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EDITORIAL 234

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VOLUME XXII HENRY H. SAYLOR, EDITOR NUMBER 4

Such gardens with as limitless a succession and variety of wild blooms as any garden annual can compile for you are still common on our American back roads. They used to be common everywhere before the invasion of lumbermen, telegraph and telephone poles, and other servants of utility. They might be common still for a little love and care, and toward that achievement many an old New England roadside points the way

House & Garden

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A drawing-room that aims at comfort first. In this drawing-room, the color scheme of which is blue and buff, the upholstered lounge is set before the fire and backs up upon a table. This central feature is a desirable one to adopt

Well Planned Interiors That Show Character

THE WORK OF MODERN DECORATORS AS SHOWN IN CAREFULLY EXECUTED ROOMS—SCHEMES FOR EACH ROOM IN THE HOUSE WITH POWERFUL SUGGESTIONS—FURNISHINGS HARMONIOUSLY COMBINED

Photographs by Ph. B. Wallace, George Doust, Mary Hopkins, Floyd Baker and others

An Informal Drawing-room

A WAG being asked to define a drawing-room replied that it was a room where rocking-chairs were taboo, and where the atmosphere was three-fourths starch. The first part of his answer was right enough; the second was without foundation or reason. No room should be stiff. A room may be formal and elegant without stiffness.

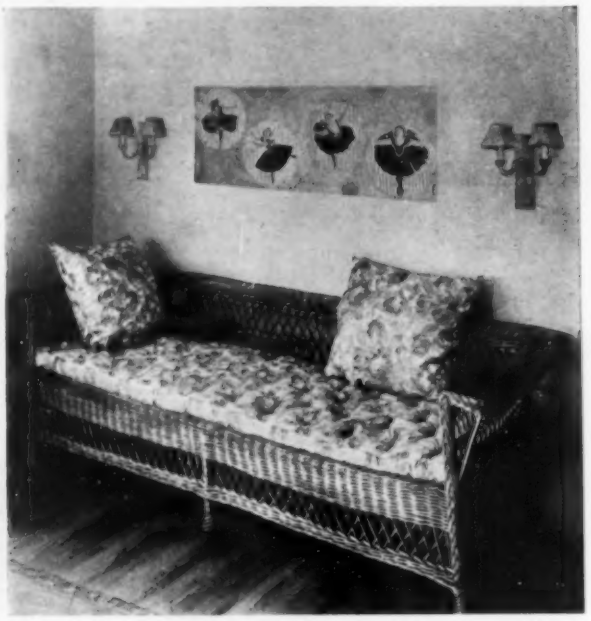
As the drawing-room is a place *par excellence* for entertainment, a place for polite conversation and other forms of social intercourse, its furnishings should accord with its purpose. The dividing line between drawing-room and living-room is not always clearly defined and in many households the functions are merged in one apartment. As the drawing-room, however, is ordinarily of a somewhat formal character, the greatest care and circumspection is needed in treating it successfully, in the first place with regard to the color scheme, and in the second with reference to furnishings.

The keynote of the library is found in its paneled woodwork

One very charming drawing-room is worthy of description for its richly suggestive character and the hints to be gained therefrom. The color scheme is simple and striking, buff and blue. The walls are covered with a plain buff paper with narrow satin stripes alternating with the dull ground. The curtains and the upholstery are of a peculiar shade of peacock blue. The only considerable notes of other pronounced color in the room are a leopard skin before the fireplace and the deep red tiles of the hearth and facing of the fireplace. The carpet is a large Axminster rug of plain blue

The two panels stenciled above the fireplace are in conventionalized designs on the subject of dancing

The white enameled furniture used with the desk was old material refurbished



The panel above the wicker couch has a motif of ballet dancers, the colors of which are chiefly gray-green and rose

of the same shade as the curtains. The woodwork is painted a glossy white, with a faint cream tinge.

Bookcases and books are always allowable anywhere and in the alcoves at either side of the chimney-jamb are built-in bookcases with small-paned glass doors. On the tops of the cases are a few well chosen pieces of bric-a-brac. The white Colonial mantel is of the simplest design and on its shelf the only articles are a round nautical clock which bells the hours and several vases of choice but unostentatious porcelain.

Facing the fireplace and not far away is a deep, ample and luxuriously upholstered sofa, covered with blue velour, also to match the color of the curtains. The quiet colors are all enlivened by the shining brass of andirons and fender. Close against the back of the sofa is a handsome oblong rosewood table of excellent plain pattern. On it are several editions de luxe of rare old prints, a couple of very good small bronzes and one or two other articles of *vertu* such as are wont to find their way into drawing-rooms.

This arrangement of sofa and table back to back is particularly good in this instance for several reasons. In the first place the room is oblong and this grouping divides it practically in half and does away with the Desert of Sahara effect sometimes noticeable in the central region of drawing-rooms. It also makes it possible to have two distinct conversational groups after a dinner, and this is always wise, for it rarely happens that eight or ten people at a dinner party are all interested in the same topics of drawing-room discussion. The table in the middle also permits the low light from a lamp set thereon to shed a mild, subdued radiance in the room.

In a corner at the other end of the room from the fireplace is a handsome mahogany Chippendale secretary and to go with it there are three good Chippendale chairs, the seats covered in blue velours to agree with the rest of the upholstery. The remaining chairs are modern and done in the prevailing peacock blue. The brass electric light fixtures are of the plainest possible design.

H. D. EBERLEIN

The Paneled Library

IT sometimes happens that family portraits prized for obvious reasons, prove an embarrassment in a distinctly modern house.

In the third floor bedroom that was converted into a combination living and sleeping room book shelves were constructed of paneling to match the woodwork. The couch and curtains are of Russian crash

Taken all in all, probably the most satisfactory way to display any portrait is to set it into the paneling of the wall, and this method is especially good when the portrait is not in itself of superior value, yet has an indefinable charm. The formal pose, the little quaint details of costume, the flashes of character that the painters achieved in spite of their tight method, all combine to make the portrait a valued record of the past. And the setting of such a record should suggest permanency above all else. The library here illustrated is in a beautiful suburban home, a house that is distinctly modern and of our own time, but speaks unmistakably of long years of future usefulness still ahead of it.

The keynote of the library, as of the other first floor living-rooms, is found in its fine woodwork of dull-finished oak. Bookcases, of course, liven the walls except where interrupted by the great fireplace and grouped windows. Above the book-shelves the paneling extends to the ceiling, and into each space, left by doors and windows, is set one of the old portraits, the surrounding moldings very cleverly arranged to throw the painting into relief, though they do not protrude much from the wall.

The studio living-room is distinctive in that it is absolutely simple. The grays and white form a background for color which is restricted to the pictures and pillow covers

This table is convertible into a settee by lifting up the top. Beneath this is a storing space

Mullioned windows with leaded glass, curtained by simple sash curtains of dark cool green silk, furniture of heavy plain design in the same dull-finished oak, and upholstered in dark green leather carry out the idea of rich simplicity. Spots of subdued brightness are secured by lamps of bronze with shades of leaded glass, and a few jars of green, or of old copper always filled with flowers or bright-hued leaves give an effect of cheerful color without detracting from the solid, serious character of the decorative scheme, or putting to shame the faded tones of the six or seven portraits which lend such distinction and richness of tone to this very livable and homey room.

MILLICENT LIVERMORE

A Stenciled Sitting-Room

THE problem laid before the decorator was to furnish and decorate a room for a young professional woman, making it a cheerful place to sit in of evenings, and a harmonious setting for its owner. Economical furnishing was a necessity, with the utilization if possible of furniture already possessed.

A fireplace, considered the best available dispenser of cheer, had been built at a cost of fifty dollars. A large closet with window was planned to serve partly as dressing-room. Since sleeping outdoors the year round is the young woman's custom, the room could be treated as an individual sitting-room.

In this room with a single color scheme even the flowers are selected for a pink and white effect and the pots painted white

The owner and her apparel were considered important factors in the color scheme. And since the gowns harmonized charmingly with their owner's pale gold hair and rosy coloring, a special triumph of the dressmaker's skill was taken as a guide in color effects. Pale gray, a soft rose-color, pastel blue and pale gold were thus selected as echoing or contrasting colors that formed a good background in perfect harmony of tints.

The woodwork was painted in flat white, with doors of gumwood, oiled. Pale gray ingrain paper was put on the walls, toning with the gray brick fireplace. Wall stencils were done upon panels of pale gold. Furniture was painted in white enamel, or selected in gray wicker. A rug in gray green was chosen.

Two old-fashioned chairs were re-painted and utilized, with an old chest of drawers and a stand. The new furniture included a desk, a gray wicker settle, and fireside chair. A wall cupboard for holding tea-set and books is designed, but not yet built.

Wall stencils emphasizing the interesting features of the room were planned as decorations. Since dancing in its modern development is a fad of the room's owner, who goes to see all the exponents of the art and has a collection of prints of them, the dance was chosen as subject. Two tall narrow panels on the chimney breast show conventionalized treatments of a fragment of the ballet in "Schéhérezade" and of a pose of Russian dancers in "L'Oiseau de Feu." The panel above the wicker couch has as motif ballet dancers, their skirts suggesting big flowers, in circles formed of wavy lines. Dégas, the painter pre-eminent of the ballet girl, was levied upon for a model as were photographs of well-known dancers, but a decorative effect, with the spirit and "go" of the dance were the chief motives of the stencils, done simply with few lines.

The colors used were fresco tints in powder form soluble in water. Yellow dextrine served as a binder. The colors were mixed thick, since if thin they run down a wall with disastrous ease. The stencils were cut in the ordinary manner. The pale gold backgrounds were put on with a stencil brush, in one stencil

over a coat of pale silver, to give an atmospheric effect. In the stencil over the couch gray-green and rose-color were used, the flesh tints washed in with lighter rose. In the others blue was added. Doing away with the need for framed pictures, the stencils are enjoyed by their owner as the exemplification of a favorite fad, and they help in making the distinctive setting that can be worked out in a room devoted to a single individual. LOUISE SHRIMPTON

The bedroom is stenciled with nasturtiums in their natural colors and the counterpane contains a design to match

An Attic Room

WHERE there are four or five people in a family the living-room often becomes uncomfortably crowded with those desiring its use for varied and conflicting pursuits. A young woman found this the case in her home, and wished to create some place for work and reading undisturbed, some place where all her working materials had need not be shifted and misplaced.

So she set to work to make her third floor bedroom more of a living-room, regretting, to be sure, the dainty bed, but replacing it by a very comfortable spring cot which gave some extra room which was almost essential. As a desk was a necessity, the typical bedroom table had to go, and was replaced by a bench table which could be folded back and made a settle, giving an extra seat for the occasional visitor; for the smallness of the room permitted only two chairs, a comfortable willow armchair and the straightback chair which served both at desk and dressing-table.

The furniture had been white, but had become dingy, so it was painted a clear, cool, gray several tones lighter than the silvery Russian crash that was chosen for the couch cover and hangings.

A word or two about this Russian crash. Every one knows that it is to be bought in the toweling department of some department stores, and that it comes about sixteen inches wide and is sold for dish towels of a rather low order. Not everyone is aware of the great variety of its color. This, of course, is made of the natural colored flax, but varies from a silvery gray—very beautiful—to a dirty muddy color almost a brown. The good colored pieces are comparatively rare, but it is worth while to hunt until you find them.

This crash, then, was used for the couch cover, cushions, and curtains. For the couch it was whipped together with very large visible stitches in carpet warp, dyed a deep orange, and along its edges was couched a simple flower design. The design was put on with torn strips of cotton cloth dyed the same deep orange, and couched down with the carpet warp.

