of wood about an eighth of an inch apart and painted white, and the solid pieces, legs and arms of chairs, and the pedestals of tables are done in either red or green. Complete sets of outdoor furniture are made in this style, and also of wicker and wood combined. The latter is light and substantial and can be done in any color to suit the individual taste.

Whether the furnishings are of wood or willow, a serviceable addition to the porch outfit is a stationary seat built against the wall and fitted with a tufted cushion or with pillows. It may be just a plain bench with curved ends, like the old-fashioned settle, or a more elaborate affair with high back, carefully designed to match the other woodwork of the piazza, and painted to correspond. The general character of the porch and its furnishings should decide the kind of seat to be built. In any event it occupies small space and will be found a decided convenience.

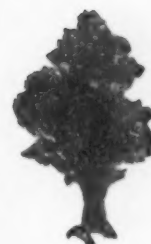
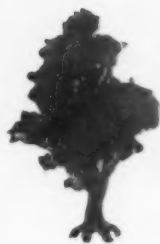


No porch is really furnished without rugs, which nowadays are made especially for outdoor use and in very attractive designs

Next to the question of seats in the scheme of outdoor room furnishing comes that of tables. Such a large part of everyday life is spent on the porch that it is quite necessary to have at hand conveniences for both work and play, and at least one table that can be put to various uses should be provided. If it is of good size and fitted with a lower shelf, it will serve as a work table, for books, for afternoon tea, for card playing, and even an occasional out-of-door breakfast or luncheon. For the spacious piazza furnished in willow there are to be had specially designed tables for all of these various uses, including the willow tea-wagon and a new table that is made in two parts. Each of these parts is triangular in shape, making a convenient little table that

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The Naturalizing of a City Man



Editor's Note:—The author of this narrative—begun in the December number—had refused to write the story of his experiences in going from business life to a farm. His objection was that the published account taken from his closely written diary would contain nothing of the joy and inspiration he felt in getting close to Nature, and would be merely a matter-of-fact list of happenings with their message lost. He finally consented to write it in his own way, allowing memory and imagination to lend color to those days of struggle which are now cherished recollections. He preferred to hide his identity under the disguise of another person, but the essential facts are true and full of practical information. This is the seventh installment and deals with the early rewards of the man's labors. Subsequent issues will show how business methods made the man more successful than his neighbors.

AS the season wore on and Mantell had opportunities to compare results with those of his neighbors, he found himself justified in being pleased with the way things were going.

Here and there he would come across a crop of some particular thing that was ahead of his, but on the average he was more than holding his own. However, he was not easily satisfied, and not at all vain over his comparative success. He never lost an opportunity, when he did run across any crop of extra fine appearance, whether it was a field of potatoes, or just a few rows of lima beans or a melon patch, of getting acquainted with the grower and having a discussion. Mantell had learned early in his business life the value of being a good "listener," and in many instances reaped the benefit of it. For, if there was one thing his neighbors never tired of doing, it was talk; and the surest way to the esteem of one of these crusty tillers of the soil was to seek his advice in intelligent conversation. Fool questions, showing one's ignorance of things rural, immediately put one in a bad light!

But not all went merrily. During July there had been but one rain worthy the name. During August not a drop fell. Early in the month there was a noticeable slackening in the growth things had been making. Toward the middle many of the garden crops showed signs of the growing need of moisture. They began to look light green instead of dark, and to wilt a little during the middle of the day, in the glaring sunshine. As the end of August approached the "drouth" was on in earnest, and was the universal subject of conversation.

Mantell's neighbors accepted the situation stoically—they had been through the same thing often before, and accepted it as inevitable fate. There was nothing they could do; it was part of the ungentle game of life they played.

Mantell, however, was not of the temperament that acquiesces readily to the inevitable. Moreover, he was not familiar with such happenings, had not counted on the possibility of such a thing, and had never been in the habit of letting chance play any important part in his business operations. Therefore, the situation put him on his mettle. It made him angry, even. The idea of sitting still and watching the results of his labor and planning diminish visibly before his eyes was not one to be cherished.

So, from the first, he did everything he could discover to counteract the effects of the "dry spell," and sought all the further information he could find, which was not much. The one practical principle which seemed most important was one which he

had already discovered, but which had not been impressed upon him as emphatically as it now was. It was frequent shallow cultivation to maintain a *dust mulch* on the surface of the soil. So, fortunately, he had been working in the right direction, before he realized the full importance of his efforts.

As the dry weather continued, and seemed to be getting a more serious matter, he had taken another day off for a trip to the experiment station to see what his friend in charge of the field work there was doing, and to discuss things with him in general. There must be something more effective, he thought, than any of the suggestions he had been able to discover.

The result of this trip was both disappointing and encouraging. He found that even with the advanced methods employed at the State farm, the drought was still a problem for which they had found no satisfactory solution. On the other hand, they did not at all take the attitude, "we must take it as it comes" and let it go at that, which seemed to be the philosophy of most of his neighbors. One very interesting thing he saw was a field of corn, which they approached from a low hill, so that it lay plainly before them, from corner to corner. The piece showed four distinct strips from end to end.

"I did not think," said Mantell, "that there could be so much difference in varieties of field corn. What are they?"

The professor laughed. "It's all the same seed, all planted the same day—June fifteenth, a month too late for this section—all had the same fertilization, eight hundred pounds of a 3-3-10 fertilizer to the acre. A month ago it all looked the same; two weeks ago there was just a noticeable difference; now as you see, you could not help noticing the difference."

Mantell stopped. "Then what on earth makes it?" he asked.

"I wish every farmer in the State could see that field," said the professor; he added with a shrug, "but we have very few visitors, comparatively. Half of that field was plowed five inches deep, deeper than many of them plow, by actual measurement—

they guess at it, generally. The other half was plowed nine inches deep, and we had to take some stones out to do it. It was all planted the same. Then half of each has been cultivated twice, and the remaining halves six times, the last four very shallow, two rows at a time. I don't think I need tell you which plot is which."

"I should say not!" answered Mantell, "but had deep plowing so much to do with it?"

"Well, that's the answer! But, of course, in a wet season it wouldn't make so much difference, but I think in eight sea-



Constant cultivation brought more bountiful results and produced an earlier harvest on Mantell's farm

sons out of ten it would make enough to pay. It can't all be done at once, of course; the soil must be deepened gradually. But certainly deep plowing, on most soils, is one of the two greatest insurances against the effects of drought. The other, of course, is the dust mulch." And the professor went on to explain in detail the reasons for the result of the experiment.

Mantell had read, of course, that deep plowing was desirable, but this practical illustration drove the thing home in two minutes, in a way that all the books obtainable could never have done.

But the thing that interested him most was an experiment they were trying in the vegetable garden, and on onions and celery, with which extensive trials were being carried out.

"We have been trying one scheme and another for the last several years," said the professor, "to apply water to growing crops in a practical way, and have used, hose, pipes with sprink-

soming of the vines, and given them a pretty good hilling up. This had been some time after the dry weather set in, and they had not grown much since, although they still looked very healthy. Mantell could see, however, that his old field, except where the bugs had injured it most severely, had caught up with the Squire's, and it was still growing, if very slowly. The main difference between the two was that his was still a dark green, while the Squire's was beginning to get a little rusty looking—their growth had ceased.

Most of Mantell's neighbors thought him very foolish, to say the least, to continue cultivation during the dry weather. "What good can it do?" they asked each other, and kindly attributed his waste of effort to the over-zealousness of a beginner. The Squire had been inclined to do the same, but his several discussions with Mantell had given him more respect for the latter's methods of doing things.



There was a mellowness and peacefulness about the on-coming autumn which Mantell had never realized in the city, even on those rare occasions when he got away for a drive in the neighboring country

lers to be moved about, overhead revolving sprinklers, etc., but none was really satisfactory, and all expensive—one or two of the best too expensive for practical use. We are just putting in now a new system of overhead parallel pipes, with nozzles for spraying every few feet. It is a new system, but highly recommended and we have great hopes that it will take away the dread of drought for all intensive crops. I shall be glad to show it to you in operation, if you can come down a little later, and anyway will let you know how it works."

Mantell felt well repaid for the time and money spent for his trip, and went home with a firmer determination than ever to do his utmost to win out against the parching sun.

Shortly after this, on one of his visits to the Squire's, he strolled out with the latter to look at the potato patch. The Squire, true to old customs, had stopped cultivation with the blos-

When, the next day, in response to Mantell's invitation, the Squire went over to his place, and took a look around with him, he, too, noted that the dry weather seemed to be affecting Mantell's crops less than most of those in the neighborhood. There was hardly room for the horse and cultivator to get between the rows of potatoes, but Robert and Prince were busy in their midst stirring the dust dry surface of the soil. The field of corn that had been put in late especially commanded the Squire's attention.

"I don't understand *that*," he said. "Put in late, poor soil, no fertilizer——"

"Oh, yes, it was fertilized," broke in Mantell. "After it was planted we put on several hundred pounds of fertilizer."

"Well, that's a new one on me," admitted the Squire. "It seems to be a good plan."

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The rustic structure in that it is absolutely informal, is out of place in any but a natural garden. It is, however, a desirable feature removed from the vicinity of the house and in woody surroundings

Suitable Garden Shelters

THE ARCHITECTURAL REQUIREMENTS OF THE SUMMER-HOUSE—WHAT SERVICE IT ACCOMPLISHES AND WHAT PLEASURE IT AFFORDS—THE QUESTIONS OF LOCATION AND CONSTRUCTION

BY MILDRED STAPLEY

Photographs by Mary H. Northend

GARDEN-HOUSES, pavilions and pergolas should be studied as carefully as larger and more costly work—studied not only in relation to their environment, but to their material and detail. Excellence in small structures is always worth while, as the Colonial porches, which are often the only embellishments of a severely plain farmhouse, demonstrate. Because our garden architecture on a small property is usually limited to a pergola and a summer-house, these only spots of accentuation in the grounds invite all the more criticism and therefore must never be slighted. Only careful treatment can make them an artistic success as well as a secluded shelter. They must not look like foreign touches—afterthoughts to the original intention—but like a part of the house and garden, designed with them.

Generally speaking, shade-rests and pergolas may be classified in three groups: the severely classic at one extreme, the rustic at the other, and in between, that



A rustic arbor is especially fitting in this place. It commands a view over a field to a lake

our own Colonial designs; or rather out of the fact that Colonial builders were masters in woodwork and therefore, in copying the stone prototypes of the Old World, evolved an indigenous semi-classic style of great charm and which can be found nowhere else. The two extremes—strictly classic and the rustic—need no description; this in-between style is not so easily recognized. Its chief characteristics are lightness and grace; it avoids all heavy timber and prefers a good deal of lattice work; also it takes all sorts of liberties with classic proportions. In short, it is simply an artistic arrangement of posts and sawed cross-pieces, these often taking the form of a vaulted or arched top. It was always extremely well built, and summer-houses and ar-

bors of this class still stand in good condition in old New England places that have been neglected and run down for years.



Rocks are often a good foundation for the summer-house

Which of these three types to choose depends largely on the style of the house, the extent of the grounds and the way they are laid out. Where there is a formal garden scheme, the summer-house, or pergola should be treated as part of the house (assuming this to be in good taste) and no one is as likely to maintain the proper sympathy between them as the architect who designed the main building. This most likely will be Colonial or Italian, for the predominant classic feeling of these styles calls for a formal garden; and the garden-house would most likely take the form of a little *tempietto*. This is the structure which the Italians of the Renaissance felt to be an indispensable garden adornment; and the supreme skill with which they used it may be appreciated by anyone who has the good fortune to visit the Borghese and Frascati villas. In detail an Italian *tempietto* is exquisite for it was never meant to be vine-covered, but to stand bare against heavy foliage and thus invite close inspection of its delicate finish. Wood is well adapted to interpret these marble originals as is proven by many a fine old wooden pavilion in Colonial gardens both North and South; but in design it must be as perfect as a skilled architect can make it. It is not a matter to be handed over to the village carpenter—he is not apt to be the artist in wood that old Samuel MacIntyre was, who beautified his native town of Salem with such exquisite gates and gate-posts. The proportions of the wooden classic should be even more attenuated than in marble and never inclined to the sturdy or “stumpy.” That is the glory of our American Colonial over the English Georgian from which it is derived—that it is in wood and frankly asserts itself as wood; while the English work is in wood and



The isolated retreat is often one of the most attractive garden features



There is nothing architectural about this, but it has regularity, and precedent declares it suitable for most American country houses

tries to look like stone. “Learn to express your material” is a motto that the sincere builder always keeps in mind.

In seeking for a model for a classic garden-house turn to the old work and not to one that you may have admired in a neighbor's place. If his is good all its merits and more, too, will be found in something designed ages ago. But do not, in your striving to be classic, carry a pavilion or *tempietto* to such a degree of formality as to rob it of all feeling of comfort or shelter. It must always be inviting. Of slender proportions, roofed with a little dome or pedimented ridges (which might be shingled, as shingles closely resemble slates) and floored with tiles or wood, it can look properly formal and yet familiar—the latter element depending largely on where the shelter is placed—at the end of a path with formal hedges, at the end of a colonnade or pergola, as the central point of a very symmetrical planting, or as a *belvedere* overlooking the water—all spots to which something leads and from which there is something to look out upon.

In the Italian originals the furniture was the beautifully designed stone bench and table which have become known here as “Pompeiiian;” and as these are admirably reproduced in concrete, our modern *tempietto* may repeat much of the flavor of the old. But one must remember that it is an expensive adjunct to his grounds and must not undertake it unless he is prepared to spend a sufficient sum to do it well.

With a rustic arbor or pavilion no such outlay is needed; but it is not advisable to resort to these merely because they are comparatively inexpensive, without duly considering whether they are congruous with the house and garden. The garden should be entirely informal and old-fashioned, the



Combining a garden-house and a pergola and at the same time shutting out an unpleasant view

surrounding country should be rocky or wooded; and the house, unless of the bungalow order, should never be too close. In its proper setting the rustic summer-house can be decidedly picturesque.

Here the architect's services are not necessary. Rustic summer-houses of excellent design are manufactured by several reliable companies, or any person of taste can design one (if only he will remember to keep it *simple*) and have a carpenter put it up or even do the entire thing himself. The cedar posts should be gathered in the autumn when the sap is going down, otherwise the bark is sure to peel. Plenty of insects will be found lodged under the bark, so the posts should be carefully sprayed with some transparent insecticide. Creosote and kerosene are both highly efficacious, but are too inflammable to be recommended, especially where logs are to remain stored in the cellar all winter. In designs these cedar retreats are usually square, hexagonal, or octagonal, with the roof pitching upwards from the corners, its rafters terminating in a king post which may project down below or up above. If above, a bird roost may be built around it and add to the interest. The design decided on, and the site selected (preferably in the roughest part of the grounds), the first move to make is to clear the ground, remove all roots, and throw in stones to prevent further growth. Next comes the question of foundations, to which great care must be given, for no matter how crude the intended structure it must not look out of plumb. Either the corners may be supported by sturdy cedar posts set at least four feet in the ground; or if built on a rocky ledge the supports for the sill can be well selected flat stones that will not slide under the weight of the whole; in case the rock is a slanting one a few iron anch-



The tempietto may be properly built of wood. It adds to the formal garden



Do not use shingles for rustic work; bark is better



Colonial workers made an inviting and cosy garden shelter of a brick paved latticed arbor thick with vines



When the vines grew on this house it appeared much more attractive than in its bare state shown opposite

ors should be driven into it. Unless the sill is made perfectly level no end of difficulties will be encountered, and one of the surest ways of having it so is to use dimension timber, which will surely give a true bearing for the floor boards. In constructing the rustic pavilion, ordinary methods of framing are not followed. Instead all intersecting pieces must be carefully coped with each other; that is, whatever irregularities exist in the surface of a vertical piece must be cut correspondingly in the end of the horizontal piece abutting it and the whole toe-nailed together (boring first for the holes to avoid splitting).

As a rustic pavilion is a very distinctive feature, quite in a class by itself, it is advisable to use but one material throughout—bark-covered wood; the

only exception might be a board floor, though even here pine-needles or rushes are more in character. Stone or concrete for the floor would be unsympathetic and suggest the more formal styles. Equally out of place would be a ceiling of matched boarding; instead, the roof supports should show and the roof itself should be—not shingles, for their cut surface does not harmonize with the rest of the work—but cedar, bark slabs, or thatch. To roof with cedar, round sticks are cut in between the corner rafters and set at right angles to the sides. Such a roof is not watertight, although it may be rendered nearly so by filling up the interstices with moss and clay. However, absolute waterproofness is hardly a necessity. Bark slabs are more impermeable, and thatch absolutely so. As this last is in addition eminently picturesque, and as the summer-house is one of the few buildings which permit of its practical use in America, it is to be regretted that it is not more often seen. But this applies to real thatch, not simulated shingle

(Continued on page 48)

The Eleventh Hour Garden

THE GARDEN FOR THE VACATION HOME—WHAT MAY BE DONE TOWARD BEAUTIFYING THE GROUNDS BY PLANTING, EVEN WITH A LATE START—THE BEST FLOWERS TO USE

BY F. F. ROCKWELL

WHAT is more bare than the summer home of the itinerant vacation renter? Renting a house from season to season, frequently not the same one, he does not feel that he can afford to improve it, and the owner doesn't, so never a flower shows its face to make the grounds look more cheery and homelike, and not a shrub breaks the bleak monotony of bare walls and a bare "lot," or screens the obtrusive out-buildings. Even summer homes that are owned by their occupants and "boarded up" during the winter, frequently are as neglected in this respect as those poor unfortunate houses whose owners never live in them, and which are subjected season after season to the thoughtful care of persons who never expect to see them again.

