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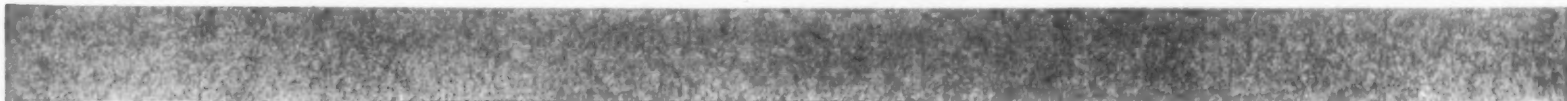
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HENRY H. SAYLOR, EDITOR

VOLUME XXII



NUMBER 2





When the householder is fortunate enough to have some natural water feature, such as a stream or pond, upon his grounds, there is an unlimited opportunity for attempting naturalistic effects with water plants. In this way he will be able to make this section of his place an incomparable retreat appreciated especially during the hot weather.



House & Garden

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VOLUME XXII

August, 1912

NUMBER 2

The Desirability of a Water Garden

HOW YOU MAY MAKE THE SUMMER HEAT LESS OPPRESSIVE AND THE DROUGHT LESS DESTRUCTIVE—THE VARIOUS KINDS OF WATER GARDENS—WHAT YOU MAY PLANT AND HOW TO CARE FOR EACH VARIETY

BY WILLIAM TRICKER

WHEN the heat of summer is at its fiercest you may chance to find your way into someone's garden where there is a fountain or a pool. Here the temperature seems at least several degrees lower and the vegetation several degrees greener and more luxuriant. It should help you decide to install some sort of a water feature on your place and will give you an opportunity for the new delights of water gardening. The overflow from your fountain or pool, with a little ingenuity, can be used to irrigate dry patches of the garden, you can attract the birds and ally them on your side of the fight against the garden pests, and you can do much toward mitigating the burning summer heat.

There are innumerable forms to satisfy every desire. If the water expenses are an important item you might wish to limit yourself to a small bird fountain or a pool filled by the garden hose. A stream through your property is the ideal condition, for it can be utilized in all manner of ways and the opportunity it affords should not be neglected. Even if it appears to be in an inaccessible location it can be utilized. Have you thought of the hydraulic ram? It works away without engine or fuel or human agency and can lift water for fountain or pool what seems a remarkable height and distance.

But let us consider the generalities of planting the water garden; its form and style must of necessity be determined by the peculiarities of the situation and the specific demands of the individual. A water garden may be of large dimensions covering many acres of natural ponds, bogs and swamps, where water lilies, Egyptian and Japanese lotus, together with all the varied species of bog and aquatic plants, trees, bushes, etc., both native and exotic, revel in all their natural prod-

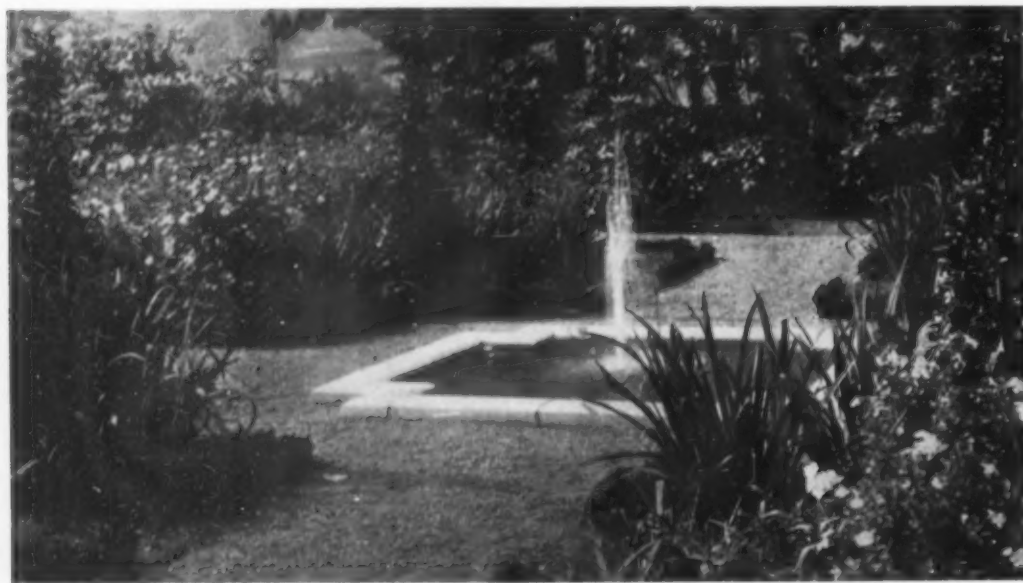
igality. Such a garden can only be constructed and maintained at a great cost, and only a few of our large public parks and gardens make an effort to construct such a garden, but are content to furnish a part and are content with a display of the various water lilies, etc., in artificial ponds. But it is this attraction that has awakened the desire to produce such charming effects or possess such beautiful flowers in one's own garden, though on a minor scale. Hence the average water garden is of moderate dimensions and in many instances consisting of a few tubs only.

For this modest water garden there is a great field of choice in selecting the planting specimens. Water lilies or *Nymphaeas* are universally known and offer a wonderful diversity. The early varieties of the hardy *Nymphaeas* commence flowering in April and continue until midsummer. The tender varieties commence flowering in June and continue until frost, making a long and continuous season unequaled by any other class of flower.

Besides the advantage of a long blooming season, water lilies as cut flowers are valuable for decorative purposes, especially the tender varieties. All water lilies of the temperate zone with one or two exceptions have floating flowers, that is, they rest or float on the surface of the water. These are beautiful flowers for shallow dishes or bowls. The many varieties of *Nelumbium* or lotus classed as hardy aquatic plants are in a class by themselves. These produce flowers on tall stems four or more feet high and are amongst the choicest of aquatic plants. The water lilies of Africa with the many new hybrids produce flowers on stout stems eighteen to twenty-four inches high standing clear of the water, strong and rigid. These are best adapted for large



If the item of water supply is a serious one you may at least provide for a small bird fountain such as this



The elaborate fountain designs of yesterday are being supplanted by the more graceful and satisfying form of an intermittent jet rising from the pool

vases. The Indian varieties are equally if not more serviceable, as they open their flowers at night and continue open until near noon the following day, and are more valuable, as the beauty of the flowers is enhanced by artificial light, whereas the African being day bloomers close at night and again blue flowers are not good colors under artificial light.

Water lilies grow naturally in ponds, usually in low ground where the washing of fine soil, silt and humus accumulate what may be considered rich soil and plenty of it. Most ponds to hold water must have a stiff, retentive clayey bottom or subsoil. From this we may infer that under artificial conditions a rich soil is imperative for the plants to grow in. On this point many failures may be recorded. I have seen many plants starved to death in artificial ponds where, had the plants had ample root room, they would have been a grand success. The best kind of soil is a loamy sod composted with cow manure. What would be considered good rose soil is good for water lilies; if such is not at hand use the next best to be procured. Do not use fresh manure; it will cause fermentation; neither peat or leaf-mould, except with heavy soil; neither take mud or the like from an old pond. Soil that is inclined to be heavy, rich in humus and well-rotted cow manure is the proper kind to use, and where such manure is not at hand the commercial sheep and cow manure may be used, but not as freely as the other, say one part to four; the other one to three.

As to the quantity of soil for a single plant, I should recommend four to ten cubic feet. The hardy varieties are not as vigorous as the tender varieties and for one plant of tender kinds I would use a box about 3 x 4 x 1 feet. One a trifle



Your water garden may even be one of the pottery jars of which there is a great variety



Some little corner of the garden should afford space for some of the many varieties of *Nymphaea* planted naturally. Such a pool as this may be kept supplied from the garden hose

smaller if surface space is limited. Where a specimen plant can be grown it will easily cover one hundred square feet, but smaller plants in smaller boxes will give excellent results for general purposes. The hardy *Nymphaeas* may be planted in April, according to the earliness or lateness of the season, which may vary considerably. The season should be a little advanced so as to assure immediate growth, otherwise mutilated roots are liable to decay, but they may be planted any time during the growing season until August. It is not safe to plant *Nelumbiums* before May and if the season is cold and late don't plant before the 15th of May, and if deferred later use pot-grown plants which may be planted in June and July.

Tender *Nymphaeas* may be planted from the middle of May to the middle of June, according to locality and conditions of the season. In the neighborhood of New York the end of May is about right; with Victorias the end of June in unheated ponds.

Have boxes, tubs or other receptacles filled with soil, surfaced with sand, fine or coarse, and water about four or six inches over top of box and warmed by action of sun a few days previous to planting. Have everything in readiness to facilitate planting when plants are ready.

For the amateur who has only a small garden and wants to start a water garden, a few tubs make a very satisfactory beginning. Select a sunny spot and if possible have something for a background, tall plants or shrubs. Place the tubs in two rows, three in back and two in front, intercepting each other. Fill the tubs two-thirds full of good soil as before recommended, covering with sand and filling with water. The tubs should be sunk in the ground and the space between tubs

planted with some moisture-loving plants such as Parrot's Feather and a few *Cyperus alternifolius* in the rear. The middle tub in back row may be planted with a *Nelumbium*, being tall, and the rest with *Nymphaeas*. A concrete basin will be found durable and not expensive and preferable to tubs, and can be made any size to suit requirements.

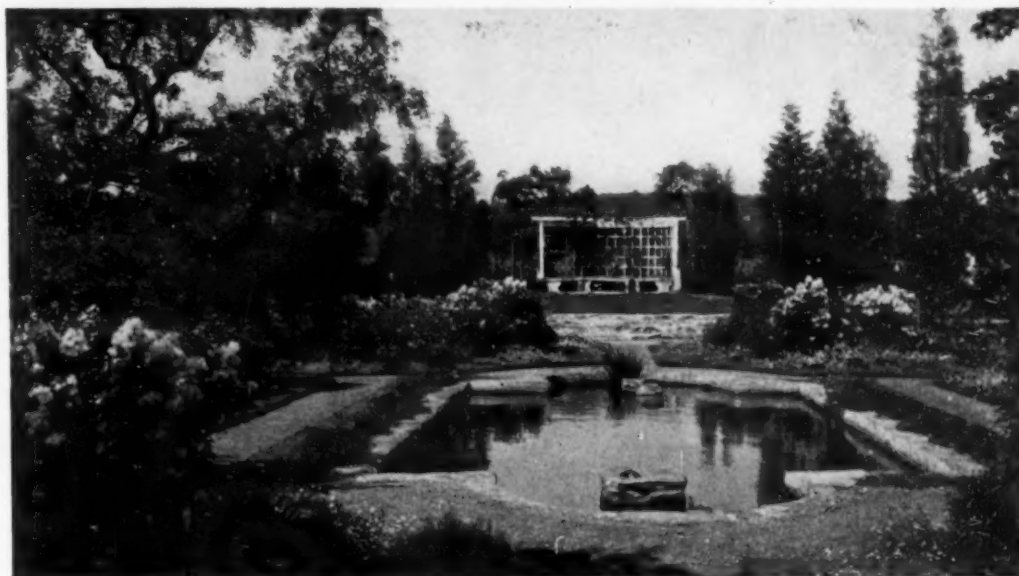
Select a spot as advised for tubs, either oval, circular or oblong, and excavate to about 28 inches. In some cases the soil taken out can be used to build up around the spot. Make the sides smooth, slightly slanting outward. Make a form in one piece or sections and firmly secure around the sides, leaving a space not less than four inches for concrete, the latter to be reinforced with strong chicken wire or other wire netting or iron lathing. Arrange the netting in place so as to be in the middle of the wall.

The concrete should consist of the following ingredients and proportion:

- 2 bags Portland cement.
- 3 barrows full of sand,
- 5 barrows full of gravel or finely broken stone.

This work may be done by ordinary help or a local man accustomed to laying concrete walks and such work. Tanks, basins, etc., may be made any size, but larger tanks should have a six or eight-inch wall and be reinforced with the usual steel bars and rods as now used in concrete buildings. They are, when rightly built, water-tight and frost-proof, and may be kept full of water in winter. The small basins as previously recommended with walls but four inches thick should be protected in winter by covering with boards, then a covering of leaves and fresh manure, salt hay or grass to keep the leaves from blowing away.

Water lilies are sun-loving plants and



If you have a generous water supply a garden pool of this size may easily be afforded. Its construction is neither difficult nor expensive.



The Egyptian lotus is hardy and one of the most beautiful of the aquatic plants



If the garden is arranged in regular lines, the natural pool on the other side is out of place and one of more formal arrangement should be used

should be fully exposed, though trees, shrubbery, etc., are desirable as a break against the prevailing winds. Fountain basins may be planted with aquatic plants, but they cannot be successfully grown with a fountain continually spouting. Where the water effect is desired omit the plants. It is unnecessary to change the water in the tubs, pools, basins, etc. Keep filled up as the water evaporates and do not allow a continuous stream to run with the idea of cleaning the water. Avoid a pond having a cold spring in it unless it is large enough to allow planting a distance from the spring. Water from a spring open to the action of the sun and air may be utilized for supplying or feeding ponds. What is called stagnant water is good for aquatic plants. The plants will oxygenate the water and change an unsightly pool to a beauty spot.

Algæ will form more or less in all ponds and artificial pools, but this is readily cleaned by using sulphate of copper (blue stone) in a bag placed in the water for a short time. Any solution of copper will have the same effect. In all cases where aquatic plants are grown be sure to have gold fish in the water. This not only adds to the attraction of the pool but is the best means to eradicate the mosquito.

The following hardy *Nymphaeas* are best suited for tub culture, fountain basins and small pools:

- N. Graziella*—Yellow, changing to orange red.
- N. Laydekeri rosea*—Delicate rose pink to carmine.
- N. Laydekeri lilacea*—Rosy lilac.
- N. Laydekeri purpurata*—Rosy crimson.
- N. Aurora*—Soft rosy yellow changing to deep red.

(Continued on page 67)

Overdoor Inscriptions

and Devices
by H.D. Eberlein

STRIKING THE KEYNOTE OF THE HOUSE WITH APPROPRIATE
MOTTOES AND DESIGNS AT ITS ENTRANCE—MATERIALS,
STYLES AND POSITIONS—WHAT EFFECTS SHOULD BE SOUGHT

THE little features, the small details on a building count mightily, oftentimes far more than most of us give them credit for. We may call them architectural over-refinements, super-niceties; perhaps, if you will, architectural finickinesses, but all the same they count for a great deal and they must be taken into serious consideration. Some little detail, some comparatively small features, will make or mar the whole character of a building.

Overdoor inscriptions and devices are small things in themselves, but fraught with import entirely incommensurate with the space they occupy. They sound the keynote, so to speak, of the house over whose door they stand; they set forth its character in brief; they indicate, or ought to, the attitude or some distinctive phase of the attitude of the occupants toward the outside world. We must look at overdoor inscriptions and devices from two absolutely different points of view. On the one hand, they are to be judged on the ground of the sentiment involved in their use; on the other they are to be regarded in the light of their architectural value and propriety as purely decorative features.

The overdoor inscription or device is, one might say, the mouthpiece of the door. Doors so supplied are as much more expressive than doors without, as people with the gift of speech are more fortunate than their brothers with sealed and speechless lips. It is natural, perhaps, and more to be expected than anything else, that an overdoor inscription or device should express some sentiment of greeting, just as one expects the master or mistress of the house to extend, first of all, a welcome to the newly arrived guest.

There are a dozen ways and more of securing the desired expression without resorting to the commonplace and threadbare word "Welcome" or its almost equally threadbare Latin equivalent *Salve* which is only one degree removed from *Cave canem*—certainly not a hospitable salutation—done in mosaic on a vestibule floor. Not only does the salutatory monosyllable betray lack of freshness and originality but it is altogether too suggestive of the unspeakably dreadful "Home, Sweet Home" mottoes and their like done on perforated carding in vari-colored crewels, framed in rustic frames and hung on cottage walls, along with their glaring chromo companions, throughout the length and breadth of the land. The allusion to *Salve* impels one to remark that an overdoor inscription in a tongue not generally "understood of the people" is apt to savor a bit of pedantry, and that is always a wearisome thing to all but the pedant.

The use of overdoor inscriptions and devices is somewhat analogous to the use of shingles and pictorial signs before hostelrys and on shop fronts. The signs and shingles tell something about the inn or the business of the shopkeeper; the inscriptions and devices, cast in politer and more subtle mold, are designed to be an index to character and personality or to convey some appropriate sentiment with the reference to the house or the approaching stranger.

So much, then, for the theoretical side of the matter, the *raison d'être* of inscriptions and devices above house doors. The architectural aspect now claims careful consideration. The practice of applying special ornamentation above doorheads



A large variety of these figure designs may be had in terra cotta



The overdoor device should be of the best and simple enough to avoid all appearance of ostentation



A well designed and appropriate device applied on a plain wall surface conveys an impression of restrained richness and simple elegance



This "Procul este profani" motto is beyond the charge of pedantry, as it has the sanction of historic association



Over a doorway of sufficient dignity armorial devices and coats of arms may often be appropriately placed

needs no excuses to justify it. The door is an important architectural, we might almost say structural, feature and as such the propriety of emphasizing its place in the building is unquestionable. One of the cardinal principles of the decorative arts is that ornament is best and most effective when applied to structural features and at dominant or salient points. Whatever decorative features or details, therefore, may lend beauty or dignity to the doorway are to be accounted desirable. So, then, since the principle of stressing the importance of the doorway by the judicious application of ornament is sound, the chief question to decide is what kind of embellishment to employ. Of course the most usual method of enriching the entrance is to use pilasters, pediments, moldings, keystones and the like; but oftentimes some additional adornment is desired and then the question arises whether that additional adornment shall have some significance and really say something or whether it shall be merely a piling up of meaningless bedizenment.

At this point the fitness of using the overdoor inscription or device becomes manifest. Even on a house of severely plain exterior, even where the doorway is of the simplest design, an inscription or device may be introduced above the doorhead with excellent effect. A well designed and appropriate device applied above the lintel on a plain wall surface conveys much the same impression of restrained richness and quiet, simple elegance as a single exquisite bit of jewelry. Like jewelry, the overdoor inscription or device should be of the best, and there should be very little of it. In



This old motto was carved between two windows of the house, because the doorway offered no suitable place for it

other words, it should be full of concentrated character, but altogether unobtrusive.

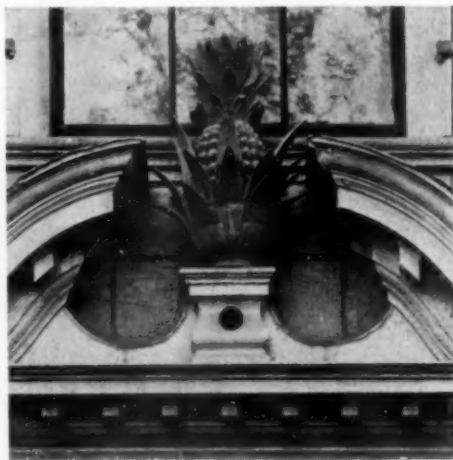
The designing and placing of devices or inscriptions above doorheads afford a rare opportunity to architects to exercise both originality of conception and ingenuity of treatment. There are sundry kinds of devices to draw from and a considerable variety of materials in which they may be wrought, so that the range of possibilities is by no means

limited. There is, to start with, the heraldic device which is almost invariably satisfactory in decorative work. Unfortunately there seems to be in some quarters a prejudice against the use of heraldic ornament on the ground that it is un-American. In this connection it may be remarked that the fathers of the American Commonwealth, from Washington down, saw no impropriety in using their armorial bearings in the same way and to the same extent as their British cousins.

Then next there is the device of purely fanciful or dramatic import. Beasts, birds, flowers and mythical persons or creatures furnish a practically inexhaustible succession of motives promising for elaboration. Another kind of device is talismanic in character and has reference to a mass of superstitions and their

bearing. They were once held to ward off all manner of ills from the occupants of the house or to bring them sundry sorts of good fortune. Their history gives occasion for the introduction of many quaint and pretty conceits of design and treatment, as is also the case with certain symbolic emblems to which they are closely allied. Besides the types of this enumeration, there

(Continued on page 68)



The pineapple design was a common Colonial device and is often appropriate



A humorous emblem may well take the place of some less subtle motto



Six Weeks of Strawberries

HOW YOU CAN GROW A PLENTIFUL SUPPLY OF DELICIOUS BERRIES IN YOUR OWN GARDEN—AUGUST THE TIME TO SET OUT PLANTS—WHAT YOU NEED KNOW

BY M. ROBERTS CONOVER

Photographs by the Author and N. R. Graves

BY careful selection, proper cultivation and judicious fertilizing the garden patch should furnish fine large strawberries for at least six weeks. Garden soil is usually richer in nitrogenous material than an equal area of field soil since the applied fertilizer and the quantity of decaying vegetable

matter are in a larger proportion. Thus there is usually a sufficient basis for the vine growth essential to a good start for the young plants. Both the sandy and clay loams will grow good berries, but the sweeter earlier products are realized on the lighter soil while the heavier favors a larger yield with greater acidity of the berries. Berries of the nature of the Gandy require a rich, mucky soil. A northern exposure is the most suitable for the later growing varieties.