It is a difficult thing to combine antiques and museum furniture as consistently and with as great resultant comfort as here

There were three casement windows nearly square and opening outward, and they were curtained with straight side-pieces of the crash, showing the same design and full inside curtains of orange cheesecloth. The walls were painted a clear yellow, the chiffonier, its mirror removed, had a cover of the crash, and on it stood a great brass jar always filled with flowers or leaves and a row of books at the back held by brass book ends. The couch was made comfortable with a sufficient number of pillows all covered with the crash, its only decoration, the large stitches of orange. One or two cushions with inwoven designs and one in Oriental blues and reds gave the needed variety. The windows occurred one at the end of the room and two at one side. The couch was placed perforce under one of these windows; at its foot stood the chiffonier, and beyond it under the other window (its mirror hung directly against the sash) was placed the dressing-table. This arrangement, common in English cottages, is an excellent one, where the view from the window is not desirable. A better light for a dressing-mirror cannot be conceived. In this case the other two windows gave ample ventilation so that it was seldom necessary or-

This complete kitchen offers suggestions in its table against the wall and wide hood covering the sinks as well as the stove

(*Continued on page 255*)

Comparative Costs of Building and Building Material

THE ACTUAL ESTIMATES ON THE SAME DESIGN FROM ALL SECTIONS OF THE UNITED STATES—THE RELATION OF LOCAL MATERIALS AND COST—HOW TO ESTIMATE EXPENSE OF CONSTRUCTION FROM THE PLAN AND DRAWINGS

BY H. W. BUTTERFIELD

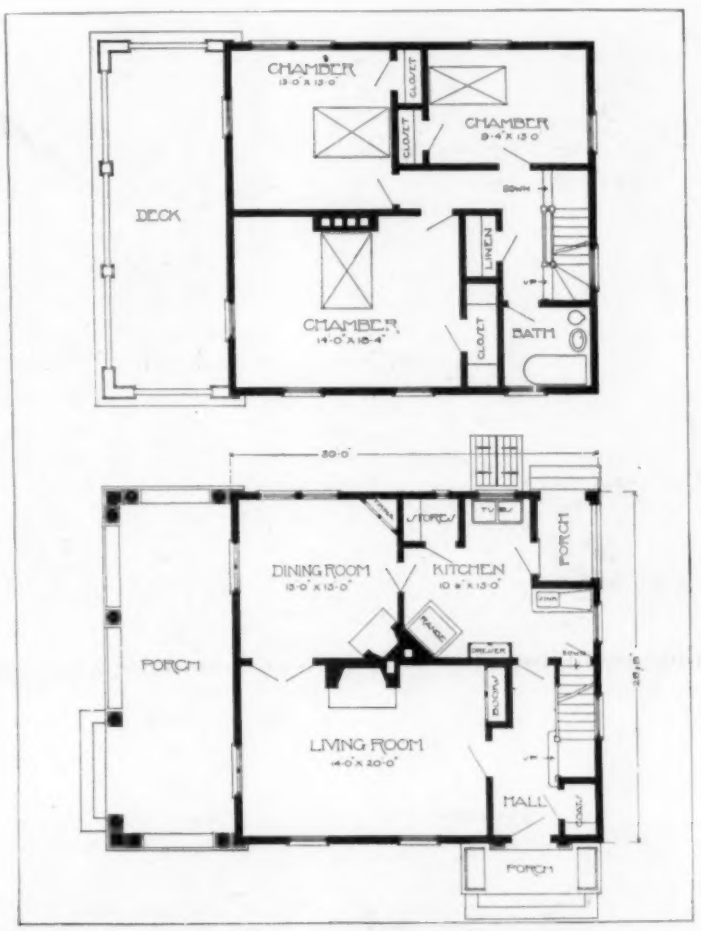
Drawings by the Author

MANY people are apt to be skeptical about the usual magazine articles relating to the cost of small country houses. We dare say that in the majority of cases the magazines are correct, for they publish information regarding an actual house built in some one section of the country. However, the fact that the house is located in *one* section is responsible for the misunderstanding upon the part of the readers.

It is impossible to give a figure that would cover the cost for the entire country. We must consider each factor that enters into the total outlay and judge of its relative importance in the various sections in which building is carried on.

The two principal factors are labor and material. In some places the first factor, labor, plays the more important part. Wages are high and hours are short. For example: in the vicinity of New York City, union labor is well organized and the mechanics receive the maximum wage for the minimum number of hours. In central and western New York State, carpenters and masons get a modest wage and some materials, requiring a long haul, are expensive. The lumber sections of the Northwest and some parts of the South give a plentiful supply of cheap material and where labor's demands are not exorbitant at the same time, we find here the most favorable conditions in which to build cheaply.

The distance which material is hauled is a strong factor in determining its cost to the consumer. Therefore, aside from esthetic reasons, it is always wiser to construct your house with native materials, as far as possible.



The floor plans of the design show all the necessary conveniences for a small house that is economical but practical

In spite of the growing price of woods and the reduction in the price of masonry material, such as cement, it is still cheaper to build a frame house than one of any other kind. Of course certain parts favored with the close proximity of brick yards or quarries give these materials the advantage over frame on account of durability and cheapness.

To get down to facts we shall compare the prices obtained from each quarter of the country; prices obtained on the same house and specifications. To test this the plans and specifications of the house shown in the illustrations were sent to architects all over the country. There was a list of questions to be answered and the costs of various materials sought. The replies were carefully averaged and the results are given below. A glance at the design will show its general character better than a written description. We give prices, both in lump sums and per cubic foot:

New York City (suburban) $4300.00
- Per cubic foot frame ..... 17 cents
- Per cubic foot brick ..... 21½ cents
- Per cubic foot stone ..... 22½ cents
- Stucco on metal lath ..... 18 cents

Vicinity of Philadelphia 10% to 15% less than near New York.

Maine $3400.00
- Per cubic foot frame ..... 14 cents
- Per cubic foot brick .... 17 cents
- Per cubic foot stone ... 20 cents
- Stucco on metal lath ... 15 cents

In the southern New England states the cost would be slightly in excess of the above.

Middle South, Kentucky, Maryland, etc $3000.00
- Per cubic foot frame, 10 to 12 cents
- Per cubic foot brick, 12 to 14 cents
- Per cubic foot stone, 15 to 20 cents
- Stucco on metal lath, 11 to 14 cents

Chicago, vicinity of $3800.00
- Per cubic foot frame, 15 to 16 cents
- Per cubic foot brick .... 18 cents
- Per cubic foot stone .... 20 cents
- Stucco on metal lath, 16 to 17 cents

Middle western states such as Ohio, Michigan, Iowa and Wisconsin .... $2550.00 to $4000.00
- Per cubic foot frame, 10 to 17 cents
- Per cubic foot brick, 12½ to 20 cents
- Per cubic foot stone, 16 to 25 cents up
- Per cubic foot stucco on metal lath ..... 12 to 18 cents up

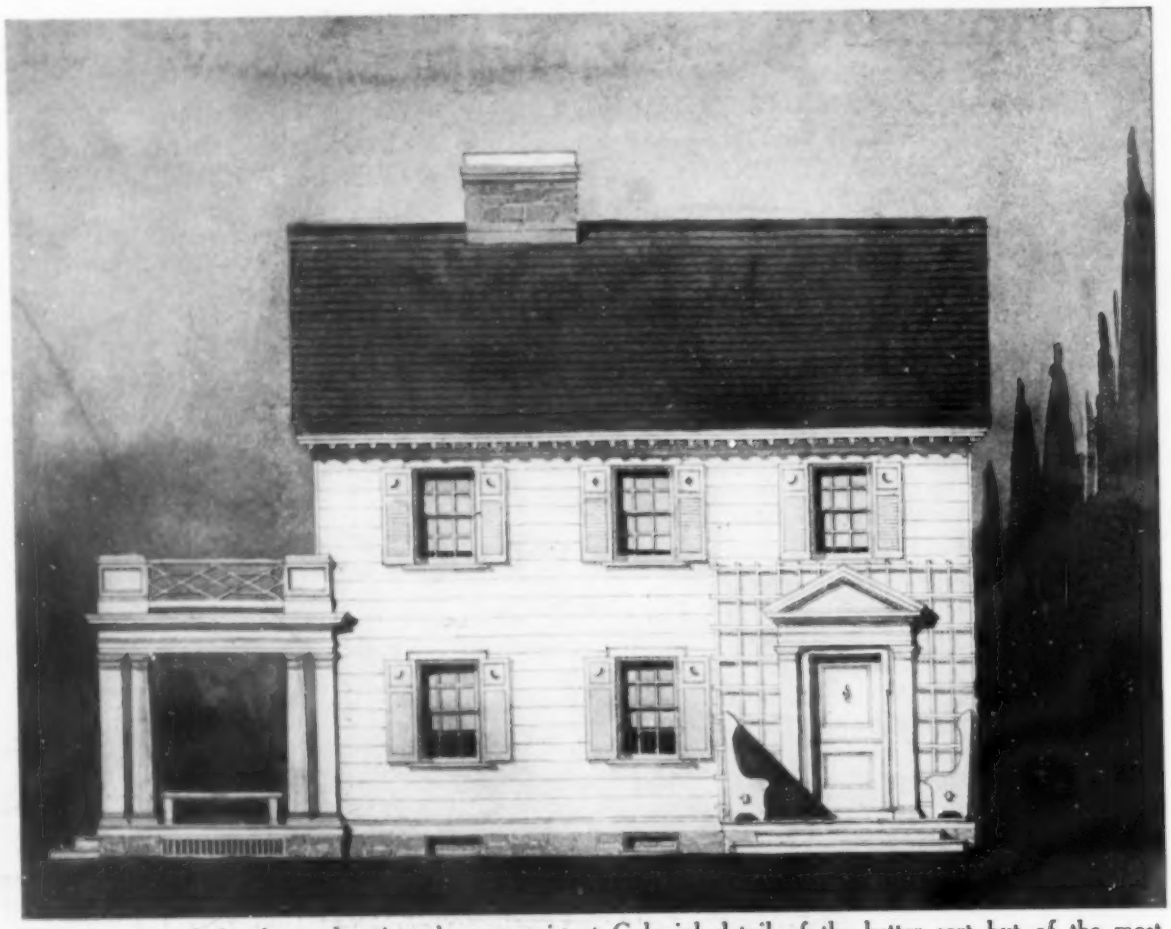
Pacific coast (Northwest), $2000.00 to $3200.00
- Per cubic foot frame ..... 8½ to 13 cents
- Per cubic foot brick ..... 9½ to 14 cents
- Per cubic foot stone ..... 14 to 16 cents
- Per cubic foot stucco on metal lath ..... 9 to 14 cents

Colorado (average) ..... $3100.00 to $3200.00
- Per cubic foot frame ..... 12 cents
- Per cubic foot brick ..... 14 cents
- Per cubic foot stone ..... 15 cents
- Per cubic foot stucco on metal lath ..... 13 cents

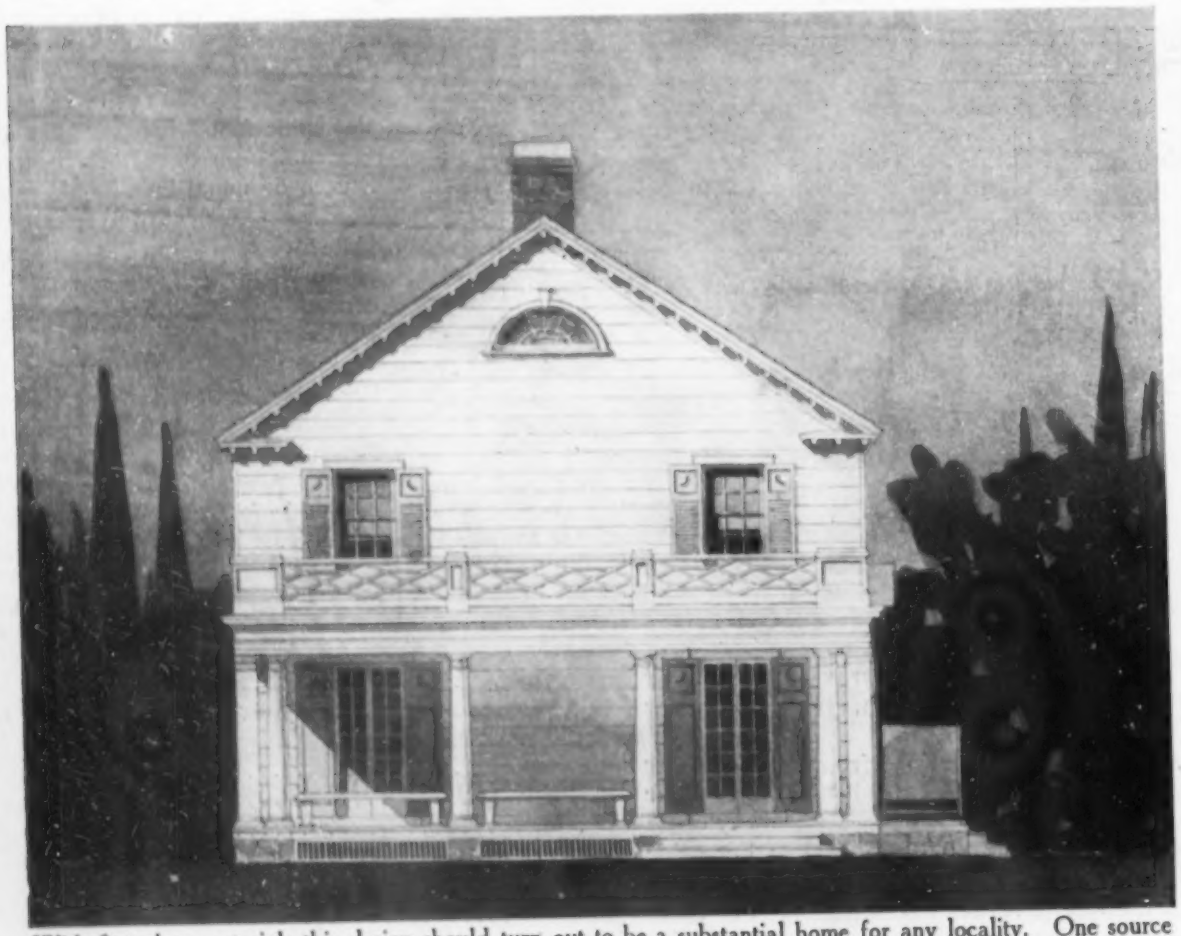
Southwest (Arizona and New Mexico) ..... $2900.00 to $3000.00
- Per cubic foot frame ..... 12 cents
- Per cubic foot brick ..... 13½ to 14 cents
- Per cubic foot stone ..... 16 cents
- Per cubic foot stucco on metal lath ..... 13½ to 14 cents

We have covered in the above list a wide range of territory; the districts mentioned are characteristic of all sections. The New York section heads the list with the Northwest Pacific Coast at the foot, due to the peculiar conditions mentioned above. Prices however, may vary in each section. We have known of two houses built from the same plans and specifications, one in Flushing, Long Island, and the other in Essex County, New Jersey, in which the cost at Flushing was 10% less than the Jersey cost. Transportation had much to do with this variation.