"It's too late to do anything by the time I get to the country," says such an owner. "And besides, most of the flowers come too early or too late for us; what is there worth while during the blistering months of July and August?" And so, year after year, he sits inside the house, because the unshaded porch is too hot for use, and finds nothing to occupy his spare moments nearer than the golf course or the fish pond, when more interesting and more satisfaction-yielding tasks remain undiscovered in his doorway.

To the man in either class, covered by my indictment, let me say that his excuses do not hold water—if he's too lazy to bother with such things, let him frankly confess it!—for the materials are to be had without trouble. Or should my word of advice be whispered to the lady of the house? Often she is the one who has to start anything connected with the house; perhaps it's quite to be expected that she should be more vitally interested, for frequently she has to sit on the boiling porch.

The vacation family usually strikes town, or more correctly,

out-of-town a mile or two, along in June—at least in time to celebrate the glorious Fourth in the country.

Now April and May are the popular garden months, but June, even the last part of it, is not too late to get good results, many of them immediate. The fact must be realized, however, that whatever is to be done must be done at once, and hence the importance of planning pretty definitely what you are going to do, and then getting it done just as soon as possible after you get to the summer home. As a matter of fact, it is possible more frequently than not, to get part of it done ahead by arranging

with some reliable farmer, or the owner, or the local florist, to have the beds and gardens manured, and spaded or plowed in advance. This is a perfectly practical scheme and should be taken advantage of more frequently than it is.

In the first place just a word about the preparation of the soil, whether it is a large garden or a small hole for a single vine or plant. In making a late start it is particularly necessary to make the feeding ground of the plant as mellow and rich as possible, so that growth may be immediate and rapid. At this season of the year it is often difficult to procure manure that is thoroughly fined and old, as the pits are usually cleaned out in the spring; but be careful to get the best you can, and then use nitrate of soda and cottonseed meal with it, to yield quick results. The

soda is very strong and should be used with care, sprinkling just a little about the roots of the plant, and making it into the soil, preferably just before a rain. The cottonseed meal should be mixed with the soil before planting, as there is no danger of "burning" the roots with it. It is very rich in nitrogen and will help in getting a quick start.

If you cannot arrange to have the beds made ready in advance, get someone on the job the day you arrive, for at this season of



Even though planted late, gladioli will produce quantities of such bloom during the summer and early fall

the year every day's delay usually means that the soil is getting that much more thoroughly dried out, and also a perceptible shortening of the limited time which you have to enjoy gardening in.

The material available for use in the late garden may be considered in five groups, each especially suited for a different purpose. They are: "bedding" plants that will produce immediate effects or flower through mid-summer; plants that will flower in the late summer or autumn; seeds that can be sown late, and that will produce quick results; plants good for tropical or decorative effects; and the quick growing annual vines.

Of the first group, none is better than the good old standard geranium. But let us get out of the habit of thinking that while we have extra choice varieties of some flowers, there is nothing to the selection of our geraniums except to get them in one or more of two or three common colors. As much care should be exercised in selecting geraniums as in picking out prize strains of any other flowers, for they have been brought up to a high standard of perfection with many beautiful and distinct sorts. S. A. Nutt, the popular dark scarlet; Mme. Recamier, pure white; Beau de Poitevine, salmon pink; Alphonse Ricard, bright vermilion; Marquise de Castellane, a beautiful soft red and especially good for cutting, are among the best of the standard double sorts, and well worth any extra effort which may be required to secure them.

Tuberous begonias also are very near the head of the list of flowers good for vacation gardens, and should be at the height of their glory during the vacation months. They may be had started in four-inch pots, and blooming freely by the time



Tuberous begonias should be at their best during the vacation months



The various quick growing vines lessen the bare appearance of a porch

they are set out. A few plants, if not a whole bed, of heliotrope will certainly be wanted, both for its beauty and its fragrance. Another splendid flower, too seldom seen, is the *antirrhinum*, or snapdragon, with its long, graceful spikes of flowers of various intense colors and attractive combinations. It is especially valuable for cutting, and a very profuse

bloomer besides.

For brilliant masses of color, such as many vacation places need, salvias are ideal summer flowering plants, which make a show at once. The red varieties, especially the new dwarf types, are the most useful, but the several other colors are all good.



Cannas, with their luxuriant foliage, are especially desirable for mass effects in borders

A bed of stocks, if you can get the plants, will furnish a wonderful amount of cut flowers, and be a brilliant sight itself.

For an exposed or a difficult location, as along an unsightly fence, a row of petunias will furnish a continual blaze of color. They grow very quickly, and even if you should have to send away and get very small plants, or take them to your vacation home with you, they will make a quick showing and a gorgeous one. For a brilliant carpet of coloring where some low-growing plant must be used, nothing excels the verbena in the new large flowering and robust growing sorts. Plants may be obtained of the local florist or safely ordered from a distance. Zinnias

and balsams are not so readily procured at this season of the year, but make good plants, the former for a blaze of color in any exposed position, the latter along the veranda, or some walk, where their beauty may be observed at short range.

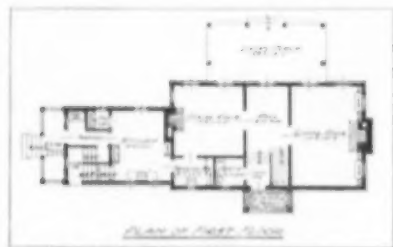
With the above, of course, may be used to great advantage the old-fashioned but ever attractive edging plants, alyssum, ageratum, Mme. Salleroi geranium.

Although the majority of vacationists go back to the city early in the autumn, just, in fact, as the best of the season is reaching the height of its glory, there are some cases where late-blooming flowers are desired. A number of those mentioned above will continue to bloom until frost, but in addition to these, and especially valuable for the late garden, are several more. Among these none is more graceful or beautiful than that green of the autumn garden cosmos. It is a plant, too, of which you are likely to find a few, on your belated call at the florist's. Putting them in late, it will be necessary to have good sized plants. Asters set out late will also be in their glory in the latter part

(Continued on page 54)



The inspiration of this house came from the Colonial farmhouses, and it preserves all the utility in space and light that was theirs, while avoiding their uninviting coldness



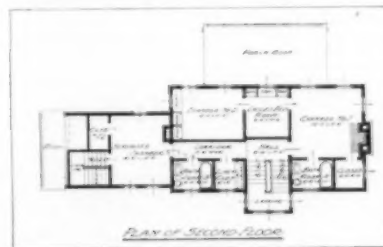
The ell on both floors is devoted to the service department

A HOUSE AT GLENCOE

ILLINOIS

Walter Forbes Miller

architect



Although there are but three chambers, two bathrooms are provided



The end of the house faces the street, and both its entrance side and the living-room side are made equally presentable and attractive



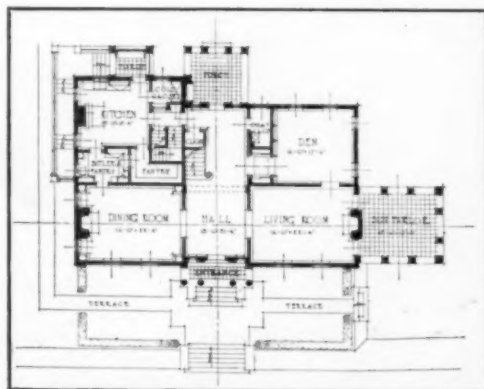
Restraint and simplicity characterize the living-room; the only semblance of adornment is the built-in book shelves



Rough plaster in a neutral tone is the dining-room finish. What woodwork there is, is in white enamel



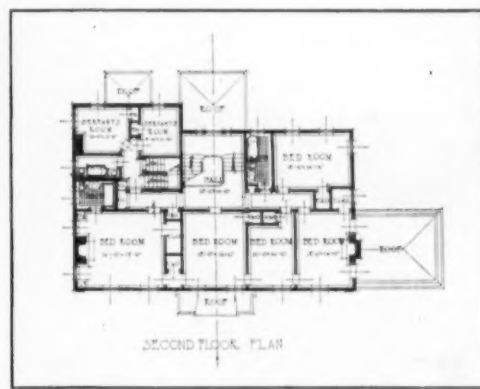
Mr. Blake's house is of that later Colonial inspiration that appears in some of the old Cambridge, Massachusetts, houses



On the ground floor the hall runs completely through the building, with an attractive entrance at either end



The entrance hall is effectively separated from the stairway by a flat arch



Economical arrangement of space on the second floor permits more bedrooms than is usual

THE HOME OF MR. H. W. BLAKE, ENGLEWOOD, N. J.

Davis, McGrath & Kiessling, architects



The panelled and carved over-mantel is particularly appropriate with the high ceiling of the dining-room



The French doors in the living-room, symmetrically placed at either side of the mantel, have a decidedly attractive effect



Inside the House

Timely Suggestions and
Answers to Correspondents



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

Practical Letter Boxes

EQUALLY useful in the country as a receptacle for outgoing letters, and in town for the mail left by the postman, are the letter boxes that are designed with the idea of being ornamental as well as substantial and secure. Even those made of heavy tin and costing but a trifle are decidedly attractive in appearance. The plainer of the two boxes illustrated is of this variety, and is dark green, almost black in color, with the lettering in dull gold, and the ornamental figures in a pale green that is just the color of verdegriis. Another box in the same shape is done in brown, and by way of decoration has a small panel on the front showing a landscape in delicate colorings.

The more elaborate boxes come in heavy copper and also in an oxidized silver effect and are decidedly ornamental without being too conspicuous in appearance. While intended primarily for outdoor use, to be put up in a convenient place on the piazza, somewhere near the front door,

they are quite suitable for the inside of the house as well.

They are fitted with strong locks and substantial keys that work without any difficulty, and the holes for the screws by which they are attached to the wall are in the back, inside the box, so that the screws cannot be removed without using the lock and key.

A Vine Training Device

ONE of the best labor-saving arrangements is a device to fasten the strings or wire netting for the vines of the porch. A strip of wood one inch square and about six feet long with a strong screw eye at each end, is all that is needed. Drive two nails into the upper part of the porch, the same distance apart as the screw eyes. Then after tying the strings onto the strip, lift it up and hook the screw eyes over the nails. Fasten the lower ends of the strings into the ground with small pegs, and train the vines on them. In case the house is to be painted, the vines can be lowered without harming them.

Luxurious Willow and Wicker Furniture

WILLOW, wicker and kindred chairs and couches are made most luxurious with box springs. A willow couch, which under ordinary conditions would scarcely be selected as a comfortable bed, may, with the box springs, serve as a most downy impromptu haven of rest for the unexpected guest. As a piazza sleeping couch, it is most desirable; at any time the springs may be lifted out and easily carried to a place of safety, while the willow frame remains unhurt, no matter how severe the rainstorm. The same plan may be pursued with chairs, the box springs being removed with the ease of a cushion.

Two Tables in One

IF purchasing a square instead of a round willow table, consider the twin corner tables which when set together form a table a yard square. Each table is complete in itself, a triangle which will

fit neatly into a corner; but when a larger table is desired, fills the want with merely a setting together—it might be called three tables in one.

Placing Building Paper Correctly

THE usual method of placing building paper is to stop it at the corners of the house, but a man told me he had his builder "lap" it over at the ends and so prevent much cold air from entering. The result, a much warmer home with scarcely any additional cost.

Color Schemes for the Porch Room

MANY houses have, just off of the porch, a small room which during the summer months may most conveniently be turned into a "porch room." Indeed, during the winter the porch room will be just as enjoyable, for if it is well heated, it will be as near to the delight of sitting out-of-doors as it is possible to get in a



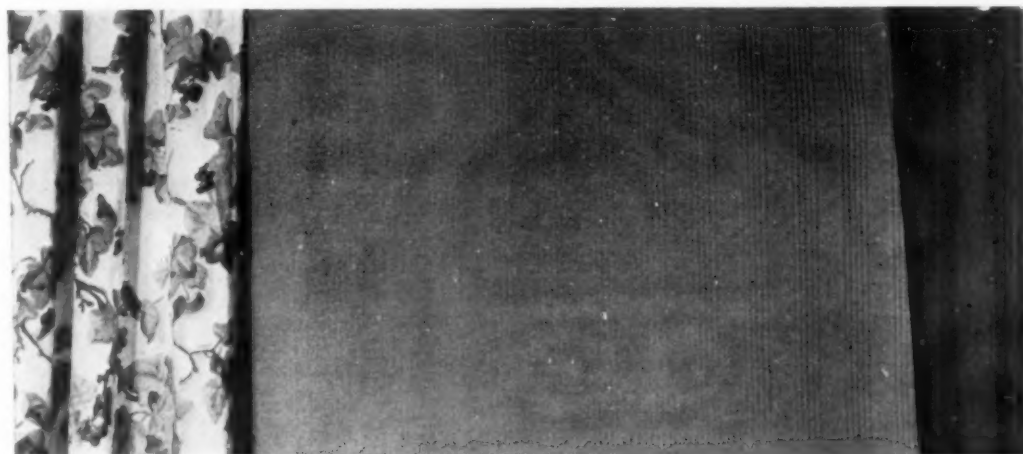
One of the most satisfactory boxes is of this simple style



A more decorative effect may be attained without sacrificing utility

cold climate in the winter time. Where this small room opens off of the porch with French doors, it is really a part of the piazza, a sheltered spot on a rainy day, and a retreat from the sun on a very warm day. The decorations for this room may carry out the idea of the vine-clad piazza in either wall paper or hangings. A great many wall papers are made that may be very successfully used in this capacity. One paper has a white background, against which are poles hung with ivy in green, a tracery of ivy leaves in gray shadow showing faintly against the background. This paper is a soft, rich green, and costs 90 cents a roll. Where this paper which has a very decided pattern is used the hangings should be of plain goods. One of the fabrics that does not fade will carry out the color scheme nicely and will be practicable, for as the name implies, the colors of these fabrics are as nearly sunproof as continued experiment and effort can make them. A very effective material in an excellent green comes at \$2 a yard. The goods is fifty inches wide, and cuts to excellent advantage, one

a trailing design of ivy leaves in a beautiful shade of green with brown shadows, and the stems and berries are brown, harmonizing with the tan walls. The background of the goods is white. Simple white curtains of net, scrim, or muslin may be used at the windows. The furniture may be of willow stained green, some of the cushions being upholstered in the cretonne which is used for the hangings (it is 32 inches wide, and costs \$1.25 a yard), with the cushion of a settle or easy chair upholstered in green cotton velvet of a harmonizing shade, to give a note of special accent to the room. Instead of willow furniture, Canton rattan furniture may be used very appropriately in the porch room. The rattan is a soft gray-tan shade, which will harmonize admirably with the Hofi cloth walls, and the cushions may be made of the cretonne and cotton velvet the same as suggested for the willow furniture. The willow furniture stained a soft shade of green will bring a little more green into the room, while the Canton furniture will make the scheme more tan and green.



This combination, where green and brown tones predominate in the cretonne, Hofi cloth and velvet, is desirable for the porch room

width cut in half being sufficient for the side curtains of a window unless unusually wide hangings are desired. This unfadeable goods launders well, a very great advantage in the summer time, when the windows are open and curtains and draperies catching a more than ordinary amount of dust and dirt.

The illustration shows another color scheme for the porch room. Hofi cloth, which costs 45 cents a yard and is a yard wide, is used on the walls. This forms a most satisfactory wall covering. It makes an excellent background for any pictures one may care to introduce into this pleasant room, is in itself very decorative, a little like a light matting in effect, and being somewhat like a fabric, it has the advantage of not showing holes made by tacks or nails. Hofi cloth comes in a number of different weaves and colors, the color used in this scheme being a gray tan, and the weave a striped effect. The cretonne used for the overhangings and some of the chair cushions is imported goods of a very excellent quality. It has

Jute rugs, which are remarkably low in price (\$2.25 for a 3 x 6 rug), may be used in this room. A rug in very excellent colorings comes in tans and greens.

A Handy Folding Table

FOR some reason or other the small folding table like the one shown in the illustrations is not an article of furniture that can be bought in the average shop, but is generally the product of the cabinet maker, or of some enterprising carpenter who turns it out in a rather crude form.

A more serviceable thing would be hard to find, as it can be put to so many different uses. The one in the illustration, which is made of cherry, is twenty-two inches high with a circular top twenty inches in diameter, and is polished and finished so thoroughly that it would fit in quite well with the furnishings of the average living-room or library. It is so light in weight, and when folded occupies so little space that it really does not have to



When not in use the folding table occupies little space

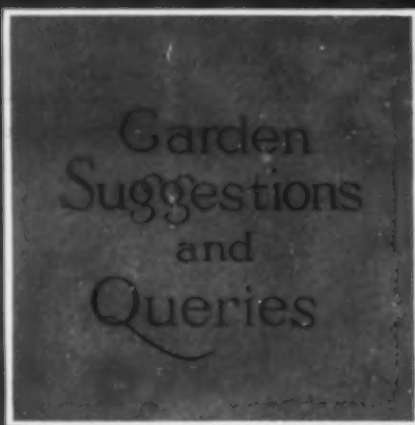
be considered as an extra piece of furniture, and yet it is used for afternoon tea, for the after dinner coffee tray, for playing solitaire, for holding books or papers, or a work-basket, or any of the numberless things for which a small stand of some sort is required temporarily.