A plot ten feet wide, twenty-five or thirty feet long, set with vigorous plants twelve inches apart, with thirty inches between the rows, should supply a family of four people with all the berries they can use. The rows may be set as close as twenty inches where there is limited room, but the above arrangement gives ample room for cultivation and for gathering the fruit without trampling the plants. Thick-growing varieties such as the Warfield, however, should be planted eighteen inches apart in the rows, as they form a thick mat interfering with the development of the fruit if planted like other varieties.

Strawberry plants set in April will bear fully the next season, but strong, healthy potted plants set out in August in well prepared soil will do as well. It is preferable to use for the strawberry patch that part of the garden where leguminous crops have been raised earlier in the season, or a liberal application of well rotted manure or ground fish about the middle of July will fit the soil for receiving the plants about August first. Both manure and green crops must be turned under. In the latter case a vigorous chopping with a spade will reduce the bean or pea vines to a workable condition.

The following dressing is excellent if worked into the soil previous to setting. Ten parts of dissolved South Carolina rock, six parts of ground fish, one part of nitrate of soda and three

parts of muriate of potash. This fertilizer must be thoroughly mixed with the soil, using it at the rate of two pounds to thirty plants. Mellow soil is essential. A thorough raking with a steel-toothed garden rake should render it fine.

The best plants for setting are those having an abundance of fine rootlets and they must be so placed as to bring them in contact with the greatest soil area. Either a broad flat hole in which the roots are spread out or a long narrow one which receives them in a fan-shaped position is satisfactory. Potted plants are slipped from the pot to their position in the ground without disturbing the mass of roots and soil. In all cases

the roots must be entirely covered and the soil pressed firmly upon them, care being taken that the tender growth center in the top of the plant is fully exposed. All runners which form in the fall after setting the plants must be pinched off and cultivation should continue until frost. After growth ceases the beds may be protected with chaff or cut straw, for in many localities the severe winter weather injures the plants.

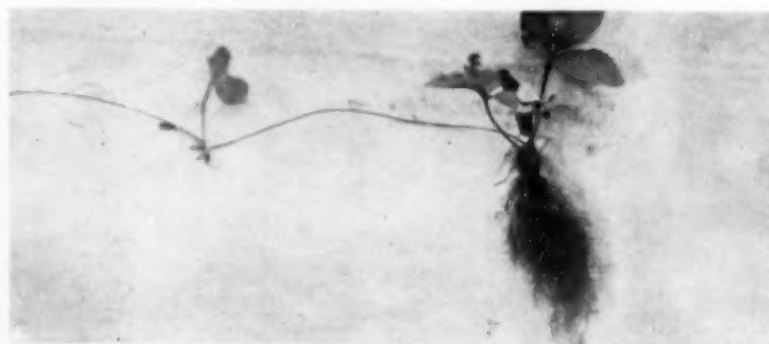
Before the plants blossom in the spring another dressing of fertilizer may be given, using one pound to every thirty plants. A good mixture consists of eleven parts of dissolved South Carolina rock, two parts of dried blood or slaughter house waste, four parts of nitrate of soda and three parts of sulphate of potash. Instead of the first

two ingredients, ground bone may be substituted, using about two and one-half times the quantity. The mulch may be replaced

(Continued on page 68)



The use of a straw mulch until after the fruiting season results in more evenly ripened fruit



The rudimentary plants that develop on runners from the parent stock are potted off by a process called "layering"



Rather than adopt the ordinary procedure of chopping out the existing trees to accommodate cut leaf maple, birch and copper beech, they set the house in among the old apple trees, which made it look as though it had always been there

The Handicraft House

A HOUSE IN AN APPLE ORCHARD THAT WAS DESIGNED TO FIT THE FAMILY FURNITURE—
BUILT-IN CONVENIENCES THAT SAVED SPACE—WHAT HAND WORK ACCOMPLISHED

BY LOUISE SHRIMPTON

Photographs by Geo. E. Doust

A NEW cottage was a necessity. Peter and Ruth Ann accepted that as inevitable and set out in search of a place to build. And at last, one day in February, they discovered the site of their cottage, a place passed many times without their perceiving it. It was an old apple orchard on a side street of the village, with woods and fields stretching out behind it, and away in the distance a line of blue hills. The snow was lying on the wide spread branches, and was a foot thick on the ground, but the future land owners explored the place, saw its possibilities and succeeded in purchasing it.

In early spring excavation for the cellar was begun, well back from the street, behind the apple trees. Only two had to be sacrificed. The ordinary village procedure, copied from the nearest town, would have been: First, to cut down all the apple trees, in order to make sure of having plenty



The sideboard had prepared for it an oak-lined alcove, which set off its design and carving

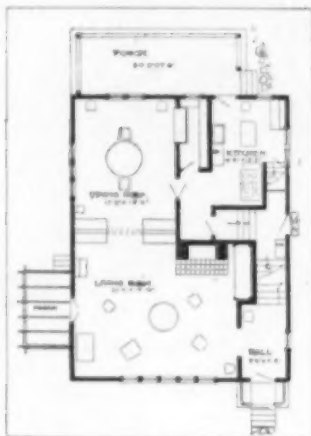
of room; then to build the cottage as near the street as possible, so as to miss none of the passing show; and finally to set out an ornamental birch, a cut leaf maple, and a painted beech, in the tiny front yard, to wait patiently fifteen years for results. Peter and Ruth Ann expect to wait patiently, too, for many things in their garden, but they believe that an apple tree in hand is worthy twenty so-called ornamental trees in the distant future. They designed their cottage to harmonize with the low-spreading lines of apple tree boughs. They expect to have apples; more and more every year with proper care of the trees, for apples are an asset by no means despised by people who have spent ten cents apiece for them at city fruit stands.

The lot is sixty-five feet wide and two hundred and forty feet deep, so that Ruth Ann has plenty of space to develop her garden plan, already

well under way. The work of fertilizing the soil was begun last fall and the strawberry bed was set out while the house was building. Grape arbors, a round pool, fruit trees, flowers in abundance, purple cabbages, and other vegetables are planned for a garden that will be both practical and beautiful. But more than one summer's rain and hot suns, and ever so much hard work, must come first. Meanwhile, building the cottage and decorating it have taken all the time that could be spared from professional work and housekeeping for a whole year.

Peter designed the plans, devising and superintending all the details of construction, and to Ruth Ann belonged the decorative side of the contract, let to each other at the beginning of the undertaking. Mutual criticism has been given, but the division of labor was strictly adhered to. Weeks before the first big beams were laid across the hole that was to be a cellar, the cottage was the sole amusement of the home-builders. Later all their leisure hours until late evening were spent near it, superintending the work, or planning interior schemes. The head carpenter and his helpers entered heartily into the plans, advising as to technical detail, enjoying while they did not thoroughly approve, the difference between the cottage and the ordinary small house with its front porch, small front parlor, and conventional treatment of woodwork.

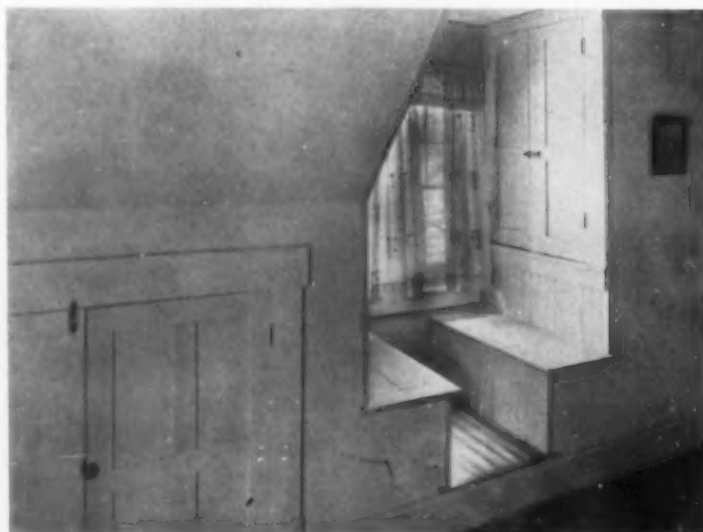
The foundation is of rough stone capped by cement blocks. The exterior walls and roof are covered with red cedar shingles, left unstained, since it is a conviction of the home-builders, gained from a Sunday afternoon's excursion to the nearest town, that stained shingles grow muddy looking in the course of a few years and that the best result is gained by leaving the shingles unstained, with bits of contrasting color in doors and window frames to bring out their quality. The chimney is of red brick, a massive structure nearly in the centre of the build-



The side porch opens from the living-room



A niche was planned to accommodate a big leather-covered settle so that it made an ideal fireside seat



A little nook with flanking seats and built-in cupboard took advantage of the roof slope and beside saving space made a pleasant place to sit and sew

ing. The low pitched roof gives a comfortable, cozy aspect to the cottage, which looks, not as if it were newly built, but as if it might have stood where it is since the village began. This is as the owners planned, and is a surprise to the village, which begins to think that there may, after all, be method in the newcomers' madness. For unless your father and mother were born in the village, and your great grandfather was an early settler, you are a stranger and a sojourner, and there is no telling what you may do. But, as it is, the village approves the green-painted front door divided in Dutch style and adorned with a brass knocker; the big rear porch, looking out over the view and to be used in summer as a dining and sitting-room, the little side porch, reached through glass doors from the living-room, even

the orange tones that are coming out in the cedar shingles, and the big apple tree branch that stretches out across the front of the house. It may tolerate later even the barberry hedge that is starting its first season's growth around the front yard, framing a playground for baby, and the fence that proves a barrier for the garden against dogs and fowls until plans for trellis, protecting shrubs and small trees are carried out.

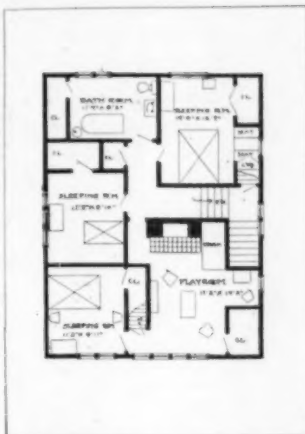
Next to a plan that insured plenty of fresh air and light, the leading

idea of the interior of this craftsman's cottage was to build it around its furniture. The home-builders already possessed a store of oaken furniture. There was the big chest used as a sideboard, carved in Frisian style, that had taken many hours of skillful labor. There was a china cabinet, a bookcase or so, a big settle, and complete sets of other living-room and dining-room furniture of heavy oak, fumed and stained a warm brown. Instead of buying the furniture to suit the house, the problem here was to build a house to suit the furniture. Thus, as far as possible, the furniture was built into the house, becoming an integral part of the walls. The sideboard

had prepared for it an oak lined alcove, with paneled back and sides, which sets off its design and the clean cut carving; the alcove is let into one side of the adjoining pantry. The china cabinet became the nucleus of a partition between dining-room and living-room; on one side are china cabinets, on the other, bookcases of similar size and design. The old china cabinet, shorn of its legs and top, and furnished with a solid base, now stands with another, built to match it. The bookcases were built in the same way. Above on each side is a plastered frieze, and the deep doorway dividing the cases has paneling that gives a distinctive and pleasing effect. Another piece of furniture, in a place designed for it, is the big leather-covered settle in the living-room. A niche of precisely the size to hold it was contrived beside the fireplace, making a fireside seat in an individual setting. A nook beside the fireplace in the playroom was designed in similar fashion. In this utilization of material already on hand the cottage gained a unique quality, and the furniture possesses twice its former value in its surroundings of plain oak, treated with liquid ammonia and brown stain, so that it harmonizes in color as well as in material. Window and door frames are of plain unfluted boards. The floors are quartered oak in dining-room, living-room and hall; of beech on the second floor, and are stained throughout a greenish brown with shellac finish.

The walls, finished in smooth plaster, are covered with paper in the lower rooms, with frieze and ceilings ivory toned with fresco paint. On the second floor side walls and ceilings are painted with water color.

The curtains are an interesting feature of the furnishings. In the dining-room are valance and side curtains for the two groups of windows, made by a German kinswoman for the cottage in far-off America. In accordance with modern German style they extend several inches below the window sill, so that



Upstairs the plan shows an unusual allowance of closets



The china closet became the nucleus of a partition between the dining- and living-rooms. On one side are the china cabinets; on the other, bookcases of similar size and design



The playroom is turned over to the pleasures of handwork for all the family. The wall closet is a type of the labor-saving conveniences it contains

the pattern is not obscured by the light that shines through the window, but is seen to good advantage. The material is heavy cream-colored linen of a weave similar to Hardanger linen. A border of darned work is in a quaint pattern derived from Frisian peasant embroidery. It is done in blue, scarlet, pale green and yellow, and the time and labor involved in the embroidery are justified by the beauty of the result. As in Germany, the window shades are not allowed to shut out the sunlight, but are sent up to the top every morning. In the living-room are valance and end curtains of yellow silk for the row of five windows that look out upon apple tree branches. Here, too, the picture made by gracefully intertwined branches is not cut off in irritating fashion by window shades. A French

window is curtained in yellow silk, and a Voysey drapery is in the doorway leading to the hall. In the bedrooms are curtains of unbleached muslin or of cheesecloth stenciled in all-over designs. In one room with a window alcove, the curtains are stenciled in a wind flower design in oil colors. The flowers are rose color, the leaves pale green and the stems dull blue. A wall stencil nearby repeats the coloring, which harmonizes with the antique mahogany furniture, white woodwork and creamy yellow

walls of the room. Another sleeping-room with a wall decoration that has the primrose as motive, has window curtains of cheesecloth stenciled in a single primrose, used as a repeat pattern and done in pale yellow with an orange center. Stenciled in a couple of hours, they make charming curtains and are a change from the border patterns usually seen in draperies of this kind. Another of the window curtain schemes is the equipment of the playroom with curtains of Japanese crêpe in pale greens, lavender, blue and scarlet, framing another group of apple tree boughs.

Perhaps this same playroom is
(Continued on page 110)

Drought Resisting Plants



WHY NOT USE SOME OF THE AMERICAN CACTI THAT WILL ADD INTEREST TO PARTS OF YOUR GARDEN AND REMAIN GREEN DURING THE HOTTEST DAYS WITHOUT WATER—WHAT VARIETIES ARE VALUABLE

BY GEORGIA TORREY DRENNAN

THE cacti stand at the head of drought resisting plants. They revel in hot sunshine and are independent of external applications of water. They are naturally without the evaporating pores of the leaves of other forms of vegetation. Moisture absorbed by the roots is retained. All other plants evaporate as much or more moisture than they absorb. One rain in early summer, or one drenching with the garden hose will as effectually supply cactus plants for the remainder of summer as the deep draught of water the camel takes when crossing the desert.

By courtesy, the stem and branch of the cactus are referred to as the leaf. Botanists have decided spines to be undeveloped leaf buds. They are attached to the cuticle of the cacti and in hard-wood plants to the bark, unlike true thorns, which project from the wood itself. The spines of the cacti are striking and beautiful. In several instances the plants are so dazzling, in coral, jet, copper, gold and silver spines that the flowers are but added jewels. The various classes differ in spiny coverings. Time was when these were considered defensive coats of mail, but that theory has vanished before

the researches of modern science. The cacti form a large class, though most amateurs are restricted to about ten; a dozen or

two we consider a moderate number, as compared to the hundreds that compose the class. Even less than one dozen cacti will afford striking variety in beautiful contrast. For the beauty of the home garden a long and enjoyable experience leads us to advise amateurs to avail themselves of this drought resisting class of plants, if they desire a charming and brilliant garden during the heat of summer, particularly when there is not an adequate supply of water, nor easy facilities for its application to plants.

A sun-baked, brick-paved bit of ground, all the front yard a neat cottage far in the South possessed, chanced to become the home of a flower-wise lady. She took up a dozen bricks, planted the ground they were taken from with a hardy *Opuntia lurida*, the candelabrum cactus. Its growth is straight, upright and cylindrical. Its numerous branches spread out and gracefully turn up, each bearing on the terminus a creamy-white, cup-shaped flower with conspicuous yellow anthers. This was the



Blossoms of *Cereus grandiflora*, the true night-blooming cactus

central plant. The loose bricks and a quantity of sandstone rocks, together with broken pieces of granite, were built up around the central plants, taking in the whole piece of earth. Every pocket of earth was set with a plant and the whole rockery was made to carry a variety of the freest bloomers. Nowhere, in the flower-decked city of New Orleans, has there been a floral feature more admired.

The kinds described in these notes were grown upon this rockery. The common *Opuntia*, known everywhere as Indian fig or prickly pear, has nothing to recommend it for garden culture. Yet it is as hardy as the mosses, lichens and cryptogamous plants that grow upon sterile soils beyond the boundaries of vegetable growth. There are many unique and beautiful species that are almost as heroic and hardy as the type. *Opuntia basilaris* is one of the handsomest. In striking contrast to *O. candelabris*, it occupied a place upon the rockery in question. It has broad, oblong ovate leaves in a large head around a low stalk; hence it enjoys the name of cabbage cactus. The leaves are rosy-lavender exquisitely colored, and the bold velvety flowers are royal purple.

Stapelias are closely allied to the cacti and are so called. The flowers of *S. sulphurea* are superb in yellow-shaded bronze and cardinal. They are large and showy, freely produced all summer. The well-known Rat Tail, the Old Man and the Honeycomb cactus filled pockets here and there, adding spice to the variety.

The crowning gem of this, or of any other brilliant array, is the *Echinocactus radicans*. It derives its common name, Rainbow cactus, from the splendor of the flat-lying spines, clustered in medallions encircling the elongated, oval, upright plant. These shining spines are lovely in cream,



Agave Virginica is allied to the cacti but resembles a palm

rose and gold color. Rainbow flowers constantly in hot dry weather, without water. The blooms are brilliant, large and in construction and texture are like the improved strains of hollyhocks.

Amateurs with a piece of hard, clayey or gravelly ground, a corner or any waste place exposed to the sun, may, without expensive use of fertilizers or water, have brilliant flowers every day of summer, by planting the varieties of cactus that produce flowers. Some unique and striking forms of growth are not floscent. Numerous varieties combine every good quality. The bold barrel cactus, tall and classic in columnar form, is one of the best for the center of a cactus bed. Isolated specimens are handsome and very well adapted to the purpose which we are considering, as the brilliant blooms rapidly succeed each other throughout the longest drought. The barrel or camel cactus carries its own supply of water. One form of barrel cactus sends the column up from broad, spine-edged leaves, not unlike those of the century plant. *Cereus grandiflorus*, the true "night blooming cactus" and the almost equally beautiful *Phyllocactus latifrons*, albeit the choicest of conservatory plants and cherished indoor bloomers, withstand drought with the characteristic endurance of the class to which they add such distinctive loveliness. Isolated plants of these two exquisite nocturnal bloomers even in one summer will attain handsome proportions and bloom profusely. In rockeries as components of beds, these two, *C. grandiflorus* in long, curving, twisting, cylindrical stems, and *P. latifrons* in broad, flat, wax-like branches, produce both harmony and contrast.

Obviously, to succeed with any class of plants, some knowledge of the



The great advantage of the cacti in the garden lies in the fact that they flourish in hot, dry locations which would be fatal to other plants



A rocky corner that would otherwise be waste ground may be well adapted to the successful culture of cacti

door bloomers, withstand drought with the characteristic endurance of the class to which they add such distinctive loveliness. Isolated plants of these two exquisite nocturnal bloomers even in one summer will attain handsome proportions and bloom profusely. In rockeries as components of beds, these two, *C. grandiflorus* in long, curving, twisting, cylindrical stems, and *P. latifrons* in broad, flat, wax-like branches, produce both harmony and contrast.