In giving a scale of prices such as above it is necessary to adhere to a certain type of house; this is one which includes all the conveniences and arrangements suitable for the average family without any special features or elaborate details. The construction is supposed to be thorough and materials first class. Simply a good substantial home built according to the custom of the locality for such a class house. These figures are for a completed house with the exception of the lighting fixtures, which may cost any amount one is willing to pay. They could be procured for $50.00 or up.



The drawing of the front elevation shows consistent Colonial detail of the better sort but of the most restrained order. There is, however, a good variety in the house surface offered by the different sets of shutters and the use of a simple lattice



With first-class materials this design should turn out to be a substantial home for any locality. One source of economy is shown in the squareness of the plan. The porch does not increase the cost by much

Everyone, about to build, is desirous of first ascertaining as near as possible the total outlay he will be obliged to make. The first step after selecting the design is to multiply the total cubage as given with each design by the cost per cubic foot in your section. You will then be able to get an idea if it is possible to keep within your appropriation. Next consult a local builder, one who is accustomed to putting up the class of building you desire. There may be certain governing conditions in your neighborhood with which he is familiar and you are not. He will take the cubical contents and the design as submitted, together with instructions as how you wish the house finished, and give you a very close preliminary estimate. Then when he receives the working drawings, details and

(*Continued on page 254*)

Modern Methods of Window Treatment

HOW TO HANG CURTAINS AND SHADES—THE PROBLEM OF PROPER LIGHTING —WHAT MATERIALS ARE IN GOOD TASTE WITH VARIOUS FURNISHINGS

BY LOUISE SHRIMPTON

Photographs by Geo. E. Doust

A FEW years ago windows were regarded less as apertures to admit light and air to houses than as decorative features—puppets to be "dressed" in lace and heavy draperies. Whole pages of upholstery journals were given up to designs showing how to make elaborate swirls, knots, lambrequins and variously contorted over and under window draperies. Properly to launder the long lace curtains in vogue for front windows was a task that periodically upset households. A naked window was a scandal, and besides the numerous curtains that swathed them, dark window shades kept half or three-quarters down, carefully guarded windows from any stray bits of sunlight. In the suburban or city house as well as in the farmhouse with its tightly drawn shades, the proper function of windows, adequately to light rooms and to furnish them with oxygen, was ignored with uncommonly cheerless and unhealthful results.

There are no shades on the small windows, which are hung with thin Japanese silk in grayish white. The drapery at the French door is of monk's cloth in similar tone, and at night the curtains are drawn in place of shades

A marked advance in knowledge of hygiene and simpler ideals in house decoration are doing much to revolutionize present-day window treatment. Simply draped curtains take the place of complicated arrangements. Instead of heavy germ-harboring materials, fabrics light in color and texture are selected. In the small house, scrim, muslin, net or silk are superseding the once ubiquitous lace curtain, and draperies are often made up and hung by their owners with results of individuality. The halfway-down window shade still seen in the ordinary house has disappeared from the distinctive one, where shades are rolled up to the top in the daytime and are lowered only to give seclusion in the evening or to darken sleeping rooms.

A group of four windows simply treated with curtains of Japanese cotton having a pale green and lavender pattern

The style of window treatment is governed by the style of the house and its furnishings. Much also depends upon the size, proportions and placing of the window; whether it is wide or narrow, with small panes or large; whether it is small and placed high in a wall, or of the large variety known as French; whether it is a casement, requiring special treatment, or one of a group, perhaps in a projecting bay.

Whatever the style of window or of house, the window shade is of prime importance The white shade now often seen shuts out much less light than the opaque varieties. In a house of Colonial design especially, the white shade gives a cheerful and pleasing effect inside and out. Still, even in the white, the half or quarter way down window shade cuts off much light, and that of the most valuable sort—the light that enters a room nearest the ceiling and above the apparent horizon line. As Russell Sturgis has called it, "the precious light of the sky, coming in through the uppermost third of the window, that light by which the beauty of the interior can alone be judged."

It is strange that the purpose of the architect in planning spaces to admit this "precious light" should ever be deliberately frustrated by the home-builder. It may be assumed that the architect, in opening spaces near the ceiling takes into consideration the quality of light desired; that he often plans windows to admit a special view of countryside or street, spoiled by cutting down to the sky line; and that his composition of light and dark spaces in an interior permits no curtailment. To run directly counter to the architect's scheme, making darker spaces with window shades upon a window than above or on either side of it, seems a grave mistake. There are still many rows of well built

suburban and village houses where dark colored shades lowered at an arbitrary line give as gloomy an effect to the street as would flags at half mast. Working in the half light caused by this fetich of housewives cannot fail to prove difficult and irritating even to those inured to the custom. From an esthetic viewpoint a floor better lighted than a ceiling or side walls, a woman's skirt receiving more light than her head or arms, are unbeautiful, topsy-turvy effects often noticed in the ill lighted room, never in the artist's studio or in the house planned with care in every detail of lighting and furnishing. The recent inquiry of an anxious home-builder as to whether window shades were no longer "worn" is a sad commentary on the status of window treatment, still often classed with millinery and dressmaking, and controlled by fashion rather than by esthetic effect.

Though the window shade may often follow an inartistic convention, curtains present a cheerful contrast with those of even a decade ago. Curtain material throughout a whole house, or on each floor, is often the same. For to furnish different rooms each in a different period style is a custom infrequently followed. The Empire parlor, the Jacobean library, the Oriental den, and the American Indian dining-room form a *pot pourri* too highly flavored for the restricted space of the small house. Simple Colonial styles are usually adopted throughout, or the modern English or American method of building and furnishing as simply as possible unencumbered by tradition is used. Curtains naturally share this uniformity of treatment. If the house is Colonial, chintzes reproducing the patterns of a hundred years ago are now available, sometimes reprinted from the old blocks. The old "copperplate" once brought from the Orient, with its glazed surface and quaint flowery designs, is not reproduced, but motives borrowed from the Chinese in Chippendale's time are again appearing upon attractive fabrics, and are as appropriate with our Colonial furniture as with the English. One of our pictures shows a dining-room window curtained with one of these new-old chintzes, used throughout this modern Colonial house. In one house, small and of Colonial cottage type, are bedroom curtains of chintz, used with inner curtains of cheesecloth. They are looped back with bands of the material. An old mahogany rocker was done over in the same flowery chintz, echoing the rose and green, though the bewildering complexity of pattern of the room where nearly every surface is covered with chintz is avoided.

The new-old chintzes are well used in the dining-room of white trim. The same pattern is used throughout this house

If plain material is desired, Chinese or Japanese silks are suitable for the Colonial house. A smooth silk in light gray, to be found in Chinatown shops, is durable and attractive, washing well. The silks called Durbar and Kyber, among others, resemble the raw silks of Japan and India, but are smoother, not catching the dust. Scrim, hemstitched, is used for any style of small house, and white muslin is always charming.

Curtains of simple net with a small valance serve to good advantage in the living-room of almost any furnishing

For the small house that is distinctly modern, with, perhaps, built-in and movable furniture of Mission style, there are many appropriate curtain fabrics. One of the most pleasing is linen. There are the English linens, with an oyster white or gray green, or blue ground printed in all-over designs of artistic value, suitable for portières and couch covers as well as for outer window draperies. There are plain linens from England in white and yellowish tones. There is a roughly woven, primitive looking, Canadian linen, with simple border design, procurable at some decorators' shops. There is Russia crash, cheapest and most adaptable of linens, which can be made into top and side borders for windows in single width and is often stenciled in one or two colors in simple patterns. Glass toweling with its red and white or blue and white squares is sometimes used for kitchen window curtains.

In cotton there is unbleached muslin which makes astonishingly effective curtains at small cost, especially if stenciled in an all-over repeat pattern in a flower or sprig motive. For sleeping rooms in the country cottage, cheesecloth stenciled in this way makes pretty curtains, and dotted or barred muslin stenciled or plain is invariably fresh and inviting. Madras is often seen, the Scotch being least likely to fade. A material called Cruggleton, resembling challis, comes from England, and is especially appropriate for rooms furnished in Mission style. It has a white or pale colored ground, with quaint woven designs in tones of pale green, rose and lavender, colors that do not fade with washing. Chinese or Japanese silks are as suitable for the house of purely modern style as for the Colonial. Sometimes two curtains of thin Japanese silk are used one over the other. Of blending or

Here the draperies are of rep, decorated with inconspicuous embroidered bands. White shades are serviceable here as they admit more light

contrasting colors, they give subtly changing effects. Japanese crêpe is suitable for nurseries and children's sleeping rooms. It is found in any Oriental shop, but the printed Indian cottons that give quite as pleasing results are more difficult to procure. Japanese toweling in flower and bird designs is pretty and inexpensive for children's curtains and may be used for bureau covers and chair cushions as well.

Fabrics in colors that fit into a particular scheme can often be found at dress-goods counters in department stores. Deorators' shops, linen stores, Arts and Crafts studios, and the quaint shops in foreign quarters of large cities all furnish interesting and delightful materials suitable for individual needs.

In making up curtains, a length that just clears the window ledge is most often seen. Curtains extending in German style five or six inches below the ledge are occasionally used and this type shows to advantage bands of embroidered ornament. In living-rooms the curtains are usually allowed to hang straight without looping, but in sleeping rooms are often looped back, as otherwise they are apt to be whipped by the wind. Curtains made with a valance are desirable as giving the window a frame at the top as well as sides. The valance is gathered but little and is usually narrow. Curtain rods should be carefully selected as cheap ugly ones spoil the appearance of a room. Plain brass rods and end pieces are commonly used, but wooden dowel rods may be procured of a carpenter, cut into the right lengths and used with a small end fastener. They are either stained or painted to match the woodwork finish and are thus unobtrusive.

A group of three or more windows may be furnished with thin inner curtains and end curtains and valance of heavier material, or, as in our illustration of a group of four windows, the thin curtains may be omitted. In this case a thin Japanese cotton is used, with a design in pale greens and lavenders. Trees close to the window so shade the room that inner curtains are unnecessary and in any case they would interfere with a charming view of apple tree boughs.

For casements curtains hung on rods that swing into the room are the most practical. A rubber cushion receives the rod as it goes back into position. For casement windows that swing outward after the English fashion with screens inside and an ingenious American lever that opens the window from within, the curtains may have the ordinary stationary rod.

For the window that is tall and narrow the curtain may cover the frame, extending beyond it two or three inches, thus covering practically none of the glass, and increasing the apparent width of the window. The interior of a house built in the ugly period of fifty years ago is much improved by this trick of curtaining.

Windows set high in a wall need only side curtains and no valance. In our illustration showing small, high windows and a glazed door, grayish white Japanese silk curtains are used, and there are no window shades, since the house is in the country and the windows secluded by their position. The glazed door is curtained in grayish white monk's cloth, the curtains taking the place of shades, being drawn over the doors at night. By daylight, however, they are drawn well back to frame landscape pictures that the doors were planned specially to reveal.

Where it is necessary, as in some city houses, instead of admitting a beautiful picture through a window to shut out an unlovely one, thin curtains placed close to the glass obscure the view without much lessening the light. If the exposure is towards the north these curtains may be a clear yellow that gives a fictitious effect of sunlight. Outer curtains of darker material are used in addition to the thin ones.

In the small house where windows are planned as structural rather than as decorative features, privacy is secured, not by drawn window shades, but by high outside walls or hedges, or by the location of living-rooms upon gardens at the rear, instead of upon the street. Air and light are admitted in generous proportions, and the hygienic value of sunlight is appreciated. Curtain material is selected, not arbitrarily, but to harmonize with other furnishings, and simplicity is the chief consideration in making up and hanging.

The foregoing may serve as an indication of the possibilities of appropriate and artistic effects which are obtainable by the proper designing and use of curtains to fit individual requirements. The subject is one which will well bear considerable thought on the part of the house owner, for aside from the matter of having your curtains tasteful, there is the practical side to consider also.

The chair in this room is upholstered with the same chintz used in the window curtains. The inner curtains are of cheesecloth

Definite Directions for Fall Activities in the Garden

SUGGESTIONS OF GARDEN ARRANGEMENT—A SPECIMEN PLAN WHICH MAY BE APPLIED WITH CONSIDERABLE VARIATIONS TO FIT NUMEROUS CONDITIONS—THE ADVANTAGE OF AUTUMN PLANTING

BY GRACE TABOR

Photograph by Jessie Tarbox Beals

IS it not true that there is a something in common between the quieting down of Nature's preparation for the winter rest and the very act of planting—of burying in the earth? For that is what planting really is, and it always seems to me that the plants themselves would rather be "planted" then and tucked in snugly and left to rest.

All of which is a most fanciful vagary, to be sure; yet it is not by any means a misrepresentation of the real state of affairs. But there is another reason, an esthetic reason, that in itself is enough to prompt the forehandedness of fall planting without any practical or sentimental considerations whatever. And this is the very real advantage actually gained by fall planting. With the coming of spring, work is done instead of to be done; there is something there.