It is very simple in construction and when carefully made there is nothing to get out of order, so that it is quite worth while to get one of the best kind of wood, and so have it ornamental and lasting as well as practical.

The same style table, made of white pine and stained in suitable color is equally useful as part of the furnishing of the piazza or outdoor living-room.



The circular top of this style is twenty inches across



Conducted by
F. F. ROCKWELL

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

June

JUNE is the month that proves gardeners, and weeds the make-believes out from the real ones. Anyone can get the planting spirit in April and May—indeed who can help getting it? But whoever can stick right to the job through the blistering dusty days of late June, and show a clean record and clean rows July 1st, is entitled to a certificate of membership in the gardeners' union.

One reason so many of those with good intentions back-slide during the summer is because the work grows less interesting to the amateur. Nothing to do but weed and hoe and rake, in place of all the excitement of watching seeds come up, and setting out attractive looking rows of plants. So it seems, sometimes, but of course the good gardener takes a delight in keeping his rows free not only of weeds, but of crusty surfaces, and he knows that the hot June days are making the various things jump toward maturity, if he will only do his share in giving them the right conditions under which to grow.

Just as sowing and planting are the order of the day for the early months, *cultivation* is the order of the day for June; and just as, time after time, the essential garden operations have to be gone through with, so we have to urge their importance upon our garden readers. It is not half so interesting as to read about beautiful new flowers, or novel effects to be had by this or that method of arrangement, but *more important*. All this routine work is the foundation upon which successful gardens must be built.

Cultivate Frequently

Let us repeat, then, that frequent cultivation is the keynote of success. And it is as essential to the flower garden as to the vegetable garden—a fact quite frequently overlooked. How many times one sees a garden of flowers where the surface of the soil is not disturbed from one month's end to another, and where, simply because the weeds cannot get big enough to threaten the life of the plants, a solid crust is allowed to form, making an open channel of escape for all the moisture which nature has stored up in the soil during the spring

rains. Such careless gardening cannot bring the best results, and a half hour invested every other week or so in working among the flowers, going over the beds, cutting off any broken branches, or top-heavy growth, will bring very greatly enhanced results. A little commercial fertilizer worked into the soil, or a mulching of fine manure, applied at the same time, will also prove of great benefit.

In the vegetable garden the task is not such a simple one. On the other hand, because of the straight, regular rows, and the comparatively large amounts of each thing planted, more labor-saving methods can be employed.

The first thing to do, if you do not already possess one, is to get a wheel hoe. Don't attempt to get along without it. Even if your garden is small—one that you can look out for with antiquated implements—you will look out for it twice as efficiently with an up-to-date tool, doing several times the work of the old hand hoe, and doing it with half the energy employed.

The two attachments which we use most frequently are the flat hoe blades, which

can be adjusted to cut as near to the row as desirable, and the perpendicular cultivating teeth. The former are so set that they will skim along just below the surface—an inch is enough—and they cut off everything in their path. The continued use of the hoes alone, however, tends to leave the ground in a packed condition which is undesirable, so the cultivating teeth are put on for every second or third working. The best type is so constructed that the teeth can be set to cut deeper in the middle of the row, where they will not cut off roots. This keeps the surface mulch in condition, and also keeps the soil so loosened up that air and water can permeate it readily. The double wheel is the best form to get, but with either style one can go through rows of all sowed crops, such as beets, carrots, onions, and even corn, peppers, cabbages, etc.

The Late Garden Crops

There are a few belated crops to go into the ground in June—and just because they can be left until late they are often left until *too* late, and either fail to mature altogether, or come along so poorly that they are practically a failure. So be just as particular to get your last planting done on time as you were the first.

There are several things of which you ought to make a final sowing or planting for late crops to be started for fall and winter use—beet, carrot, cabbage and cauliflower (seed about June 1, to transplant later); cucumbers and tomatoes.

Then there are the succession crops to be taken care of, for real garden efficiency—beans, peas, lettuce, spinach, kohlrabi, lettuce and corn.

The latest regular crops to be put in the garden will be melons and winter squash, pepper and eggplant and celery. June 1 to 15 will be about right for these, but aim to have the plants strong and fully developed as possible before setting out.

In starting the late cabbage and cauliflower seed, sow in rows six inches or so apart, in a finely prepared seed bed, and after the plants get several inches high cut them back once or twice, quite severely, to make stocky little plants. Thin



Melons are among the latest of the regular crops to set out

them out as soon as they are large enough, because plants that are crowding each other for light and air will not make good specimens.

Inducing Rapid Growth

In addition to the cultivation given, as suggested above, almost all of the garden crops will be greatly benefited by a light dressing of nitrate of soda, when they are partly grown. Spread it on very thinly—a handful to several hills, or several feet of row—and work it into the soil. Beets, tomatoes, cabbage, lettuce, peppers and eggplants, melons, cucumbers and onions are especially helped by this treatment, in a very perceptible way. Remember that almost all garden crops depend for their quality upon the rapidity with which they have been grown, and so this treatment gives you not only bigger and surer crops, but better ones as well. In fact, in the case of the onions, and other crops taking quite a long time to mature, several light dressings can be used to advantage.

The War with Insects

Another important job in the June garden is to keep potatoes, tomatoes, cabbages and eggplants, and particularly melons and squashes, protected from the ravages of the various insects attacking them. As these pests multiply in hot weather with great rapidity, the beginner is often caught and finds irreparable damage done before he is aware that the enemy has opened up an attack. Crops subject to the ravages of these dreaded intruders should be looked over daily, and at the first sign of the enemy the battle should be fought out to a finish. The garden insects are of two types—those that make their living by eating, and those that live by sucking. For the first, one of the internal poisons, such as Paris green, arsenate of lead, or hellebore will prove effective. For the sucking kinds, use some contact poison such as kerosene emulsion or tobacco dust.

If one will take the precaution to keep on hand a supply of these few things, none of which is expensive, and act immediately when the enemy puts in an appearance, there should be no trouble in keeping the garden clean. A duster or bellows of some kind, and if possible a small compressed air sprayer, should also be kept in readiness for applying them efficiently.

For melons, cucumbers and squashes, which are frequently destroyed altogether by the striped beetles or squash bugs, the easiest and most efficient protection is furnished during the early stages of growth by plain bottomless boxes (made of old soap or cracker boxes, or of boards half an inch thick and eight inches wide) covered with mosquito wire or netting. The box is simply placed over the hill and left until the growing of the plants makes its removal necessary. Even then, however, the vines must be watched carefully.

Some of the most common pests, and the things to use for them, are green plant

lice (aphis), kerosene emulsion, tobacco dust; cabbage worm (green), hellebore, hand picking; tomato-worm, hand picking; striped beetle, covered boxes, tobacco dust, arsenate of lead; potato bug, Paris green, arsenate of lead; squash bug, same remedies as for striped beetle, and hand picking of old large bugs and eggs.

Saving a Tree by Watering

A small tree in the front of my house, which was badly torn by a horse last year, refused to put out its leaves this spring and showed every indication of rapidly dying. The ground about it was very hard, so that water soaked in slowly. I decided that water applied to the roots might produce results, so instead of digging up the ground I bored perhaps a dozen holes about the tree within a radius of ten feet by turning the water on full force and holding the nozzle of the hose close to the ground. At first there was much splashing, but after the top crust was penetrated the hose was easily pushed to the depth of a foot, the steady flow of water loosening the earth and sending it to the top. Into these holes I poured water daily and within two weeks had the satisfaction of seeing my tree fully leafed out and it has since continued to grow and now appears in better condition than ever before. After results began to be apparent all but two holes were filled up with loam and these will be closed later when the safety of the tree is assured.

A Practical Summer Shelter

As summer approaches and the noon-day sun becomes at times uncomfortably warm, the need of some sort of convenient shelter about the lawn or in the garden is apparent to every one. One of the best devices for this purpose is the garden umbrella, for it may be used under circumstances that would not justify the



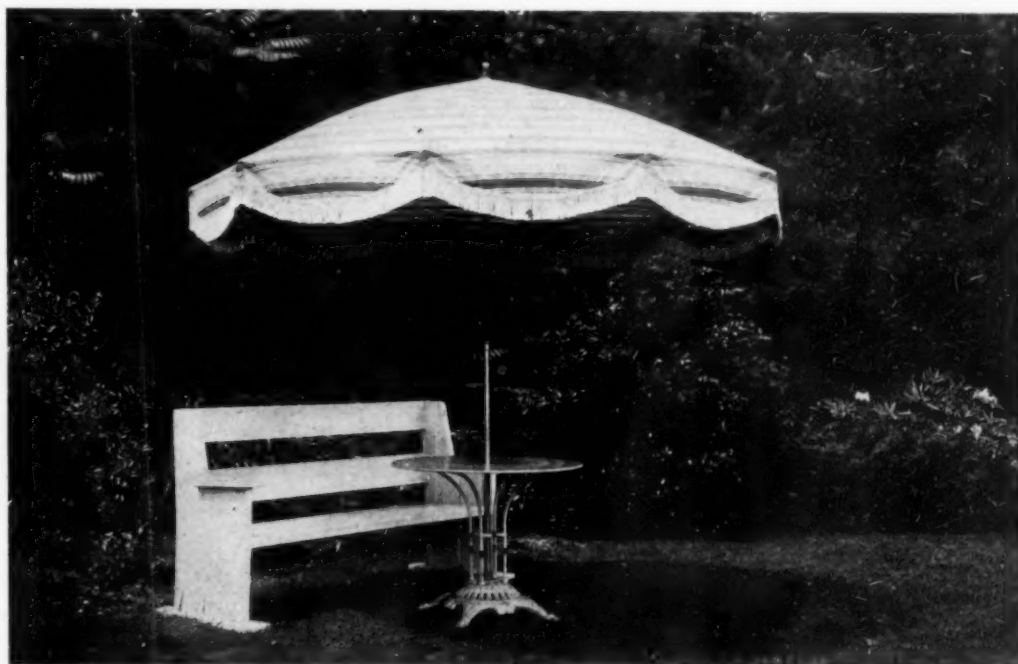
The hose may be used to water deep tree roots

erection of a permanent summer-house or arbor. These umbrellas may be had in a variety of forms, a very satisfactory kind having a small iron table holding a socket into which the umbrella shaft fits. It is especially desirable for use on lawns where other shade is scanty, or beside the tennis court, for example.

Among the Shrubs

There is little to be done at this season in either planting or pruning of shrubs, except the few which have bloomed dur-

(Continued on page 60)



One form of the garden umbrella is supported in a socket attached to a small iron table, which makes it especially desirable for lawn use



EDITORIAL



THE REMODELED HOUSE

THE words "old homestead" and "old manse" have long been magic talismans to the sentimentally inclined. They have seduced many a man from the comparative comfort of a seat by his apartment house steam radiator and led him to absolute misery in the "Revolutionary mansion ideal for remodeling." Many a man has found the rapid-fire artillery of the steampipe preferable to the insidious miasma of acrid smoke that bleared his eyes and choked his nostrils as he tried with vain shivers to produce some feeble flame in the cavernous mouth of his remodeled house fireplace. A cellar, alternately a skating pond and a quagmire, dampened his enthusiasm, and ceilings that despite replastering depended still more threateningly than the sword of Damocles, finally knocked it entirely from his mind.

That is enthusiasm's one fault; it creeps in where wisdom would be chary to have the cat walk. The experiences of misapplied enthusiasm are so unfortunate that pessimism of the deepest stamp results. So if you came to the man who had gaily set out to make a home out of an old farmhouse and had gone about it with no experience and little knowledge, and presenting Mr. Hooper's articles, asked "Why not remodel a house?" you would do little more than develop an assassin.

But the rest of the good old-fashioned enthusiasts who indulge their passion in no more harmless fields than collecting china or furniture in a state of trembling senectitude may still be directed to the delights of remodeling. They may reap the pleasures of a home about which there is a garment of romance and whose environs boast grand rows of patriarch trees that no builder of a new house can ever hope for.

The one consideration is that it requires definite understanding of conditions and is as nice an undertaking in some cases as building from the foundations. The Colonial builders were in most cases sincere and painstaking; the state of their handiwork at present proves this. But there were certain tricks that are necessary to be known before we make changes—the turn of flues, the run of beams, and so forth. There are also certain essential precautions to be taken and certain preventive measures due, before we get satisfaction. To this end the series of articles by Mr. Hooper is directed, and for the first time the general proposition of making over the old house is presented and a line of procedure mapped out. It demands more experience than is at the hand of the local carpenter or mason.

Even if one is successful in getting a solid, watertight structure, the results of necessary changes are often displeasing in that the house is a conglomeration of styles—a modern wing is grafted on, or dormers placed where the conventions of an earlier time forbade them. The changed building must radiate the spirit of the original. Its new ornamentation and detail should not be anachronisms. These things must be planned out beforehand. If they are not, the undertaking fails; if they are, there is permanent satisfaction. If, then, you think of remodeling, banish the thought that a little timber and a little plaster are the only essentials. The proposition is one demanding expert knowledge, but gone about rightly has all the rewards that the imagination of the enthusiast pictures it to have.



KNEE DEEP IN JUNE

WITHIN a comparatively recent period there has been a great discussion about the rearing of children. We are told that many an ambush is laid for them. "What are your child's companions telling him?" "With what whispers does your daughter's chum fill her ears?" Questions

such as these are rhetorically asked of parents; statistics and experiences fill the pages of books, magazines and newspapers, showing what wickedness blocks the pathway of the young. You might have avoided becoming a criminal or an outcast yourself, but, being a parent, you cannot sit by and trust luck. It is much the same as the feeling you have when watching some one close to you lean over a dizzy height. When you did it yourself it caused you no tremor, but with that other one your apprehension made it a grave danger.

But what are you to do about it? The anxious guardianship that questions and spies hardly answers. The thing to do is to create a suitable environment. Education and affectionate regard will, of course, do much, but there is a force for good that lies outside your threshold. It is the decency of nature, the wholesome recreative spirit that works always and everywhere even though parent minds are oblivious of it. It makes no difference how you reason it—with the philosophy of Wordsworth, or simply as an automatic effect of healthy surroundings—the fact remains; the ideals that grow from an early acquaintance and knowledge of plants and flowers, both in the garden and the fields, will fight with you in keeping out the mean and nasty.

Our frontispiece carries this message much better than is granted the poor power of language. When you look at it—those of you who scan the children's faces with anxiety—remember, there lies your ally. If your little ones cannot run knee deep in June, at least give them some of it, be it only an ankle's depth.



SPRING CLEANING

THERE is one shadow that overclouds the joy and brightness of the spring days, and that is the vision of spring house cleaning. Its attendant imps seem to drive away all wonted comfort and make inroads on the very foundations of our domestic happiness. In the days of chaos we grope ill-tempered for this or that object no longer in its accustomed place. There are aching backs and ailing dispositions. To what end? Some say that the spring house cleaning should be done every day of the year, little by little, but were we never so careful cleaners, we must still change winter's dress for that of summer. We believe that the spring upheaval will always be an institution and would cling to it with all its discomforts.

It's much the same heroic treatment as the sulphur and treacle that some of us have a vivid recollection of as the one horror of springtime. If there is doubt of its beneficial effect on our bodies, it certainly was a stimulation to the mind and a Spartan discipline. So with our house cleaning. Even if we are so diligent that there is no speck of dust found in these annual upheavals, still there is a mental cleaning that they accomplish. It keeps us out of the rut of indifference.

They say that time can gradually inure us to any abominations. Little by little, if there is no change, we become entirely oblivious of our surroundings, whether good or bad. We sink into a state of dull perception and just exist. But a change makes all the difference in the world—and behind the spring upheaval there are generally changes. We realize the shoddy, worn appearance of this chair, and the tawdry look of that picture. We are stimulated to make improvements, or at least to aim toward them. Without some such mental sulphur then, we do not appreciate what is good about us and become unmindful of the bad, so let us cling to spring house cleaning which produces the spirit of criticism, without which there is no advancement, only retrogression.

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A Maine Garden

(Continued from page 26)

head awaiting their turn.

Other nooks there are on this hillside—sheltered ones under a stone wall, where grow hollyhocks and Canterbury bells, and ever the wonderful blue of Penobscot Bay with the violet haze of the distant hills to complete the rare enchantment of the spot.

If, however, to you this is still a picture conjured in the brain of a dreamer and enthusiast, come with me along the garden path and through the low-growing juniper to the rustic gate into "The woods that bring the sunset near." Under the well-nigh impenetrable shadows of the spruce avenue with ever a golden portal to lure us on, we come out at last into the full glory of the sinking sun. Earth and sky and sea have transformed, as by magic, this humdrum old world of ours, into a glorious panorama of such wondrous beauty as holds us spellbound.

If yet you are loath to grant all the claims of the enthusiast, I must perforce admit that we have come to the parting of the ways: you, to retrace your steps to your own prosaic, work-a-day world; I, also to a prosaic world, but with thankfulness in my heart for the uplift that can take me away from the weeding and grubbing—or, rather, that comes because of it.



Suitable Garden Shelters

(Continued from page 37)

thatch, which is an exaggeration already falling into disfavor.

Cedar is not the only wood that may be used for rustic work. Effective results are obtained with silver birch and white maple; but these rarer trees are so ornamental in themselves that one is loath to cut them down for building material.