Obviously, to succeed with any class of plants, some knowledge of the

(Continued on page 67)



Now when you look over the Canterbury bells and the tall iris it is hard to imagine the chaos that existed before



Even though the greenhouse is but a tiny "lean-to," it has provided an inexhaustible supply of life for the garden

A Little Suburban Garden

HOW AN UGLY BRAMBLE PATCH WAS TURNED INTO A FINE, OLD-FASHIONED GARDEN—SEVERAL INTERESTING IDEAS THAT HELPED TOWARD ITS SUCCESS—A GARDEN HOUSE OF CHESTNUT SLABS

BY ESTELLE PALMER

Photographs by the Author



The little bark-covered garden house makes a delightful loafing place in hot weather

VERY likely when our new possession, "The Philippines," was purchased, it presented a sorry scene of shocking neglect to the neighbors—indeed it was little more than a plot of ground overgrown with raspberry bushes and other shrubs. Possibly the great ugliness was an extra stimulation for we set to work at once, and all unsightly objects were cleared away. A few venerable apple trees were left standing and slowly but surely the unloveliness melted into a bower of beauty and a true pleasure ground.

Now, three years later, you may wander past the

tiny greenhouse where a few plants have wintered; past the apple tree in a decayed knot of which a petunia is blossoming; past the arbor half hidden by a catalpa stripling, trumpet vine and hydrangea; across a velvety lawn and then—then, be met by an old-fashioned girl with an old-fashioned charm and simplicity of manner. She will escort you through "The Philippines" while you make many inquiries and are informed that the shirt factory, chicken house and adjoining yards "are at last nearly hidden from view" by the young apple, cherry and plum trees—a pleasing reward of patience.

As you turn from admiring the white-crested black Polanders, Hamburgs, and other varieties busily scratching the soil of the running pens, your love of beauty will be gratified by a summer-house built around an aged apple tree. The roof of bark-covered chestnut slabs is covered with wistaria and woodbine which scramble into the highest branches and hide the summer home built for and occupied by the wrens. The rear of this pleasure resort measures twenty-two feet and stands very near the line fence where again the chestnut slabs are used, this time for a screen. The uprights are locust posts with the bark left on and a few branches near the top form arms to the roof.

(Continued on page 114)



The garden summerhouse is made against a rear fence and covered with chestnut slabs; over this woodbine and wistaria climb



Among the other things that shut out an unpleasant view is a hedge of white birch brush upon which the sweet peas grow



A Holland house of the new school of architecture which aims at simplification of form and material



Many of the new homes at Laren are influenced by the peasant cottages and show sweeping thatched roofs

What the Dutch Can Tell Us About House Planning

SUGGESTIVE SCHEMES FROM HOLLAND HOMES—HOW ROOMS ARE ARRANGED—EXCELLENT PLANNING IN BRICK WORK AND WOOD FINISHING—THE DUTCH KITCHEN

BY ANTOINETTE REHMANN PERRETT

Photographs by the Author

THE modern homes of England and Germany that represent the progress of domestic architecture and the domestication of art during the past years are well known in America, but very little is heard of the new Holland homes. Yet they, too, offer fresh inspiration and good suggestive schemes for our home building and furnishing. In their own characteristic and individual ways, the new houses in Holland express many of the tendencies that mark our home building, such as the simplification of form and material in the construction of the house, a revision and revision from conventional planning and the combining of beauty and usefulness in the essential furnishings of the household. The Dutch have a great tradition in domestic art—of which we, too, became Colonial heirs through the Knickerbocker history of New York—and through their world-wide seafaring and their colonization of the East Indies, they have been quickened by the art of the Orient and have become a nation of collectors of beautiful things. In these new homes there is a new feeling for the worth of the old houses and of the furnishings of earlier times, but there is also a profound interest, a fervor for solving the new problems in new ways.

A suburban settlement in which all these tendencies of Holland homes find a beautiful expression is at Laren, a peasant village on the heath south of the Zuider Zee, that has become famous as

an artist's colony through the works of such men as Anton Mauve, Keever, Nuihuis, Tony Offermans and the German artist, Max Liebermann, and which has lately come within commuting distance of Amsterdam. The new homes have been largely influenced by the romantic spirit and beauty of the Laren peasant cottages, by the interesting sweep and deep eaves of their thatched roofs, as well as by the beauty of their setting, by their door yard

gardens, their hedges of holly and hawthorn, their picturesque elms or sentinel poplars, and by the very character of Laren lanes, which have absolutely refused the straightness that is so characteristic of the village streets of the canal-locked lowlands and which revel in curved lines that help tremendously in the charm of the place. In many ways the Laren cottages remind us more of English cottage building than of the prim fronts of the Dutch villages of the lowlands, a resemblance which takes us way back to the time of the Saxon migration, when Laren was the last camp that the Saxons made before setting sail for England.

The new artistic homes about Laren are built of red brick and preferably of hand-made brick. It is a great gain to the beauty of a community if there is some good traditional building material to keep to, especially if it has as many qualities as brick has to commend it to the love for esthetic simplicity as well as to the spirit for architectural ad-



Brick is largely used in the construction of this house and the rather unusual window arrangement insures a bright interior

venture and fresh design of our times. Hand-made brick has an interesting uneven surface and a happy color quality caused by the way it deflects the light, which make it eminently satisfactory even in the common bond and give it richness in the various combinations of its headers and stretchers. de Basel, one of the best of the modern architects and a man with a fine genius for original design, has made bricklaying, as it used to be in the great Dutch past, an intricate and exquisite art. Not that a de Basel house calls aloud for attention. His walls are so quiet that their beauty of detail only reveals itself upon close inspection and otherwise blends into a harmonious and homogeneous whole. For the most part, our development of detail such as this has not kept pace with our general progress in domestic architecture. We are too much given to conventional ornamentation and to the copying of detail. We have much to learn from an enthusiasm for original design like de Basel's.

The tendency of our American house plans with their realization of a large living room and their growing unity of composition has been excellent, but it is much to be hoped that it will not too early crystalize itself into a few set forms. Take, for instance, the house with the hall in the center, a large oblong living-room on one side, a dining-room on the other, and all connected by large openings. Good as this plan may be for the needs of some families, it becomes conventional as soon as it is generally and unthinkingly adopted as the fashion of the moment. For the very excellency and charm of a floor plan depends upon a recognition of the individual needs and habits of a family and upon the architectural imagination fittingly and beautifully to interpret them within the usually necessary lim-



The simplicity of this sitting-room fireplace and mantel harmonizes with the plain pine wainscoting



The woodwork of the living-room in the Roland-Holst house is white and the double doors open directly on the veranda



The charm of the living-room shown just above is enhanced by the adaptation of a well-lighted nook to dining purposes

itations of a purse- or lot-bound number of square feet. With all the differences between our domestic customs and those of Holland, the new Holland homes have so much individuality and so much variety that they can well be stimulating to us. In the homes we visited even the conception of the functions of a living-room was so various that not only in their furnishings but in their very shape and position referred to the rest of the house, no two living-rooms seemed alike. In the Roland-Holst house, for instance, the living-room with its sunny walls and white woodwork, with its arched window nook, its settle window seat, its double doors upon a vine-clad

veranda, owed a great part of its charm to the way it added the pleasure of dining to the other less specialized uses of a living-room. In many small homes, a large living-room is possible only by a combination of this kind, but it is also a happy solution where the owners are people who want to combine a delightful intimacy of home life with varied public interests that bring a host of callers to discuss matters, or where professional careers need a separate working study. In the Roland-Holst house, for instance, there is a large study with an interesting window looking out upon the back garden, and near the front entrance a reception room for callers, called the conversation room. Such a room is, of course, not to be confounded with the reception room we still see, that is a survival of gilt and parlor ornament, a kind of lingering tribute to the false gods of social ambition; but it is a practical little room with a hospitable air and gracious arrangements, a charming little place that is furnished with as much genuineness and sincerity and with as full a measure of utility as the rest of the house.

Of course, the Dutch

custom of having the doors of the living-room closed upon the hall gives more privacy than in our houses where the person at the front door can usually get a good view of the rooms. Then, too, the Dutch plan of having the dining-room and kitchen unconnected and making the hall the passageway between the two is foreign to our ideas. It is necessary to know the household customs in Holland to realize the merits it has in their eyes. Not that the hall looks like a passageway. It is usually much more artistically arranged than with us. In fact, there is a great appreciation and instinct for the value of the first impression in entering a house. It means so much in the very feeling of hospitality if a domestic picture or a delightful composition of furnishings is framed by the front door. The composition may be never so simple and yet quicken the impression of hospitality in a marked degree. For instance, in one white-walled hall with a floor of large black and white diamond-shaped marble, there was a large blue vase of pottery to vivify the welcome. It was one of those vases that hold within their apparent solid color all sorts of indefinable and subtle color values. It was placed upon a semi-circular mahogany cabinet and had a shawl of intricate soft colorings in rose and yellows generously to emphasize it. In one hall there was a trickling wall fountain; in another, an old mahogany chest trimmed with brass with an old copper pot filled with single sunflowers in just the right spot to form a composition with it. In one hall there was a much prized rococo walnut cabinet, white-lined with a collection of old ware directly opposite the front door. In fact, it does not so much matter whether the effect is secured by an interesting newel post or a picturesque window, or a fireplace, as it does to have it picturesquely serve its function of vivifying the welcome of the house with a touch of innate hominess or a bit of domestic charm.

To return, however, to the various conceptions of a living-room. In one home where both the husband and wife were artists and where they each had great high-ceilinged studios in a separate wing of the house, the living-room had all the dignity of a drawing-room, with a fine wainscoting of English oak beautifully enriched by carvings from de Basel. In another house, where there was a host of little ones, the liv-



An air of neatness is given by the simple paneled cupboards of this dining-room



A library nook in which the bookcases are compactly arranged is another living-room attraction



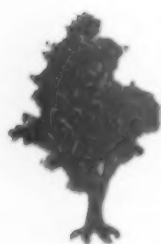
A staircase in which an interesting touch is added by the carved figures on the newel posts

ing-room had a low, many-mullioned casement bay with a broad window-seat and a broad cozy inglenook. In another sitting-room there was a deep library nook, an idea that could frequently be worked out in our houses to give a greater feeling of restfulness and seclusion to part of the room. In one of the most charming homes in Laren, a picturesque house on the village square, there were two living-rooms on opposite sides of the hall, one for winter and one for summer, and decorated and furnished with this difference in view. The summer room was small and one side opened wholly upon the piazza that overlooked the beautiful old square with its great trees. The winter living-room had a large corner fireplace with fine old Dutch tiles and a large and small window nook. It had, too, a fine old press cupboard, the kind that is called *kas* in the Dutch inventories of furniture in New York.

For the most part, the woodwork of the houses, unlike the wainscoting of de Basel's that we have mentioned, is very plain, with few or no moldings and with the emphasis upon the grain or stain of the wood. Holland is not rich in native woods, so much care and feeling is expended upon woods that up to this time we have not thought worth esthetic development, but which our growing scarcity may lead us to regard more highly. It is wonderful what can be done even with pine in a natural finish. In one house, for instance, there were two great high-ceilinged rooms, a living-room and dining-room, connected by a large opening and with wainscoting about the height of the doors of pine wood transfigured by giving a soft dull satiny polish to its natural coloring. In using a wood like pine, it is essential to use just the right colors with it. In the living-room, a blue was used above the wainscoting with great charm. Blue is always a good dependable color with the cheaper woods finished in their natural colors, and the deeper and richer it is the more it will pale them and that, of course, refines their coloring. Another good color is brown, but it must be dark enough to contrast with the wood and of a shade that does not jar. The golden browns, for instance, looked very well in the dining-room with the pine wainscoting.

Our southern cypress, stained brown
(Continued on page 112)

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 installment sums up the successful results of the first year on the farm.

WHAT with the seemingly numberless things to be done, and the shortening days in which outside work could be accomplished, early winter passed so rapidly that Thanksgiving had come and gone and Christmas—their second Christmas in the country—was upon them almost before they were aware of it.

The Squire always had a full house at Christmas, but the Mantells persuaded him to take Thanksgiving dinner with them. And a grand feast it was—doubly enjoyed because practically all of it was from their own garden, fields and poultry yard. It was Mrs. Mantell's custom in keeping the company's accounts to charge to "the house" all vegetable and "truck" at wholesale prices; as a matter of fact, this four course meal, for six people, cost them less than one dollar and a half, including the "trimmings."

No dinner had ever tasted so good to Mantell. All morning he and Robert had caught whiffs and glimpses of it, as they had brought in wood or vegetables, or assisted at such unskilled labor as cutting up the pumpkins or cracking the nuts. It was two o'clock and every appetite was whetted to a feather's edge, by the time they finally sat down and the Squire's big voice boomed out a simple but heartfelt blessing.

And how good things tasted, all so clean and fresh. The chickens, plump and brown and done to a turn, with the savoriness just oozing from them, were as good as any turkey that ever pointed his drumsticks heavenward. And most bountiful helpings of the other things disappeared with the white and brown slices of tender meat. There was no ban on having "some more" at that table. The heaped up plates would have quite shocked some of Mrs. Mantell's former fastidious friends. The Squire was in the best of humors and regaled them constantly with his remarks and reminiscences. He had proved indeed a splendid neighbor, and helped them through many a difficulty which would have proved more serious than it did but for his timely and generous advice and assistance.

After the dinner they spent the rest of the afternoon and early evening—no one wanted any supper—in general conversation and in taking turns trying to beat the Squire at checkers, but he won every game as usual. Mrs. Mantell declared, when time to retire had at last arrived, that it was the most genuine Thanksgiving they had ever spent, and in her opinion they had more to be thankful for than ever before—a statement which received the unanimous endorsement of every member of the Mantell household.

Severe weather early in December made the ice crop ready much earlier than it had been the year previous. The old ice house had about gone to pieces and so they had built a new one, nearer the house. A steep bank north of the woodshed had been taken advantage of, and the ice house was built into this in such a way that the ice, after the first two or three layers, could be put in through a door on the upper side, so that there was no lifting up of the cakes except for the last few layers. The ice house and other repairs and building used up almost all the lumber they had cut out for the previous winter, but a good supply of logs lay waiting in the woods to be converted into more raw building material, and it was a very pleasant feeling to know that they would not have to draw upon the still slim bank account to replace what they had used.

Christmas, the anniversary of their flight to the country, or

of their "landing upon the island" as Mrs. Mantell put it, passed with no special excitement. They had a wonderfully good time and many, of course, were the reminiscences of the Christmas before, when for awhile everything had looked so black, especially to the older people.

For the week before New Year's the head of each "department" spent most of his or her spare time making out a report, and Mrs. Mantell had her hands and head full of figures to be given out or taken down. They celebrated New Year's day by having a "directors' meeting." Not the least interesting thing to an observer of the group gathered about the table would have been the change in appearance of the several persons present. Mr. and Mrs. Mantell both looked decidedly more rugged, but younger than they had. The year's hard work, plain food and fresh air had very perceptibly rebuilt them physically. Mrs. Mantell was heavier by some fifteen pounds than she had been and her husband had lost more than that amount. Robert and Helen had changed quite completely; from comely, but rather delicate and aristocratic looking youngsters of the normal city type they had grown to a sturdy, tanned, wholesome and happy pair with infinitely more of character, resolution and self-reliance in their faces. Raffles, from the unshaved and somewhat seedy and dejected personage of a year ago, had metamorphosed into a steady, self-respecting and respect-compelling member of the firm—and of society. Thus, even in a twelve-month, had their new and more natural way of living been reflected in themselves.

Of the several reports submitted, Raffles' was the most complicated and interesting. Space does not permit a list of the many items of which he had kept separate track, but the summary of the receipts of the Garden Department was as follows:

Greenhouse.

Potted plants and other bedding plants.....	\$37.75
Vegetable plants	98.37
Vegetables (mostly lettuce).....	35.10
	\$171.22

Garden.

Onions	\$116.00
Cabbage	35.00
Lettuce	46.50
Beets	22.00
Miscellaneous	86.50
	\$306.00

This made a total of \$477.22 for the Garden Department. The Farm Department showed \$75 for potatoes, \$64 for pigs and \$27 from miscellaneous sources. The Poultry Department showed a net cash profit of \$30.60, of which the "firm" received, however, only 80 per cent. or \$24.48, the rest belonging to Robert and Helen. So the total cash receipts, including the \$500 which Mantell had been able to put into the business, came to only \$1,173.82, and their payroll, not counting the extra plowing, etc., came to \$1,300. But, of course, it had not been a cash payroll. Raffles had taken out considerably less than half of his salary, and the rest hardly anything except for working clothes and Robert's and Helen's tuition at the Academy. Besides, they had on hand still over

half of the potatoes, some onions, beets, carrots, etc., and the livestock, including a nice little flock of sixty hens.

It was not so bad for the first year, and enthusiasm for the coming season's plans ran high. So much work there was to be done, indeed, that when Squire Hunderson came in that evening, he found them earnestly engaged in a second session, in which he was invited to take part. Their ways of doing things still amused him immensely, but he had learned to take them more seriously and was always glad to give any assistance within his power.

They were considering the very important question of new farm machinery.

"H'm," said the Squire good-naturedly, "I guess I won't have any remarks to make on this. Mantell here has been down to the State station and got his head full of all their new-fangled stuff. He spends most of his nights, I should think, reading books and studyin' over catalogues. I haven't bought a new machine, except the hay loader, in seven years."

Mantell smiled. "Well, Squire, I've been thinking about you in connection with machinery just the same; and I've got a real bang-up good proposition to make you. Are you game?"

"No use talking," replied the Squire, with assumed stubbornness. "Got more of 'em now than I can take care of."

"That's just it," said Mantell. "I want to take care of 'em for you."

The Squire laughed incredulously.

"No joking," insisted Mantell. "Here's my plan; see what you think of it."

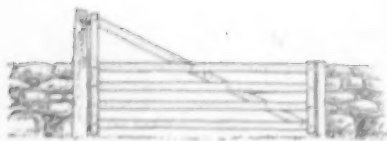
Mantell brought out his map of the place and proceeded to point out to the Squire that most of the cultivated land on either of their places could be reached easily from a spot between the two. The Squire's attention was called to the fact that several of his machines were used only once a year, or for a few hours at a time, and that Mantell's fields were practically all ready to be worked or harvested several days or even a week earlier than the Squire's. Mantell's proposition, in a nut-shell, was that they build a cheap but substantial and suitable shed in which to keep most of their farm machinery, on the boundary line between the two places; and that, instead of Mantell's duplicating the machines the Squire had, he should get new and different ones so that as far as possible one set would do for both places. Thus they could both have the use of a more complete line.

The Squire did not at first know what to say. It seemed a sensible and practical thing enough, but he had never heard of such a thing being done and would have to think it over. But he did think quite favorably of it, he said, and paid Mantell the compliment of saying that with most of his neighbors he would not consider it for a minute, as they took such poor care of their

(Continued on page 118)



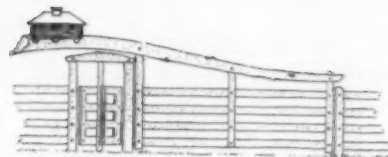
As the early days of autumn passed and November came it was a keen satisfaction to Mantell and his household to see the bounteous crops and look forward with pleasurable anticipation to that best of all meals—a real country Thanksgiving dinner supplied from their own fields and gardens



Reclaiming Old Houses

BY CHAS. 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. The second illustrated what is to be done in a practical example. The third explained consistent hardware. This concluding article describes the construction of suitable FENCES AND ENCLOSURES.

THE function of the fence is, besides that of an enclosing barrier, one of boundary. So that if your fence in itself be not lasting or exact in its location, it should be supplemented by a stone bound-stone, plainly marked and duly recorded in your plan on file. The stone-wall and snake-fence are examples of the indefinite and crude bounds and while they may do well enough as barriers for lands of little value, their use on cleared and more valuable lands is not ordinarily advisable. The snake-fence is, in fact, from its character, outlawed as an iter-boundary. There are others of a like rambling and indefinite nature which are sectional, such as the stump-fence of Maine. These, however, have their use as interior barriers.

Old-time bounds were vague and passing; an oak tree cannot be expected to last forever. Many fences, which were evidently intended to run straight, on the contrary described most beautiful curves. Thickness of growth or perhaps more often a rough land contour where one frequently lost sight of their line and consequently their direction, was largely to blame for this. Such old lines it is best to preserve as they exist; their location has probably established them, over and above any description.

The laws of a State regulate the character of a fence—that is, certain materials have to follow certain lines and be of a certain height to cover the law relating to a "legal" fence. Before building or rebuilding, this law is a good thing to be familiar with. It is also understood that each party to the boundary shall maintain his half of it and to erect it, if it does not already exist. You can only exact of your neighbor, for his half, a legal fence; if you desire something different you must make up the difference in cost—perhaps maintain the whole thing.

A boundary line has no width and therefore the modern wire fence comes nearest to locating it exactly; the wire being on the line and the posts on the property of the maintainer. This is the scheme of all similar fences, but with the stone wall, the center is commonly the line, which fact gives either party the right to add

stone to it, an important consideration with the old-time farmer.