The garden which has been planted in the fall attains by the following summer a completeness and appearance of age impossible with spring planting

It is usual to begin our garden apology-promises about with the coming of the first dandelion. From then on the burden of our song, sung aloud, fortissimo, to our neighbors and the critical non-gardening members of our families, or hummed pianissimo, secretly to our own hearts, is "this-is-what-it's-going-to-be;" for by the time the first dandelion smiles broadly up at our feet, the garden's "improvements" have just about reached the most impossible stage. Hence, so far from contributing favorably to its general appearance, they uglify it beyond measure. Every spot that has had earth turned up in the process of planting or transplanting, is marked by anæmic, weary looking grass, if grass remains at all; otherwise it shows bare earth. Every little leaf bud that had started into growth on trees or shrubs just set out, has given up and is dead and black. And borders that are newly made show long and bare and brown, with never a green iris blade spearing its way through, or rosy peony shoot glowing with promise of what lies beneath.

"Shucks," say the unfeeling, "where's the *garden?*"

Then begin the explanations and the apologies and the efforts to demonstrate beauties which are to be—another season; but even the politest, and the most considerate, and the most imaginative, unsupported by the gardener's faith and hope as they of course must be, can muster only faint murmurs expressive of obviously fainter belief in the wonders so confidently predicted.

Fall planting does away with all this—and it gives us too a chance to enjoy that ever delightful spring expectancy which is as true a fruit of gardening as any that more substantially feeds the inner man. A garden, newly made and put to sleep, offers quite as much in its awakening as any long established garden does. Buds open in the springtime, green appears, the blossoms take their turn just as buds and green and flowers ought to do; and even though they are less rank and lusty than the second year will show them, surely the fact of having them at all, of really having a garden that shows the year of its infancy something of what it will become when time brings it to fulfilment, is enough.

So much for the new garden; now for the old. Autumn is the time when defects are most obvious, when gaps show, when vegetation, generally tired out and ready to stop work for awhile, reveals its weak spots. Therefore it is the time above all others when the garden should be examined and studied from every point, and corrections should be made.

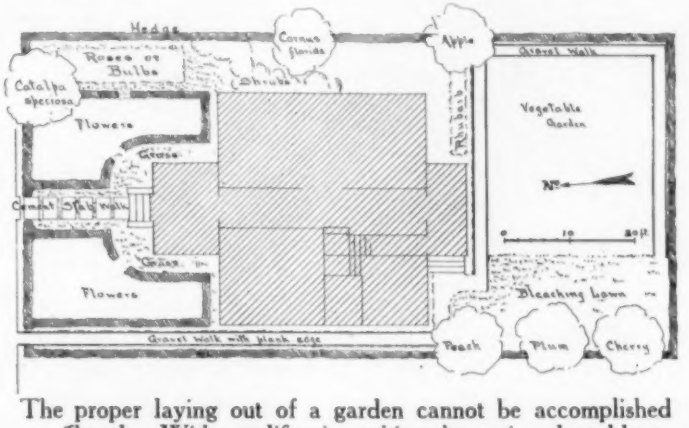
None but the garden maker knows the ideal toward which he is working; none but the garden maker is qualified, therefore, to say what the garden needs to have added, changed or rejected. And not until he has spent a week in studying it, from every angle, from near at hand and at a distance, from indoors as well as out, is even he qualified, perhaps, to say what it needs. A week spent in such study will be a week well spent, and will reveal a great deal, if each discovery is noted down as soon as it is discovered. Then it should be noted outdoors, on the ground with stakes labeled and driven in where new things are to be planted or just plain stakes set down beside the things which are to be transplanted.

Orders should be placed so that goods may be delivered by the end of September in the latitude of New York, September and October being the months most favored by the experts for fall planting here. The idea is to give things a chance to become settled in the ground and established before the leaves would naturally fall. This allows the summer's wood to ripen and the

new leaf buds for the following year to mature as they should.

Be governed at all times—spring as well as fall—in the selection of trees especially, by what grows naturally in the locality for which you are selecting as well as in similar spots in the locality. Because a certain kind of tree flourishes on a hillside not fifty yards away, do not make the mistake of assuming that one of the same variety will thrive on the flat and perhaps heavy land at the foot of the slope. There are some trees to be sure that will do equally well on uplands or lowlands, but this is not usual; and every little variation in level, moisture and soil texture may count. Remember that nothing is too small to note and be guided by.

Dampness and alternating cold and warmth are the most serious menace to autumn planted gardens, but both of these may be overcome without any very great effort. Deep preparation of the soil, with a loosening of the hardpan beneath that retains the moisture, is usually all that any but actually swampy land will need to overcome the first. If this will not assure a fair elimination of moisture, give up all idea of fall planting; it is courting almost certain failure to plant in the fall in such a spot—or even in a less moist one, if the soil generally of the locality is heavy and wet and cold. Be content with fall preparation of the ground in such a locality, turning it over to a depth of eighteen inches to two feet and leaving it for the action of the weather. This helps to secure mellow earth to work with when spring and planting time arrive.

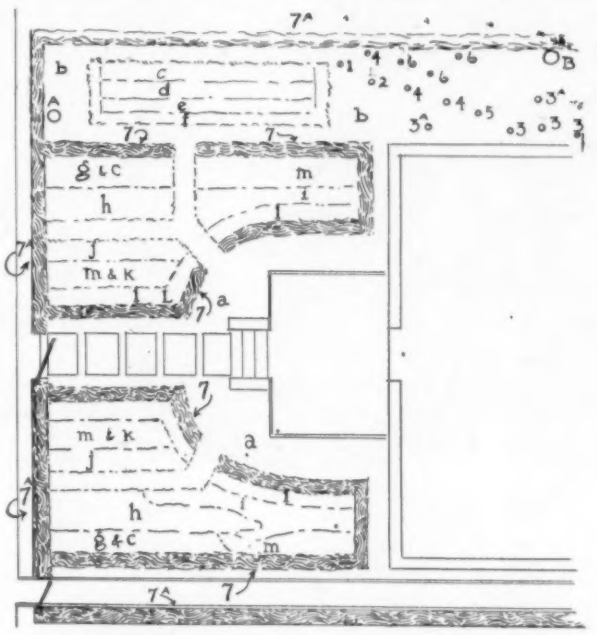


The proper laying out of a garden cannot be accomplished offhand. With modifications this scheme is adaptable to many places of various sizes

Alternating warmth and chill or frost are taken care of by proper mulching; and this brings us to a matter of the very greatest importance. Unless it is fully understood that every single tree, shrub or flowering plant that is fall planted must be protected through its first winter, and that its protection must be applied in a certain way and just at the precise moment when conditions demand it, there is bound to be a very considerable loss, if not a total one. Do not attempt summer's-end gardening unless it can be followed up with proper care. It is not so much a question of what kinds of plants as it is of what kind of a planter, and the work is not more than half done when the things are in the ground. They must be blanketed and bedded down, and this means vigilance as well as willingness on the part of their caretaker, else all the earlier work will come to naught.

With the work all rightly done, however, nearly everything succeeds as well when planted or transplanted in the fall as in the spring. But there are certain exceptions which must be noted. Rhododendrons and all the broad leaved evergreens, are one; these should not be newly set out from the nursery or even moved a short distance in the garden, excepting in the spring. Some claim to be able to handle them with good results in the fall, to be sure; but the best growers do not approve it. Other evergreens usually do best when shifted in August or September—to early to be called fall, yet decidedly nearer fall than spring, planting. Roses should be planted in the spring and spring planting is conceded to be better for magnolias, the birch, beech and members of the poplar family; also for the stone fruits—that is, the peach and its kind, which grow around a pit. And some perennials are regarded as doubtful candidates for moving in the fall; but proper protection during their first winter will carry any of them over, I am convinced, unless their location is particularly unfavorable.

The operation of planting is of course the same, whether it is performed in spring or autumn. A hole as large as the *full* spread of the roots of tree or shrub or herbaceous plant must be dug, and this should be made deep. Usually I have all holes to receive trees or shrubs made from six inches to a foot deeper than the roots require; then over the bottom a layer of manure is spread, and over this, well pulverized earth. Let this be raised a trifle at the center, making a low pyramid; this forms a bed conforming to the natural incline of the roots downward, as they radiate from the bole out, and will be found to facilitate the work of setting and securing the tree very much. It leaves less opportunity for settling later, too; and does away with the necessity for working quite so much earth down through the roots immediately beneath the tree trunk.



A detail of the flower garden shown above, illustrating bed, group and border planting. The key is given on page 242

The protecting mulch of leaves or straw litter should not go on until the ground freezes; then it should be applied *at once,* before the frost has an opportunity to escape. Its purpose is to keep a steady, even temperature, not to induce warmth; to keep the sun from thawing what in the night has frozen. Thawing and freezing are the fatal things, fatal because they almost invariably throw a plant clear of the ground when repeated many times, as well as because they submit it to extremes which it is not prepared to endure unless it is fast-rooted to the earth—which of course it is not, immediately after being moved. The mulch around every tree and shrub must be broad enough to cover the full spread of the roots and six inches beside. A uniform depth of from six to twelve inches is advisable, with branches or slats laid criss-cross to prevent blowing thinner and thicker, here and there.

Peonies, iris, pyrethrums, phlox all the spring bulbs—hyacinths, tulips, narcissi, jonquils, crocuses, snowdrops, glory-of-the-snow, squills—all lilies, and all early flowering plants are especially adapted to fall planting, for this saves their bloom of next season; all of these will blossom next year unless something goes radically wrong. And this is equally true of the early flowering shrubs as well; forsythias, spiræas, lilacs, weigelas, viburnums, cornus, all will bloom their first summer in the garden of which they are given possession in the fall.

Flower seeds and vegetables too, of a certain few kinds, may be sown in the open any time before the middle of October, with a

(*Continued on page* 241)

HOW TO MAKE BETTER FRUIT GROW ON OLD TREES—MODERN METHODS IN RESTORING THE VIGOR OF OLD ORCHARDS—PRUNING, SPRAYING, GRAFTING AND CULTIVATION

BY STEPHEN N. GREEN

Photographs by the Author and Others

THE country place without fruit has lost half its charm. Without the king of fruit, the apple, it lacks one of its greatest attractions. To-day we demand perfect, high colored apples in abundance. The old orchard does not produce such and to wait until a new orchard comes into bearing seems very long. Can anything be done with the old orchard? Modern horticulture has proven beyond a doubt that the majority of old orchards may yet be made profitable.

Let us look at your old orchard. There is still great hope for it if it is not past the prime of its life, say from twenty to fifty years of age. While specimen trees live to a ripe old age and continue to bear fruit, an orchard must contain trees of a reasonable age to be brought back into profitable bearing. The outward appearance of a tree will tell much. Are the trunk and roots fairly sound and do they present a good, vigorous appearance? The orchard may be in a sad state of neglect and still we may be able to save many of its individuals. Have the trees been planted too close so that they have been forced into a growth like forest trees? If so we can thin them out and remedy this. It is much better to have the trees rather far apart in a mature orchard than too close together. Forty by forty feet or 400 square feet to the tree is close enough. Make a careful study of the situation and remove the surplus even though it may seem a considerable sacrifice.

Does your orchard contain the dreaded San José scale? If you are not familiar with this pest have an expert make an examination. If you find scales on the dead or dying twigs send a sample to your State authorities. This insect in an old orchard is very hard to control and its presence means persistent spraying to keep it from its undoing the results of other labor.

The basic and usually the first operation in orchard rejuvenation is pruning. This in the average orchard has been neglected entirely or given only indifferent or unskilled care for the past decade. The trees are a tangled mass of growth which prevents proper fruiting. Dead limbs and water sprouts are to be found everywhere.

When pruning has been done by the previous owner it has been to "prune it up" in the literal sense of the word. The bearing top of the tree by this method is now beyond the reach of an ordinary ladder and spraying very difficult or impossible. This class of trees is the result of the half hearted standing upon the ground when pruning and cutting off such limbs that might be within reach close to the body of the tree. This requires little work and looks fairly well until the tree reaches maturity when the faults of this system are greatly magnified.

Trees vary so widely in growth that each in itself is a separate problem and only the most general rules for pruning can be formulated. In brief it is the broad low tree with an open center that the modern orchardist aims to attain.

Your old orchard may contain many of these "sky scrapers." Even if you are able to spray and pick the fruit from such trees, if one should bear a fair load of fruit it is almost certain to be ruined near harvest by any summer wind storm and all of your labors will be wasted.

These high headed trees as well as all old neglected trees need heroic treatment. A long ladder, a crosscut saw and good nerves are necessary. The high top must be brought back to earth even if you have to remove the present foliage-bearing part entirely and leave nothing but bare stubs. There are plenty of people who will tell you that this means death to the tree, but don't mind. You have seen plenty of trees receive harsher treatment by storms, yet survive. Thin out all surplus and intercrossing limbs until you have a structure upon which to build your new growth.

While an entirely new head is growing you cannot expect full crops and in extreme cases it may be three or four years until such may be borne. However, this is a much shorter time than is required to bring new orchards into full bearing, and you need not be discouraged. In some cases it is advisable to extend the severe pruning over two or more seasons, which may in a degree result in larger crops the intervening years.