To furnish a rustic summer house is no great problem, for a built-in bench and central table answer all requirements.

Perhaps for the average small American country residence, the semi-classic summer-house or bower is the style most often resorted to when the question of garden architecture comes up—the style we have described as "simply an artistic arrangement of wooden posts and sawed crosspieces." This for the very obvious reason that it adapts itself to almost any unpretentious house and garden, besides being in itself always in good taste. As the old builders used it, arbor and pavilion generally accompanied each other, for these early men had a keen appreciation of architectural layout in their schemes. They made their arbor terminate in a little house and to obtain seclusion in the latter they made use of delicate lattice work; for, unlike the formal classic shelter this one is meant to be vine-covered. None knew better than our forefathers what were the best vines to train up such

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a structure—vines that would leave a large proportion of the lattice work visible and whose huge and very symmetrical leaves would supply whatever conventionality was lacking in the woodwork. The moon vine, therefore, or the gourd, or the masses of clematis or wistaria would be appropriate, while the more tangled sweet briar or honeysuckle would lend themselves better to a rustic structure. Flagstones or herring bone brick floors are demanded for our old-fashioned shelters and are specially effective if the arbor is bordered by hydrangeas or some other formal plant in tubs. Lately there has been a tendency to supplant this old type of floor by crushed stone, but the innovation detracts from rather than adds to the character of the work.

Even where the garden architecture is to be handed over to an architect, a client with an intelligent understanding of the matter is a more satisfactory person to deal with than one who has strong leanings to certain freakish forms, simply because he "knows nothing about art, but he knows what he likes." It is to be borne in mind that the little summer-house may make or mar the whole garden.



The Formal Garden

(Continued from page 21)

total of 50 by 100—a study of the location of entrances, walks and house entrances should be made, on paper, drawn to scale. This puts the entire place at once under the eye, and it becomes the framework and foundation of a picture or a design, presenting what designers would call the construction lines. Certain spots or points in it, more prominent than others, will furnish motifs and suggest this or that treatment, according to the circumstances, and possibly some of the lines already established will prove to be so out of keeping with the quality of good design that a new arrangement will have to be made. A walk may have to be changed or porch steps will require shifting; bear in mind, however, that absolute symmetry is not the essential thing, but that proper balance is, along with occasional sharp emphasis.

Some of the old dooryards of New England towns offer suggestions that are invaluable to the owner of the small place, for many of these old houses stood within ten feet of the sidewalk—even closer sometimes—yet they had boxwood beds and bordered walks behind their prim picket fences, and an air of immaculate serenity rests over them to this day.

It is not possible of course to give very definite directions for designing a formal treatment either great or small. The study of good designs and the gradual development of a feeling for design through such study, is better than pages of written rules could possibly be. Cul-

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tivate simplicity and keep to a general style conforming to the style of the dwelling, making quite sure that the latter is a little more splendid than the garden, rather than a little less so. Proportion the garden to the house, and locate it according to the house plan, and to the requirements of the situation generally. Grounds should always be closed in from the highway, whatever their size, and a formal garden similar to any of those illustrated should never be exposed on the public side of the house. Small dooryards are of necessity thus exposed, but the limitation of their area does away with the sense which always lurks around a great garden, ostentatiously placed, of a public place or hotel approach.

The cost may be little or limitless, depending, of course, upon the amount of constructive work required. The garden boasting fountains, basins and other architectural features obviously is not the poor man's garden, but such a scheme as the picture at the top of page 20 shows, may be carried out very inexpensively. The round basin at the center, with the urn, furnishes the one item of considerable cost, which might be reduced 75 per cent. by the substitution of a sun-dial. The arbored seat at the end, delightful in form and in the contrast of white against green which it presents—a clear, high, vivid note in the composition—represents only a small outlay for lumber and perhaps two or three days' labor. And the flowers cost no more than the same number, employed in any other fashion, of course.

Where perennials are to be used, such a design is better than a more elaborate one. Annuals suit better the smaller beds in the third picture on the same page, and the carrying out in such a design of a one-color scheme in each bed, brings a result beautifully suggestive of mosaic or enamel. Definite lines should always surround a formal garden proper, and back of its architectural balustrades or its inclosing hedge the ideal demands shrubbery to extend to a still higher growth of trees, unless its location is down a hillside. The principle is to set it apart, to make it distinctive, to show a sharp contrast between it and its surroundings; hence a broad expanse of lawn, sweeping away on every side, is not as pleasing—unless it falls off abruptly at the garden's very boundaries, and shows no trees nor shrubs until remote distance is reached—as a forest planting into which the gem represented by the garden seems to have been pressed much as a seal is pressed into wax.

I have said elsewhere something about the need for carrying out into the garden the lines of the house, or certain suggestions of these lines. The two must hold together; moreover, the garden must, in a sense, be a continuation of the house, therefore it must center on the house, or on some architectural feature of the house, and never should be set down here, there or anywhere simply because here, there or anywhere affords space for it. In both the garden plans shown the axis of the dwell-

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ing is the garden's axis also; and in the gardens illustrated the same structural rule is observed. This is advisable wherever it is possible. Sometimes it is not possible, however; then a porch, or the span of a wing, or a terrace may be chosen to work out from. Much, of course, always depends upon the house plan as well as the style of the building. But whatever the plan, and whatever the style, a well ordered formality developed from it and with it is the perfecting touch which distinguishes the home of fine perception and discrimination.



Making the Most of the Porch

(Continued from page 32)

fits into a corner, but when placed together they form a square table of good size.

Where space is rather limited the familiar laundry table, the top of which turns back and forms a settle, is a porch accessory that cannot be improved upon. It is to be had in various sizes, and with the broad top and the box-like arrangement underneath, which furnishes at the same time a lower shelf and a receptacle for books or tea things, it can be turned to a number of uses, not the least of which is an extra seat for extra guests.

One of the most serviceable features of a certain big porch that is delightfully equipped for comfort and pleasure, is a heavy wooden table, built in Mission style, with a bench of corresponding length on either side. The table will seat six people comfortably and is often used for outdoor meals, and as the porch is well protected the table and benches are left in their places during the whole summer, so that an outdoor dining-room is always in readiness.

An attractive and useful model made heretofore in wood only, is shown this season in brown wicker and ought to prove a serviceable addition to porch furniture. It is a circular table, possibly four feet in diameter, and there are four chairs to match. The chairs have low backs, so low in fact that they fit under the table, and when not in use they are scarcely in evidence.

No porch is really furnished without rugs and screens or awnings, and these articles seem to have a way of keeping up in every respect with the procession of new ideas for outdoor rooms. The rugs especially are made in more alluring designs with each successive year, and are quite as pretty as those for indoor use. Grass rugs have long since proved their usefulness, and so have the rugs of Algerian fiber, that is very heavy and particularly adapted for outdoor service.

The designs of many of these rugs are quite Oriental in effect. Not in the coloring, of course, as there are rarely more than two colors in a rug, but the shapes of the figures are identical with those of the Oriental rugs and it is evident that the



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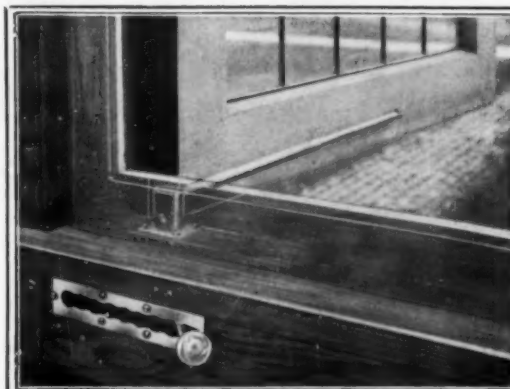


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designers have used them as models. The fiber rugs are for the most part plain and rather dignified in their general effect. A single large figure is repeated on a ground of contrasting color, with wide spaces between, and there is usually a deep border of the same color as the figures. Some of the prettiest rugs have no figures, but are in solid colors, the body of the rug in one shade, with a deep border that is lighter or darker, or possibly of an entirely different color.

For the porches of mountain camps or of summer homes situated in a country where there is practically no hot weather, Navajo blankets, with their brilliant colors, make most charming floor coverings, but for the average seashore cottage or country house the grass or fiber rugs in cool looking greens and tans and browns are the most appropriate, and are not to be improved on for service and lasting qualities.

In the way of protection from the sun, as well as from the too friendly interest of neighbors or passersby, there are awnings and screens, which like the rugs are made more attractive each year. Vines, of course, serve this purpose quite effectively and are charming to look at, but if they are thick enough to afford real protection they are also thick enough to keep out a good deal of light and air, and for perfect comfort in summer a porch with sides that can be left entirely open at times is preferable.

Where vines are used, however, a good plan is to train them over a lattice work. Not the ordinary lattice with the small diamond shaped openings, but one that is made on a larger scale, with square openings at least six inches across. This is quite as satisfactory, without producing such a shut-in feeling, and is particularly good for protecting one end of a porch or filling a space between pillars.

According to the ideas of many people, nothing in the shape of awnings can surpass the regulation red and white or blue and white stripes of equal width, that are at the same time serviceable and picturesque. Other varieties of the stripe are to be had, among the best of which are the narrow stripes placed quite far apart on a white ground, and there are also special designs for awnings, showing borders of conventionalized figures or solid bands on a contrasting background. For porches where awnings are not a necessity the sun screens of flexible fiber, that hang like curtains from the outer edge of the porch ceiling are most satisfactory. They are made in any size and width that may be desired, and in a great variety of colors and patterns, with stripes in blue and white, green and white, and brown and white, and small figures in the same combinations of color. So decorative are they in appearance that they add considerably to the furnishings of the piazza, and give thorough protection without shutting out either light or air. They can be hung to roll from the top, like an ordinary window shade or from the bottom, in the same

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way that such screens have rolled from time immemorial.

Means of lighting is another consideration in fitting up the porch room, in places at least where the industrious mosquito does not have to be reckoned with. If a house is wired for electricity there are, of course, several ways in which the porch may be lighted, from side brackets or the shaded lights in the ceiling. An effect of coziness that is not possible with fixed lights placed at such a height may be had by the use of the wicker stand with shade to match, into which an incandescent light is inserted, giving the appearance of a lamp. If there is not electricity in the house the best porch light is the candle lamp, that burns oil, but is constructed in the shape of a candle and has a wind-shield, to make it thoroughly practical for out-of-door use.

In numberless small ways, as well as in furnishings and rugs, the comforts and attractions of the porch are constantly being added to, until it can be made a place of luxurious ease, undreamed of in the days when Grandma dragged the second best rocking-chair out of the parlor onto the bare, rectangular front porch and rocked on the squeaky boards for an hour or two after supper. Porch pillows are considered a necessity as a matter of course in these days, and among other novelties is a waterproof fabric, a figured design in green, especially made for pillows and chair cushions used out-of-doors, that will stand endless hard wear and repeated wettings.

Circular trays with substantial handles over the top and compartments for a number of glasses make the serving of refreshments on the porch a thing easily accomplished. These can be had in nickel or in willow, and will hold from six to twelve glasses each. Serving trays made of wicker with glass bottoms over cretonne, although they have been used for several years, are continually shown in new shapes and sizes for porch service, and double-deck tables of generous size in the same combination of willow and cretonne are among the newer pieces of outdoor furniture seen this season.

One thing is certain. The great American public never did a more sensible thing than when it moved out on the porch for its summer campaign. Health and happiness have followed close on the move, and the development of the porch room has brought about no end of additional pleasures in the good old vacation time. The call of outdoors is irresistible, even if it is a constricted outdoors, bounded on either side by neighborly dwellings, and the person who has as much as six feet square of porch and fails to put it to good use deserves no better fate than a summer spent in a hot city, with a balcony, a front stoop, or even an ignominious fire-escape as his only breathing spot.



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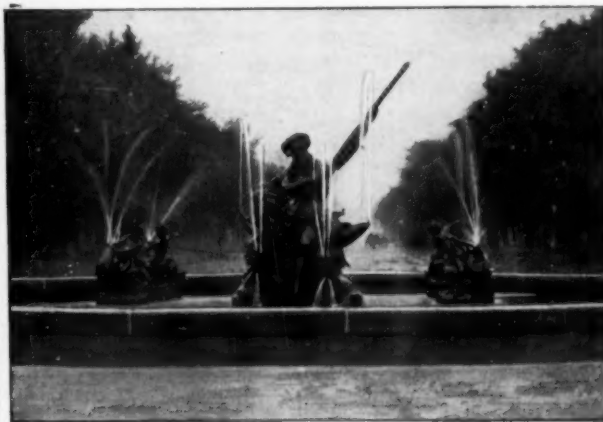


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The Eleventh Hour Garden

(Continued from page 39)

of autumn, and they are, of course, among the most satisfactory flowers for either cutting or making masses of bloom and color. Gladioli, planted late, will come in before frosts. There is, incidentally, no flower better suited for cutting and bringing back to the city or sending to friends, as it packs safely and in small space, and will continue to open out new blooms, in water, for nearly two weeks after being cut. And then there are the hardy chrysanthemums; if the place is one which you are likely to come back to another season, by all means put in a few of these most beautiful and easily cared for flowers.

While the handicap of a late start makes it especially desirable to get immediate results—which can, of course, be had only with plants already grown to a good size in pots—nevertheless, there are a number of sorts which will develop quickly from seed, and are decidedly worth planting even as late as the first part of July. Among such are nasturtiums, both dwarf and climbing; these are not only very easily grown from seed, but some of the new named sorts, in solid colors, produce mass effects of marvelous beauty—truly surprising to anyone used only to the old mixed colors. Escscholzas, with the poppy blossoms of gorgeous colors, portulacas, marigolds, zinnias, sunflowers and early stocks are others which, in return for the expenditure of a few cents for seed, will yield in a short time an abundance of fine flowers. Salpiglossis takes longer to mature than some of the above, but it is one of the most beautiful of all annuals, and well worth waiting for.

It is very often the case, with a neglected place, that the things to be obscured, painted out of the picture, are as important as those to be put in. An old stump, a dilapidated wall, an ugly out-building, may so obtrude itself into the general perspective that it challenges the attention of the eye before all else. And there are bare spots to be filled, straight lines to be broken, before the place can have the appearance of a real, comfortable home; and yet, if one does not own the place, no substantial gardening can well be undertaken.

It is in this extremity that another group of plants lends us assistance. They are all inexpensive, and will pay well for themselves in one short season's use, though several, such as caladiums and cannas, may be kept over by the local florists and started into growth for the following summer's use. Of these, the caladium—sometimes known as elephant's ear—is the most tropical in appearance and in requirements. If given a rich spot and plenty of water, it will grow with great rapidity to a magnificent size and form, a few plants quite transforming the appearance of a bare lawn. For backgrounds, or screening a fence or trellis, or concealing a bare corner, nothing excels the giant castor oil plants. From four- or five-inch plants (or even the beans

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themselves) they will quickly attain a height of five or ten feet, and the large leaves have a beautiful metallic luster. They grow, when once started, like weeds, and are very gross feeders.

Cannas, started plants of which can be had very cheaply, also make a quick and tall growth, with very attractive foliage. The newer sorts are used for their gorgeous blooms, but the foliage is also most attractive. These also are easily kept over winter, and can be started in the spring to produce immediate effects out-of-doors.

Many a good veranda is rendered next to useless during the hot part of the summer through lack of vines to keep it shaded and cool. Honeysuckle, wistaria, trumpet-creeper, and such long lasting things one does not feel like investing in for a season or two. But there is a number of rapid growing annuals of which most florists and seedsmen have started plants for sale, and which will cover trellises and supports in almost incredibly short periods of growth. Among them are the Japanese hop, the variegated form of which is one of the most strikingly handsome of all vines, *Cobaea Scandens*, with its numerous bell flowers. Others are the cypress vine, with intense scarlet blossoms; the new scarlet climber, the fantastic canary-bird vine, the marvelously rapid kudzu vine, and even the "scarlet runner" bean, which, if it were only rare and high-priced, instead of a common vegetable, would be considered a very beautiful thing. All of these are so cheap and so easily grown that there is no excuse for bare posts, shadeless porches, and sun-scorched windows, even in the vacation home.

While there is no room here to take up in detail the planting of a vacation garden, it may be said in passing that a garden planted after July 1 is perfectly practical, and can be made to pay for itself handsomely; in fact, will yield its owner many of the best vegetables at a time when their "season" with the neighboring market gardener has gone by. There exists the same necessity to have the soil rich, and to get things under way as soon as possible, but the majority of the vegetables can be had in this way just as well as not, and much cheaper and *surer* than they can be bought from the farmers round about.