A fence or barrier on the highway is supposed to be located entirely on the property of the abutter; but our records show that the public thoroughfare was constantly encroached upon. We wonder at the narrow streets of Boston, yet they were ample as laid out. Our forefathers stole lands from the highway and in many rural districts the practice has not been discontinued.

Perhaps it might be well to say a word regarding the common

old fences one may find; and probably the oldest are the stone wall and the rail fence, the latter being the older. The sort described in our early records was the common form in which the posts were pierced to receive the rails. Where one has such in fairly good condition, and of some length, it may pay to keep and repair. It is not, however, a good model to rebuild on. We have spoken disparagingly of the stone wall and, in so doing, had in mind the common result of the hasty throwing together of all sorts of stone from the field. If the wall is really built, it may last indefinitely, provided the public will let it alone. There is, however, the common trespasser who will use your land as a thoroughfare and pull down enough of your wall to make his passage easy. There is also the rabbit hunter. This last nuisance, upon finding his chase sheltered in your wall, will demolish indefinitely in dislodging his victim. Poison ivy finds shelter in it and is almost impossible to dislodge. Of course it stands to reason that any wall laid in part cement mortar, no matter how roughly done, is superior to a dry wall. Such, however, is an item of expense. It can, however, be laid to imitate a dry wall by keeping the mortar back from the face of the



When New England was at the height of its Colonial magnificence, such detail as this Salem fence displays was common

masonry. Or, if the top of the wall be relaid in mortar for about a foot, and the side pointed at leisure, it will foil both the general public and the rabbit fiend. It is a common practice to extend a masonry foundation about three feet below the surface of the ground to avoid heaving by frost, and such, of course, is the best practice; but with the stone wall, its length makes such treatment very expensive. The old wall had, usually, a large

footing sunk below the surface, which, together with its width and the comparative lowness of the superstructure, made it quite firm and secure. If one is bothered with outside invasion, broken glass set in a concrete top will probably be annoying enough to be effective.

The modern wire fence is the cheapest and easiest to keep in repair, and by wire we do not mean the wire strand. There are many wire-mesh fences on the market, one-half of which perhaps are fit to spend money on. A good lock joint, weld, or knot is essential and further, a mesh that will stretch evenly and without losing shape. The wire fence is of course at the mercy of the wire cutter,



A simple example of the inclosed front yard now becoming rare

troleum tar, coal tar and creosote may be used for the latter treatment. Perhaps the best results are gotten by immersing the heated post in coal tar creosote.

Sometimes it is best to treat the whole post. In any event the top, which is cut on a slant to shed the water, should be so treated. Posts are commonly set three feet in the ground and the treatment should extend at least one foot above. The exposed portion of the fence may be painted later; creosote oil and paint in equal parts being excellent for either

dipping or brush work. Posts for wire should be spaced about ten feet apart; not more than twelve at the most. Loose stone or pebbles at the bottom of the post-hole will help to keep the



Such an inclosing box hedge as this on the Stratton house at College Point, L. I., serves nearly as well as a fence



A combination of a stone foundation with the wooden fence is permissible and adds to the term of service. A front fence at Bedford

but it is easily repaired. Ordinarily a locust or chestnut post may be used; but they will last longer in the ground and pay for the extra trouble, if the butts are treated with creosote, charred or dipped. "Farmer's Bulletin, No. 387" describes these several processes at length and more fully than our limited space will allow, yet we would suggest briefly that the posts be thoroughly seasoned so as to exclude the water, as such repels all preservatives. Charring can be done over an open fire or the post can be saturated with oil and burned in this way. Care should be taken not to burn too deeply. As painting is inferior to dipping we will pass over it. Pe-



Although most of this gate is new it is built along lines consistent with the Colonial period

butt of the post from moisture. One of the best methods of treating a wire fence is with a strand of barbed wire at the top, where it is out of the way of the stock, to which it is a menace. A strand of barbed wire on each side of the post is a mean thing to straddle over. If a piece of wood be made fast to the tops of the posts and extended toward the property of the maintainer, the two strands may be made more effective by spacing them one foot apart. These strands should be pulled as taut as possible. Should dogs, or other animals, annoy by digging under the wire mesh, a strand of barbed wire sunk slightly in the ground or a small sunken stone wall will



Where the entrance to the grounds is by means of a flight of steps, the gate may be dispensed with

the fencing. Great care should be exercised in their setting, as the staples establish the height of your fencing and cannot be shifted; therefore they must be in line. The cement post is not so strong as the wooden post of equal size, but unless it has to stand the strain of uneasy and inquisitive stock, it will probably answer all ordinary requirements. "Farmer's Bulletin, No. 235" gives a detailed description of their manufacture.

So far we have dealt only with the common forms of fencing as bound and barrier between estates. We have mentioned these first because of their prime importance; they have little artistic value. More interesting is the front or highway problem, and with such varied treatments arise from varied conditions. There are many considerations which go far to establish the lines on which a problem may be solved. The relation to the highway, both in level and in distance, the presence of overshadowing trees, the importance of the highway itself and last but not least, the style and general character of the house. There are those, of course, who open up their grounds to the invasion of everything that travels on legs by omitting the fence, but this, we feel, is a great mistake.

The reader has without doubt noticed the little enclosed front yards, of which a few examples are left. Generally these were the width of the house, such being their early form. This form of yard follows an old tradition, dating back to feudal times. This difference in the treatment of the front fence is characteristic of Colonial work, and generally holds good with all but the simplest problem.

Our earliest barrier was the pale

probably abolish the evil.

Of late years we hear much of concrete posts. These are easily made at home from home-made molds of wood. The common form used is the tapering, which saves material. Wire reinforcements are used in their making, and galvanized staples allow for the attaching of

or picket fence and it has changed but little in the simpler examples of to-day. Old English examples show many variations which have not survived with us. The roughly shaped pickets of unequal width, left to weather, or stained gray or brown, may do admirably for a simple cottage, in which one may be retaining the weathered effect. Such efforts require little or no gate-post and the gate is really a section of the fence.

There are many forms of the picket fence; sharp and square tops, jig-sawed and capped, but in all they rely on the same principles of construction. There is the post, the top and bottom rails and the pickets. The posts may be treated to prolong their usefulness, as has already been described, but for a short fence one will find that a piece of iron, one and one-quarter of an inch square, set in a stone or concrete footing, will outwear the wooden post more than enough to pay the initial expense. This iron may not extend the full height of the fence, but be bolted

to a wooden plank post, serving to support it. If stone is used, the iron may be set in sulphur (the old-time custom) instead of lead. In constructing boxed fence posts with the above principle, it will be necessary to use a plank form to build upon, and these are best affixed with the aid of an iron strap welded to the iron post at right angles, through which screws may be driven into the plank forms. This scheme is, however, limited; as a heavy gate cannot be hung upon it without reinforcement, although the fence should help to steady it when the swinging member be closed. One occasionally runs across an example of the later period, set near to the highway in which the balustrade of the porch or other similar feature is followed in the fence and which classes the two at once as part of one scheme.

It might be well to mention the fact that all picket butts, fence skirtings (or bases) which are liable to come in contact with the ground should be

(Continued on page 115)



With houses placed near the road such repetition of the balcony motive in the fence is particularly pleasing



Pleaching or interweaving evergreen branches in this fashion is only possible after many years of growth

The Flowerless Garden

SUGGESTIVE PLANTING FOR THE MAN WHO WISHES BEAUTIFUL EFFECTS ALL THE YEAR—WHAT CAN BE DONE IF YOU DO NOT WANT THE CONSTANT CARE NECESSITATED BY FLOWER GROWING

BY ARTHUR HERRINGTON

Photographs by Mary H. Northend, W. A. V., H. H. Saylor, and Others

EDITOR'S NOTE.—Most people have some peculiar prejudice in favor of a certain kind 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. Previous articles were *The Utility Garden*, *The Garden of Annuals* and *The Formal Garden* and *The Wild Garden*. Other types will follow in subsequent issues.



THE flowerless garden may be a thing of joy and life and bright color and give us true beauty that stress of weather cannot mar nor storms deface. The thought of a flowerless garden may not at first command much consideration. We think and talk and write of flowers and flower gardens, but we give insufficient thought to the fact that our gardens, to give us the fullest enjoyment, should be attractive the whole year round, and yet over a large area of our country teeming with population and abounding with beautiful homes no open air flowers are possible for at least five months of the year.

The gay cohorts of spring and summer flowers, coming and going in unbroken succession tell us the story of the year according to our interpretation of that story. But the beauty and interest of the garden need not and should not have its beginning and ending in the months when flowers bloom. It is right to emphasize flowers so appealing in their variety and fragrance, but we can add new charms to the garden and make it a complete epitome of the story of the year if we have eyes to see, hearts to appreciate, and skill to adapt in appropriate planting many trees and shrubs that in their winter nakedness display beauty of a most distinctive character as well as variety.

We can see this brought about by chance rather than design in the woodlands. Why, then, in our gardens may we not express, amplify and develop features so permanently attractive? Look at the pine and cedar in winter when silhouetted against a cold, clear sky, or the silvery birch glistening upon the bare hillside; notice the silver gray shafts of the beech tree standing majestic and conspicuous among the forest trees, or the red birch and golden willow in rifts of warm color along the stream banks, and the whitened stems of certain *Rubus* often visible in the darkness and quaintly effective on a moonlight night.

Only in winter are these things apparent. They are surely suggestive of the desirability of reproducing similar color effects and picturesque groupings in the garden and about the home where we can

see and enjoy them. All those who have gardens and grounds about their homes whether of limited area or of broad acres can have bought features that will effectively enliven the entire flowerless period of the year.

This much, too, can be claimed for the flowerless garden; its initial cost is small, and its permanency enduring, at a minimum cost for actual maintenance. Evergreens with their perennial verdure should be a solvent feature in such a garden and when brought into intimate association with berry bearing and bright barked trees and shrubs the picture possibilities would seem to be inexhaustible. Where scope and area permitted evergreen trees should be planted sufficiently close that they might lose their individuality as specimens and group themselves informally. By doing so we should get away from that austere severity of outline and funereal somberness that has brought evergreens into disrepute with those who only know, or have seen them as promiscuous specimens.

In certain situations the isolated specimen tree is right, but the plummy white pine, the feathery hemlock spruce, and the columnar cedar grouped so that the individuality of the tree is subdued, compose themselves into picturesque mass with a materially softened effect in the landscape.

The same is true of the smaller coniferous evergreens as *retinospora*, thuja and juniper in green, golden and silvery foliage effects, which rightly placed in groups or masses can be used to blend perfectly into a harmonious picture, very different from the spotty, restless effects created by their indiscriminate use



The garden of evergreens does not lose its beauty and attractiveness when snow covers the ground



Beauty of form may well be substituted for beauty of color. Besides, it is permanent



The garden of Mr. G. B. Churchill, at Amherst, Mass., is beautifully planned both for mass effect and color contrast



A dogwood set in among retinosporas and bordered by simple lawns was considered sufficient garden decoration without flowers

as isolated dots on the scene.

From lofty pine to lowly trailing juniper, the ever-green part of the flowerless garden can be made replete with interest and a component part of a real garden picture.

But, exclusive of conifers or other evergreens, there are numerous shrubs comparatively non-effective and inconspicuous when they flower, but the flowers are succeeded by fruits and berries that glow with brilliant colors far into, and in some cases throughout, the winter. There are others whose greatest attraction is the bright coloring of the bark in yellow, orange, glowing red or verdant green, just to mention the bright, showy colors only. These color effects come in the winter season when there is naught to compare with or substitute for them, and associated with evergreens they brighten up and enliven the garden



The Japanese are past masters at the art of making small gardens complete by using small dwarfed evergreens in combination with water features

scene in winter. The wonder is that we have for so long neglected to avail ourselves of this fine material. For example, there is the birch, common and wild it is true; but bring it into the garden, group it near pine or cedar and you create a picture that never palls upon you. Besides the birches that have white bark, there is the red or river birch, and the yellow barked birch; trees one seldom sees, yet lovely to look upon on a bright winter day when the sun illumines them.

The willow family, *Salix*, has several varieties most attractive in winter. There is *S. vitellina Britzensis* which has bark of a bright orange red. Another variety called Colorado has bark of a peculiar bluish tint. These willows all make trees of considerable size, but if planted for special color effect, they can be kept small by vigorous pruning each year.



Restraint in topiary gardening yields beautiful results and gives privacy to the garden and grounds



The simple lines of a tall hedge with the single note of statuary require nothing more to make a garden feature distinctive

This increases their effectiveness by causing them to make long, strong shoots which develop their color after the leaves have fallen and the color is always brightest upon shoots of the past summer's growth. The brightest of all bright winter shrubs, however, is the red Siberian dogwood, *Cornus alba*, variety *Siberica*. A mass of this in the sunshine of a bright winter day is brilliant beyond description. The shoots commence to color as soon as the leaves fall off, and this bright coloring increases in depth and intensity as winter proceeds, nor does it entirely disappear till the shoots put forth leaves again in spring. There are several species and varieties of this colored dogwood and some whose names are misleading, as one called *sanguinea*, which lacks the bright color its name indicates. The red Siberian dogwood is the one that should be planted to insure getting the brightest and best there is. Like the willows the color is always brightest upon the shoots made the previous summer so a frequent cutting back gives more shoots and brighter effects; in fact you can mass the dogwood in front of an evergreen planting and cut it down to the ground every year, in March, and it will never fail in its annual winter brilliancy. A dogwood with yellow bark is offered now in some nursery lists and if the color is good it should be an acquisition.

There is one shrub with a bark so green as to be strikingly effective in winter and that is the Jew's mallow, *Corchorus japonica*. It is also a most attractive flowering shrub, especially the single flowered type. It grows into a dense bush of many shoots, attaining a height of about



To overcome that desolate appearance in winter plant shrubs that retain colored berries or brilliant bark in winter months

China with shoots so white they appear as though they had been painted. These grouped in front of a dark mass of evergreens would make an unusual and effective picture.



Nothing surpasses thick evergreen planting about the house to give a homelike feeling during the seasons

five feet and can be massed with good effect for a winter color picture. There is much beauty of a quiet kind in what we are pleased to call neutral tints, the browns and grays of many shrubs, but these lack the brilliancy that arrests attention and commands admiration. In working out a scheme of this kind, however, much additional material could be brought into use. There is a wild bramble, for instance, that grows by the roadside, *Rubus biflorus*, and other species of *Rubus* from

The berry bearing trees and shrubs would fill an important place in the flowerless garden, for with many of these their flowering is an inconspicuous incident, but the berries are profuse, bright and long lasting. The euonymus and many viburnums of the fall and early winter are covered with clusters of berries, while barberries, Indian currant and the snow berry with persistent fruits hanging all winter, can contribute no small degree of winter beauty.

It may be worth while to digress here, by making the statement that this is the best time to plant the flowerless garden. Evergreens are most successful when planted in August, and with them as a basis for arrangement, one is ready to complete the grouping with deciduous trees and shrubs in the early fall.

If we would exploit this idea to its fullest extent and make the flowerless garden show its highest attractiveness at all times of the year, we must take cognizance of the
(Continued on page 68)



Old stone spring houses on some of the country places in the southern mountains are just as useful to-day as they were a hundred years ago and are excellent places for keeping milk and butter even during the hottest days of summer

Keeping Provisions Cool Without Ice

THE SPRING HOUSE, A SOUTHERN MEANS OF REFRIGERATION—HOW IT IS UTILIZED FOR KEEPING DAIRY PRODUCTS—VARIATIONS IN STYLE AND ARRANGEMENT

BY SARAH LEYBURN COE

Photographs by the Author

IN selecting the most suitable locations for the imposing houses on their farms or estates, the country gentry of one hundred and more years ago paid particular attention to the whereabouts of an available spring. In nine cases out of ten the house was situated with reference to that spring and by the time the dwelling was completed there was a stone spring house ready for use.

Especially was this true of the mountainous parts of Virginia, Maryland and Pennsylvania, where the springs somehow seem more numerous and larger, and even colder than anywhere else. Old stone spring houses on some of the country places in that part of the world are just as useful to-day and in as good condition, with an occasional renewal of the wood-work, as they were a hundred

years ago, and their present owners are as independent of the ice man and all his works as were the Colonial housewives to whom that blessing in disguise was an unknown quantity.

On some of these old places, owing to the introduction of modern methods with their accompanying idea of the most work with the least effort, other ways of keeping milk and butter are in use, and the spring houses have been torn down or allowed to go to ruin. On many other places, however (and it is really a matter of some surprise to the person who takes the trouble to look into it) the spring house is as important a part of the farm equipment as the stable or the chicken houses, and its methods, while apparently crude and antique and suggestive of the Eighteenth Century, are,



There is a suggestion here of combining other outhouse features with those of the spring house

after all, hard to improve upon in their practical utility.

In fact, spring houses of quite modern construction are occasionally built on newer places that can boast of springs too abundant in their flow to be allowed to go to waste. While of course the older buildings seem to have a certain picturesqueness and charm that the modern ones lack, the latter are just as useful for keeping the products of the dairy cold, in spite of the absence of century-old stones and moss-grown roofs.

Given a spring house with thick stone walls, built in the shade of a gigantic oak or a graceful weeping willow, with the stream from a cold mountain spring bubbling through and filling a considerable part of the floor space of the house, and the most particular dairyman could ask for nothing better in the way of ideal temperature the year round.

In spite of its name, the spring house is not built over the spring as a usual thing, but directly below it; and the roof usually extends for some feet over the front of the house, forming a sort of porch and at the same time affording protection for the spring which is at one side of the door. Nor is the spring house merely a sort of pool, surrounded by four walls and covered with a roof, and utilized only by reaching in at the front door and fishing out the cans of milk and jars of butter that are standing in the water. There is generally a dry, well built floor of cement or bricks, occupying a large part of the actual floor space of the house and furnishing ample room for skimming milk, making butter, washing and rinsing pans and jars and other forms of dairy work that are attended to on the spot.

The water from the spring is made to flow in a deep trough-like arrangement around this raised floor, which is as entirely surrounded by water as the island in the first geography lesson. As most spring houses are well ventilated by two or three openings filled in with fixed wooden shutters, the temperature, while far from that of a modern refrigerating plant, is at least low enough to keep milk sweet and butter firm even in the hottest weather, while the contents of the pans and earthenware crocks that are placed on the stones in the running water might as well be in a refrigerator to all intents and purposes.

Of course there are many variations in the interior arrangement of spring houses, even though they seem to be constructed after the same general plan. In some houses a sort of wooden platform takes the place of the cement floor, and in others less carefully built there is often a flooring of rough flagstones. Sometimes, too, the spring house is at quite a distance from the spring, and in such case the stream is dammed up to hold back the necessary amount of water and the house is built at that point.

Two-story houses are sometimes seen, though not very frequently. Where there is a sharp rise of ground from the spring the house is so placed that the spring house proper is in reality the basement, while the upper story opens flush with the higher ground. This not only provides extra space that may be utilized in various ways, but the additional story makes the spring house much cooler.

One advantage that this old-fashioned method of handling dairy products has over other and more modern ways is that the same process not only prevents milk from souring and butter from melting in summer, but it also keeps them from freezing in winter. Streams from springs do not freeze, and butter and milk kept in the water that flows through the spring house are as thoroughly protected from Jack Frost's attentions as if they sat behind the kitchen stove.

Modern dairy plants are doubtless more practical, to say nothing of requiring less work, and according to the microbe enthusiasts are infinitely more sanitary than the picturesque spring house that ornaments the front or the back yard indiscriminately. But the immaculate white tiles of the most perfectly equipped dairy lack the charm of the whitewashed stone walls in the spring house, and if care is taken in selection, the latter is quite sanitary.



The spring house usually has a projecting roof which protects the spring besides forming a sort of porch



The spring itself is located at one side of the door and the water flows thence into the house



Heavy fixed slats for windows allow a circulation of air and the thick stone walls help to maintain an even temperature



A wooden platform may be used instead of cement flooring in the spring house. The water flows around this raised portion



When the leaves of the Cos lettuce heads begin to droop in this fashion, it is time that they should be tied up for blanching

PLANT LETTUCE FOR THE FALL AND WINTER OUT IN THE GARDEN NOW—VARIOUS TYPES OF LETTUCE PLANTS—HINTS FOR THEIR CULTURE

BY F. F. ROCKWELL

Photographs by N. R. Graves

IT is possible to enjoy home-grown salads from January 1st to December 31st. Moreover, salads are one of the most delicious, and incidentally one of the most healthful articles of food we have. There is enough of a variety, too, to use them every day without getting tired of them and personally I could enjoy lettuce, which I consider the best of all the salads, three hundred and sixty-five times a year.