However, it is surprising how very severe pruning will stimulate the life of the tree. The lower branches, sterile before, will bear profuse bloom and set freely. The fruit makes rapid growth and is not inclined to drop. The inner limbs that before had no opportunity will shoot forth and bear splendidly. A remarkable new growth takes place and the ugly stubs are soon hidden in a wealth of green foliage. Spraying is now a pleasure while insects and disease are kept in easy control.

Clear the orchard of all sprouts and undergrowth and burn together with all the prunings. Burning such trash will kill all insects hiding in it and prevent the spread of diseases. If the trunks and large limbs of the trees are shaggy they can be scraped off and sprayed and whitewashed to prevent growth of moss or lichen. A clean orchard makes quick work possible and a neat appearance has much to do in retaining the interest of the owners and workmen.

If the trees have received fair care during their growth the problem of pruning is much simplified and only a moderate amount of it needs be done. If the trees are low but long limbed do not hesitate to cut off a third or a half of the length. It is surprising what little labor is necessary to bring many orchards back into proper trim.

In many orchards there are trees of obsolete or undesirable varieties. These may be top-grafted to newer or desirable kinds. It is preferable that top-grafted trees be young and vigorous. Also solid blocks of one variety are rarely advisable as many kinds are more or less sterile to their own pollen and pollen from the blossoms of other kinds will greatly improve the setting and size of the fruit.

Among the several methods of top-working an apple tree to another variety, cleft-grafting is the most desirable for old orchards under ordinary conditions. The operation is simple and may be performed by any intelligent workman. The limbs upon which the new wood is to grow are cut off low and square across.

Late fall or winter pruning is advisable in cleaning up the old orchard. A comparison with the picture below shows proper pruning

Severe pruning stimulates the life of trees. By cutting for the open head, symmetry and better bearing results are obtained

This is an example of what cultivation and pruning and spraying will do in increasing the apple yield and making the fruit easier to pick

Now split down the center of the stub about two inches with a grafting knife or tool. Hold the parts apart and insert the scion, release and the pressure will hold it firmly in place.

The scions should be gathered from bearing trees of the desired variety that are known to produce satisfactory fruit. They should be of well matured wood of the previous season's growth, and each scion should contain three or four well formed buds and be from four to six inches long. These scions should be trimmed at the base with a sloping cut and more slightly on the side intended for the inner edge. Two of these scions are placed in each stub on the opposite sides. It is highly important that the growing layer of wood of the scion be placed in contact with the growing layer of the stub so that a union will be effected and the wounds heal promptly.

Grafting wax should be applied to all cut surfaces to exclude infection and prevent decay. The wax may be applied direct or waxed tape may be used. Grafting wax can often be purchased or can be made by melting together one pound of tallow, two pounds of beeswax and four pounds of rosin. The wax is poured into cold water to cool and then pulled like taffy.

In pruning, all fresh cuts an inch in diameter or over should be sterilized or painted to prevent decay. The pruning and sawing should be done with clean sharp tools. All limbs should be cut close and smoothly at their junctions so that the wound may heal completely over. A stub left usually results in decay that reaches the heart wood and weakens the tree.

Many old trees require a little surgery. All decayed cavities should be cleaned and sprayed and if filled with concrete will greatly strengthen the tree. This work if done carefully will often save a tree that would otherwise be doomed to fall in a short time.

One stick of dynamite will break up the sub-soil about a tree, prevent fungus growth and check insects

The time for pruning and top-grafting is usually in early spring just before the buds swell. At this time there are usually days of fine mild weather when such out-of-door work can be done conveniently. However, fall and winter are often used for pruning.

The old orchard has doubtless been used as a pasture for many years. Naturally this with the growth of the trees has robbed the soil of most of its original fertility. The animals tramping the ground when wet have reduced it to almost a brick-like condition. No wonder the leaves turn yellow and the fruit falls prematurely. You must feed and treat your orchard just as you would your wheat or corn if you are to expect crops.

To bring the old orchard back into fertility and good mechanical condition of the soil, either one or the combination of two methods may be used — cultivating or sod mulch system. If your trees do not shade the ground too greatly and the roots do not prevent plowing you may plow and cultivate just as you would a cornfield. In the early fall sow a cover crop, such as soy beans, clover, rye, etc., to plow under the following spring and thus add plant food and loosen up the ground.

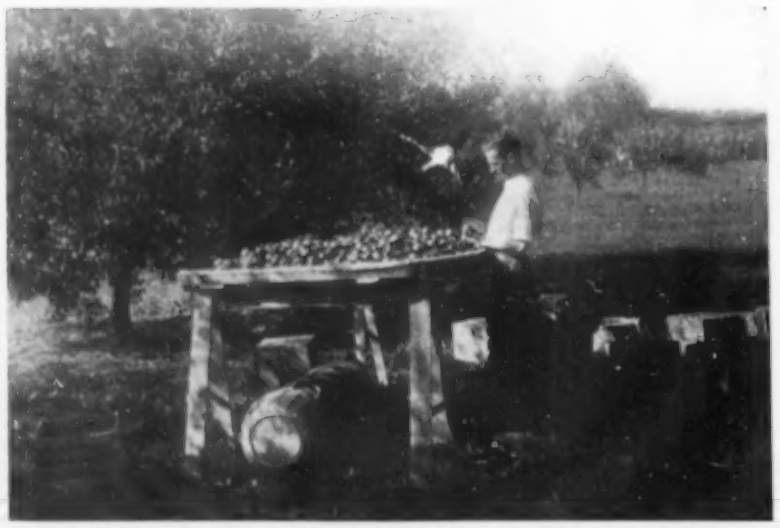
If your orchard is on hilly land or in soil that washes easily, the mulch system is advisable or necessary and the results will be just as satisfactory as by cultivating.

By this method you keep your orchard in sod and under as well as around each tree maintain a heavy mulch of some coarse vegetable matter, such as manure, straw, corn stover and the grass and

(*Continued on page 245*)

Gnarled, twisted trees may be picturesque but of little utility

Even old specimens under proper treatment can produce such yields as this



Picking and sorting in the home orchard is as important as in the commercial one. Proper care will make your supply last twice as long

The Use of Nondescript Furniture

THE VALUABLE FIELD FOR FURNISHING THE HOME IN GOOD TASTE WITHOUT RESORTING TO THE PERIOD STYLES—STRAIGHTFORWARD DESIGNS THAT ARE UNIVERSALLY SERVICEABLE

BY ABBOT MCCLURE

Photographs by Mary H. Northend, P. B. Wallace and Others

HIBERNIANISMS may be illogical, but they are usually apt. They often hit the nail fairly and squarely on the head and, in a brief, paradoxical way, say exactly what we mean when otherwise much roundabout, prosy verbiage would be needed. It may, perhaps, seem a contradiction in terms to speak of describing the nondescript, but when it is seen how the term "nondescript" is employed in the present instance the seeming difficulty of description vanishes. As applied to furniture the classification "nondescript" may be said to include all types, at least all comparatively modern types, not embraced in the various kinds of "period" furniture, that is to say, Chippendale, Hepplewhite, Sheraton, Adam or the styles named after the monarch during whose reign they flourished. The several sorts set in this miscellaneous category are, in themselves, readily susceptible of description, but the sum total of the many kinds that belong to no particular "period," and of some kinds that do, is indeed nondescript. The term "nondescript" may also be applied to a medley of pieces, each of which belongs to a different style or period.

That furniture which has the appearance of hand work combines well with articles of different styles

In this room are good types of Windsor chairs that may be found to-day in excellent reproduction. They are exceedingly comfortable and well in accord with the built-in settles shown here

Let it be distinctly understood that the word "nondescript," as used here, is in no sense a term of reproach; it is merely a comprehensive term of convenience. Nondescript furniture, like anything else, may be good, bad or indifferent. Some kinds of it are to be shunned as we should the plague—tables afflicted with fluted elephantiasis, chairs with spavined legs, settees with curvature of the spine, all of them conspiring with their contortions and distortions to hurt the body and offend the eye. There is no repose nor dignity in them and, of course, no beauty. They are incarnations of criminal ugliness. So much, then, for the "dreadfuls" of nondescript furniture. On the other hand, there is a great deal of nondescript furniture that is most excellent and well worth using and it is our business here to note the places in which it is likely or proper to be used and to see how it may be turned to the best account. Its use and arrangement afford great scope for the play of good taste and originality. After all, there is something peculiarly cosmopolitan and catholic about the really good nondescript furniture that seems to accord with the character of the Nineteenth and Twentieth Centuries.

There is hardly a house where a collection of furniture more or less nondescript does not have to be reckoned with and disposed to such advantage as circumstances permit. Most houses are full of it and its proper arrangement constitutes one of the chief problems for the interior decorator. Oftentimes, by inheritance or other means, people have come by a large quantity of such furniture that is of material too good and intrinsic excellence too great to sacrifice and which it would be positively wrong and prodigal to waste. The two problems then proposed are, first, its rearrangement in the manner most suitable to its setting and, second, the judicious purchase of any more that may be needed to go with it.

This article is written largely, however, for the behoof of those that are furnishing a house anew and find it not convenient, because of expense, or inexpedient, for some other reason, to equip their establishment with period furniture. Perhaps the house itself may be of a type that would not stand such furnishing, for there is such a thing, be it remembered, as making an indifferent house look vastly worse by unsuitable furniture that, in itself, may be in the best of taste. It need scarcely be added that it is infinitely better to have good furniture of no particular inherited design than a period style ill made, wrongly shaped and altogether devoid of the subtle grace of line for which the old pieces are distinguished. If one has an unquenchable yearning for period furniture it is always a comfort to remember that good pieces, old or reproduced, can be acquired

A living-room with several styles of mahogany tables, arm chairs of wicker, and cretonne upholstery, that still is in good taste

tables and bookcases in this style, not overwrought and their embellishment confined mostly to simple moldings, may be good, the merit of the wood itself helping to atone for any lack of grace in form. Sideboards and cabinets to match, however, are apt to be quite "impossible." This variety is to be found in abundance and great discrimination is needed in purchasing. It is a good rule to insist on the utmost simplicity and avoid all attempts at anything ornate. No general idea of the cost of this furniture can be given except to say that it is apt to be expensive, the price depending entirely on the character and amount of the upholstery, the kind of wood used and the excellence of the workmanship.

Then there is the wicker or woven furniture made of willow osiers, reeds and rattan. The willow or wicker ware—and it is to the willow ware only that the name "wicker" is properly applied—began to be imported from Madeira about fifty years ago. Now, however, the chairs and other articles woven in America are stronger than their prototypes and may be had in a great diversity of patterns, including the original styles and also some really admirable adaptations. The prices for good willow chairs range from $3.50 to $18.00 or $20.00, according to size and pattern; the chairs with pockets in the arms for magazines or fancy-work cost from $10.00 to $25.00. The simpler the weave and shape the less expensive they are, and here again the best taste will favor simplicity. Willow chairs and the flowered chintzes and cretonnes, available in such ample

By the use of harmonizing tones, in walls, hangings, cretonnes, and rugs, nondescript furniture gives a unified effect

Willow furniture comes in infinite variety and fits in satisfactorily anywhere

gradually from time to time to replace other things that may be less desirable.

Besides the foregoing consideration for lovers of the antique, this discussion is also meant for those that have no inclination toward the period styles and yet may be by way of looking for suggestions in other fields. Let all such beware of trying to give a room a homelike appearance, an aspect of up-to-date, comfortable informality by making it, as they so often do, an "omnium gatherum" into which they crowd a hotch-potch of everything they happen to lay their hands on. In the selection and placing of nondescript furniture, an almost unbounded range of possibilities is opened up for the exercise of sound judgment. Its disposal is not to be entered upon lightly with a notion that it is a casual, trifling thing of easy accomplishment. Its successful treatment exacts even more care, thought and watchfulness of detail than the ordering of rooms where one style reigns supreme. A partial list of the kinds of nondescript furniture most frequently met with and a few pertinent remarks about them may prove helpful to those seeking a solution of difficulties.

There is, to begin with, the sort made of walnut, rosewood or other dark woods, much upholstered, either in leather or stuff, comfortable to sit in and often with distinctly good lines. Chairs and sofas of this genus are sometimes very attractive. Mirrors,

With the high, beamed ceiling of heavy oak trim this furniture of sturdy lines but original design is especially appropriate

assortment seem especially suited to each other, and both possess the virtue of adaptability. A well designed and properly cushioned willow chair will look well in almost any company and is particularly suitable for living-room or library. Although the natural color of the osiers is pleasing, willow ware may be painted to make it harmonize with any color scheme desired. So many articles all the way from chairs to lamps are now made in willow that it is possible to furnish a whole room with it and such treatment is often highly satisfactory.

Another variety of woven ware that comes from China, made of rattan, is known as "Canton" furniture and consists mostly of chairs and settees. The "hour-glass" or "mandarin" chairs of this ware are of exceptionally pleasing shape and can be satisfactorily used in almost any place, whether indoors or out, as they harmonize readily with pretty much any aggregation of furniture. They can be found at nearly every shop that deals in Eastern wares, as well as in some other places, and range in price from $5.00 to $7.50, according to size. Occasionally they may be picked up, if you watch your opportunity, for as little as $3.50.