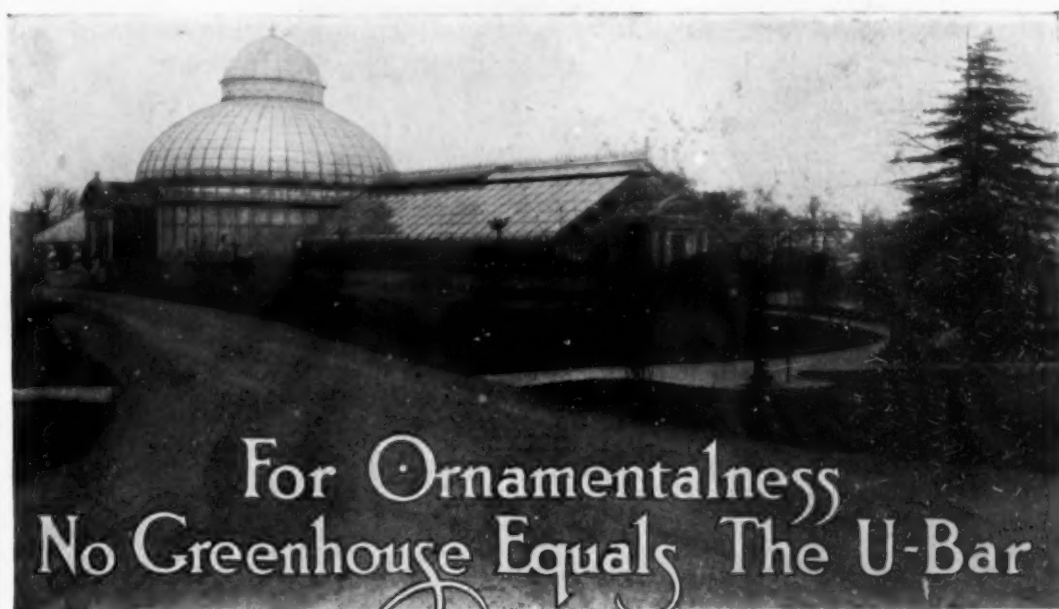


Making the Summer Home Attractive

(Continued from page 25)

cost \$2.50 a pair.

From France some very charming things have found their way to our shores. The two washstand sets shown in the illustrations come from Brittany. They are made of heavy earthenware and are finished in a high glaze in two colors. The set which is made to hang on the wall is a bright green. The ewer or pitcher



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When you do build, of course you will want a compartment for ferns. Right along that line we have a suggestion to make.

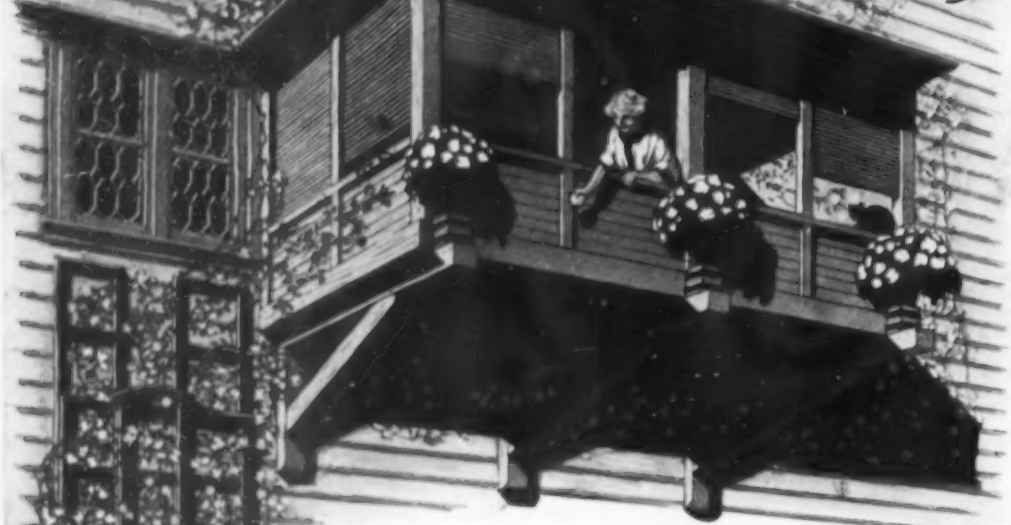
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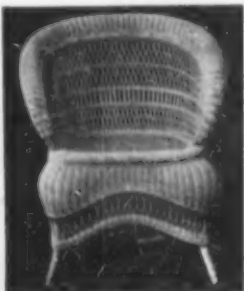
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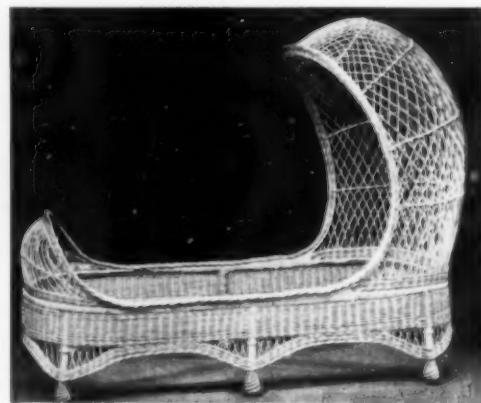
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NEW YORK

is provided with a little spigot, and the bowl is made flat on one side so that it can be set close against the wall. The bowl is also provided with two holes near the rim so that it may be hung on two nails to give it greater security. Two little brackets, one to support the bowl and the other for the pitcher, come with this set; there is also a mug. Against a wall of tongue and groove boards this set is very effective and is a most useful contrivance for the bungalow or camp which is not provided with all the conveniences of modern plumbing. This washstand arrangement can be made very attractive by hanging curtains of the material used for the other draperies of the room, on a rounded rod (barrel hoops can be made to serve the purpose satisfactorily) placing a narrow shelf for the various toilet necessities between the two brackets and a narrow mirror at the side. Quite a complete lavatory can be arranged in this way, and at the same time add very considerably to the appearance of the room in which it is used. The other set, of which there are five pieces, comes in two colors, an old blue, and a brilliant green like the set just described.

Of the rugs shown for use in summer homes there is a great variety this season exceedingly attractive, and very moderate in price. A plaited grass rug is one of the most neutral in tone, and for this reason, will work in successfully in a number of places. These rugs are made of dried grasses braided into strips about two inches wide. These strips are then coiled



Willow beds are now made with pleasing canopy tops

round and round in spiral form, and sewed together, making round, or rather elliptical shaped rugs. A little color is woven in in simple design by using strips of dyed wool plaited in with the grass. The smallest of these grass rugs, just a little mat, costs \$1.75, a rug 6 x 9 ft., \$11.50, and a rug 11 x 13 ft. 9 ins., \$23.50. Rugs made by blind workers are of extra heavy quality, and in excellent colors, and give better service than the lighter weight rag rugs, attractive as many of these are in color and design. The chief objection to most of these light weight rugs is that they are apt not to lie flat on the floor.

Scotch woolen rugs are woven in beauti-

ful colors and designs, and these are heavy enough to stay in place. The new spring designs are unusually good, and there is hardly any color scheme that may not be found in one of these rugs.

Japanese jute rugs are made in some excellent colorings, and the prices are remarkably low. A 3 x 6 ft. rug costs \$2.25, and a 9 x 12 ft. rug, only \$13.50. Some of the colorings in these rugs do not compare unfavorably with the old Chinese rugs, and while they might not give long service, \$13.50 for a large rug could safely be invested, though there was not more than two or three seasons' wear to be had out of it. The Japanese cotton rugs, blue and white, and green and white, cost just twice the price of the jute rugs, that is, \$4.50 for a 3 x 6 ft. rug, and \$27 for a rug measuring 9 x 12 ft., and give excellent service. Nearly all these rugs which I have mentioned are suitable for porch use, as well as for indoor furnishing.

One does not have to go to the far shore of France, or of India, or of Japan, to get any of these things that are not of domestic manufacture. All these unusual things here enumerated as being particularly desirable for bungalow use may be bought within the limits of a few city blocks. Indeed, one does not have to be traveled to have about them the artistic productions of other countries, for everything in time finds its way to our shores, and we have only to have "seeing eyes" to appreciate the things when we find them, placing them in our homes.



Reclaiming Old Houses

(Continued from page 29)

territory. We were fortunate in having at the start numerous photographs and some measured details of the period above mentioned; it saved us making a special expedition for them and also saved time.

Let us take our interior first, bit by bit, and see what was done with it. In the old part it was found necessary in laying the new floor, to level up with furrings on top of the old floor. Buildings will settle and get out of level. We used for our new floor best grade Southern pine, of narrow width. In the ell on the second story we laid but a single floor in order to save every inch possible—there being considerable difference in the depth of the old oak floor beams and the shallowest we could contrive with our modern spruce article. When the top of the window casings do not come too close to the ceiling it is best not to do this, as it gets rather dirty and is apt to be scarred during the balance of the construction. As it was we waited until the masons were out of the way before we laid it and even then it had to be scraped. Judging from the way in which the ceiling cut into the tops of the casings on the first floor, and from the style of the glass we judged that our original windows were not as high by one width of

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has every possible sanitary feature—deep water seal and perfect flush—with the further exclusive advantage of noiselessness.

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siding. The old floor timbers are far too rough to assume them to have been left exposed.

When the windows had been enlarged, it is probable that new doors were hung as well and at the same time new back-boards put on to the casings. All this work was old, but it was not the original by any means, nor was there anything to show what the original might have been except the ancient front doors and these, which were double, showed the horizontal panel. However, our second story door and casings were far too good to abandon and we retained them with their design of four upright panels. In the kitchen and other parts of the house the new doors were of cypress in a natural and dead finish. Otherwise they were painted white. The old door knobs were all of white porcelain; we substituted octagonal glass on the lower story to go with the white paint, and black to go with the natural wood. These last were also used on the second story, while with the white paint we used mahogany. In the bedroom the old simple mantel was replaced. This had an architrave very similar to those of the door and window and below the shelf was a well proportioned dental molding. In the reception-room the old mantel was also retained, but as it had a cart-before-the-horse arrangement of panels in the frieze, we filled these with composition ornaments to control, but not to hide its oddity. This last it may be remarked lay in making the central panel a comparatively insignificant division as compared with those flanking it.

In our new dining-room there was little to hinder us with our feature, which is the fireplace side. From the plan and the pictures it will be seen to be well balanced. It is mostly of wood and such little plaster as occurs in the surface. Of the chimney breast proper, it will be noticed for its simplicity. The few ornaments are introduced to get terminal spots and produce lines. We are so far from the common thing that we feel we may do this. Otherwise it follows closely in its molding and general suggestions an old house at Windsor which still retains some of the earmarks of the early period both in its moldings and in its overhanging second story. The walls of the kitchen together with the servants' rooms and the bathrooms have been painted, which allows of easy cleaning. The walls of the reception-room are done in flat fresco color of a pale yellow. Those of the living-room are covered with paper of a medium brown in a pattern suggesting the texture of the Eastern grass fabrics. A limited and judicious use of dull gold adds richness to the effect. This paper was chosen above the pattern sort because it was to serve largely as a background for pictures. The dining-room, being intended to carry itself without much pictorial aid, is of a very good semi-realistic tree pattern in gray monochrome with touches of subdued green. A couple of the chambers show examples of the per-



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pendicular stripe with the usual diaper pattern of flowers. The hall and other chambers are still in the plaster, time being taken to discover satisfactory patterns. As a matter of fact the new plastering was allowed to stand the first season, so that it might find itself and, if cracking, be repaired.

The exterior of the main building has undergone but little alteration, except in the raising of the long windows and the addition of a molded water-table across the front. The sash are made with the old fashioned heavy muntins, but the size of the glass has been increased from its probable original size. Its shape too suggests the general block of the building and is more in harmony than a narrower form might be. In reality it is a compromise which considers in a measure the difficulty attending the cleaning of small panes. Old time glass was small from the conditions attending its manufacture.

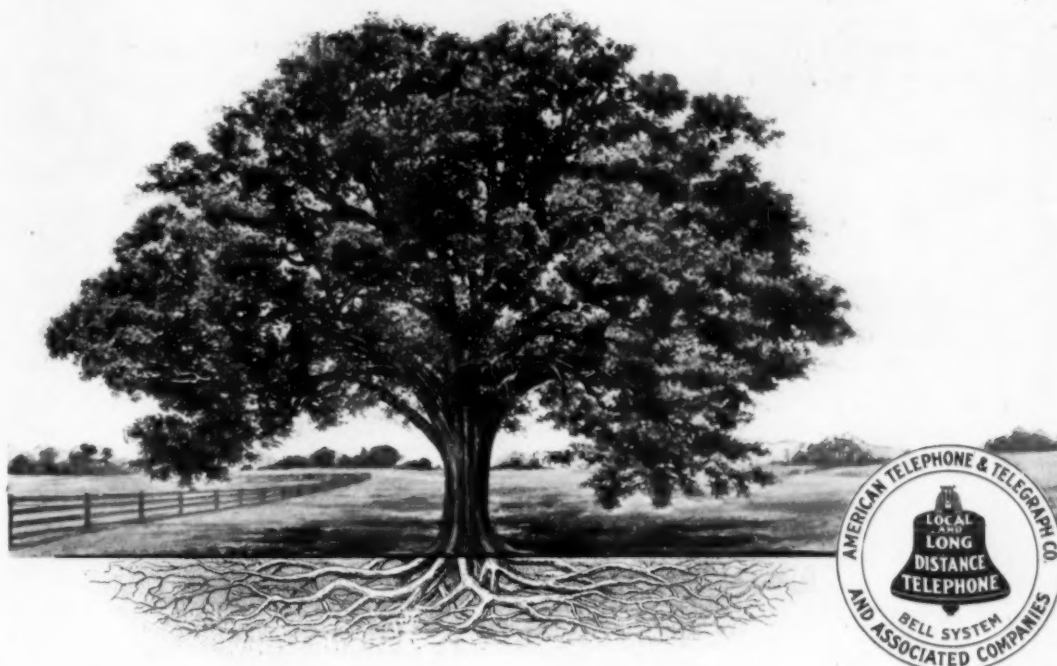
The additions consist of an elaboration of the front entrance, the new oval window above, the bay window at the rear and the new piazza. There has also been added a galvanized gutter and this is always best when the original has no installed gutters.

The original front door was a double affair and so narrow that to use one-half of it was a nuisance. The new doors were similar in design, but wider. The doorway is a composite and has its origin in different originals.

As to our piazza: this has been made to balance, that this characteristic of the house proper might not be lost sight of. Our cornice is as simple as is practical and certain members in it correspond and line up with the top of the window casings. Our columns and pilasters have a double entasis, that is they are curved from the base to the cap while in the architectural conceptions the lower portion is straight. We have authority for this and have utilized it so that its juxtaposition with the out-of-plumb corners would not assist in the emphasis of this fault. And right here it might be well to state, that as a further, and we trust complete disguise, there are to be four lattice frames extending from the base to the lower story window-caps and located on the front next to each corner and on either side of the entrance motive. When these are overgrown with trumpet-creeper we have hopes that our contrary lines may be lost sight of. The piazza rail and balusters are about as simple as we can find authority for.

The recess in which the service steps enter the kitchen is suggestive in line of the old woodshed addition. This it will be noticed has an architrave bare of moldings and the cap is made up of the case moldings of the windows, with the top of which it is in line.

The bay window added to the living-room is so inconspicuous a feature as to speak for itself in the picture, but the long sweep and terminating curve of the roof of the open-air room is apt to make a



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New Yorker, unfamiliar with the valley, bristle with interrogation points. No, let us hasten to assure him, we have not borrowed from the Dutch and in so doing mixed up style. The old-time craftsman did this for us and there are many existing examples in the valley to testify to the fact. It is a treatment that often serves to surmount several unsympathetic conditions, and as in the case in question, is pleasingly effective.

It will be noticed that the rear of our ell, owing to the abrupt falling off of the ground, looms up in the air considerably. Therefore the laundry yard with its wistaria covered enclosure will serve, besides its initial purpose, as a screen to eliminate some of the height of the offending ell.

The foregoing will serve to give some idea of the problem presented and our method of solving it. It may not be a perfect solution; probably it could be bettered; but we feel that it is a fairly creditable effort and we are firmly convinced that our course in following the local craftsman, rather than the wider source of inspiration and the very correct taste of the average architect, is the only sane method of handling an old house. One does not set the same palette for every sort of picture.



Garden Suggestions and Queries

(Continued from page 45)

ing the last two months on wood of the previous season. These should be gone over as soon as the flowers fall, and cut into shape for next year. Do not be afraid to leave them a little open, as they will make a great deal of growth between now and next May. If they have been neglected about the roots, by all means spade up about them for a foot or two, making a neat circle, and give a little manure or fertilizer. Shrubs, just because they will stand abuse and still live through it, are the most neglected of all plants, going for years, frequently, without being touched or even thought of.

IN THE FLOWER GARDEN

Here, too, there is not much to be done, except to keep the surface worked over, the beds thoroughly watered once in a while, about dusk, if the weather is very dry, and a few late tender plants, such as salvias or tuberous begonias, set out.

If annuals have been started in the seed border in May, some of them will be ready for transplanting and all will need careful cleaning, cutting back if they are getting too tall, and thinning out if they come up thick.

Another most important thing to attend to at this time is the procuring of plants of choice new varieties from which to work up a supply for next year. One plant of a new or especially fine geranium or fuchsia, for instance, procured from a friend, or from the florist, will give you

a supply of cuttings for rooting next fall, and all the plants you can use by next spring. This is one of the most important features of economical garden improvement and should not be overlooked.

SMALL FRUITS

Currants and gooseberries will need attention this month. Spray for currant worms and mildew, and mulch gooseberries to retain all the moisture possible. The currants will do better for a mulching, as sufficient moisture greatly improves the quality of the fruit.



The Naturalizing of a City Man

(Continued from page 34)

He seemed loath to admit that the cultivation had had much to do with it.

The crop of potatoes in the newly cleared land, which had been put in later than the others, and given special attention, was looking the best of any on either of the two places. They dug into a hill or two, and found them of good size already.

"I think I'd dig them now, if I was in your place," said the Squire. "Potatoes are worth a dollar a bushel now, and they'll probably go to seventy-five before long—maybe sixty, if we get some rain."