Although there are several other salads, lettuce is the most important, and so I shall take up first the varieties and methods of growing that are best suited for the different seasons of the year.

For the fall and early winter supply, the seed should be sown now. There are two varieties I use for this sowing—Grand Rapids and Wayahead. The former is an improved form of Curled Silesia (Black Seeded Simpson) and the latter is similar to Big Boston, but grows more compactly, and is healthier under glass.

At this season of the year it is difficult to get a good "stand" of lettuce, so the following precautions are likely to be necessary. Select the seed-bed where there is no danger of washing from heavy showers and where a shading of some sort can be placed over it. A coldframe with a protecting cloth sash over it, or an ordinary glass sash, shaded heavily with lime or plaster and water, makes an ideal place. The sash should be raised a

foot or so above the bed, to allow free circulation of the air. Water the bed thoroughly the day before planting, smooth it off and sow the seed thinly in "drills" three or four inches apart,

covering about one-fourth of an inch deep. The seed-bed should not be too rich; use no manure in preparing it, though what may be left in the soil from spring will not hurt. See that the seed-bed does not dry out at any time, and when the little plants are showing the second or third true leaf, transplant to about four inches apart each way, watering the soil thoroughly *before* planting. As soon as these plants begin to crowd each other, they should be transplanted to six or seven inches each way for the Grand Rapids and eight for the Wayahead, or every alternate plant may be removed and the rest left to mature where they are. The plants should be ready for this second transplanting about October 1st and ready for the table from early November until after Thanksgiving, so that they can be grown in coldframes, with no protection except for an occasional use of the sash at night, as we seldom have severe frosts until after November 1st.

Seeds for the succeeding crops should be sown every two or three weeks. By using double sash, with an air space between two layers of glass, or employing mats and shutters for extra protection in very cold weather, lettuce may be had until Christmas.



Cos or Romaine is one of the most delicious of the lettuce plants

Where there is available space in a greenhouse, even the simplest sort of a home-made one, where the temperature never goes below 35 degrees and can be kept at 40 to 45 at night, lettuce can easily be had all through the winter. Grand Rapids is by far the most satisfactory sort to grow, as it requires some experience and a pretty thorough control of conditions to bring head lettuce safely to maturity where artificial heat is used. The three main essentials to success are having the earth, which should be not less than five inches deep, and better eight, very rich and porous; keeping the leaves and the surface of the soil dry by watering only on sunny mornings and as seldom as possible; and spraying or fumigating thoroughly to keep down the green fly or plant lice (aphids).

Another salad plant much appreciated for fall and winter is endive. In habit of growth it somewhat resembles lettuce, but requires more room, and to be of good quality must be well blanched.

For use this fall, endive should be sown before the tenth of August. Sow thinly in drills from eighteen inches to two feet apart, and when well up thin to twelve inches. Give a light top-dressing of nitrate of soda to induce quick growth and keep thoroughly cultivated, as the quality depends largely upon the rapidity of growth. As the plants attain full size, tie up each head with soft string or raffia or set two wide boards over the row in A-shape, to blanch the leaves. The boards have the further advantage of affording protection from frost in fall. Any plants remaining unused may be lifted with plenty of earth and transferred to a coldframe, and there kept, by protecting with sashes, several weeks longer. It is well to make a late sowing, about August 15th, for this purpose. The plants should be handled only when dry. Broad-leaved Bartavian is the sort most generally grown, but for the home garden I prefer Giant Fringed.

For an extra early spring salad, sow Corn Salad (Fetticus) August 15th to September 15th. Sow quite thickly in rows 15 to 18 inches apart, covering lightly but firmly. Thin out as for lettuce, keep very free from weeds, and as hard freezing

comes on, cover with light mulching of meadow hay held in place by pieces of wood or branches.

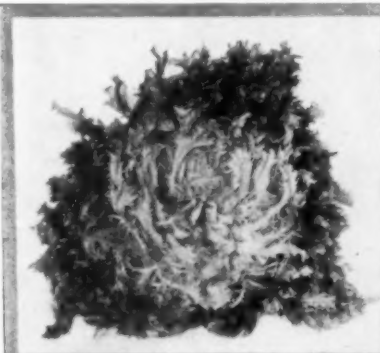
The leaves of the large-rooted or coffee chicory, when thoroughly blanched, have long been considered a very good salad. Within the past few years, however, a new sort, called Wittoof, has become quite generally used. In many places it is known as French endive. Seed is sown in May or June, either in seed-bed for transplanting, or in rows, 15 to 18 inches apart and thinned to six inches. Late in the fall, the roots, which somewhat resemble a parsnip, may be taken up, the leaves cut off, and trenched in a frame or some sheltered position. Cover with mellow, sandy soil to a depth of six inches or more. Over this is put a layer of warm manure, two feet or so thick, which serves the double purpose of inducing a new growth of leaves which will be tightly folded and perfectly blanched, and also of protecting from frost, so that they may be got at any time, and used as required during the winter. Where one has no greenhouse and does not wish to assume the somewhat difficult task of managing winter hotbeds for lettuce, this salad is a great acquisition. For late fall use the plants may be gradually banked up with earth like celery, during late summer.

The first spring crop of lettuce should be started in the house, or, if one has not a greenhouse, in a warm sunny window, by the first of February. As soon as the second true leaves appear, transplant two to three inches apart each way, and keep growing rapidly, so that they may be large enough to set in the frames by the middle of March, if possible. It may seem that this is looking a long way ahead, but remember that most of the work must be done this fall, before the ground freezes. In the first place put a supply of light, fine soil, where it will not freeze, and if possible, where it will not get dust dry, though this may be overcome by soaking it up again gradually when it is required. In the second place, have your hotbed or coldframe ready and as tight as possible, and fill it up with manure under the sash, to keep the ground from freezing hard

(Continued on page 111)



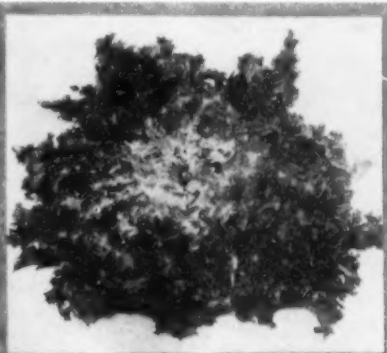
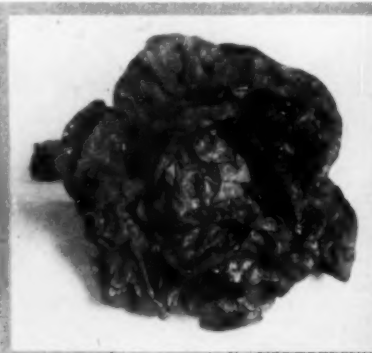
When planting your garden supply of lettuce for best results plant a small amount of seeds every two or three weeks



Tie up endive heads or cover with wide boards or branches



When the ground is in condition outside plant the Grand Rapids or Big Boston types to carry over until the summer crop comes on



Endive is very often known as Chickoree or Escarole



Mr. Coffin's home is built along perfectly symmetrical lines with a regularity that is accentuated in the details of the doorway and the two enclosed porches. An impression of long, low horizontal lines is obtained by filling in the ground in front and surrounding it with a coping. In this way no actual space is sacrificed and a pleasing effect results.

THE RESIDENCE OF MR. H. E. COFFIN, GROSSE POINTE, MICHIGAN

Albert Kahn, architect; Ernest Wilby, associate



Each of the tile-paved verandas makes an extra room, delightful in summer and winter as well



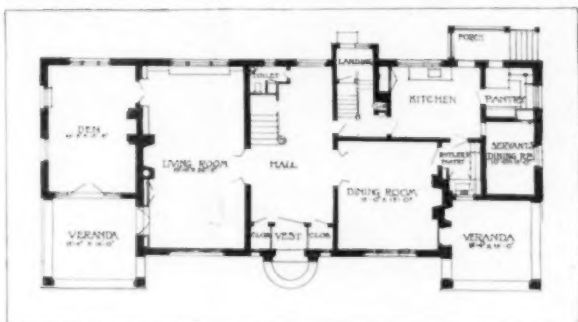
The dining-room is paneled to the ceiling and gives the effect of richness with no ornament but the fireplace carving



The den opening off from the living-room affords a place of comfort and privacy for the family when any desire to use the living-room

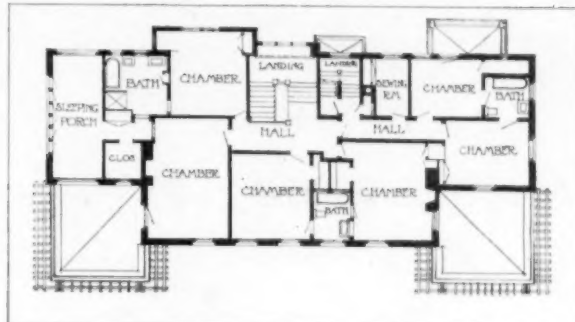


The living-room treatment is but another example of the decorative possibilities of an absolutely simple wall treatment



Outside the kitchen porch there is a small entrance for the rear and cellar stairs

THE HOME
OF
MR. H. E. COFFIN
GROSSE POINTE
MICH.



The sleeping porch, connecting directly with the bathroom, provides warmth to dress in on cold mornings



The rear of the Coffin house shows the advisability of their foundation plans in the height of the cellar windows. The sleeping porch can be seen at the right. The second rear entrance noticeable in the plan permits tradesmen to bring in supplies without tramping through the kitchen



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.

The Old-Fashioned Hooked Rug

THERE is no homemade rug more durable, more useful or prettier than the hooked rug of our grandmothers' days, if made along modern lines.

The best materials for these rugs are flannels, cashmeres, worsteds and other wool dress goods, gathered from discarded gowns, though men's lightweight suitings may be used if cut narrow.

For one rug select, if possible, the goods all of one weight, but if you must use two put the heavier in the border.

For the foundation of these rugs use twelve or fourteen-ounce burlap, which must be cut three inches wider each way than you wish the finished article. If the burlap must be joined, oversew the selvages with strong, double thread, leaving the stitches loose enough so that the seam may be pressed out perfectly flat.

Stretch this foundation securely on quilting frames and outline the size of your rug an inch and a half from each edge. This is for hem, when your rug is completed.

Now, stamp on your pattern. Avoid ornate designs. Conventional geometrical designs are much more satisfactory. Those used in stenciling are usually good and may be stenciled directly on to the burlap.

Nothing is prettier for the body of the rug than shades of one color applied hit or miss. These shades are easily obtained by taking all the material prepared and dipping it in the required color. The original color will influence the shade, but they will all harmonize.

Outline your pattern in the border with black or a dark shade of the color that is to be used for the figure. Three rows of the same round the outside and two next the body are effective.

Cut your rags about three-fourths of an inch wide, fold half over and roll, but do not sew. It is much easier to handle short pieces while hooking.

As regards the actual work of making the rug, first procure a well pointed, heavy crochet needle large enough to hold the rag while you draw it through the burlap. Hold the rag with the left hand on the under side of the burlap and with the right-hand thrust the hook through the burlap

and draw the rag through, making a loop a half-inch long, then again and again, straight across the rug as you see the pile in a Brussels carpet. The closer you can place the loops the more beautiful the rug. Every two threads is about right. You may put in pattern or filling first, but have the loops in both run the same way.

As you work roll the rug as you would a quilt; when the rags are all in, the rug may be sheared or not, as you please, but make your loops a little longer for shearing. When the hooking part of the work is finished, remove the rug from the frame and hem it. Then replace it and size it, using paperhangers' sizing just strong enough to feel sticky between thumb and finger. Apply with a paint brush to the wrong side and leave in the frame to dry. Do not let your glue be too strong or the rug will slip on the floor.

This work is not fatiguing nor difficult, and the designing of special patterns and color schemes for particular rooms is interesting.



A lamp shade and screen of glass and metal giving an attractive silhouette effect

A Hanging Lamp Screen

A LAMP screen is often very useful to intercept and soften the direct rays of a lamp, when it is so placed that the lampshade does not deflect the rays downward at the proper angle.

They are made of various fabrics and materials, but the one shown in the illustration is composed of metal and glass, as it was designed to be hung on a strong substantial lampshade. A cut-out screen of repoussé metal is silhouetted against a background of glass. The glass plays an important rôle, as it is poured especially for this purpose and selected, so that when the lamp is lighted, the little hanging screen shows a glowing sunset scene, a night effect, or perhaps the pearly mists of early dawn. In this way a number of beautiful and interesting effects are obtained. The lampshade of the electric lamp is constructed in the same manner and is almost equally effective.

A Good Shower Room for Bathers

FOR those living by the seaside in the summers there is a new arrangement for the convenience of bathers which avoids the necessity of dragging wet bathing suits up stairs and into the rooms, a procedure which is always inconvenient at the best.

This arrangement is simply an outdoor room where the wet bathing suits may be changed and the shower taken. It may be simply constructed and is not necessarily expensive.

On the back porch of the house is built a small room with a sliding door opening from the porch and another opening into the house. This room is divided into two parts by a rubber curtain. On one side is the shower bath and the other contains hooks on which may be hung bathrobes, the curtain protecting the latter from wetting.

In the shower part of the little room is a chute down which the wet bathing suits are dropped into a tub in the cellar. The shower is taken and the bathrobes donned, and the bather may go into the house without dripping water from the wet suit.

Suggestions for the Living-Room

THERE is such a very great variety of living-rooms, large and small, formal and informal, many or few windows, classic or rustic fireplaces and mantels with stained oak or mahogany woodwork or with the trim finished in enamel with any one of many treatments, that a color-scheme suggestion can be made only to suit a combination of certain of these conditions. The vogue for painted or enameled woodwork is so great these days that a spacious living-room with many windows, a mantel of simple lines and the trim finished in white or old ivory will be considered as a type of living-room for which one has, perhaps, most often in these days to consider the decorations, furnishings and the color scheme. In a living-room where are gathered as a rule a number of different styles of furniture and pictures, rather a heterogeneous collection in many cases, the safest wall covering to use is a plain paper of good quality, a silk fiber, grass cloth effect, a heavy cartridge, or a genuine grass cloth.

The problems of such decorations are not very difficult. Merely the choice of a soft pleasing color that will be an effective background for all the homey things that

usually find their way into this much used room. But to carry the decorations into a more elaborate scheme is a problem which requires some knowledge of color harmonies and, where one is an amateur, considerable care that no gross incongruities of either colors or furnishings occur.

A visit to the leading wall-paper houses will confuse one with its embarrassment of riches, in so many beautiful designs and colorings are papers to be had. For the living-room under consideration two papers have been chosen, either of which may be carried into one of several color schemes. Papers with peacock designs are so very much in vogue at the present time that this one shown in the illustration has been chosen to be used as a frieze. It is one of the handsomest papers on the market and costs \$3.00 per roll. However, using it only as a frieze does not require a very great amount of the paper, and the grass cloth paper used for the body of the wall costs considerably less (\$1.10 a roll), thereby averaging up the cost of the wall covering. The background of the peacock paper is a soft tan, the peonies in blue and red violets, the peacock's head and the little bird perched on a branch of salmon pink blossoms at the right are in a deep, rich blue, adding a pleasing note of contrast to the whole. Both the colorings and designs are unusually handsome. The grass cloth paper to be used below the frieze embodies all the colors of the frieze except the blue, yet give the effect of being about the color of the background of the peacock paper; a slightly darker tone of tan.

To-day when tones of amethyst, catawba and mulberry are so very much in vogue, hangings and tapestries that will embody the colors of the frieze are not a difficult matter to find. An amethyst velvet at \$2.50 a yard which harmonizes delightfully with the violet red peonies of the paper may be had for the portières. The overhangings of linen tapestries at about \$3.50 a yard, which embody the same colors, may be used for the cushions in some of the old ivory enameled willow chairs which may be introduced into this room. Other pillows and cushions may be of the amethyst velvet, while a striking note of contrast may be had by introducing one or two pillows of the rich blue of the peacock's head and a piece of pottery or two of the same color. One must either have an innate sense of color, and appreciate the use of it in right proportions, or have had some artistic training to venture upon these "close harmonies" or the result will be disastrous. With an appreciation of the proper proportion of a color of striking contrast to the fundamental color scheme of the room, such a note of color adds decided distinction and variety to the room in which it is introduced.

Persian Sarouk rugs often embody just the colors which would be desirable for this room. Besides the old rose, violets and tans which are so often the main colors of Sarouk rugs, a few rugs of this

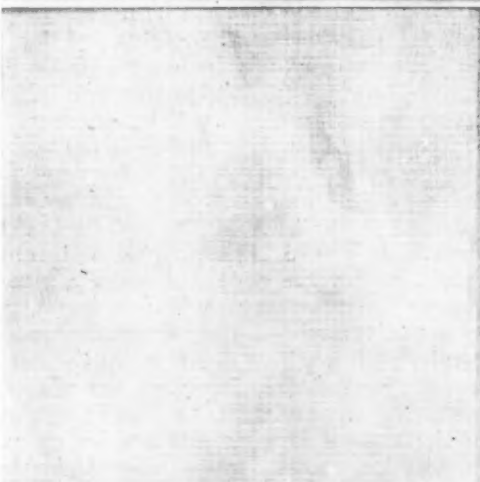


A rose tapestry that is more subdued in tone than the peacock pattern

make may be found which have medallions of rich blue. Hardly any rug could be found which would be so effective and so handsome in this room so rich in strong color. Sarouk rugs may often be picked up at great bargains, but if genuine Persian rugs are beyond one's means, a rug embodying the necessary colorings for this room can be made to order. Hand-tufted Donegal rugs may be made to order as low as \$12.00 or \$15.00 a square yard, though a slightly higher priced rug would be more closely tufted and, perhaps, a bit better investment. Either mahogany or dark oak furniture, with some large upholstered chairs and a divan will be appropriate for this room, and a lamp of blue pottery with a blue and tan shade may be made.

The entire color scheme may be changed. Using the same papers, the room may be carried out in green, blue, a violet of redder tone, or a bluer violet. The scheme suggested, however, seems to hold the greatest possibilities.

The other illustration shows a tapestry paper, the design of roses and the colorings in green, blue and an old rose. While this paper is less striking both in color and design, it embodies practically the same colorings as the peacock paper.



Below the figured frieze in tan, blue and red, grass cloth paper is used



Garden Suggestions and Queries



Conducted by
F. F. ROCKWELL

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

August

WHAT between visitors from the city, hot weather, weeds and the wearing off of the garden fever, it is a great temptation during late July or August to let up on the garden work and take things easier. But the gardener who sticks to his guns and keeps things cleaned up and his late planting attended to, until the cooler nights and growing weather of late August are again with us, will find himself amply repaid. He will, however, find that he has not nearly as many companions as when he started out in the spring. As a matter of fact, a good deal of the best of both flower and vegetable garden remains still to be developed and the attention and care given them now practically decide their fate.

Hot, dry Augusts seem to be the rule nowadays, and such dry weather tactics as maintaining the surface mulch and watering copiously and thoroughly where watering needs to be done and can be done, should be attended to.

Next Year's Fight With Weeds

THIS is the month when the most effective destruction of next year's crop of weeds may be accomplished. In spite of all our work with wheel hoe, hand hoe and scuffle hoe, here and there in the garden and especially around the edge of the garden, one of these persistent enemies will have reared its head again and be preparing to establish an army for next season's campaign. Make it your rule that not one of these shall get by you. A good way to destroy them is to use a regular pruning hook, operated by a wire at the end of a stout stick about four or five feet long—you can have two handles for the blade, thus using it both for trees and weeds. If you have not one of these, take an old hoe and have it hammered out straight, or nearly so, and cut down to three or four inches. With this homemade weeding "spud" kept well sharpened, you can destroy large weeds much more rapidly and with much less backache than by pulling by hand. And the elimination of even a single good-sized weed before it can seed is decidedly important.

In the Vegetable Garden

ONE of the causes of the failure to secure a good "stand" from July and August sowings of seed is that we do not take pains to have a fresh seed bed. Some spot in the garden that has not been turned over or thoroughly broken up since April is "raked over" and the seed drill put into operation. Very likely it is a strip where some early crop, such as peas or early cabbage, has been removed. A plow is not available, so we "fit" it carelessly and guess that will be good enough. If we would take the trouble to fork it up, turning under all old roots and weeds and bringing clean, fresh, moist soil to the surface, our chances of having a supply of late fall and winter vegetables would be much greater. Moreover, the crops sown may be kept clean so much more easily that the extra work involved will much more than pay for itself. Where a horse cultivator is to be had, a thorough working with this machine set as deep as it will run, and quite narrow, will be almost as good as reploting; but the surface must first be cleared of all trash, or if one does not mind doing real work in the garden,

the wheel hoe, with cultivator teeth attached, will tear things up quite practically. If the soil is dry, what we have so frequently said about the necessity of firming the seed in the soil must be kept in mind, or rather put into practice.