The dining-room of the house at the top of the opposite page. The Georgian china closet is an anachronism with this table, yet harmonizes

The claims of cane-seated and cane-backed chairs and settees should not be overlooked. They can often be found with wooden frames of Spanish or French pattern, "neutral patterns" one might call them inasmuch as they can generally be put with other types of furniture with good effect. They are more expensive than the willow or rattan ware and vary in price according to the material and elaboration of the work on the frames.

The simplicity in craftsmen furniture is excellent in rooms with unfinished woodwork

This bedroom is a good example of various furniture used well in combination. The simple repeat design ties the room into a unified whole

A type of nondescript furniture valuable for small rooms is the cane-backed and seated chair of dark, shiny finish

Next we must take note of "wooden" furniture, that is to say, Windsor chairs and settees with their charming backs and arms of slender spindles, humbler chairs, too, and tables of less pretence but with good, bold lines, the product of Colonial carpenter shops. Cupboards and chests may also be found, some of which lend themselves admirably to painted decoration after the manner of Biedemeyer, the Bavarian peasants or their Colonial decorators who adorned them with quaint, stiff little baskets of fruits and sprays of flowers done either in black or in vivid colors. Many of these forms possess a distinctive robust comeliness of their own, while some of the Windsor family have a certain patrician grace that entitles them to special consideration. Then, too, there are the old ladder-back, applewood chairs with rush-bottomed seats and heavily turned legs and rungs or stretchers. Other rush-bottomed species, likewise, including the American "Empire" things, are to be counted in the enumeration.

By several makers all this old "wooden" furniture is now being carefully reproduced in hickory and other hard woods from reliable models and may be secured either unpainted, so that the purchaser can have it decorated to suit his fancy, or painted black,

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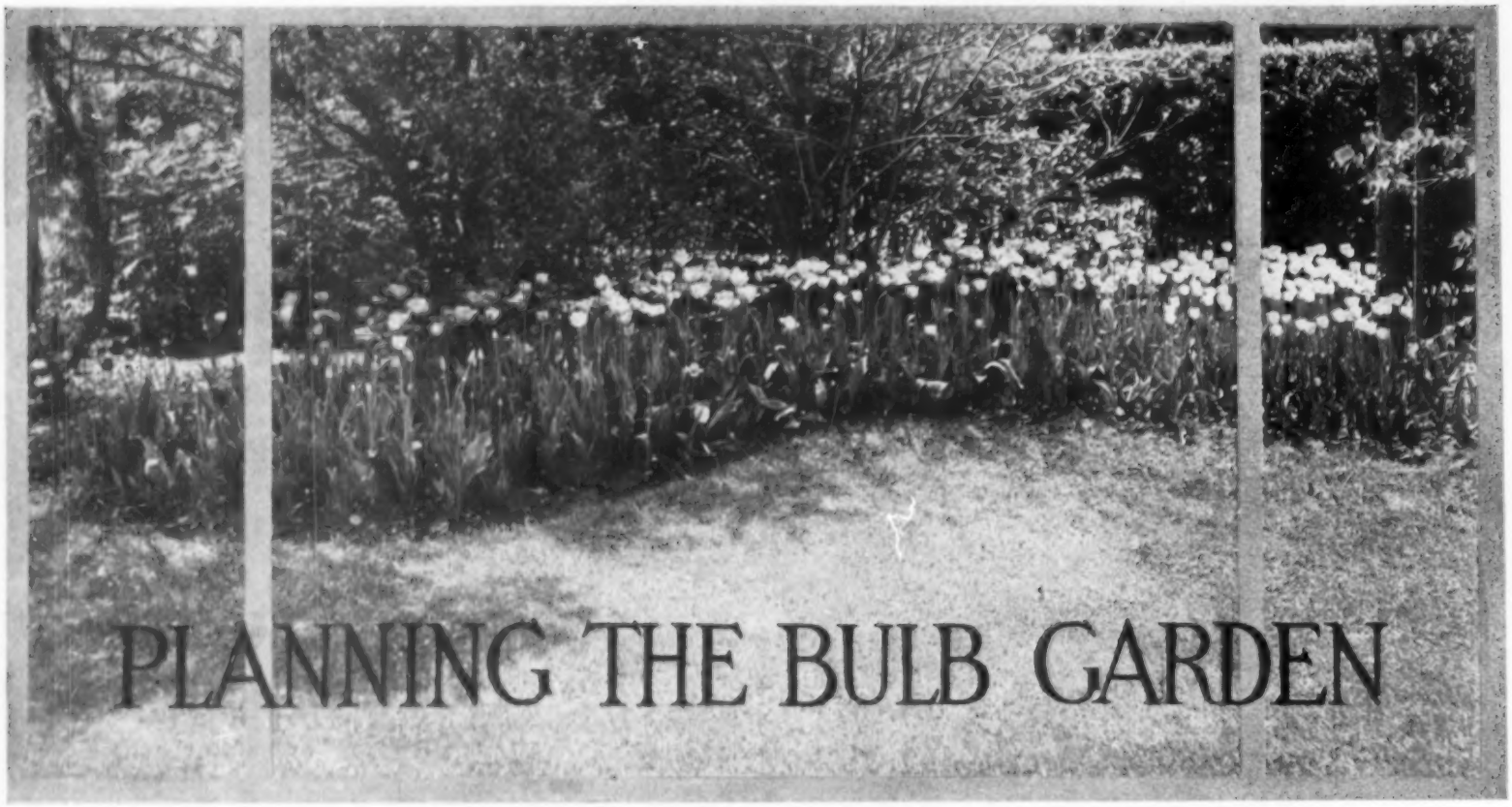


PLANNING THE BULB GARDEN

TWO STYLES OF DESIGN AND THE PROPER PLACE FOR EACH IN THE GARDEN SCHEME —SOIL, PLANTING AND CULTURAL DIRECTIONS TO ATTAIN THE BEST RESULTS

BY E. O. CALVENE

Photographs by Nathan R. Graves and Others

THERE are two ways of handling bulbs, just as there are two ways of handling all kinds of flowers. The definitely designed garden is one—the garden which is commonly called "formal"—while the happy carelessness of a border here and another there, where opportunity seems to offer, and naturalized masses in long grass, is the other. Each has its merits and advantages; each makes its distinct appeal to a distinct temperament; and actually, neither one precludes the other. One may encourage bulbs to grow as Nature scatters daisies and buttercups, and still have a prim, trim garden wherein stately iris and pallid lilies preserve the stiff decorum becoming in the gentlefolk of bygone days.

In planning a formal bulb garden, the same three things must guide in selecting species and varieties that guide wherever flowers are used together: namely, the height, time of flowering, and the color. And the formal design must of course have its proper center, however small and simple it may be. From some point it must develop symmetrically along an axis, and from this point it should be approached and here the main entrance to it should be located.

It may be laid down as an axiom that formal designs are never effective if the corresponding portions are carried out with plants that vary greatly in height. In order to preserve the symmetry and continuity of the whole, vertical proportions must correspond as well as the horizontal. Take for example the simplest form—a square divided into four triangular corner plots by a walk running in to a grass plot at the center, from each of the four sides. If the first plot on the right is planted with specimens that reach a height of two feet, while the corresponding plot on the opposite side of the axis—otherwise on the left—is filled with growth that reaches a height of four feet, the symmetry is completely destroyed and with it the design too, to all practical purposes. But right and left plots nearest at hand may contain tall growing plants and the two plots beyond may be filled with lower growing ones without impairing the effect. It is only on either side of the main axis that there *must* be corresponding proportion, ordinarily; but it is undoubtedly always better to maintain a fair measure of it throughout a design.

As for the fancy beds in which tulips and hyacinths commonly find themselves, what is there to say for these? Have they a place anywhere in the world? Public squares are perhaps improved by beds; such squares in parks, and the ground at the base of statues and monuments, as well as cemeteries and railroad stations—are of course of all spots the stiffest and most formal; consequently they demand an exceedingly formal and ceremonial treatment. That a round, smooth mound bristling with pink hyacinths which circle around a mass of white hyacinths, and are in turn encircled by a mass of blue, the whole belted with a deeper pink perhaps, is not the ideal, would seem to be a rather obvious fact; but even this arrangement brings color and life where both are eagerly craved.

But anywhere else there is not the ghost of an excuse for fancy

beds, nor for bulbs "bedded out." Do not confuse the plots that go to make up a garden with the sort of thing I am condemning in this wholesale fashion, however; for these garden plots or beds are of course only units in a design and as such have every reason for being. It is the detached triangles, stars, crescents, hearts and anchors, dropped into the midst of otherwise good lawns, that come under the ban. For this is a treatment of plants that is contrary to every principle of good taste as well as being contrary to nature; and besides all this, it is a violation of every rule of harmony and composition.

If the area of any given plot is limited to a degree that will not admit a garden, carefully designed and set apart, consider the entire place as a garden; let it in its entirety be the design. Utilize the house and whatever other buildings there may be, the trees, the vegetable garden, the walks and drives, as motifs, and introduce the flowers in clumps and bands as adjuncts to these. A long, straight border along the sunny boundary, broken once perhaps by a seat, or some feature of interest in itself, is always in good taste and always insures the widest effect for every flower that blooms in it.

The typical suburban place indeed offers very little opportunity for placing flowers in any other way—but however restricted space may be, and even where there is no sunny boundary, there are sure to be walks which may be "bordered." Keep away from the house however with everything excepting vines and now and then a shrub or shrubbery group. Not many flowers are suitable for a position immediately against foundations, where eaves either drip or keep rain away entirely. Then, too, there is no possible enjoyment of the bloom from within the dwelling when they are so located and this is something which ought always to be considered.

As one of the earliest evidences of bloom in the garden, the crocus should not be neglected

Bulbs naturalized are always a great temptation, but one that should be restricted when space is at a premium and conditions not altogether in harmony with such treatment. So much has been said and written about "naturalizing" that it is small wonder one goes quite mad over the idea. Disappointment will surely follow inappropriate naturalizing, however—so go slowly and cautiously. Snowdrops and squills may of course find a place in any lawn, however tiny it may be, scattered broadcast; but the use of Narcissi, tulips, jonquils and any of the other bulbs which are lovely handled in this way, in the proper places, is not advisable unless there are space and general conditions which are decidedly "natural." Deep, uncut grass is not for the small dooryard, nor even for the orchard, if it be a strictly

The long, straight border of bulbs along the sunny boundary line is always in good taste and insures a striking effect

Mass plantings of long-stemmed bulbs such as the narcissus are appropriate in conjunction with shrubs

In the carefully laid out garden there should be balance between the heights of the flowers in adjoining beds

When used in borders with a background of dwarf evergreens, bulb blossoms are especially effective

well kept, up-to-the-minute scientifically handled orchard.

All of the bulbs that are suitable for naturalizing may be used in borders, so nothing is missed by the restriction above implied except the manner of planting. But I always feel that snowdrops, squills and glory-of-the-snow are so delicate that they need turf beneath them, even though it is brown and sere, rather than bare earth. So, although they may perfectly well be massed in borders, I always prefer to naturalize these, by fifties or hundreds—or thousands—as the case may be. They are so small themselves that very small space allows enough room for at least the first number.

I am not going to say anything about the ideal soil for bulbs, because that concerns only the commercial grower. Common garden earth will grow them perfectly well, when it is in just a common garden that they are wanted. So, for the private garden, whether it be large or small, be assured that any soil will be satisfactory if the drainage is assured.

Bulbs will indeed grow almost anywhere; but wherever they are and whatever conditions of moisture they may like, always remember that a bulb itself must have free drainage. It may be a plant that revels in cool dampness, that grows best where water stands on the ground after heavy rain, or beside a stream where water is fed constantly through the soil at its roots by capillary action, but the bulb itself *must be free* from constant contact with water. Certain kinds of "bulbs" may endure it better than others, to be sure, as one might judge from their character; the solid corms or rhizomes into which water cannot penetrate are naturally less likely to rot under such conditions than the loose, scaly, or even the dense, tunicated true bulb. But it is the safer rule to give *all* a chance to breathe.

The isolated lawn bed is never as effective as such plantings shown above

Under proper conditions and with sufficient space crocuses may well be naturalized

However wet the location into which they are to go, and however heavy and mush-like the soil, this is rapidly accomplished by setting the bulb on a cushion of sand or of fine coal ashes. This cushion may be shallow or deep according to conditions, the denser soil and greater moisture requiring the deeper layer of loose drainage medium. True bulbs, especially those of the open, scaly class, should be bedded on a two or three inch layer; indeed it is well to bring an inch wall of sand up around such as these, leaving only the top to come in contact with the soil. The roots which the bulb puts forth will go through the sand immediately in their search and reach for moisture, while the bulb remains safe and snug and dry.

Fertilizer is appreciated by all bulbous plants, but manure ought never to touch a bulb of any kind. Usually the gardener is advised to supply cow manure liberally and spade the ground very deep, then grow something else for a season before planting the bulbs. This insures the decay of the manure to be sure, but it delays the garden; consequently it is not a method with which one has much sympathy.