"These won't," said Mantell, smiling. "They're for seed. I may have some to spare—at a dollar a bushel."

"Well," said the Squire, "I guess I'd been ahead of the game, if I'd got that cultivator when you told me about it, and kept one of the men busy with it. I guess that that's a pretty good thing, maybe, for a dry season, after all."

His care and persistence in doing everything he possibly could do to fight the drought every inch of the way, even in the face of the smiles of his friends—which are sometimes the hardest thing of all to bear—kept his crops in better shape. The onions and potatoes especially were helped by being kept in a growing state, though making little progress, until the rain did come. Then they jumped ahead again, while those of most of his neighbors were too far matured and dried up to be started into new growth. Several heavy showers in the first part of September made the outlook much better, and gave new confidence to the somewhat discouraged members of the hard working firm.

Although the farm crops were Mantell's special care, a great deal of his attention was also given to the garden, where he and Raffles together threshed out the many problems of cultivation, battles with various insects, crop rotations, etc.

Most of the planting for the year, of course, was done. But during July they had late crops of turnips and other fall vegetables to sow, and late cabbage, cauliflower and celery to set out. The little brook, across which they had made a sod dam, came in very handy for this late transplanting in dry weather, as with little



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The "Monroe" is sold direct to you—at factory prices—on 30 days' trial. We pay the freight and guarantee "full satisfaction or money back." Liberal Credit Terms if not convenient to pay cash.

The "MONROE" is the ONE REFRIGERATOR with each food compartment made of a solid piece of unbreakable snow-white porcelain ware with every corner rounded as shown in above cut. The ONE REFRIGERATOR accepted in the best homes and leading hospitals. The ONE REFRIGERATOR that can be sterilized and made germlessly clean by simply wiping out with a damp cloth. The ONE REFRIGERATOR that will pay for itself many times over in a saving on ice bills, food waste and repairs. The ONE REFRIGERATOR with no single point neglected in its construction, and suitable to grace the most elaborate surroundings.

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It's a beautiful ride along the Jericho Turnpike, where our nursery is located.

Perhaps you don't know that we have trees in all sizes, from fifty cents for a three year old, to fifty dollars for one twenty.

One very important thing to also bear in mind is that any of our evergreens can be planted in August and September just as successfully as in the Spring. Come and make your selections now, and we will tag them with your name, and ship them any time the latter part of July.

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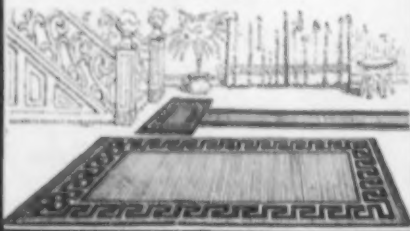
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Write for FREE, Illustrated Booklet

This booklet will show you that your porch can be that which it ought to be—your summer living room.

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355 Lake Street, Burlington, Vt.

trouble they could put a half dipper of water into each hole before setting the plant. Mantell at first thought of putting it around the plants after setting them, but it took only a moment's reflection to show that Raffles' method of putting it in the hole was the right one.

One thing that never ceased to compel Mantell's attention was the great difference between what they sold things for and what he knew people in the city were paying. Priestly was not a shipping point for produce; truck of all sorts and even potatoes were imported by the storekeepers there in large amounts. In many instances Mantell figured out that consumers in the city paid for various staple products, not perishable, at least three times as much as the growers in the big shipping districts received for them. Freight charges could account for only a small part of this enormous difference. As a business man, it worried him to think that there was so much loss between the manufacturers and the consumer. Was there no way in which the actual producers could get a bigger slice of what the consumer had to pay? Here was another problem which, tucked away in the pigeon-holes of his busy brain, occupied many of his spare moments, for Mantell, even when busy with his hands, at such more or less mechanical jobs as weeding and cultivating, always kept his head busy with the ever-arising problems of his new and many-sided business.

The great agricultural event of the fall was the local "Fair." Nothing else in the course of the year was so universally attended. Practically every able-bodied person for miles around put in his appearance here. The first and greatest attraction was the crowd. They all went, primarily, to see each other, and a very good social institution it was. Next, in varying degrees of attractiveness, came the horse races, the balloon ascensions, the vaudeville "features," the agricultural and horticultural exhibits.

The Mantells were very enthusiastic about the Fair. About a week before the local one, Mr. Mantell, Robert and Helen had attended a larger one not far from Priestly, to see the State Experiment Exhibition given there. Robert and Helen were quite carried away by the vegetable and farm exhibits, and came back fully determined to capture every prize they possibly could at the local fair. The Fair Book was gone over carefully, and everything they thought they had a ghost of a chance at was checked off. Mrs. Mantell caught the enthusiasm and decided to compete in the jelly and cake and bread lists in the Ladies' Department.

So for several days previous to "Entrance Day," all was preparation and bustle.

Mantell had been quick to note, at the other fair, that the care and neatness with which the various exhibits had been prepared and staged had a great deal to do with the appearance of their quality. Clean washing, clean baskets, or old ones lined with clean white paper around the top, neatly printed labels, clean berry bas-

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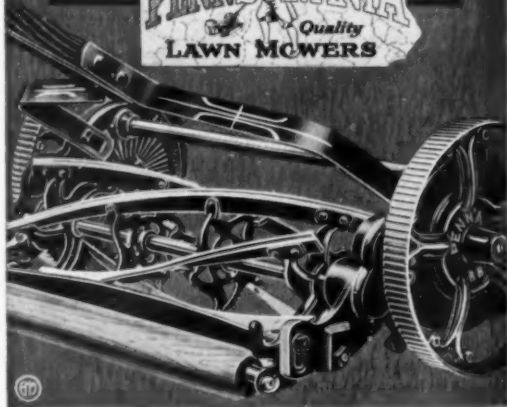
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kets, or paper plates for things shown in small amounts in a collection, like beans, tomatoes, onions, etc.—it was inevitable that such improvement in looks as all these things effected would make the produce itself look correspondingly better.

So Mantell, having decided that they would make the best showing they could at the Fair, went after it in a businesslike way. A list of all possible entries was made, and then certain things assigned to each member of the firm. Mantell himself took the field and farm crops. Raffles, the vegetables; Robert and Helen, the poultry; Mrs. Mantell, the household things, and Raffles and Robert and Helen, the cut flowers and potted plants. Along some lines, of course, they were shy, but the list totaled up to quite a formidable one. As the various things began to be collected into one place, it looked more and more formidable. There was a possible total, in first premiums, of nearly sixty dollars!

In exchange for some garden produce, which they were easily able to spare, Mantell had some neat but striking cards printed by the proprietor of the local paper at Priestly.

He also got a number of new pots, of various sizes, and as he knew from his own purchases in the spring about what they must have cost the dealer, he got them at a very fair price. These were, of course, for Raffles' potted plants, of which he had been able to get together quite an imposing collection. The clean, new red pots made them look a hundred per cent. better.

It took three trips with their largest wagon to get everything to the Fair on the eventful first day, and they had a hard time finding adequate room to place things properly. Mantell, with Helen to help him, looked after that end of it, while Raffles and Robert brought the things to them. It had taken much longer to get things collected and prepared than they had anticipated, but by working late into the night before, and getting an early start that day, they were among the first on the ground, and secured one of the best positions in the hall.

Before the day was over, Mantell saw plainly that he would lose out on many of the entries, but the biggest prizes he was pretty sure of. The exhibits seemed, for the most part, to be made only by those who felt quite certain of one or two things—a half bushel of late potatoes, and a large squash, for instance—and would not bother to take anything else. To his surprise, he found that he had more entries than any other exhibitor of vegetables or plants in the hall, and they were put up in a way that gave an effect of their being even more, comparatively, than they were.

When the judging was done, on the following day, he had reason to be pleased with the results. Fortunately, the judge had been a man from the agricultural college, who knew his business and had shown no favoritism, as, the Squire said, sometimes happened. They got the first

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prize on general collection of vegetables, and on collection of plants in pots, which was the biggest in the hall department, and first on collection of onions, and of field corns. Besides these, numerous other first and second prizes swelled the grand total to \$33.50. And they sold quite a lot of the stuff there, at the close of the last day, at extra good prices, so that they felt well repaid for the time and energy put in. But besides this, and of as great, though less tangible, value, was the advertising he got out of it. Hardly a person for miles around now but knew of the Mantell enterprise; and he made a host of new friends—and rivals—during the two days spent there.

As the fall approached Raffles spent half a day in preparing a number of lath sashes for some of the coldframes, in which to start pansies, daisies, and a few other greenhouse seeds, and lettuce seed for the early crop in frames. Under the shade thus afforded, and in the soil watered thoroughly the day before sowing, they came up quickly and strongly.

Much of their time, too, was spent in the beginning of the harvesting season and in getting ready for the crops to be reaped, and it was not long before the click of the reaper was heard in the field.

There was a mellowness and peacefulness about the oncoming autumn which Mantell had never realized in the city, even on those rare occasions when he got away for a drive through the neighboring country. There was a sense of quiet joy and safety in thus getting ready to put in their winter stores, which sprang from some instinct still strong in him.



Making a Bowling Green

(Continued from page 16)

The green must not only be well constructed, but what is just as important, it must be properly placed. If put out in the open, where the sun will beat on it all day, not only the surface will suffer, but the time for play will be considerably shortened. An open area under a summer sun and browning turf is not attractive. A location so near large trees that their shadows will fall across the green is to be desired. A gentle rise in the ground leading from the green makes the matter of arranging places for the spectators easy of solution besides relieving the stiffness and formality of the usual seat formation.

An elevated area about all greens for the accommodation of spectators is desirable, but where possible the natural rising ground should be preferred.

The best expression of this idea was a green arranged at the bottom of a bowl-shaped piece of ground the slopes of which permitted the tasteful arrangement of rustic benches and chairs, with just enough trees dotted about to temper the sun's rays and throw picturesque shadows.

While it is not possible always to find these conditions some treatment can be ef-

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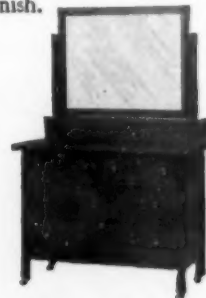


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fectively applied to any situation that will knock off the rough edges and soften down unpleasant parts. Trees, shrubs and plants are the means to accomplish this, with just a little thought as to their proper disposition.

In exposed places, such as near the seashore, a pergola arranged with vines would add an attractive feature and afford much welcome shade.



The Kind of a Summer Home to Build

(Continued from page 14)

The kitchens and pantries should be even more convenient than those of the ordinary country home, and the less furniture, the less dusting and sweeping is required, and the better for all concerned. With some this desire for a complete break from their usual habits extends further than with others. There are many among my acquaintances who require in their homes perfect service, the best of cooking, the most finished of housekeeping, and are not happy unless their vacations are spent in the roughest possible way. They want themselves to do the cooking, the cleaning and the bed-making, and desire a complete change from the winter's routine. For such as these there is nothing more satisfactory than an adaptation of a hunter's camp or a frontier cabin. This may be built of logs in true frontier style or may be built of ordinary wood with slabs, as the outside rounded portion of logs sawn away when the logs are cut into boards are called, or of shingles or of vertical sheathing. Rough built-in corded bedsteads or hammocks may be used to furnish them, and, made by one who knows how to make it, a pine bough bed is a very comfortable place. Camp means primarily the reduction of the art of living to its simplest form, cooking over a fire in the open, eating in the open, and shelter only for sleeping; a not unusual compromise is the building of two cabins end to end, with a roofed space between, open on both sides; such is the type of which we read in Parkmans' Histories or in Mark Twain's "Huckleberry Finn." There is a little photograph of a negro cabin with this article, built of logs, roofed with long "shakes," as they call them (the original shingles), which is a very satisfactory type of structure in which to live the real country life. The two ends are used for bedrooms and the open space between for a dining-room and general living-room.

Another kind of camp is illustrated in the log house with an open porch in front, where a single room divided by canvas screens serves for sleeping quarters, and a piazza for every-day living use, but one can have a very good time in a building as plain as this if one is not over nice in habit and the other members of the party do not snore.

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Lounging Chairs (see illustration), Settees, Serving Trays and Chairs of every description for porch or living room are appropriate at this season of the year, and no home is complete without some Willow Furniture.

We have a wide range of pieces, in standard and exclusive design, that we stain to fit into your particular color scheme, and are glad to send samples of finishes and materials for covering cushions.

Sketch Sheets showing a great diversity of styles, mailed free on request.

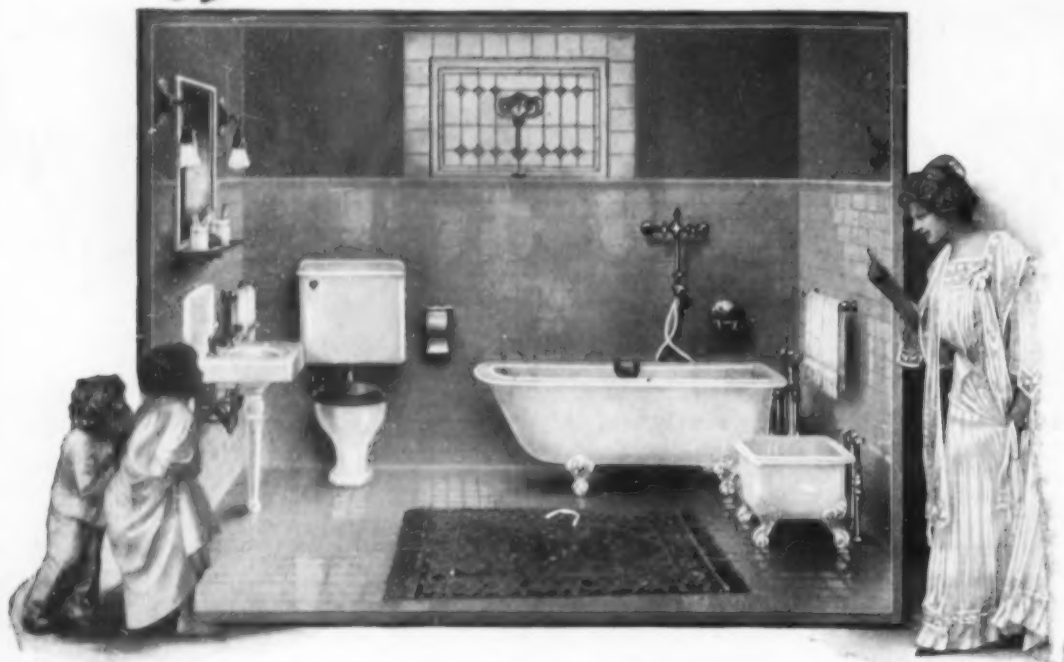
WALTER J. BRENNAN COMPANY

437 Lexington Avenue, Opposite
Grand Central Station, New York



Price \$19.00 complete.

“Standard” GUARANTEED PLUMBING FIXTURES



EVERY night is tub night when “Standard” Fixtures are in the home. The delight which the convenience, beauty and refinement of “Standard” Fixtures create in the use of the bathroom makes daily bathing the rule in every home possessing them. Children especially are drawn to cleanliness by the appeal of their attractiveness. Their resistance to time and use makes their purchase the most economical of all the homebuilder’s expenditures.

Genuine “Standard” fixtures for the Home and for School, Office Buildings, Public Institutions, etc., are identified by the Green and Gold Label, with the exception of one brand of baths bearing the Red and Black Label, which, while of the first quality of manufacture, have a slightly thinner enameling, and thus meet the requirements of those who

demand “Standard” quality at less expense. All “Standard” fixtures, with care, will last a lifetime. And no fixture is genuine *unless it bears the guarantee label*. In order to avoid the substitution of inferior fixtures, specify “Standard” goods in writing (not verbally) and make sure that you get them.

Standard Sanitary Mfg. Co. Dept. 40

New York 35 W. 31st Street
Chicago 415 Ashland Block
Philadelphia 1128 Walnut Street
Toronto, Can. 59 Richmond St. E.
Pittsburgh 106 Sixth Street
St. Louis 100 N. Fourth Street
Cincinnati 663 Walnut St.

Nashville 315 Tenth Avenue, So.
New Orleans, Baronne & St. Joseph Sts.
Montreal, Can. 215 Coristine Bldg.
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Louisville 319-23 W. Main Street
Cleveland 648 Huron Road, S. E.
Hamilton, Can. 20-28 Jackson St., W.

PITTSBURGH, PA.

London 53 Holborn Viaduct, E. C.
Houston, Tex., Preston and Smith Sts.
San Francisco Metropolis Bank Bldg.
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Toledo, Ohio 311-321 Erie Street
Fort Worth, Tex., Front and Jones Sts.

The principal, then, of the summer residence, its “leit motif” as the opera programmes say, is a simplicity which may be either comparative or positive as individual tastes dictate, but it must at all events be distinctly a change from the ordinary routine of life, and this must be reflected in its artificial expression, the house.



An Amateur’s Water-Works

WHEN we began installing our ram we knew water usually ran down hill and that it would run from a high point to a lower one, even over a higher point in between, if enclosed in a pipe. We also knew that piping came in certain lengths, but could be cut to fit a desired space and the ends re-threaded. That was the extent of our knowledge, except that water was needed on the top of our hill.

A strong-armed man was also an asset, and he had seen piping cut and threaded, and knew that a few drops of oil helped the tools to get a grip, which was fortunate, for we would hardly have guessed it.