Seeds to Sow Now

SPINACH, turnips, rutabagas, early varieties of beans and peas, lettuce and radishes should all be sown for the late fall garden. There are several weeks of good growing weather yet, usually assisted by the first fall rains, and if you will get these things in on time your fall garden will be not only a very pleasant surprise but help materially to stem that ever-rising tide, the high cost of living. Late celery also may still be set out, but the soil must be rich and in good mellow condition, to provide immediate and rapid growth. The late crops set out last month, such as cabbage, cauliflower, brussels sprouts, etc., should be kept well cultivated and receive a top-dressing of nitrate of soda to hasten growth: if they develop too slowly an early freeze may entirely spoil the results of your labor.

A Mulch for Strawberries

THE most satisfactory mulch from any point of view is one that will protect the plants in winter, keep the berries clean in spring and one that can be put on thick without smothering the plants. I have used wheat straw, which answers very well if clean but is difficult to put on evenly, so that none of the plants will be smothered. Perhaps the very best mulch is oats and sorghum sown between the berry rows in August or the first part of September. If there is plenty of rain the oats will get knee high before killing frost, and if it should be dry the cane will make a good growth. These crops will not interfere with the growth of the berries and will stand up till a killing frost, when the oats or cane will fall and protect the plants. By spring the mulch will all be lying flat on the ground keeping the berries clean. In addition to making a more desirable mulch, this is more easily and quickly applied than straw or leaves and will give no trouble whatever from weed seed.



To obtain good late celery the soil must be rich and mellow

About the Grounds and Flower Garden

WHAT is true of weeds and cultivation for the vegetable garden for this month holds good also of the flower garden. Another thing to look out for, where it has not already been attended to, is to put in good stout stakes for the support of such plants as dahlias, cosmos, or any other tall growing late flowers which are likely to get beaten down or broken by the fall winds and rains. It is time also to give attention to the bulb question. Get the catalogues of several firms and take time to go over the problem thoroughly before placing your order, but place it early. Orders are filled in rotation, and as practically everything in this line is important and shipments are frequently late, see that yours will be out of the first consignments received. One word of warning—Do not be beguiled either by price or adjectives into getting "collections" of various colors for those criminally hideous carpet and design beds. Stick to the good named varieties and to solid blocks of one color, for the best results. Get beyond the kindergarten stage of bulb planting. As far as price goes, the collections seldom save you anything, as twenty-five of any of the best sorts can usually be had at the one hundred rate. One of the least appreciated of all bulbous plants is the Spanish iris; with its beautiful delicate shades and orchid-like appearance, it is entirely distinct from the other types of iris.

Another thing to be looking up at this time is the hardy things to be planted this fall. Unless the fall is an exceptionally dry one, fall planting will give better results than spring planting with most of the hardy things, especially evergreens and shrubs. Furthermore, you will have time to plant this fall, while next spring you probably will not. So look after it now. When the length of time a tree or shrub will last, the little attention it requires, and the fact that it is constantly improving in value are all considered, it must be admitted that they give the most economical way of improving the grounds that there is. Moreover, nothing can so quickly and completely change the appearance of an unsatisfactory place as the planting of evergreens and tall growing shrubs. And the actual planting is not difficult—not nearly so much work to it as there is to

preparing a flower bed. Care should be taken to dig out a hole of ample size to take all the roots without crowding. If the soil is very stiff and heavy, dig it deeper than will be required and fill in the bottom with gravelly soil. If dug in very poor soil, get a barrow or two full of good loam to fill in with, to assist in giving a good start. When once established, most trees and shrubs will make a satisfactory growth in any but the poorest of soils. Should the ground be very dry, put two or three pailfuls of water near the bottom of the hole as it is filled in. The great secret in planting of this kind, however, is to get the soil in firmly about the roots: it should be tramped down with the foot or a wooden rammer of some sort during the process of filling in the hole, for if this firming is left till the last thing, only the surface will be compacted, while the soil



Early beans are among the vegetables which will produce for the late fall garden if planted in late July or August

about the roots remains as loose as when it was thrown in.

Preparing for Winter in Frames and Greenhouse

IT is time to take thought again for this winter's work with the coldframes or in the greenhouse—and a small "lean-to" greenhouse, heated from the house heating system if steam or hot-water is used, is a saving instead of a luxury for any small place.

In the coldframe, lettuce can be matured without any covering except the regular glass sash and used until about Thanksgiving time. In case of an extra early spell of hard freezing, the sash may easily be further protected by old bags, a discarded rug, or something of the sort. A 3 x 6 ft. sash will hold about four dozen of the heading sort, of which I prefer Wayahead, or five to six dozen of the

Grand Rapids, which does not form a solid head but is unsurpassed for quality. More detailed information as to starting the seedlings, preparing the soil, etc., is given on page 100; but do not overlook this opportunity to have salad fresh from your own frames well into the winter. Pansies and English daisies (*Bellis perennis*) should also be sown now, care being taken to make a very fine seed bed and give it shade until the seed has sprouted. For this purpose nothing is better than an old coldframe or hotbed. If dry, wet the soil thoroughly the day before planting and barely cover the seed. A double thickness of black mosquito netting will furnish not only shade but protection from insects during the development of the seedlings. For about a week, until the seed germinates, the frame may be kept dark. When large enough to transplant, set part of the

seedlings in a frame and part out in an open bed, for wintering over; this will give you some blooms the very first thing in spring, and others to mature later and flower throughout the summer. The daisies may be set in a frame quite thickly, and transplanted early in the spring to their permanent positions as a border or in solid beds, whichever your plans may call for.

Care of Flowers for Winter

ANOTHER thing to be looked after now is the selection of such plants as will be wanted for use indoors in the winter. Those which have

been kept in pots should, of course, be frequently turned to insure development, and to prevent rooting through into the soil if they have been "plunged" in the soil. Repot now any which will need shifting, being sure to give shade and plenty of water for a week or so, so that they may be well established in their new pots by the time they have to undergo the shift indoors. Plants growing in the garden are often lost when the attempt is made to take them up and pot them. This may be accomplished by cutting around them part way, with a sharp trowel or spade, and a week or so later cutting around them on the other side. This makes the severing of the roots incidental to taking up more gradual, and leaves the plant in the best of condition for transferring to a pot, at which time, if the top growth is heavy, it should be cut back quite severely—a third or even a half will not be too much.



EDITORIAL



THE PASSING OF THE DEN

THERE is something so subtle about the influence of fashion that we oftentimes are swayed by it much beyond our better judgment, or even become madly subservient to a single idea which is as persistent and enduring as the Rock of Gibraltar. At present the false lights of delusive fashions in interior decoration are being rapidly extinguished by calm judgment and intelligence. But not all the atrocities are gone. Only recently we encountered a real den. Do you recollect the den? It was only a few years ago, or perhaps you still have one. That was the one irregular concession to the man of the house. It was as though there were a firm belief that there must be some irregularity in a house just as there were such sides to each individual, and with the house this should be strictly confined to one small district. Indeed the man himself soon was wheedled into the belief that the room was a sort of East of Suez Bohemia where he could smoke and entertain "the boys."

The way this atmosphere of minor conviviality was created was generally by yards and yards of green, red, and yellow fabric draped in involved folds over a curtain pole tipped with a great haller head—from the ancient feudal stronghold of I. Eisenstein on the lower reaches of Fourth Avenue. This drapery shaded a couch covered either with a prickly, unshaven Bagdad or an unnamed material with little pieces of mirrors woven inextricably into its texture. From the folds of the lounge depended a lantern with more spiked projections than appear on those apoplectic fishes that are so often used as a moral decoration—moral because they act as a continual warning to be moderate in eating lest you be suspended by the nose, wear a very surprised expression and belie your apparently well-fed appearance by being full of nothing but air and cotton.

At handy juxtaposition to this comfortable catafalque for lying in state, an Indian tabourette was usually placed proudly bearing an instrument or machine that looked like a cross between an octopus and a barber's bay rum bottle. Inquiry usually revealed this to be a nargileh which the friendly aid of the dictionary rendered somewhat dimly comprehensible as something to smoke; though why any one should deliberately fill his pipe with water when the liquid tendency of the ordinary pipe is the only thing that allows a sale for cigars and cigarettes, is something we have never been able completely to understand.

Besides these inviting attributes an immense collection of various bric-a-brac was always present. Civil War muskets leaned precariously in corners and continually darted at one's ankles; papier maché shields and spears adorned an otherwise peaceful mantel; peculiar tin jars, plaster casts of Zouleika, strings of Chinese coins, swords and helmets—every corner was occupied with some fantastic object. Not to be impartial and to give an all-eastern effect most of the States in the Far East were represented, though one always suspected that it was by proxy with deputies from no farther distance than the East Side.

Such was, perhaps still is, the den. It even stimulated some dwellers in apartments to build houses just for the delights of this one room. And now it is fast disappearing. Perhaps the causes of its decline were natural. Few men could lead an active American life in the daytime and attempt to find comfort in a place that was uncannily suggestive of the Chamber of Horrors. Then too, even the most hardened tobacco devotee found the absorptive qualities of so much drapery unpleasant to the olfactories after any amount of smoking.

Best of all with the den's decadence has come a sane and admirable substitute. In the country houses where the living quarters are all on the first floor there is need of a semi-formal and an informal living-room, the one for visitors—guests of the

eldest daughter, perhaps—and the other for the privacy of the home circle. With two such rooms it is unnecessary for certain members of the family to retire unceremoniously upstairs to the bed chambers at the ringing of the front door bell. This present-day den is built for comfort, is natural and does not require any such false description as "cosy." It contains those wide easy chairs which, though they may not have the distinction of belonging to any period or country, are satisfactory and wear well. A broad table, low lights, a fireplace, perhaps a desk, form the rest of the furniture. It takes up no more actual room than the den but makes the house seem many times more commodious. Since the den is dead we hail its successor, for it relies on no fad or fashion as an excuse for being, but has its existence simply on the one basic fact—utility.



THE TEST OF AUGUST

THERE used to be a household phrase directed at the child who, seeing the bountiful array of holiday goodies on the table, demanded a trooper's share of everything and then failing in ability of consuming them, left the greater part on the plate. It was "Your eyes are greater than your stomach."

The early enthusiasm of the garden-maker possesses a similar desire to that of the child. It is not exactly greed; perhaps it is merely lack of restraint, for the temptation is great. The catalogues with their insidious urgings make it difficult to leave anything unordered. Page after page is read through, leaving the reader with the conviction that almost everything is absolutely essential for his garden. The seeds cost so little it seems a shame not to keep on adding one after another of the enticing items to the order blank.

And planting is not so difficult. A little care and study and the arrangement is planned; a little activity and the garden is planted and, in imagination the enthusiast sees masses of brilliant colors blended, and a rich harvest of fruits and vegetables. So it goes; some bloom of annuals in the spring, but the greater promise of late summer and fall still in anticipation. And then comes the heat of August, a test of patience, a test of courage and a test of whether you really will have a garden or not.

As the garden has grown from seedling to plant, the amount of attention necessary has increased. The fight against the unnumbered pests has begun to wear on one and now at the very time when the rewards should be at hand there is more work to do. If the garden is left alone now it will become a jungle of tangled, straggling weeds and plant skeletons. Previous to, and especially during August, there must be constant cultivation to counteract the absence of rain and the presence of drought. If one has too great an extent planted, it soon becomes so disheartening that the whole proposition is given up and finally the garden is cast aside much as the bunch of wild flowers picked for the personal gratification of having, is cast aside the moment it becomes the slightest annoyance to carry.

The outlook need not be despairing, however. It may require ruthless handling, but if you weather August your career is assured. Sacrifice all the plants that you cannot give attention to and concentrate all your efforts, in as small a compass as possible, on those specimens that you honestly desire most, taking care to notice what seems to do best in your soil. Regular attention this month will do much to establish your experience on a sound basis and will be a good standard from which to reckon your next season's plans, for you will have learned not to bite off more than you can chew with the teeth of the garden rake during August.



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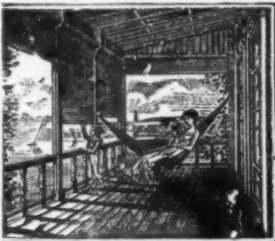
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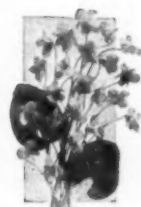
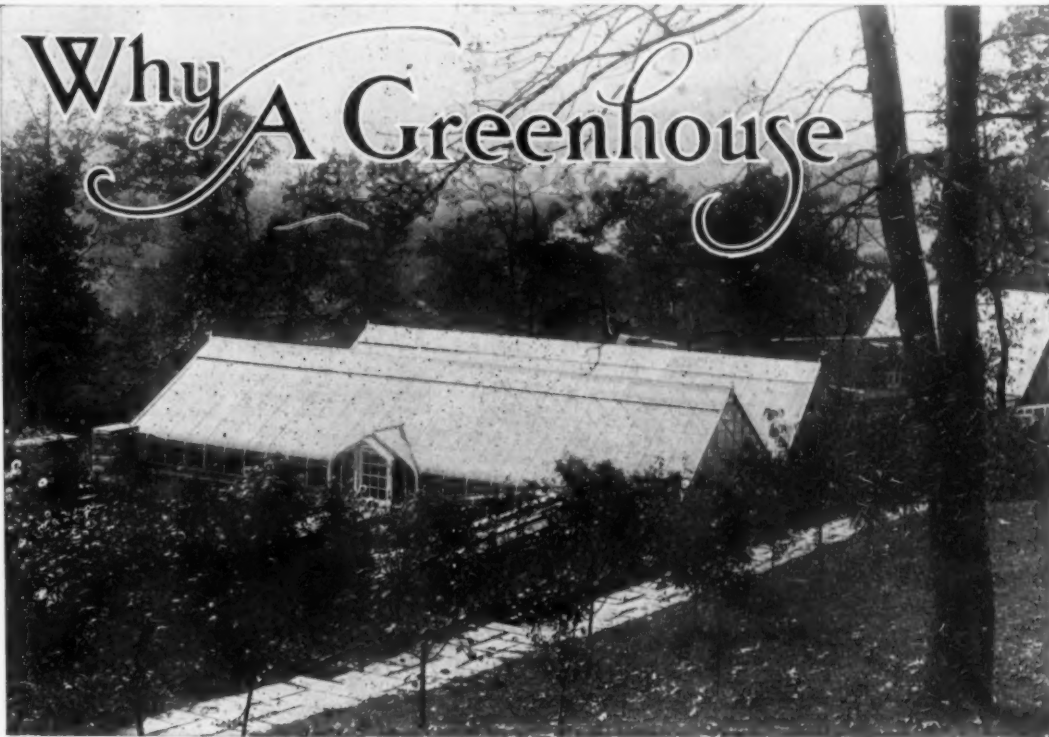


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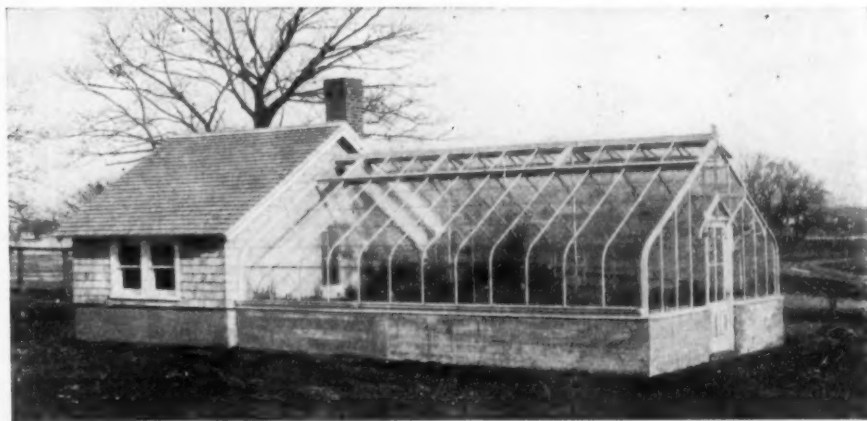
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The Handicraft House

(Continued from page 83)

the most distinctive room in the house. Here Peter and Ruth Ann spend their play time. They spend it in what some people might call work; in stenciling, in drawing, in sewing, in metal working or in carving. Here is a drawing table, old-fashioned, and with leaves recently added, big enough to stencil draperies upon. Here is the sewing machine, a variation of the genius disguised as a chest and covered with a piece of Frisian embroidery. Here is a cupboard for art materials, another with room in it for sewing. Here it was planned that Peter should have his cabinetmaker's bench. A practical trial of this, however, sent the bench to the attic, where shavings, glue, and the noise of the saw and the plane are not obtrusive. Here the baby has a shelf for his toys, and here, best of all, is a big fireplace beside which tired players at the game of handicrafts may sit, enjoying a glowing fire and a cup of tea kept warm on the hob.

The color scheme of the room was founded upon the primitive coloring of the Frisian embroideries and pottery among the decorations. The plastered walls are painted blue, a grayish blue attained after many experiments, for it is difficult to mix a water-color tint full of color, yet with enough atmosphere to keep it from jumping at the beholder. The fireplace, plastered like the rest of the wall, is tinted a warm ivory tone, as are the ceiling and frieze. The furniture, including Windsor chairs and a turned piece or so, is painted a scarlet that has plenty of yellow in it. The woodwork, of pine with a beautiful grain, is stained light gray, and the floor is a grayish green. Dull red cement, marked into squares, forms the hearth. In the motives used in decoration the playroom recalls one, at least, of the Seven Seas. For Peter spent his boyhood days on the shores of the North Sea or sailing on its waters, and the sea is his chief hobby, and the playroom built partly to gratify it. There are pictures of boats. A stencil above the mantelpiece, in Frisian coloring, shows a medieval ship on a stormy sea. A tapestry is planned with appliquéd embroidery, showing North German towers and more ships. There is a sea library given up to tales of seafaring men and their adventures. Stowed away in a cupboard are sweetmeats and confections from over seas—ginger from China, in big gray jars; preserved fruits from the Fatherland, little baskets of figs from Italy, and other things that taste good with afternoon tea, and carry out the conceit that brings a breath of the sea into an inland room.

Side by side with Dana's "Two Years Before the Mast" and the tales of old Gloucester sea dogs are the garden books. Gardening is Ruth Ann's favorite hobby, and books about growing roses, vegetables and trees, pamphlets from Cornell University and no end of magazine articles on her chosen subject, fill the bookcase to

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overflowing. That craft work can be left in the playroom at any point in its progress to be taken up later at the same point, is one advantage of a place belonging exclusively to a family, yet undisturbed by its daily life.

Every modern house has a big living-room, but the cottage that faces the apple trees has an unusually delightful one, giving a sense of quietness and peace, with its low ceiling, and big spaces not too much filled with furniture. The walls below the molding are covered with dull blue paper. The fireplace brick is dark rose red. A motto stenciled on either side of the mantelpiece clock has a background of pale gold and the lettering is done in gray, rose red and pale green. The only pictures are color prints of Jules Guérin's French chateaux framed in oak that matches the woodwork. Leather coverings upon chairs and settle are stained a dull red. Rugs woven on a village loom are in grayish green. In the dining-room the walls are papered in dull orange, and otherwise the scheme is the same as in the living room. In the child's room the walls are covered a pale gray, and Japanese prints of birds and animals decorate the walls.

The kitchen is a pleasant room, with walls painted a soft yellow in oil colors, with unstained pine woodwork and grass matting rugs. Shelves and cupboards make work easy for a kitchen operator, and there is a window looking out on the garden and a door that opens on the porch.

The big porch faces the garden and the hills, secluded from the village street, and thus belonging solely to the family. In summer it is screened and is used as a dining- and sitting-room. An old-fashioned table, with legs painted white, and with top of unstained oak, and antique kitchen chairs, white painted and with backs stenciled in gay colors, make a pretty luncheon outfit. German peasant ware in dull yellow with decorations in blue, scarlet and green will be brought some day from Germany for outdoor use. Meanwhile the service is Copenhagen blue, a Chinese set decorated with silver dragons on a red ground being reserved for state occasions.

The garden, a place as yet chiefly full of hopes and dreams, is the summer work-room and playroom. The ancient handicraft of gardening, carried on since Adam was a gardener and Eve his helpmate, is in summer the most engrossing pastime of two craftsmen who are not merely playing at leading the simple life, but with keen enjoyment are traveling in pursuit of the beauty that can be found in everyday things.