Bone meal is really the safe and therefore the best thing to use, when the bulbs are being planted. It may be mixed into the earth below and around each one, and worked in over the surface after they are buried. Once they are under ground and established, however, well rotted cow manure may be applied to the ground above them, and worked in each

(*Continued on page* 238)

Why not consider the bulb plants an important part of your garden? It would be difficult to rival the beauty of such colonies of poet's narcissus wherever planted, and are you aware that you can buy one thousand bulbs for five dollars?

The Naturalizing of a City Man

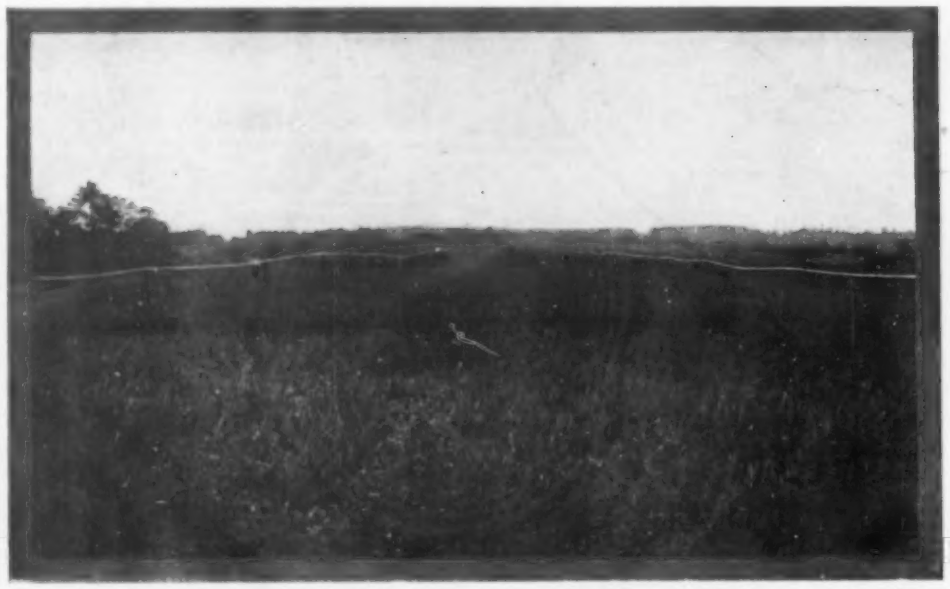
Editor's Note:—The author of this narrative—begun in the December number—had refused to write the story of his experiences in going from business life to a farm. His objection was that the published account taken from his closely written diary would contain nothing of the joy and inspiration he felt 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 concludes the story of the successful experiment.

IT was indeed hot, long and disheartening, that journey which Mantell took to the Experiment Station to see if they could give him any advice that would help him combat the drought. Through the cinder begrimed window of the car, jerked along by an antiquated engine, he gazed on fields of corn stunted and rolled up, burned down on hillsides and dry knolls. Where, on his former trips to the Station, he had passed over rivers, there were for the most part to be seen now only muddy bottoms or winding lines of green which stood out conspicuously enough in the autumnal brownness of the general landscape.

The trip up from the depot to the Station grounds only brought the widespread devastation of the past few rainless weeks still more strikingly to his notice. He was miles and miles away from home, but the damage done had been as great here as there.

The field crops on the Station grounds were looking better than those on most of the farms he had passed, owing to the constant shallow cultivation they had received. They showed very plainly, however, the effect of the deficiency of moisture. The men at the Station were, in a way, as deeply disappointed over the outcome of the season as any of Mantell's neighbors. It was not, it is true, a matter of bread and butter with them, their salaries being unaffected by the size of the crops; but numerous experiments were under way and these were, of course, seriously interfered with.

Yet there was one bright spot. The year before, when he had made the visit from which so much information and inspiration had been derived, the professor with whom he had become acquainted had told him that they were just about to try out a new system of irrigation. About an acre of this had been put in, over the plot where the vegetable and flower gardens were located. There had been little chance the first year to test it out further than to see that it worked all right, because it had been put in so late and because of the rains toward the end of the season. This season, however, when the dry spell had set in there had been a chance to see what it was good for practically, and it had done wonders. Everything within its reach flourished most luxuriantly—looked better, the professor said, than they had in any season he remembered. He was very enthusiastic, more so than Mantell had found him about anything before. It would make, he said, "a revolution in market gardening."



Two long lines of pipes fitted at intervals with nozzles from which the water issued in tiny jets were the means of saving the onion crop

The system was, although simple, a radical change from any of the old methods of irrigation, which the professor kindly ran over for Mantell's benefit, from the clever water-wheels and elaborate dam systems of the ancient Egyptians and the laborious swinging buckets of the Chinese, to the gigantic new dams and almost endless canals of our Western States.

"As far as their use in the East is concerned," said the professor, "all these ditch systems have several very serious drawbacks. In the first place, they must be carried out on a large scale; then they necessitate land either naturally or artificially leveled; and as the water is applied in very large quantities at a time, leaving the soil packed, surface cultivation must be given after each application. This new system can run literally up and down hill and is practical for a quarter of an acre, four acres or fourteen; and the labor of applying it is almost nothing, as a man can keep right on with his work of hoeing, weeding or cultivating while attending to it."

While talking, they had left the main building and gone down to the engine house, by the shore of the large duck pond.

"You see," continued the professor, "that the tank up by the barn there did not give us either water or 'fall' enough to connect the system direct to it, so for the present we put in a larger main pipe line—two-inch pipe—up as far as the field where the garden is, and pump directly into the irrigating system. We are, however, trying to get an appropriation from the legislature for an adequate water supply for our growing needs. They seem, however, to have money for almost everything except the work which is of most direct benefit to the State's largest taxpayers, the farmers."

He turned on the gasoline, adjusted the oil cup, and gave the crank a couple of turns. "Do you mean to say," asked Mantell, "that that engine"—it was only two horsepower—"will supply you with water fast enough to water a patch of any size?"

"An acre at a time, easily," answered the professor, as he shifted the belt over onto the tight pulley and the pump began its slow, monotonous backward and forward strokes.

The sight that awaited his curious eyes as they returned to the field seemed almost incredible. There was a slight breeze blowing—here and there in the broad fields about them it stirred up clouds of the powdery brown soil. The foliage, even far from the roadside, was covered thickly with white dust. A parching, searing dryness was everywhere. Everywhere except just ahead of them, and there, for a stretch of 400 feet, two thin walls of water mounted, wavering and gleaming, into the air, broke grace-

fully and came down in a fine drenching spray. It seemed almost a miracle, and Mantell stood quite enchanted.

"You see," said the professor, "it is practically automatic. All the attention required is to turn these handles occasionally"—he seized one and revolving the long line of pipe half over, threw the inverted waterfall out in the other direction—"Each line of pipe will throw its spray out to a maximum distance of over twenty-five feet on either side, so that the lines are put fifty feet apart. Our posts for holding up the nozzle lines are about six feet high, so that we can conveniently cultivate under them. There is no reason, however, why you could not just drive in a piece of narrow board, about two feet high, to support them on for the rest of this season if you want to put it in over your onion field. The only patented parts of the system are these unions with a handle to turn the lines of pipe, and at the same time prevent leakage, and the nozzles which as you see are placed four feet apart. The whole thing is under perfect control; all you have to do if you want to work in part of the field is to shut down one of these valves."

"It seems to be a wonderfully efficient thing," said Mantell, "but how about the cost?"

"That's one of the best things about it," answered his companion. "Come up to the office and we'll figure it all out."

They drew out a rough sketch of Mantell's garden and the onion field, and figured that for one acre it would take the following supplies:

The pump and gasoline engine for forcing water into the spraying pipes were installed on the sloping ground near the pond

Main line to field,	400 ft.	2 in. black pipe (second hand) at 6c.	$24.00
Risers	10 "	1½ in. black pipe (second hand) at 5c.	.50
Nozzle lines	280 "	1 in. galvanized pipe (new) at 4½c.	12.60
	520 "	¾ in. galvanized pipe (new) at 3½c.	18.20
Nozzles	200 at 5c		10.00
Unions	4 patent turning, non-leakable, at $1.85		7.40
One drilling machine			10.00
One pump, cap. 1200 gallons per hour, net			50.00
			$132.70

"The second acre, you see," said the professor, "would cost you a great deal less. What you put in now would probably pay for itself this year in saving your onion crop."

Mantell considered the formidable total for several minutes in silence.

"I do not doubt it," he said, "but as you know we're just starting in, and the treasury is pretty low just now. Why couldn't I get enough for half an acre, and, after watering half the field, simply move the nozzle line over onto a new set of stakes?"

They figured out that this would save $24.10.

"Well, if you were going to do that, temporarily, a smaller pump would do for the present. We have one that we took out last spring, when we enlarged the irrigation system, that could, I think, be bought for $25 or $30. And I think I could arrange to have the drilling machine loaned to you, as we shall not want it again this season."

Mantell thanked him warmly for his interest, and they had just time to take the team that was waiting for them and catch his train.

Now that he saw a way out of his heaviest loss by the drought he came to a quick decision. On the ride home he figured out that getting the pump at $30 the outfit would cost $78.60 besides freight and a few inexpensive fittings.

He got off at Priestly, instead of going on to his own station, and went at once to the bank, but found it closed. Going into the drug store next door, he called up the bank and as the president was there, was granted a few minutes' interview. He also telephoned home for the team.

In a few brief sentences he explained the situation to the banker and got his promise to drive out with him to the place that very afternoon. It was the first time he had approached the bank on the subject of a loan, but he felt that the present case justified it.

The bank president was a man of progressive ideas and was much interested in the various activities at Pandora Cottage. He was pleased with Mantell's business-like way of doing things, and very glad to arrange a loan of $100 for the purpose of putting in the irrigation system.

That night Mantell mailed the orders for his pump and fittings after carefully measuring distances with Raffles, who was rather skeptical at first, but became enthusiastic as they got actually to work at things. The patent nozzles and turning unions he telegraphed for to be shipped by express, as they had to come from a long distance.

No time was lost in waiting for these things to arrive. Early next morning they were at work putting in the foundation for a dam across the little stream north of the barn. Fortunately, the banks were quite steep at this point, and two days' work saw a substantial dam of stonework, sods and a puddled clay lining, with a wooden sluiceway in the middle, which enabled them to back the water out into quite an impressive looking pond. The next thing was a simple little house about 6 x 6 feet for the pump, and so arranged that the gasoline engine could be backed up to it on the outside.

This sudden activity on Mantell's part aroused new curiosity on the part of his neighbors, whose wonder reached the limit when they put two lines of stout boards, standing two feet high, down through the onion field and over a quarter of an acre, mostly occupied by celery and late cabbage, neither of which looked as though they would long survive. These things kept them busy until the arrival of the pump and pipe, which with the assistance of the man who had helped them put the pipe in the greenhouse, were at once installed. One long day was spent in awaiting the arrival of nozzles, for which the holes were already drilled, as Mantell had brought back the drilling machine from the Station.

(*Continued on page ?*)

BY WALTER PRICHARD EATON

Photographs by H. H. Saylor and Ella M. Boult

Editor's Note:—As the year rounds into the full glory of the autumn, comes the last chance to urge the natural planting of our roadsides. Why should we not permit Nature to spread our gardens beyond the fences and give to America its distinctive natural charm of wayside border that is surely as beautiful as the famed hedge rows of England? If we do not "resow our highways with their natural loveliness," we at least can make it our duty to see that roadside timber bordering public roads is not wantonly destroyed and wayside gardens not uprooted.

A MOTOR pulled up at the cross roads this morning evidently waiting until my dog and I reached the spot. Three goggled fat women sat on the rear seat. A goggled fat man and a goggled chauffeur sat on the front. All five were covered with dust. The goggled fat man had a map spread out on his fat knee. "Pardon me," he said, running his fat finger over this map, "but can you direct us to Great Barrington? We can't quite make out the road."

I gave them the directions, and the chauffeur backed the car half-way around, cut out his muffler, and sent the machine with a leap and an explosion like a battery of Gatling guns tearing down the road. It disappeared in a cloud of dust.

"Barney," said I to my dog, "they are seeing the Berkshires."

Barney looked up, wagging his tail, and then set off into the field on a woodchuck scent. I continued my plod up the side road till presently I reached the Berkshire garden which I sought, and the perfect view of Monument Mountain. There were no motor tracks in the road here, since it leads only to a little pond and a farm or two, ending against the wooded hill. It was a clear autumn morning, crisp without chill, and fragrant as new cider. Already the pageant of the season was being staged over hill-slope and swamp. The red banners of October were flying in the woods, and with every gust of wind a little battalion of dead leaves roused into life in the road at my feet and rushed forward as upon some foe.

Down the vista of the country road between the shaggy trunks of the sugar maples are the pictures that enrich the real country

The spot where I paused was on a slight elevation of pasture land, commanding a wide prospect. The road was bounded by low stone walls, gray and half hidden with careless briers. A few hundred rods ahead, where the road dipped through a tamarack swamp, lay a little pond, reflecting now the autumn foliage on its banks like colors laid on a palette of black glass. To the right, across the fields, a mouse-gray farmhouse nestled in an orchard, two piles of bright red apples under the trees adding a rich and cheerful note. Immediately at my feet, on either side of the brown carpet of fallen leaves and extending to the gray stone walls, were two delicate and exquisite garden beds, sown with the careless symmetry of nature. They held little blue asters, sometimes called iron weed asters; just that and no more, save a few feathery tufts of dead grass between the clusters of blooms. These little asters, which flower after the frost, hold a faintly faded blue of summer in thin tiny petals, and spread a bit of sky along our New England roadsides more satisfying and suggestive to me than any formal border on the grandest estate.