He also added a profound disbelief in the success of the undertaking. Either he doubted the ability of the little ram to force water up a hill, or our ability to force the little ram to go. He was too tactful to specify, but his state of mind furnished an entirely superfluous atmosphere of gloom to the scene of our labors.

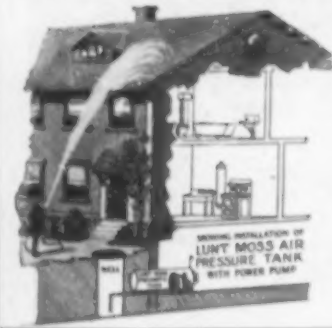
The first delay was due to the fact that lengthy measuring of water supply, distances and elevations and deep study of catalogues demonstrated that no ram in existence could send that water up such a hill. Then one day we found in a new catalogue the illustration of a ram on a different principle from the larger ones. It could pump from a spring furnishing as little as a half gallon a minute. Ours gave three-quarters, and no ram before made would work with less than a whole gallon per minute. We were elated—ordered a ram and piping and began to learn about pipe laying.

The first lesson, furnished by the hardware dealer, was that there was a special tool for cutting pipe. We had imagined a cold chisel would do (as it surely would if time were no object). Then we learned of dies for cutting threads on pipe when the original lengths were subdivided. Then, that piping comes in irregular lengths, about twenty feet. Our ignorance of this variation caused considerable trouble, for desiring a line eighty feet long from spring to ram we laid down four lengths of pipe and went to work excavating, at the point they stopped, for the ram pit, only to find, later, that the four lengths together measured but seventy feet.

Then we found that one coupling comes with each section of pipe—apparently enough, but in actual work extra

(Continued on page 68)

The Lunt-Moss System of Pneumatic Water Supply for Country Homes



operated by hand, gasoline or electric pump or by windmill, is more and more in demand. It yields **running water** for faucets, bath, water closets, barn, garden and lawn, etc., also hot water—in connection with range—for bath, kitchen, laundry, etc.

It's a Great Fire Protection.

We supply Electric Light Outfits for country homes; also Gasoline Engines for farm purposes—wood sawing, bone cutting, etc.

SEND FOR CATALOGUE 56 AND LET OUR ENGINEERS FIGURE OUT YOUR NEEDS.

LUNT-MOSS CO., 43 So. Market St., Boston.

New York Office: 37 Warren Street.

The Importance of Well-Built Chimneys.

MANY times when a furnace, heater or range fails to give full satisfaction, the trouble lies with the chimney and not with the apparatus, where most people usually look for it unless they have had previous experience in such matters. Chimneys are often slighted when houses are built by contract, because the work is mostly hidden from sight.

In order that a heater or a range may give good service, there must be a constant and uninterrupted draft from the openings in the apparatus to the top of the chimney, created by the wind sweeping across the chimney top. Now chimneys are very generally constructed with two flues, and the partitions between these flues ought to be built as carefully as any other part of the chimney. As a matter of fact, the flue partitions are often constructed most carelessly, perhaps because the workmen do not realize the importance of having them properly built. Openings may be left, or the bricks may be placed in position so loosely that several fall out after a time. Then the draft is interfered with, for the air is drawn through these openings instead of directly up the flue. The extent of this interference depends of course upon conditions, but it may be sufficient to cause serious difficulty in the management of a heater or range that connects with the chimney.

There often is trouble if a fireplace is connected with a flue into which a pipe from a stove or range leads. This may be remedied, however, by having a damper installed in the throat of the fireplace. When the latter is not in use the damper should be kept closed, so that the upward current of air will be drawn from the range or stove instead of from the room into which the fireplace opens. When there is a fire in the fireplace, less difficulty is experienced, but the wiser plan is to reserve the flue solely for the fireplace.

Fireplaces which smoke are commonly seen, even in some houses which otherwise are very well designed and constructed. Often this defect may be remedied by making the chimney a little higher, or by capping it with a cowl or hood, the latter expedient being especially effective if the smoking occurs only when the wind is from a certain quarter.

Occasionally lack of fresh air in the room is the cause of smoky fireplaces. This may happen easily if the fireplace is too large for the apartment and the remedy for the condition is to construct a small flue from the basement to the fireplace, thus supplying an abundance of fresh air and thereby creating a good upward draught. In other instances, there are fundamental defects in the construction of the throat of the fireplace. They can be righted only by tearing out some of the bricks. In a case of this kind which came to my notice recently, five dollars was the cost of changing a fireplace which smoked badly into a good one.—E. I. F.

Dept. B-6
Morgan Co.
Oshkosh, Wisconsin

I intend to build a new home within the next 12 months. I am not obligating myself in any way by making this request.

Door Beautiful. I am not obligating myself in any way by making this request.

Fill in, tear off and mail today.

Name _____
Town _____
Co. or St. No. _____

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Whichever way you look at a Morgan-built home the effect is always the same — Simply Superb.

YOU'VE often wondered just what it was that made some particular house, that caught your fancy and impressed you with its unusual distinctiveness, so strikingly attractive.

Perhaps you had an idea that the expense would make it prohibitive for you to build such a home. That's a mistake. The secret is in the woodwork used. In all probability the house you admired was built with

MORGAN
GUARANTEED PERFECT
HARDWOOD DOORS

and trimmings. They cost but a trifle more than the commonplace kind, and are easily within reach of every homebuilder.

We tell all about them in our "Door Beautiful" catalog, an artistic de luxe book with many photographic reproductions of handsome interior and exterior views, showing Morgan Doors and Millwork in actual use. It also contains much valuable general information for home-builders. There's a copy for you—it's free. Fill out the coupon and mail it to us today. Book will go forward immediately upon receipt.

Sold by dealers who do not substitute

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Distributed by
Morgan Sash & Door Co., Chicago
Morgan Millwork Co., Baltimore, Maryland

ARCHITECTS: Descriptive details of Morgan Doors may be found in Sweet's Index, pages 910 and 911.

Look for this mark on the rail.

MORGAN MORGAN

Koll's Patent Lock Joint Columns

FOR PORCHES, PERGOLAS AND INTERIOR USE

PERGOLAS

"A properly designed and well planned Pergola is the finishing touch to the architectural and landscape perfection of elaborate grounds—it is the one thing needful to confirm the artistic character of a modest home."



Send for Catalog 27 on Pergolas, Sun Dials and Garden Furniture

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**THE
COLDWELL MOTOR LAWN MOWER**



THERE are 26 Coldwell Motor Lawn Mowers on the parks of New York City. They are saving the cost of 78 horses and 52 men.

Chicago Parks, United States Government Grounds, and hundreds of Golf Links and Private Estates everywhere are mowed with Coldwell Motor Mowers.

These mowers climb a 20 per cent. grade. Their weight, 2000 pounds each, keeps the lawn smooth. They cost nothing when not in use and run an hour on a gallon of gasoline. Expert knowledge not required to operate.

If you own a large lawn or are interested in a park association, or golf link, investigate the Coldwell Motor Mower. *Descriptive Booklet sent on request.*

COLDWELL LAWN MOWER COMPANY
Newburgh - - - New York



THE LARGEST LAWN MOWER FACTORY IN THE WORLD.



Showing luxurious rambling rock garden effects produced by our perennials

Plan Perennial Planting Now

The Palisades Popular Perennials and shrubs make the permanent gardening effects—the kind that assure a garden feeling the year around. Plants that bloom and wither in a week or two at their respective seasons have a place—but return a minimum of compensation for the toil and care you devote to their planting and growth. With perennials the conditions are diametrically opposite. You obtain a maximum compensation, one that every season enhances.

Ours it is to supply the perennials and shrubs which best suit your rockery and garden plans. We have the choice and facilities. Why not write now for our catalogue and let it help you make the right selection for this year's planting? All correspondence promptly answered and free advice given when desired. Personal interviews by appointment at reasonable distance without obligation. Write—

THE PALISADES NURSERIES, INC.

(PERENNIALS)

R. W. CLUCAS, Manager

SPARKILL, N. Y.

(Continued from page 66)

ones are needed. When a section has to be cut to fit a space another coupling is needed, and then occasionally one is split. A supply of elbows and half elbows is also needed, and unions.

We also found that a hasty order for couplings and elbows to a different firm from that which had furnished the piping resulted in fittings that didn't fit, and there was a slight difference in the threading.

Our tools accumulated with our experiences, and finally consisted of a Stilson wrench, which is a monkey-wrench with curving jaws to hold pipe; a large square-jawed wrench to hold the dies and a die to fit each size piping used. This last is a small steel square which cuts threads in piping. We used two sizes of piping—one would have been better. Other accessories were a screw-driver, already in hand, a vise for holding pipe while it is being cut or threaded, and leather for washers. If the water workers wear laced shoes this last item may be dispensed with.

During the progress of our work, at the foot of a steep hill, a washer was frequently in demand and shoe tongues proved quite satisfactory. If a thin washer was needed the woman's shoes paid toll, and if a thick one, the strong armed man sacrificed a part of his and the trip to the house was avoided.

Unions are also necessary, and one can hardly use too many. These I learned to be a kind of coupling which can be opened without disturbing the pipe on either side. After the work is done, if for any reason it is necessary to open the pipe, they make it possible without great difficulty. Without them, reaching the middle of the pipe to open it is like taking beads off a string until the desired one is reached; one section after another has to be unscrewed.

We found that pipe frequently has trash inside and sometimes iron filings, and each section has to be carefully shaken, end up, and blown through before laying the pipe. Let the old spring alone as far as possible. A long time is required for earth to settle and pack after a new wall has been put in. You may find the loss from seepage so great that the flow on which you have made your calculations is no longer there.

Finally I would say to the country householder who possesses a spring, "Do not hesitate to install a ram because expert labor is not to be had and you know nothing about it yourself. Go ahead; you will learn as you go along, and the pleasure you will feel on seeing the little stream of water flowing where you wished it will repay all your struggles many fold."

F. G. FEASTER

A New Golden Myrtle

MOST everyone is familiar with the trailing myrtle used as a covering for slopes, rock work, banks and in window

(Continued on page 70)



The Suggestion of Exclusiveness

is subtly conveyed to all the world by the inclusion of your property within an appropriate style of

American Iron or Wire Fence

We make designs that insist upon attention—designs which add a touch of beauty to your property—and designs so inconspicuous that their presence is scarcely noticed in the landscape—yet they possess the prime factor of a fence—strength.

Describe your conditions and we will send our Catalog No. 20, and suggestions to meet your needs. Write now.

AMERICAN FENCE CONSTRUCTION CO.
100 Church St., New York
Formerly Fence Dept. American Wire Form Co.



One of our many models now in stock.

Call or Write for Our Catalog of Ranges and Butler's Pantry Plate Warmers.

A Combination Range for Every Purpose

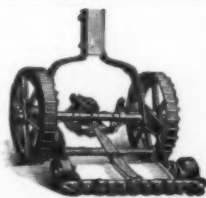
Good for winter cooking with heating; good for summer cooking without heating—the

Deane Combination Coal and Gas Range

Two ranges in one. Has ovens, gridiron broilers, toasters and all other up-to-date features. Gas and coal can be used at the same time when preparing a big meal; or separately if desired.

Don't buy any range before calling upon or writing us.

Bramhall-Deane Company,
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Cooking Apparatus of All Kinds.



THE CLIPPER

There are three things that destroy your lawns, Dandelions, Buck Plantain and Crab Grass. In one season the Clipper will drive them all out.

CLIPPER LAWMOWER CO.
Dixon, Ill.



PLANNING YOUR HOME

A HOME, no matter how simple or elaborate, may be better planned, with greater satisfaction, if you have one of our books of plans. Our books of **DISTINCTIVE HOMES AND GARDENS** give suggestions, show scores of different arrangements, which make characteristic homes. They cover every phase of building.

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Stock plans priced in each book. Ask for our special offer on original plans.

-The Kauffman Company-

623 ROSE BUILDING CLEVELAND, OHIO

SAVE MONEY ON YOUR FALL BULBS BY ORDERING NOW

ALL ORDERS FOR FALL BULBS PLACED WITH US BEFORE JULY 30th, WE WILL BOOK AT IMPORT PRICES

You will surely want some "Daff-down-dillys" (daffodils) — the old-fashioned kind that grandmother used to grow, at 1 cent each, or the most up-to-date variety at \$1.00 each. Or some of the charming Narcissus. Poeticus—(pheasant eye or poets' narcissus). They are quite the most popular and beautiful for naturalizing in the woodland borders of the wild garden. They are very hardy and multiply rapidly.

Special advance order import price for flowering bulbs of this Narcissus, are as follows:

100 for 75c.	1,000 for \$5.75.
250 for \$1.75.	5,000 for \$27.50.
500 for \$3.00.	10,000 for \$50.00.

Other fall bulbs in proportion. Write us your list of wants, and we will give you complete import prices.

Be sure your name is on our list for the fall Garden Guide. It will be mailed to you free, the middle of August.

Boddington's Bulb Bloom.

ARTHUR T. BODDINGTON 334 West 14th Street, New York

A SHOPPING GUIDE TO PARIS AND LONDON

By Frances B. S. Waxman

This book fulfils a mission attempted by no other book published. It tells where to shop and how to shop to the best advantage in the two greatest cities of Europe. Written by a woman of long residence in both these cities, it treats the subject from an intimate viewpoint and is full of suggestion that will save money for the traveler. It tells where the natives shop and will be the means of your getting many bargains.

Illustrated, Price 75 cents net; postage 8 cents

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A CHARMING NEW NOVEL

THE LOVERS OF SANNA

By MARY STEWART CUTTING

WHEN you have met the most adorable heroine of contemporary fiction there will be a new addition to the lovers of Sanna. She is a girl you would like to know in the life. Mrs. Cutting has an enviable reputation as an interpreter of American suburban life, and in this romance her powers as a story-teller are shown at their fullest. You will enjoy Sanna's temporary indecision as to whom she really loved. Someone will ask you before long if you have read the story. *Illustrated by Robert Edwards. Cloth, 4 3/4 x 7 inches. Price \$1 net; postage 10c.*

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Union Square, NEW YORK

Get all the good out of your verandah

Make your verandah the place where you'll want to spend most of your time this summer—cool, shady and private. You can make it a delightful outdoor living room at little cost by equipping it with

Komi Green Painted Porch Curtains

They keep out the hot sun, but let in the cool breezes—give you perfect privacy even when your porch is close to the street. They come in sizes to fit any porch. For sale by upholstery stores and departments. If your dealer cannot supply you write us for samples.



R. H. COMEY CO., Camden, N. J.
Chicago, 2440 to 2448 Washburn Ave.

No Locks are Yale Locks unless made by Yale & Towne

YALE



That your Builders' Hardware should be Yale is obvious.



That you will have the Master-key System is not so obvious, because you may not yet know the convenience, safety, compactness and efficiency of the Yale Master-key, especially as expressed in the Yale Bicentric Lock.

The Yale Bicentric Lock has two key-ways—one for the Master-key, the other for the individual key. Each throws a different set of pin-tumblers which operate the same bolt. The Yale Bicentric Lock—or, for that matter, any Yale Cylinder Lock or Yale Bit-key Lock with Master-key—can be installed with the Builders' Hardware at the same time without additional cost for installing.

The application of the principle is so wide that the padlock on your chicken coops may be opened with the same Master-key that unlocks the big front door.

Send for these books:



This book applies the Master-key idea to the house you are going to build or rebuild.



This book tells of the beauty, utility and wear of Yale Builders' Hardware.

The Yale & Towne Mfg. Co.

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High Grade, Northern Grown

Deciduous and Evergreen Trees, Shrubs, Vines, Roses, and Herbaceous Perennials, Trees for Orchard, Park and Forest Planting.

We solicit correspondence relative to any planting problem.

Send for our Illustrated Catalog.

The New England Nurseries Co.
Bedford, Massachusetts

(Continued from page 68)

boxes. The common variety of myrtle has a great variety of uses for which there are few acceptable substitutes.

It is interesting in this connection to note the appearance of a new variety of myrtle—a hardy golden myrtle. It is said to be a stronger grower with leaves closely jointed on the vine and much larger than the Vinca type, frequently measuring 1 in. by 1½ in. in size and margined irregularly with a rich golden yellow. The new variety has been awarded a certificate of merit by the Horticultural Society of New York, the New Jersey Floricultural Society, the Paterson (N. J.) Floricultural Society and the Elberon Horticultural Society.



A Successful City Garden

NOT many years ago an arid enclosure of 25 by 50 feet, its only undulation being a volcano-shaped ash pile in one corner, made indeed a depressing outlook from the dining-room window of an ordinary city house.

We should have lost heart entirely but for certain flashes of green that came to us through a saving row of pickets forming the rear boundary of the premises. The glimpse of growing things beyond was the spur that set us hopefully at work to put ourselves in harmony with the motherly old garden over the fence.

With the help of a man, directed by a strenuous woman, new soil was soon spread, sod laid and on the fences, which were painted a restful green, were fast-



Rambler-covered arches extend over the path near the fence

ened at intervals earth-filled boxes for flowering plants and trailing vines.

There is nothing that lends more dignity to a garden, be it a large or a small one, than the long, straight aisle, running from beginning to end. If there is abundant space we may have many side tracks and irregularities, but the straight onward

(Continued on page 72)

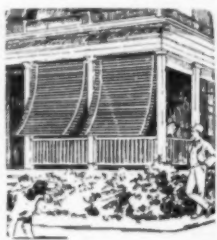


Modern Sleeping Porch fitted with Wilson's Blinds

Practically makes an Outdoor room of the ordinary porch; a room at night, a porch by day.