Salad Plants the Year Round

(Continued from page 101)

inside. This will not only enable you to get the sash in shape for planting much earlier in the spring but will be just what you want to enrich the soil. Fork the manure in thoroughly, and give a top dressing of bone flour and cotton-seed

Did you suffer from the cold last winter?



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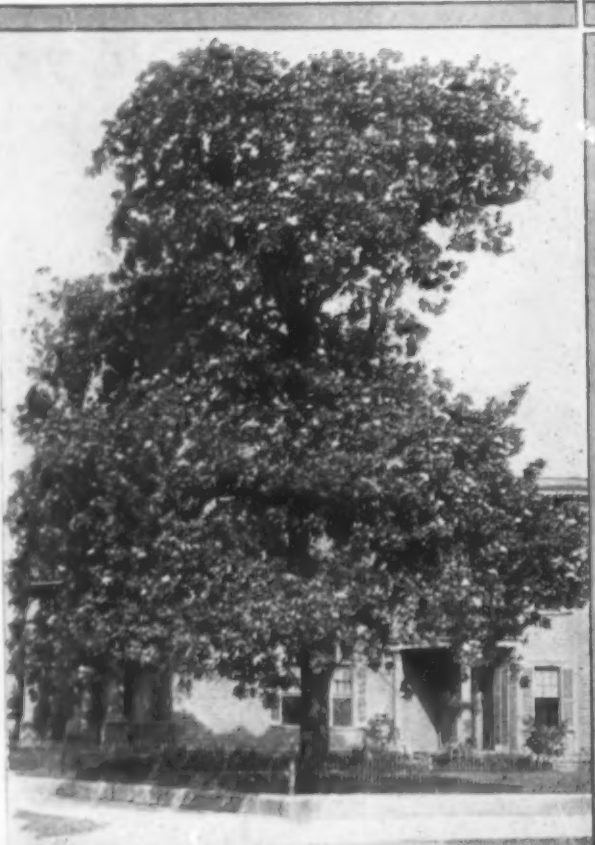
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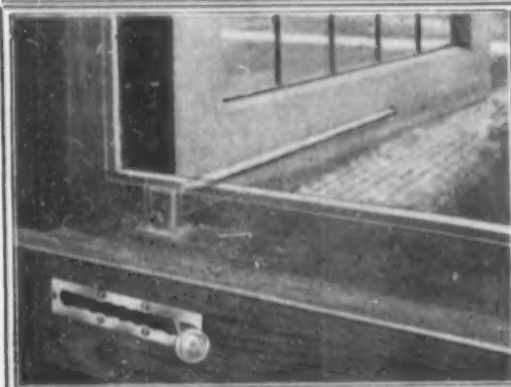
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meal or tankage, and set the plants eight inches apart each way. As when growing inside, keep the leaves as dry as possible when watering, and give as much air as possible during the day, keeping the temperature at about 60 degrees.

As soon as the ground is in good condition outside, and danger of very severe freezing is over, set plants in the open, in a well enriched, finely prepared bed. The rows should be twelve to fifteen inches apart and the plants about twelve inches in the row. This is the easiest of all the various crops of lettuce to bring to maturity, and almost all varieties can be used for it, though I confine myself to three, Grand Rapids, Wayahead and New York, setting the latter last, to carry over until the summer crop comes on.

The crop for mid-summer may be sown either in the open ground and thinned out or in the seed-bed and transplanted. For a continuous supply a small amount of seed should be put in every two or three weeks. If the weather is very dry, start the plants under shade as described in the first part of this article. The solid or "cabbage"-heading sorts are best for these late summer plantings. Deacon, Salamander and New York are all good and well-known varieties of this type, but I think the newer Iceberg takes the lead for quality and tenderness and will undoubtedly become as popular as any.



What the Dutch Can Tell Us About House Planning

(Continued from page 89)

and waxed or polished is also a much-used wood in these houses. A house, for instance, on the old road between Laren and Bussum, had cypress wainscoting throughout the house stained a warm brown, which was very effective with the walls above it left sand finished and unpainted. The tone of the plaster, however, was not a glaring white but a soft atmospheric gray. There is a great deal not only in having a unity in the floor plans and elevations of a house, but also in having unity in its decorations. It is surprising how seldom we see a house that keeps to a homogeneous color scheme throughout, because the result in this house was so eminently satisfactory. It may be interesting to add that this is the former home of the Royal Director of the National Academy and that the present owner is a painter of Dutch cathedrals with a fine enthusiasm for the play of light upon their Protestantly whitewashed walls, and so a man who would find such a scheme of cypress and gray walls especially congenial. But a scheme like this is not only effective in itself, but for its value as a setting for colorful Oriental rugs, for window curtains of China silk, Japanese batik and Indian prints, for interesting upholstery and for the loosely

woven blue linens such as hung in long folds to regulate the light effects in the studio.

The studio was a room two stories high, with a great arched three mullioned north window and a vaulted ceiling in brown wood. An interesting feature was keeping part of the room one story high, making a cozy spot for looking up material and giving an interesting gallery effect above from the room that was used as a frame and packing place but which could as well have been employed as a bedroom. Such studio suggestions as these are becoming more and more popular for our living-rooms. They offer not only space, interesting architectural features and splendid fenestration, but lend themselves to wonderfully effective schemes of furnishing.

Across the hall from the studio there were three small living-rooms, a reception room, a sitting-room and a dining-room with an enclosed porch that was used as a flower room. The windows of these rooms as well as of the bedrooms and dressing rooms above them, were double casements with leaded glass panes, mullioned and transomed like the windows that are so familiar to us through the genre paintings of Pieter de Hooch. The roof of the porch offered a good suggestion for a sleeping porch. Its parapet and stepped sides not only made the doors leading upon it invisible from below but made it the loveliest of uncovered sleeping places.

It was the location of the kitchen, however, directly between the two gabled ends of the front, directly beneath the eaves of the main roof and hard by the solid front door, that was especially interesting because its entire outer wall was a quaint and lovely composition of two transomed casements framed with the door, a composition characteristic of the Seventeenth Century shop fronts that can still be seen in Amsterdam. It looked especially picturesque by the side of the great arched studio window. The kitchen court was divided from the front path by a hedge and low gate and had a wooden pump to symbolize it. The kitchen was placed in this way not only because the rear of the house is usually the garden side, and not only because the northern exposure is cooler but because it is not treated as our kitchens so often are as a purely utilitarian part of the house. In this respect we have much to learn from the Dutch home. The kitchens there are naturally furnished upon the same principles that other rooms are with furniture, dishes and utensils that are chosen not only for their utility but for their power to please, for their loveliness of form and color and for their ability to make the room a harmonious whole. And added to the necessary utensils, there are usually some purely ornamental pieces of old brass, or more rarely some article of copper or lacquered ware, a custom as self-evident as the placing of ornaments in other rooms and one upon which the happiness of the servants is dependent. The stoves



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are not an ugly black, but white-tiled with steel trimmings. It is curious how we take even such a thing as an unsightly black stove for granted until a visit to a different land shows us such beautiful white kitchen stoves. The kitchen floors in many of these artistic homes are of tile with tile wainscotings and always with some individuality in the treatment. Sometimes the tiles are especially designed by the architect. Even where they are all white with white woodwork and white walls, the kitchen dishes may decide a color scheme of blue and white, or certain parts of the woodwork, like the chair rail or the door and window frames, may be painted a different color. In one home, it was painted a grass green and in another a regular wash blue. This may seem startling, but in purely white interiors the green especially is very fresh. Of course, the success of such color depends largely upon the nice spacing of windows and doors and should never be used where these are not well arranged. In another house where there was a broad wooden floor, the walls were painted a smoke gray and the woodwork, the old cupboard and the frame for the deep-hooded fireplace were painted an old rose red, a kind of indescribable shade that is one of the characteristic colors of old Laren.

The value of visiting foreign homes such as these is not only that it takes us out of the rut of our professional practice or out of an unthinking acceptance of the environment in which we live by showing us different customs and different traditions, but in the inspiration and direct help that comes from an international good fellowship. For with all superficial differences of expression, this home building is akin to ours in its aims and ideals of making our modern homes lovely through the reverence and high spirit with which we are again treating the humblest materials and are bringing beauty into our daily home life and to the useful things of the household.



A Little Suburban Garden

(Continued from page 86)

Seating yourself in an "Old Hickory" chair, partaking of tea or a light luncheon served from the old table, speaking of the charm of the long path with its border of delicate pink, white and lavender Canterbury bells, your eyes will wander to a miniature lake where the birds are bathing. This little body of water is confined in an old arch kettle whose black and ugly exterior is banked with moss covered stones from which tiny ferns peep out. The bed of Japanese iris with a background of sweet peas climbing white birch branches will arouse exclamations of delight and admiration.

You will not ask "What are the compensations for all this labor and patience?" You will remind yourself that you are in

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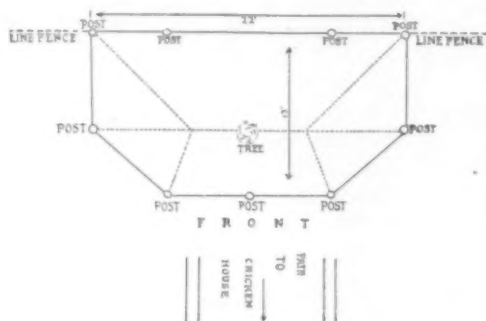
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the heart of a growing city, that it is something to be able to leave the noise of the pavements and the cares of house-keeping and in a few seconds to enter the shady coolness of this garden, to enjoy its peace and solitude and beauty. You will wonder why you have not gone to the woods and gathered wild plants and shrubs which bloom more profusely if they are transplanted and receive a bit of care. This thought will come as you stroll past a rocky fern bed with here and there a pitcher plant, a Jack-in-the-Pulpit, an



A large space is not necessary for a successful retreat, as this plan shows

Indian pipe, a walking fern and wild columbine.

Time will fly during your tour of inspection—you will depart with pleasant memories of the old-fashioned girl, her garden and her faithful gardener who may present you with a large basket filled with variegated gladiolus, hollyhocks and foxglove.



Reclaiming Old Homes

(Continued from page 94)

treated by some accepted method. The decay of such parts of fences is their great drawback, and the extra labor and expense will pay for itself. Later and more elaborate forms of the picket fence anticipated such difficulties by superimposing the fence on a low brick wall; other variations returned again to the wood as a base.

While the picket fence as a front feature is ordinarily "extended" by a simpler type in wood, the stone wall may be used in its stead, and such should be laid in mortar. If in such combination a stone footing be continued under the wooden portion, with perhaps the additional note of stone gate posts, the harmony will be more complete. It is hardly necessary to add that the fence caps should be of wood. A more elaborate and delicate effect may be obtained by substituting brick, or perhaps a combination in which the stone is the core of the extended walls only, leaving the base, cap and post of brick. There are cases which warrant the use of the stone wall in front of the house; ordinarily, however, this function should be taken by wood with a wooden structure.

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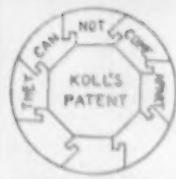
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The common old type of high board fence is a telling feature in front of the small orchard or garden of small fruits. With it there are many chances for variation. Boards may be of varying widths, perhaps laid an inch and one-half apart, the tops saw tooth or varying in height. The high price of wood, however, makes any extended use of this material for such purposes out of the question for most of us.

While the stone wall has little chance of fitting into the front scheme of the small estate and the wooden house, it may be just the thing for the larger layout, and particularly in case the buildings sit well back from the street. As wood is always a material that seems to fit into close fellowship with the wooden structure, the wooden fence may be used here as an enclosure, independent of the fencing scheme of the highway. At all events, the remoteness of the house naturally suggests a less elaborate outlay in the character of the highway barrier.

Where the land is higher than the roadway, a stone retaining wall may be used and if the grade is not high enough to make a sufficient barrier of it, a surmounting motive may be added. Where your house is remote from the road, a picket fence makes a good supplement and allows of a view through it from the highway. If the buildings are near the road, a hedge may answer the purpose or perhaps a wire or lattice fence, on which should be grown some sort of vine. The plain wire fence hardly comes into this discussion, but it may be used as a core of a hedge and thus establish its permanency.

One may gather from the foregoing that nearness of the house to the highway demands privacy; its remoteness, openness. The important highway suggests more elaboration than that of the minor and remote road. Trees which shade the front yard limit the possibilities of your flower garden to such varieties as do well in the shade, and the litter that falls from them stains your fence and suggests anything but white paint.

The tree itself may play an important part in the line of demarkation by suggesting boundary lines. While frequently supplemented by the fence or wall, it may be used alone, as with a driveway or lane. If such are newly planted, allowance should be made for their growth and expansion. The common fence on the rail principle in which the rail is a sawed board, makes an excellent auxiliary for maple and elms. Trees, however, take time to grow and the fulfillment of your feature may take years.

The hedge offers many possibilities for front and interior barriers not afforded by the fence or wall. It is at once from its nature a part of the landscape and melts into it more readily than other more artificial contrivances. If one is starting a hedge we advise strongly the incorporation of a wire fence in the center as a core. If it is to be a front barrier, and as such must be made to last indefinitely, it had best be made with iron or concrete posts

in the manner already described. Any good mesh fencing or barbed wire strands will serve the purpose and perhaps the former will lend itself about as readily to our ends as a discourager of invaders as we could wish, provided a strand of barbed wire be just sunk in the ground and another stretched at the top. These last will dispose of the dog and the climber. The trespasser is a nuisance. He may have the best intentions in the world and yet he will insist on making a highway of your grounds. Have you a nursery of choice plants, he will find it; have you wasted a year over grape cuttings he will blunder into them; whatever you wish to preserve, he will destroy as if fated. Nip this in the bud; later it is hard to stop.

We commonly understand the hedge to be of evergreen, spruce, hemlock, cedar, box or privet. As a matter of fact most any hardy flowering shrub will answer, provided it be not located where its blossoms offer too much temptation to the public. Barberry and japonica are in themselves more or less difficult to penetrate, but there are the tough hidden ox and the fool cow to be reckoned with.

We have already spoken of the vine-clad fence, and as a quick-growing substitute for the hedge it is both interesting and effective. For the summer problem, one sees but little of the naked vine and fencing and hence nothing is lost; but for winter, the snow-laden evergreen hedge has a charm of its own and even the deciduous article is more convincing than the skeleton of loveliness offered by the clinging vine.

Where one boasts of the kitchen garden, the low hedge is often effective as a defining line; it may be utilized as a wind break as well. If the garden is small and to be spaded, one need allow only for the unloading of dressing and removal of litter, but where the plot is large enough to plow, the ends should be left open to allow of the turning of the plow team. Of course the board fence may be substituted for a wind-break or it can be used back of the low hedge in conjunction with it.

The laundry yard is not a feature of the Colonial style, nor is it properly a part of any problem other than in the more elaborate house. Even then it is properly a part of the house, as is also in a measure the enclosed front yard. When detached, however, it may be handled independently. The diamond lattice and the arbor offer our best suggestions for the above; it requires that, while serving as a screen, the air shall, at the same time, draw through it.

Probably the most interesting feature of the fence problem is the gate or gateway. Its treatment is of wide latitude; its possibilities almost without limit. One may evolve new ideas through a process of well-judged combinations, but whatever the result, it should be limited by the principles of good construction. Under all circumstances it should belong to the place in which it is used, suggesting either in line or detail the family resemblance to the all-important flanking barrier.

In its construction, the first principle is that the post on which the gate is hung and which naturally receives more or less side strain from the weight of the gate, should be either rigid enough in itself or so braced as to resist this strain. The second principle requires that the gate itself shall be so braced as to keep its shape and be free from the danger of sagging. Unfortunately, most old examples have not been as carefully considered in these respects as we could wish, and as a consequence have suffered from it. It is not pleasant to contemplate a delightful old design in which it has been necessary to use methods foreign to the original conventions to overcome the ever-to-be-considered question of gravity. "Why not have done this in the first place?" one very naturally asks, and we heartily echo the query.

Very naturally the wider the gate the greater the strain, and this at once brings us to the ordinary farm gate as a simple example of the type. The convenient form of this is that which we find pictured on old plans of the Elizabethan and First Settlement periods—sawed rail with a brace, extending from the foot of its extreme swing to the top of the high post on which the structure is hung. There is a tremendous leverage exerted on this big post, and it must be very solid and well set to keep straight. In some parts of the country where granite quarries were formerly worked, one finds many rough ashlar underpinnings and very likely great stone posts, which support great gates with apparently as little trouble as if they were paper.

There is a later form of the above gate, which has abandoned the high post and long brace; to this contrivance, one is simply a slave. The best farm gate we know of is that commonly seen in parts of Maine, but which seems to be known elsewhere, although we do not remember having seen it. It gets rid of the leverage at once by adopting the principles of balance. The section of a tree trunk which takes the most of the strain is pivoted on the top of a good stout post somewhat higher than the adjoining fence or wall. The gate hangs from the longer and lighter end, while the balancing end, which is also the butt of the tree, extends on its side of the post about two-thirds the distance of its opposite. On the end of the butt is a wooden box, in shape much like a mason's hod, into which field stones are heaped, until the necessary balance is effected. A good strong, true post and a sufficient beam are all that are necessary to dispose of our gate worries.

The house-gate is, after all, the one where variety may be secured. Ordinarily it has gate posts which are emphatic enough in design to become a feature, but sometimes they are insignificant, being, with the gate, but a part of the fence. In its simplest form this was neither the best of taste nor convenient, as it often caused the stranger much confusion in its location. Developed, the type had its excuse

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in the equal spacing of ornamental fence-posts across the entire front; in this scheme it was judged unwise to disturb the simple spacing of these units. We cannot help thinking, however, that the gateway should have some definition and individuality of its own, if only from the practical point of view. In any event the whole motive should be simple enough to belong to the house and the style should not be foreign to the locality. It is a common practice with architects to introduce into Northern work the lines and details of Southern. This does not seem good judgment. What right, for instance, has a replica of Homewood among the classics of old Salem? There should be good material in your own locality, and such only will give you the individuality of the home touch. It is true that foreign lines may be adapted, but in so doing one must feel the true intention of the locality and use that touch. In the mass of gateways, the two posts are separate, but sometimes we find them yoked or connected by an arch. In some later examples, too, the iron motive which served to support the lantern, also affected this. Most of this ironwork does not belong to the rest of the design, being attached in any way that came handy; its outgrowth from the ball or urn is of course bad taste.

Old-time gate-hinges were of the strap pattern, and this is as it should be. For farm gates, the fastening may be a simple wooden latch or bolt, or where it may be tampered with, a hasp and padlock. The wooden latch might also be adapted to the gate of the house front motive, that is, in simple and primitive types; more elaborate problems might use the old-time door latch with effective results, particularly if the same be of iron.

The entrance without the gate is not a thing to be advised. There are few conditions under which it may be used without sacrifice to privacy and independence. If your entrance passage be fenced in with hedge, or otherwise contains nothing of a private nature (as flowers), and be entirely cut off from the grounds proper, the gate may be omitted. In like manner, the entrance which relies on steps from the street level to the higher grade of the house, may be more effective without the member in question.

In the pleached entrance lies, perhaps, the best method of treating the opening in the hedge; it always counts for what it is. Generally it is unclosed by a gate, but the latter may be used nevertheless with success, provided its lines are made to fit those of evergreen motive.

The ordinary turnstile has possibilities, but one will probably have to look for examples on the other side of the water as our ever restless native could hardly be content with such a primitive contrivance. There is a common English stile which provides for the passage over the wall by means of steps on either side. Occasionally we see this here, and there is a variation, in which the steps are stone flags built into the wall, each one free of its

neighbor. While the stile is far from fitting every problem, it has excellent possibilities and should by all means be included in your list as such.

We have spoken of the fence problem as one of new building; such will be the majority of cases. The fence, as ordinarily constructed, was short-lived, and when it passed it was rebuilt on up-to-date lines. It is only with those who have had the means and the inclination that some old and elaborate examples are allowed to exist, or with those too poor, or otherwise occupied, to rebuild.



The Naturalizing of a City Man

(Continued from page 91)

tools and machines, but that he knew they would be as safe in Mantell's hands as in his own.