WILSON'S VENETIANS

for outside and inside of town and country houses; very durable, convenient and artistic.



Wilson's Piazza Blinds

Special Outside Venetians most practical and useful form of Venetian yet devised for porches and windows; excludes the sun; admits the breeze. Write for Venetian Catalogue No. 3.

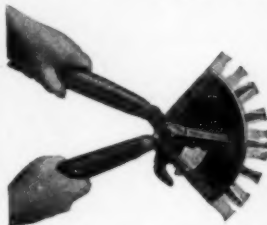
Orders should be placed now for Summer Delivery.

Jas. G. Wilson Mfg. Co.
1, 3 & 5 W. 29th St., N. Y.

Also inside Venetians, Rolling Partitions, Rolling Steel Shutters, Burglar and Fire-proof Steel Curtains, Wood Block Floors.

Trim Your Hedge With Speed and Ease

The **UNIQUE**
HEDGE TRIMMER



Cuts 4 times quicker, easier and better than with shears. Saves energy and strength. A boy can operate it. Is for well-kept frequently trimmed hedges.

The **UNIQUE**
HEDGE TRIMMER and CUTTER COMBINED

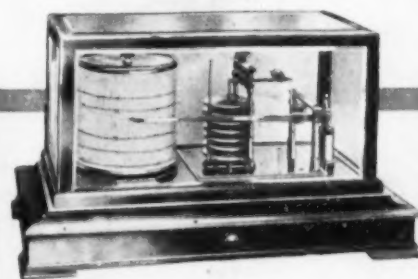
For old growth and heavy work, besides trimming blades has cutter for individual branches up to 3/4 inch diameter. Quicker and better than old way.

Either tool sent
Express Prepaid \$5.00
in U. S.

Money refunded if unsatisfactory upon return to us after one week's trial. Refer to any bank in Philadelphia. Send for free illustrated booklet.

"Success with Hedges."

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No. 2303.

A "Weather" Bureau In Your Own Home

That's just another way of saying you own an S & M "Tycos" Recording Barometer (Barograph). Consult it morning, noon and night—any time—for "coming" weather. Tells you true. Your guests will be delighted with it.

Easy to read as telling time—after a little practice.

Before making engagements—before motoring, golfing, sailing—before doing anything in which "weather" enters as an element—consult your

S & M "Tycos" Recording Barometer (Barograph)

The Highest Type of Weather Instrument.

No. 2303 (illustrated above) writes a record every hour on a 7-day chart—the most desirable form of barometer. Mahogany case, glass sides. Handsome ornament for any home. Price \$53.00.

S & M "Tycos" Barographs contain exclusive features.

The Barometer Book—Free

Send for it today—tells about storms, fair weather, rain, how to forecast, etc., in simple, understandable language.

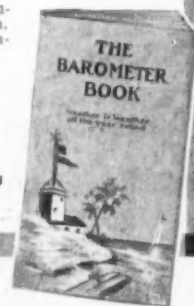
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Makers of Scientific Instruments to the U. S., British, Japanese and other Governments.

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60 Ames Street
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WATERPROOF AND ODORLESS



MAHOGANY RESISTANCE WITH WHITE CORNICE. Griggs & Hunt, Architects.

These Shingle Stains are famous for their artistic tone and richness of colors. The colors being absolutely pure, insure extreme durability.

Absolutely free from creosote and all unpleasant odor. Made from pure Linseed Oil and our own Waterproof liquid combination. Sheds water like a duck's back, thereby increasing life of shingles fourfold.

Write for cabinet of artistic colors, free. Paint dealers will fill your orders.

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Parker, Preston & Co., Inc., Manufacturers
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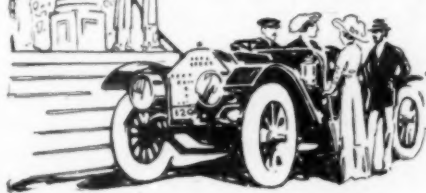
WHITE SULPHUR SPRINGS Greenbrier County West Virginia

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Here, 2000 feet up in the exhilarating air of the Alleghany Mountains, where the average temperature is 65 degrees, and where there are no flies or mosquitoes, the visitor is afforded every opportunity for either rest or recreation. Here is a magnificent Hotel, with a hundred adjoining cottages, all under the same management as the famous Hotel Chamberlin, at Old Point Comfort. Guests are assured of perfect service, delicious Virginia cookery, and all modern conveniences. Every out-door sport: tennis, 9-hole Golf Course, Driving, Motoring, Trout and Bass Fishing, Riding, Drag-hunts. Superb Swimming Pool and Medicinal Baths. Dancing and Music in the evening. Half a million spent in recent improvements. Most moderate rates. Splendid through train service via the Chesapeake and Ohio.

For further information about this ideal summer spot, address

GEO. F. ADAMS
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West Virginia



BEAUTIFUL COUNTRY ESTATE NEVER offered for RENT before



"SHREWSBURY MANOR" The MOST BEAUTIFUL ALL-YEAR-ROUND HOME AND ESTATE IN NEW JERSEY

**Completely and Luxuriously Furnished
READY FOR IMMEDIATE OCCUPANCY**

5 LARGE ROOMS. steam heat, gas, pure water, 20 acres of lawn studded with magnificent trees and shrubbery. Carriage house or garage, stable, children's play house, billiard hall, chicken house, ice house, etc., etc.

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ACCESSIBILITY 22 trains daily EACH WAY. More in summer season. Reached via Hudson Tubes (P. R. R.) or Jersey Central. "Little Silver" Station, $\frac{1}{2}$ mile. Red Bank, $1\frac{1}{2}$ miles. Express trains under an hour.

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(Continued from page 70)

march of the main path is always good form.

In our narrow garden this path is necessarily at one side, convenient for ramble-covered arches, that are thrown from the fence across it. It terminates in a bed of lilies-of-the-valley at the entrance to a tiny summer-house, whose frame of poultry wire is completely covered with woodbine and the snowy clematis, making a shady, fascinating place of retirement.

A grape vine trained on a wire diagonally from the back porch to a tall pole at the end of the garden casts pretty, flickering shadows across the grass plot. Wire netting at the top of our northern fence shuts out with a bank of color all laundry exhibitions next door, while in their season violets, tulips, pinks and other blossoms border the whole enclosure.

Little by little we have built our nest in the heart of the city, and yet there are possibilities (winter plans) to be worked out each spring. SUSAN E. W. JOCELYN



Book Reviews

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

Garages and Motor Boat Houses. Compiled by Wm. T. Comstock. Illustrated. Paper boards, 8vo., 121 pp. New York. Wm. T. Comstock Co.

The editor presents a compilation of characteristic types of garages for motor cars and motor boats. He has not limited himself to the suburban or private varieties, but has collected plans and pictures of such buildings used by individuals and firms in the city. The text accompanying these illustrations contains hints for the arrangement and use of the necessary equipment and accessories and also what peculiar regulations of the fire underwriters must be complied with in building.



The House Fly—Disease Carrier. By L. O. Howard, Ph. D. 8vo. Illustrated; 312 pp. New York: Frederick A. Stokes Company; \$1.60 net.

The mere title of this exhaustive treatise is sufficient to give a very good idea of what the book contains. The habits of flies and the great dangers to humanity resulting therefrom are carefully traced out and the conclusions reached are in some cases startling in their importance. Take, for example, the suppositional case of a female fly which on April 15th lays 120 eggs. By a sort of chain-letter method of reproduction the possible number of flies

(Continued on page 74)

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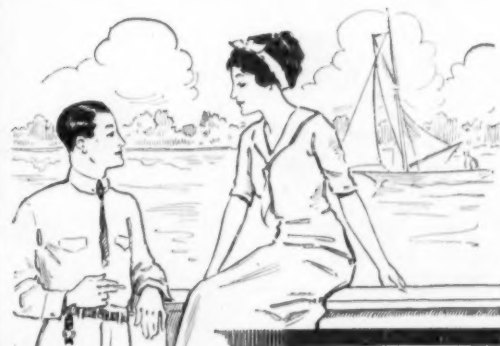
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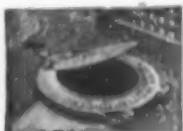
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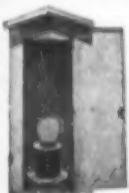
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(Continued from page 72)

resulting from these original 120 eggs has mounted by September 10th to the appalling total of 5,598,720,000,000. As the author truly says, "Such figures as these stagger the imagination."

While Mr. Howard, who is Chief of the U. S. Bureau of Entomology, has gone very fully into his subject, he has successfully avoided all technicality of ideas and phraseology that might prove confusing or uninteresting to the non-scientific reader, and with the aid of drawings and some excellent photographs he makes out a very complete case against the fly.

The first part of the book is devoted to habits and methods of breeding; then follow chapters on the carriage of disease by flies, preventive measures, etc.



Our New Home and How We Planned to Build It. By Louise Perrett. Illustrated. Paper boards. Reilly, Briton & Co. \$1.50 postpaid.

The interest that is taken in these days of house building covers a long period of time. One seldom starts in with an idea, submits it to the architect, and then expects to go ahead and build. Nowadays, half the fun is in planning and choosing and deciding. To meet the requirements of those who are thinking of building, this book has been printed. Its pages are left blank, except for the heading, such as Plans, Details, Built-in Conveniences, Living Room, Bed Room, etc. In the blank spaces under this heading the prospective builder can paste suggestions he obtains from time to time from all sources—magazines, advertisements, catalogs and newspapers. All his suggestions then arrange themselves in order. If such a system as this is followed out it should prove of considerable help to the prospective builder, and this book should make it easier for him in collecting his ideas.



The Practical Flower Garden. By Helena Rutherford Ely. Illustrated. New York: Macmillan Company; \$2.

The Practical Flower Garden Book would seem to be directed toward those who have graduated into well experienced gardeners. For them there are some very practical suggestions that would help in rounding out the garden scheme and developing it toward greater perfection. The chapter on color arrangement of flowers is a help to those who have been experimenting in a small way to plan their garden for color as well as for form. There is also an interesting chapter on the wild garden. The first part of the book, however, would seem to have no unified connection and is simply a collection of articles of various appeal that are placed somewhat as the titles in a volume of essays.

(Continued on page 76)

GARDEN ORNAMENTS



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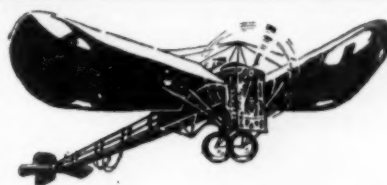
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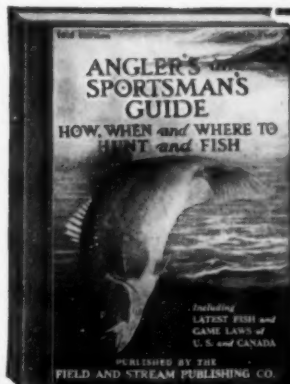
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Travel



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Hudson Terminal Building



Garage, Style 1913

Booth 19 Concourse

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NEW YORK CITY

(Continued from page 74)

For this reason the book is of not much appeal to the beginner except for the last division of the book entitled "Shrubs, Vines, Plants and Bulbs I have Grown Successfully." This is a little encyclopedia that gives a touch of descriptive cultural decoration and has copious illustrations. It should reinforce the briefer information contained in catalogs.



Nature Sketches in Temperate America. By Joseph Lane Hancock, M. D., F. E. S. Fully illustrated. 8vo. 433 pp. Chicago: A. C. McClurg & Co.; \$2.75 net.

This volume is one of especial value to the average person who is interested in knowing "the why and the wherefore" of many conditions in nature which are often considered as having no particular reason for their existence. It deals chiefly with insects, plants and birds with reference to their evolution and ecological relations, and is illustrated with many drawings and excellent colored photographs by the author. The problems of natural selection and protective coloration are treated at some length and in a manner that is not too scientific to be interesting to the non-technical reader. Numerous personal experiences with familiar objects are used to illustrate the author's statements and suggestions, and the work as a whole can be strongly recommended to those who care to see a little deeper than the mere surface of nature.



The House and Its Equipment. Edited by Lawrence Weaver. Illustrated. Cloth. New York: Chas. Scribner's Sons. (Importation.)

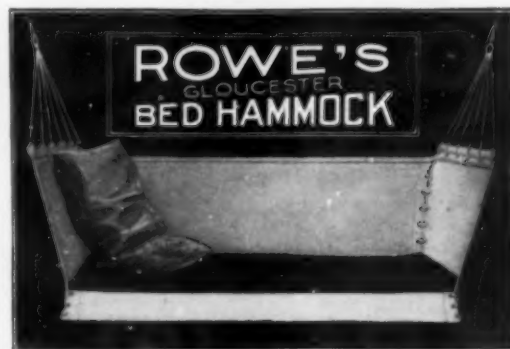
This book is a collection of articles brought together with the following scheme: To secure expert advice on a great diversity of subjects in order to induce the public "to appreciate all questions relating to the house and its equipment, in an architectural spirit." With this in view, then, the book first considers the treatment of various rooms and their characteristic features, such as fireplaces, baths, the design of grand pianos, etc. The last part of the volume is devoted to details and fixtures of the exterior of the house and the garden. The illustrations are of the best and the suggestions contained offer much that is valuable to those concerned in building.



The Practical Book on Oriental Rugs. By G. Griffin Lewis. Illustrated. 8vo. Philadelphia: J. B. Lippincott Company; price, \$4.

Every human seems to be possessed in some way with the collecting fever. From the time of infancy habits of collecting stretch on through the intermediate

(Continued on page 78)



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THE EDITORS INVITE YOU

TO TELL THE STORY OF WHAT YOU ARE
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[T]his is the time when the first fruits of your garden work are appearing. You are full of the enthusiasm of the growing plants about you, and are doing things that are very much worth while. A great many others are similarly occupied, perhaps at the very thing that is your pet hobby. Wouldn't you like to know how they get the best results? They would like to hear of your successes.

[T]here is a fellow feeling among garden makers because they have a common pleasure. HOUSE & GARDEN wants to get in closer touch with its readers and have them use its pages for mutual help. The experiences you are having in adding to the beauty and profit of your home will be of considerable interest. Their merit depends on the real facts, not the literary style, so do not hesitate because you do not think that you are not a writer. Manuscripts should be about two thousand words in length; the more pictures you have the better. Both will command our usual rates. If you have not done so before, make the record of your garden progress an essential part of your work this year. Take photographs and tell us about it.

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(Continued from page 76)

courses of stamp collections and monograms up to furniture and china, pictures and books. In the latter stages of the collection fever it becomes a mania, more important than business or social requirements. But there are some who are sanely interested in collecting, and they are saved this extreme case because a sense of beauty is the factor of choice rather than simply a desire to collect.

The connoisseur belongs to this class. If you have no collecting habits, you may join him by reading G. Griffin Lewis's book on rugs. It is really a considerable undertaking, and without the consideration of the interest it affords, the book might really have a subtitle of "How to be a Rug Connoisseur." It contains information in a systematized form so that the book can be turned to as an encyclopedia. It deals with the whole subject of different sorts; how to tell Oriental rugs by the weaving details and by the designs. A chapter on designs and other symbolism not only shows the characteristics of rugs for different countries, but it explains the symbolism that lies behind certain combinations.

One consideration of general appeal that the book has is that it is not a discussion of the merits of priceless specimens in museums, but one gets an idea of how to judge, where to look for, and what the price would be of excellent Oriental rugs that may be found in the market today.

The whole topic of rugs is covered carefully and with scientific knowledge, yet one is lead along in fields of exceeding interest and stimulated to ally himself to those who spend some of their time in this diverting field.



Guide to the Mushrooms. By Emma L. Taylor Cole. 16mo. Illustrated; 206 pp. New York: Doubleday, Page & Co.

This is a very practical little book and one which should be of interest and value to those who wish to know the wild mushrooms. The different varieties are described concisely and clearly by means of a key illustrated with fairly good photographs, and in most cases the individual peculiarities which distinguish the edible from the poisonous sorts are presented in a way that leaves small room for doubt in the mind of the ordinarily careful reader.

The first part of the book deals with general matters, such as methods of gathering and cooking mushrooms, when and where the various wild kinds should be sought, etc. Following the key which occupies the greater part of the volume, is a glossary of the technical terms employed. The book as a whole presents a rather attractive appearance, though it is somewhat surprising along about page 154 to find one's self reading under the comprehensive page heading "Wild Flowers East of the Rockies." This printer's error is apologized for on an inserted errata slip.

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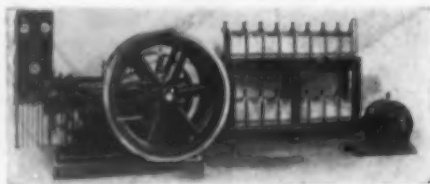
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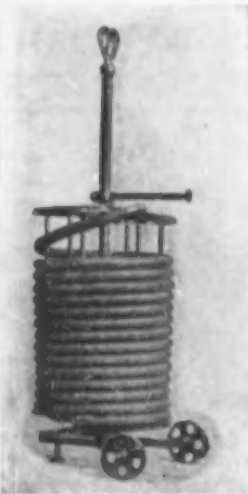
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