The plans for the Garden Department required much more detailed work than any of the others. In the first place the work in the greenhouse had to be planned as carefully as possible, for though they would have nearly twice the amount of room that had been available the year before, they knew from experience that every foot of ground must be made to count—must be filled up not only once, but two or even three times. So Raffles and Mantell made a large plan of the greenhouse and frames and figured out how much space each thing should occupy, and for how long. The list of vegetables to be grown was as follows, though, of course, they figured out the amount of each variety grown:

For own use		To sell	Total
Vegetable	use		
Beets	3,000	1,000	4,000
Cabbage	2,000	8,000	10,000
Cauliflower	200	200	400
Celery	2,000	1,000	3,000
Egg-plant	50	100	150
Lettuce	2,000	3,000	5,000
Peppers	50	200	250
Tomatoes	3,000		
"	in one-dozen boxes.	2,000	5,300
"	in pots for own use.	300	
			28,100

This meant quite a formidable bit of business, and in addition there were three bushels of early potatoes to cut and start in sand, by a method Mantell had found out about at the Experiment Station, and several hundred onion seedlings to be started in the greenhouse and tried as an experiment with the "new onion culture" or transplanting method.

The garden space for outdoors was nearly doubled and a careful and detailed plan of spaces and succession plantings and companion crops made. Some things that had not seemed to sell the previous

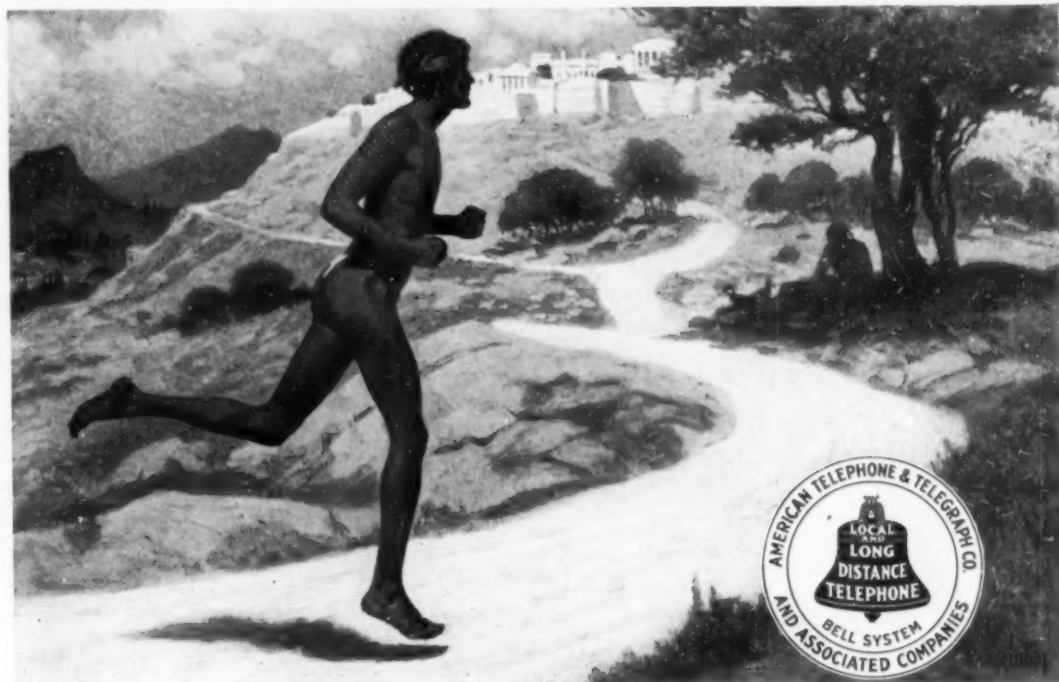
year, such as kohlrabi, they cut down to part of a row. Others they increased or decreased according to the experience of the previous season. The largest increase was made in onions, which had paid them better than anything else the season past and the local demand for which they had not been able to supply through December, to say nothing of the balance of the winter.

The poultry department, too, came in for its share of attention. With the advent of the spring brood of chickens, of which they planned to have about 200, it was quite evident that their present quarters would be inadequate. So a warm spot on the south side of a sandy knoll near the barn was selected as the site of a real hen house, and to Helen and Robert was assigned the task of making a thorough investigation of the matter of poultry houses and yards and the drawing up of a plan for the one to be built. The company was to furnish the lumber, cement, wire and roofing paper, etc., necessary to build it. Also green stuff and some small grains were to be grown for the hens. Mantell and Raffles had nothing to do with the care of the birds, that being the special duty of Robert and Helen, though they sometimes got their mother to help them.

The completing of all these plans took up most of the first week in January. In the opinion of most of their neighbors it would have been time wasted, or at least foolishly spent. But Mantell did not consider it so. They now knew definitely what they expected to do, where everything was going, what materials would have to be provided and at how much expense. So they were prepared to carry out their program in a businesslike way and as economically as possible as far as labor was concerned—how many flats and small boxes and pots would be required in the greenhouse; how many bean poles and tomato poles to cut, where they would be needed, and a score of other matters which would enable them to carry out their preliminary work during the remaining winter months.

In the greenhouse spring work had already begun. Raffles had gone over the stock of potted plants, repotting those that needed it, giving more water and more heat to start the new growth necessary for cuttings, and making the first sowings of several varieties of seeds, including a few flowers to be grown for spring sales and such vegetables as lettuce and beets for their coldframe crop. An extra sowing of spring cabbage, designed for plants for their own use, was also made. All the available space about the greenhouse, and even a bin in the cellar, had to be filled in the fall with soil, sand, leaf mold and such other soil ingredients as they required in the various operations of planting, transplanting and potting.

How different it seemed from the handicap of the spring before when they had had to build their house on frozen ground and thaw out soil in which to plant their seeds, rushing everything to the limit to be anywhere near on time!



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A BLOCK OUT

Training the Dog—I

Editor's Note—With this number HOUSE & GARDEN commences a series of articles on the practical education of the dog from the standpoint of the ordinary owner. The series will be so arranged as to take up the various steps in their logical sequence, beginning with the first lessons of the six weeks' old puppy.

YOUR puppy has arrived. Be he Dalmatian or dachshund, bulldog or beagle, he is fat, unsteady on his feet and probably inclined to bewail his absent mother and generally gloomy outlook on life, with heartrending whimpers which soon rise to a series of shrill yells that disturb the family and the neighbors. This is a perfectly natural if somewhat disagreeable habit of six weeks' old puppies, so even at this early stage of the game you have an opportunity to prove your fitness as a dog trainer by exercising patience and self control. Do not apply the flat of your hand nor yet a stick of kindling wood or an apple switch to the pup; do not, in these first days, even speak harshly to him or do anything else that will jar on his nervous system and thereby increase his unhappy mood. Instead, divert his mind by play, food and a comfortable place to sleep, and as the novelty of the strange situation wears off, so the pup's wailing will gradually decrease in frequency and volume.

Be with the youngster personally as much as possible, of course allowing him to sleep undisturbed as often and as long as he will, for from the very beginning a dog should be trained by and look up to as master or mistress *one person only*. Too often all the members of the family wish to have a finger—or perhaps both hands—in bringing up the pup in the way he should go, with the result that a subject which is none too easy at best is made doubly hard and puzzling to him. After the puppy has grown to maturity and all his lessons are thoroughly learned, it is well enough to allow someone else to put him through his paces at times; but until then, remember, *one teacher and one only*.

Actual lessons should not be begun until you have had the pup at least a week; in the case of an especially timid individual two weeks or even more may be necessary for him to become thoroughly accustomed to his new surroundings and companions. Until that state of mind is reached it is foolish and unfair to attempt any schooling; the pup is in no condition to attempt to understand what you are driving at. Devote all your energies at first solely to making friends with him and gaining some insight into his character, for, nature fakir or not, dogs *have* character and they *have* individuality. Nor is this close association advised merely that the work of teaching may be made easier and more successful through an understanding of the pupil's personality; it will tend to increase and stimulate very appreciably the intelligence with which the dog is endowed by nature.

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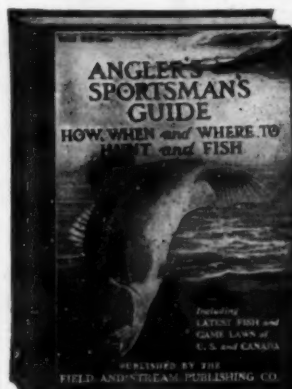
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The Borzoi, or "Russian Wolfhound"

OBSERVATIONS ON BORZOI. By Joseph B. Thomas. 8vo. Illustrated. Pp. 120. Boston; Houghton Mifflin Co. \$1.25 net.

"There does appear to be a lamentable amount of ignorance," writes Mr. Thomas in this excellent little volume, "concerning the history and uses of the Borzoi, which is the more surprising in view of the antiquity of the breed and its presence in many corners of the world, largely on account of its extraordinary beauty."

"I prefer to use the Russian name 'Borzoi,' meaning swift, rather than the term used in America, 'Russian Wolfhound.' The word 'Borzoi' means swift, light, agile, and is the exact equivalent of the German *Windhund*, the French *lévrier*, the English greyhound. . . ."

The author goes on to tell of the Borzoi's development as a breed, the history of coursing in Russia, and the introduction of these dogs into America, ending with a chapter which throws much valuable light on their care. "Mature hounds," he writes, "require no heat (in the kennel). In every case great care should be paid to cleanliness and freedom from damp."

"The novice invariably seems to think that Borzoi require some different food from the ordinary dog, but such is not the case; so, for his instruction, the many books containing suggestions on the subject of feeding and the care of the skin and coat will be found valuable. I have found, however, that corn meal seems to cause Borzoi to shed their coats, so that its use in connection with show dogs is inadvisable. . . ."

"Young dogs may be fed bread and milk twice each day, and cooked meat at night, with a fresh bone now and then. Water should always be convenient. No puppy or grown dog should be fed more than he can eat with relish, and food should not be left standing about. Worms cause much sickness and always occur in young dogs of all breeds. There are many good worm medicines which should be used about once a month. The surest indication of a puppy being ill is his refusal to eat. . . ."

"If one imagines the condition under which the young fox or the young wolf is raised and acts accordingly,—not forgetting, however, that the puppy needs his meals more regularly than the wild animals need theirs,—his success will be assured."

"He (the Borzoi) is a companionable dog *par excellence*, but is strictly what I should term a *one-man dog*; and I have never recommended the ownership of one to the man who expects to delegate his care to others. He must, like all other dogs, be brought up for the purpose for which he is intended; but properly trained and educated, he will be found as companionable as the best—no fonder of fighting than the deerhound, faithful as the collie, and more picturesque than either."

Warm Weather Feeding of Poultry

WARM weather feeding of poultry is a rather simple process on the average farm, especially where the farmer does not attempt to breed fancy stock, in which case it is quite necessary to pen up the breeders for a portion of the time, which will somewhat complicate the feeding. Where the flock runs at large, as is the case in general on most farms, but little feeding is necessary for the old stock. They will pick up the larger portion of their food and the very kind of food and in proper proportions to keep themselves in a healthy, vigorous condition for layers and breeders. Except on stormy days it is best to feed only at night, when a good feed will materially assist in keeping up a regular and abundant egg supply. On stormy days when it is impossible for the fowls to get out and search for their food, it will be found advantageous to feed at the least two full meals. This will insure a regular supply of eggs which cannot be relied upon unless the fowls have a regular supply of feed.

Among the grains most suitable for summer feeding are oats, wheat, barley, buckwheat, kaffir corn, with corn fed sparingly. Too many poultry keepers make the mistake of feeding too much corn during the summer. Corn is a great fat producing food and will often result in many of the older fowls becoming over fat. Especially is this true with the medium to heavy breeds. Chickens like corn better than almost anything else, and they need a certain portion of it, not only in supplying a variety, but because of its being well suited to their needs. But it is too heating and too fattening for a regular summer ration. I make it a practice to give my fowls one feeding a day of corn and this a light one and as a rule mostly cracked corn.

Do not stuff the fowls at any time. It is best to keep them a little hungry so they will forage well for the larger part of their food. A system of hopper feeding can be adopted if desirable, in which case the hoppers should be placed under shelter and so constructed that they can be closed a portion of the day if experience indicates this to be best. Some fowls will not forage much if they can get all they want to eat without and for this reason it may be found advisable to close the hoppers during a portion of the day. It would be best to do this during the morning hours, but whenever it is done there should be a regular time, as regularity has much to do with getting good results from poultry. A good ration for hopper feeding for summer feed is equal parts of ground corn and oats and wheat bran. Animal food and green feed they get on the range. A box of grit and oyster shells should be kept where the fowls may have free and easy access to it.

The drinking water is another very important matter to be considered. Proper drinking fountains should be supplied, such as can be readily cleaned often and

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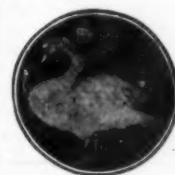
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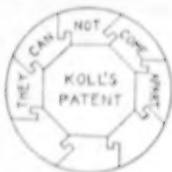


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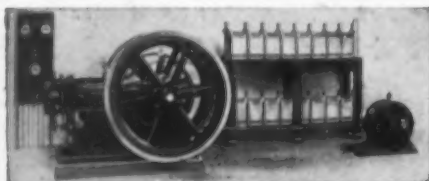
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where they are not only of easy access to the fowls but within easy reach of the busy farmer. Farmers are generally very busy during the summer months and anything that will save time and still produce good results is to their advantage. It is therefore quite important that the drinking vessels be of the proper kind that can be easily cleaned and placed where they can be readily refilled. A regular supply of pure water, as cool as possible, should be given the fowls during the hot weather months. They will consume large quantities and unless they have plenty of it they not only suffer, but fall short in the egg yield. When the fact that the egg is largely composed of water is taken into consideration the cause is readily seen. Do not neglect the drinking vessels and above all do not compel the fowls to drink from stagnant pools about the barnyard. The water thus consumed goes into the egg, and although nature has wisely provided for the elimination from the egg of much of the unsavory elements consumed by the hen, she cannot produce the best flavored eggs from such liquid. Neither does it make healthy meat of the best flavor. A little care in looking after the water supply will produce the right kind of eggs.

ARCHIE E. VANDERVORT



Preserving and Using Hen Manure

I THINK that very many poultry raisers are throwing away an opportunity to save a dollar by neglecting to utilize their hen manure. This applies especially to those who have farms and gardens. Last winter I saved a ton of fine chicken manure which I stored in barrels and boxes in a dry room over the hog pen. A pile was also made in the same room which was occasionally shoveled over to avoid heating. That in the barrels and boxes gave no trouble in this respect. I also saved several loads of strawy manure which was spread broadcast and harrowed in on ground prepared for oats. It was used in combination with a light dressing of stable manure on one piece of oats, but they did no better than those treated with the hen manure alone.

The ton of dry hen manure was mixed with 1,000 pounds of acid phosphate and 200 pounds of muriate of potash, making 3,200 pounds of high grade fertilizer at a cash outlay of about \$12. This was used on all garden land and on some field crops, corn in particular.

The potato land was lightly dressed with stable manure and a liberal amount of hen manure and wood ashes, half and half, was applied in the hills. In preparing this mixture it should be thoroughly worked over with shovels and then used immediately and covered in, to avoid loss of nitrogen in shape of ammonia gases, which are set free by the rapid chemical action.

ARCHIE E. VANDERVORT

HANNA RION, author of *The Garden in the Wilderness* and *Let's Make a Flower Garden*, is a devoted admirer of the Shirley poppy. With the original Shirleys, purchased from a seedsman, she has done some intensely interesting work in crossing the strain with an old-time poppy having ruffled petals. In moving to Bermuda a year or so ago she has allowed the resulting hybrids to mix with the wild poppy which flourishes so abundantly down there. These wild poppies were brought to Bermuda from France and their orange hue colors the whole island. The result of all this intermarriage in the poppy family is this year's crop of distinct and peculiar poppies of every tint. Mrs. Frank VerBeck—for such is Hanna Rion's real name—is so enthusiastic over the possibilities of these new poppies for American gardens that she most generously offers to supply seed to as many as possible of those who have caught the contagious spirit of admiration that Mrs. VerBeck herself entertains for one of the most delicately lovely members of the flower world.

We have just received about a thousand packets of the seed of this new poppy, which is called "The Garden in the Wilderness Poppy," and have been intrusted with the distribution of these. It is a difficult task for us, in order to show no partiality and to place the seed where it will be most appreciated. It seems to us, however, that those who know Mrs. VerBeck's writings on the subject of poppies will perhaps have the best appreciation for this gift to the gardeners of America. Therefore, to anyone who will tear off the wrapper title from either of her two books—*The Garden in the Wilderness* or *Let's Make a Flower Garden*—mailing this to us, with a self-addressed stamped envelope, we will be very glad indeed to mail at once a packet of Garden in the Wilderness Poppy seed. As to the time to plant these, Mrs. VerBeck says: "Sow, sow, sow, sow in May, June, July, up to fall, and then sow more plentifully than ever, for it is the autumn-sown seed which will give the sturdiest plants; attending to their own business of cheerful existence through winter snows, they will bloom early the following spring."

The foregoing relates to books of established popularity. We want to tell you a little about the books that we are going to publish next month. They are the forerunners of a large and interesting fall list.

In the first place, F. F. Rockwell, who wrote that classic for the



weeding onions and praying for rain; and he must be thoroughly proficient in both occupations, for he is most successful in his work.

Something that is wholly new and equally valuable for the craftsman will be a book on *Dyes and Dyeing*, by Charles E. Pellew. The author was formerly Adjunct Professor of Chemistry at Columbia University. But that fact should not carry with it the suggestion that his book is prosy and uninteresting. While it is a thorough guide to stenciling, batik, and tied and dyed work, as well as the dyeing of feathers, basketry, leather, silks, cottons, woollens and practically everything that can be dyed, it is written in a very straightforward manner that does not carry with it the suggestion that the reader is being lectured.

Did you ever hear that if a crow comes near a house in India and caws in its usual raucous tones, the frightened natives believe that something dire and fateful is going to occur? A guttural note from the sable bird is a portent of happiness. If a crow caws incessantly near a house it means that a guest is coming. This will bring to mind that in these parts they say that we'll have "company" if we drop a fork. That is only one of the many differences between the United States and India. These matters are all taken up with the most absorbing interest in *Omens and Superstitions of Southern India*, by Edgar Thurston. The book is most remarkable in its accounts of serpent worship, human sacrifice, magic, divinations, evil eye, and other superstitious attributes of the country. We believe that a book of this sort will be of great value to those who are interested in the occult, and to everyone who pursues the study of ethnology.



Mrs. Cutting, who has become famous for her wonderful depictions of feminine nature, has created a character in "Sanna" that wins new lovers daily

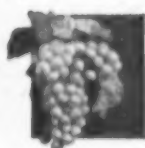


Hanna Rion in the midst of her Bermuda garden of hybrid poppies. Though they are mongrel, the mixed marriage has produced a surprisingly beautiful race



F. F. Rockwell has worked greenhouse management down to a science. These are his tomato plants that will bear six weeks before those of his neighbors

THE GARDEN OF GARDENS



The layout of the residence grounds on this estate at Ridgefield, Connecticut, might be likened to an immense emerald saucer, on one side of which is located the imposing residence, with its nearby glass enclosed swimming pool of U-Bar Construction.

Along the opposite edge are attractive cottages snuggled among the trees.

In the center of this gently sloping green is this beautiful hardy garden of old-time flowers, restrained by a hedge of privet.

Adjoining it is the Garden of Gardens—the pleasing group of U-Bar Greenhouses.

It is a fine bit of landscape composing.

As beautiful as the ever changing color mosaic of this outside garden may be, it is always devoid of that never flagging interest and mystery of the greenhouse gardens, with their exotic plants, out-of-season flowers and continuous ripening of fruits.

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Orchids with their weirdly exquisite blooms lasting for weeks, never lose their charm. And still there is plenty of room left for roses, carnations, violets, sweet peas and the endless other

flowers that so gladden our lives, and those with whom we are privileged to share them.

This, then, might be called an outburst of greenhouse enthusiasm. But it is an enthusiasm that hinges more than you might imagine, on the right and careful construction of the greenhouse itself. So much so, in fact, that many a man is this very moment thoroughly disgusted with his expenditure. It is to prevent just such a possible disappointment that we urge your seriously investigating the U-Bar Construction before you take any decisive action towards having a Garden of Gardens of your own.

We will gladly come and talk it over with you, or send you our catalog. Or both.

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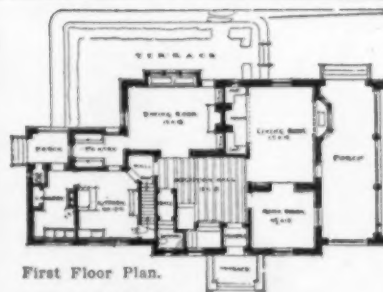
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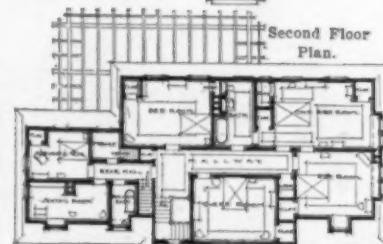
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