Just behind the stone wall to the left of my roadside garden rose a single white pine, bifurcated near the ground as pines so often are when they stand alone, and extending wide lateral branches. One of these branches hung over the wall like the binding line of a Japanese design, and beneath it, two miles distant across a corn field and the green-spired expanse of a young hemlock wood, rose the solid battlement of Monument Mountain, proud with its banners of autumn, perfectly framed by the pine above and the wide garden of roadside asters below. The corn was stacked in the foreground field and orange pumpkins glowed against the brown soil. The odor of autumn was in the air, the smell of fallen leaves and garnered corn. I put my pipe in my pocket and sat down on the wall.

Not a few Nature lovers have planted the wild asters and the golden rod beyond their fences and made an effect incomparable with the flat look of shaven lawn or doctored hedge

Presumably, by the time I had looked and sniffed my fill, my fat friends in their motor, who were "seeing the Berkshires," had passed under the crags of Monument, where the paper mills huddle, and were tearing along beside the trolley track on their way to Great Barrington and lunch. It was little enough of the true Berkshires they had seen, or ever would see—the true charm of our hills and valleys lying in these lovely pictures which everywhere abound, under the limb of a pine, down the vista of a country road, between the shaggy trunks of the sugar maples, or across green meadows to the silvery willows and the winding river; pictures which are only to be had, however, for a little searching and experiment, and savored at leisure and in quiet. Of the roadside gardens they could know less than nothing, for these fairest jewels of old New England lie too close under their rushing wheels, and demand beside for their savoring a certain meekness and delicacy of spirit, a child-like content to roam slowly in small spaces and find beauty and happiness in the common things of the wayside. One of the greatest of American artists, and one of the gentlest and sweetest of men, has planted the roadside before his house with goldenrod, though formal terraces and marble gates and all exotic blooms were at his command. I like to read a symbol of his greatness in those careless drifts of gold, and in the sturdy apple trees which stand beyond them up the slope to his spacious dwelling.

Indeed, there is many a symbol to be found, and many a lesson read, in our American roadside gardens, alike for the elevation of our spirit and the improvement of our garden craft. One of the quaintest of misconceptions in our gardening is the too frequent attempt to reproduce a Japanese effect on an estate in Long Island or Westchester or New England. The first principle of Japanese gardening, underlying even its religious formalism, is the principle of landscape reproduction. The Japanese garden, though it be made in a pie plate, must reproduce a native landscape of Japan. The Japanese art of dwarfing trees, of course, is an outcome of necessity, to maintain the proportions of Nature. Such flowers, even, as are found in the Japanese garden are there not for their own sakes, but because they belong to the landscape. The true Japanese garden in America, then, would contain no pergolas and moon bridges and stone lanterns and wistaria. It would much more properly contain a bit of old road winding between gray walls fringed with clematis and asters into the shadow of the pines or the emerald shimmer of the birch woods. Over its water feature would hang the purple of wild grapes; and water lilies, not lotos, would nod on the ripples. The "tea house" would be a square, mouse-gray dwelling, reproduced to scale, with great central chimney and lean-to roof behind, the type which all of us associate with our fairest and most characteristic country landscapes. Against the weathered clapboards of this house the hollyhocks would nod, and in spring its gray would be exquisite amid the bursting pink of the orchard.

Such would be the true Japanese garden in America. Does one exist? Our architects, at the instigation of our "captains of industry," go gleefully forth and crown a New England hilltop with an Italian villa, planting Lombardy poplars where oak and pine and maple grew, to say nothing of the stately elm. They go into a tract of woods, hew out an opening, and erect a French Renaissance chateau of imported marble, with bay trees on the terraces, lotos in the fountain pool, and rare, exotic blooms in a thousand formal beds where marble statues stand and seem ashamed of their nakedness. To me, at least, such estates and gardens are the Twentieth Century equivalent of the French-roofed houses with a tower at one corner and great lawns sloping up broken by a huge ugly bed of canna and an iron deer, which were the acme of taste in our mid-Victorian

era. Our estates cost more now, and we copy better models. We have substituted Donatello for the iron deer. But we are little nearer either an architecture or a garden craft of our own. Especially in our gardens, the New England back road still shames us in its artless use of native materials and the simplicity and grace of its effects. The old New England farmhouse against a backing of orchard, pine and wooded hills, seen up an undulating road bordered with pink and gold and azure blue, still puts to shame our modern country villas amid their pseudo Italian or French or Japanese gardens—sometimes all three together, with a dash of Tudor-English thrown in. Because it is indigenous to its site and soil, it has the ultimate quality of spontaneity, and hence it is seemly and beautiful. As once we were in our literature, so we are still in our gardening — too often mere parrots. A true Japanese garden is the concentrated delicacy and fragrance of the landscape of Japan. How many American gardens catch and compose in little the charm and freshness of our native landscape? Do we think, when we enter our gardens, of Nature and the peace of Nature, and its pictorial magic? Or do we think of a florist's catalogue and a photograph of Italy? For me, I prefer a certain cross-road triangle of wild sunflowers and thistles to your formal beds of phlox that lead to a Grecian pergola behind a Tudor sundial, flanked by a Japanese pool and an Italian Renaissance stone bench.

Over the bank of pink and gold hovers in midsummer a cloud of tiny butterflies and within it stirs and hums the business of the bees. The valley town lies far below

One of the roads winds down the hill to Tyringham, through ranks of giant sugar maples that on the dullest day of autumn seem to hold the imprisoned sunlight in their golden depths, and in mid-summer frame between their shaggy trunks the level meadows far below, the roofs of the village, and the distant hills beyond. When you come to the cross-road, your ear catches the tinkle of a brook, and your dog, sniffing water, disappears into the bushes, whence you hear his greedy lapping. The spot is warm and sunny, the sound of water refreshing. In the untrimmed delta, so common when country roads intersect, the wild sunflowers grow shoulder high, and among them, forcing their heads up level with the golden blooms, hundreds of pink thistles add their delicate but daring color. Over this bank of pink and gold hovers in mid-summer a shimmer of brown, rising as you draw near, a cloud of tiny butterflies; and in it incessantly, warm as the sun itself, stirs and hums the business of the bees. There are few passers on this Berkshire by-way. The valley town lies far below, reached by other roads less steep. The gorgeous garden spreads its colors for the bees and butterflies and for an occasional farmer on his way to market. It asks no care of any one, no trimming of the edges nor thinning of the roots. It is just a jewel set in the landscape by a better Architect than we, on the sleepy road to Tyringham.

Such gardens, with as limitless a variety and succession of wild blooms as any garden annual can compile for you, are still common on our American back roads. They used to be commoon everywhere, before the invasion of lumber men, telegraph and telephone poles, stone crushers and other servants of utility. They might be common still for a little love and care. The wanton destruction of timber on the borders of our public roads, once universal, is yielding slowly to a more enlightened sentiment. But there is no more reason why the wild flowers on the untimbered borders should be mercilessly mowed down, and the roadsides reduced to ugly stubble. One prays sometimes for a Senhouse in every American county, to resow our highways with their natural wild loveliness, to weave our roads into the landscape with a binding chord of color, to show us in time, perhaps, how we might, out of native materials, achieve a garden craft of our own. So far as we know, this is an opportunity for village improvement societies, not yet grasped. Their activities mostly cease where the houses of the town cease and the true landscape begins.

What formal drive on the most elaborate of estates can match for beauty the bend of the country road into the dark shadows of the hemlocks, where the banks are lush with moss, and on this richest green velvet the scarlet bunch-berries glow? Perhaps, too, a tiny thread of water runs by the road, fringed with gentians. The road is unparched and cool, the green moss cool, the color rich but sparing, the shadowing trees stately and quiet as a church. You will go far amid the gardens made by man, to match it. Nor will you easily match so humble a garden as a field of that stubborn pasture weed some New Englanders wrongly call hardhack, when on a neglected slope it spreads its yellow blooms from the roadside to the border of the forest or the green bulwark of a mountain. Pure gold it is amid the pasture rocks, and cow paths wind between the clumps with a quaint suggestion of a map of Boston. And can you better that shrubbery effect where the laurel is massed against the trees, and the road bends around it as if in deference to its charm?

Few of my readers, probably, have been in Mount Washington Township in the southwest corner of Massachusetts, an upland plateau behind Mount Everett. The post office is the top of a desk in a boarding house, and boasts nine boxes. Mount Wash-

ington Township is not densely populated. But it has in prodigal profusion what many a gardener would perjure his soul to possess, established clumps of mountain laurel, eight and ten feet high and sometimes twenty feet in circumference, lining every roadside, lifting proudly over every gray stone wall, and stretching up the pastures into the mountain forest till the hill-slopes fairly riot with their wealth of pink. Mountain laurel has been occasionally transplanted with success; but usually the most careful attempts to domesticate it fail. It demands to be let alone, amid its pasture rocks and briers, the self-sufficient aristocrat of our native landscape. Some of us love it the better for this, and make annual pilgrimage to the gardens where it grows, nor find its loveliness less because it flames by gray stone walls and over rocks and briers, instead of beside formal paths and upon clipped lawns; and because beyond it we see not an Italian garden and the stone portals of a French chateau, but only green rows of corn, perhaps, and a mouse-gray barn and then the doming ridge of the Taconic Hills. We like to think that laurel is one of those things money cannot buy. We cannot have a formal garden with a marble sundial and lotos flowers on the pool. But, for a ten cent fare on the trolley to South Egremont and a five mile walk past a perpetual roadside garden and a dancing brook, we can achieve such pink glory as no nursery man ever rivaled, where the only gardeners are the cows.

Beside the road grow the delicate and exquisite garden beds that held the tiny blue asters which, flowering after the frost, hold a faintly faded blue of summer in their tiny petals

The Japanese scorn roses as too "obvious," though they cultivate, somewhat paradoxically, it seems to us, the peony. There is something a little showy about roses, however, something suggestive of feminine vanity and expense, especially when they are cultivated in formal beds and forced for large and odorous blooms. But the climbing rambler would be a sorry loss as an aid to architectural picturesqueness, and against the American wild rose, surely, no Japanese could cavil, for in its manner of growth, its delicacy and its harmony with the landscape, it is almost the most Japanese of all our flowers. It opens its heart by the wayside when the world is growing lush with green, and beside old fences hung with clematis or gray walls where the blueberries are coming to fruit, it masses its pink blooms, each one delicate and perfect but all together making a rich note of color against the virgin green and white of little birches and the golden summer fields. How carelessly massed the wild roses grow, yet how they seem to fall into skilfully calculated beds. They add warmth to the June day, and they add a delicate wistfulness, too, by their individual quality of petal and feminine poise, even as MacDowell has caught them in his music. To one who loves Nature (oh, perilous phrase!), and flowers as a part of Nature, of the landscape, of the pictorial loveliness of the world, the wild rose garden by the wayside has a charm and beauty no collection of her showier sisters behind a yew hedge, bounded by formal paths, can hope to match.

The more striking of roadside shrubbery planting, such as the clumped sumac, rich in autumn with its red leaves and deep, luscious red bloom spikes, has been frequently copied by gardeners, employing the same material. The fragrant trailing clematis, too, running wild over wall and fence, runs no less readily to rule, though seldom in the formal garden has it the same charm in winter, when, by the wayside wall, the white relics of its blossoms are borne on delicate sprays against the snowy mystery of buried fields and shrouded hemlocks. We prize the flowers of spring, as well, and save a corner of our garden to hold the trilliums, the bluets, the anemones, the violets, the columbines, which grow so carelessly just out of the wheel ruts on the borders of country roads, as if they had come down from the woods and fields to speak the passer-by of May. Yet even with our most careful art we can hardly rival the white snowfall of hepaticas under leafless trees nor catch the careless grace of a columbine swaying its red bells on a ledge of rock above the bend of the road, a ledge where the violets climb up from the ferns and the shy anemones lurk in the grass. Nor shall our garden hold that vista round the curve, of wood and field and purple hills.

Of the humbler flowers, the roadside weeds, few are the praises sung, though Thoreau did say of mullein that it is "so conspicuous with its architectural spire, the prototype of candelabrums." But one expects the praise of humble weeds from Thoreau. There are among the library poets no sonnets to hardhack or orange milkweed, no odes to toad-flax, no lyrics to celebrate hemp weed or bed straw. Yet each in its season praises its Maker with bloom and color along our northern roads, and adds to artless gardens the charm of its petals and fragrance. What the farmer knows as wild carrot bears a dainty, flat-topped white bloom sometimes as large as a saucer, and a long bed of them will often appear like a strip of delicate embroidery along the wayside, making their more aristocratic title of Queen Anne's lace entirely applicable. In winter, too, they are still beautiful, for the blooms curl up on the tall, dry stalks and hold, after a storm, each its little cup of snow. Indeed, there is seldom the stark

(Continued on page

Achillea ptarmica, "The Pearl"

Perennials that Can Weather the Winter

SOME OF THE HARDY PLANTS THAT SUCCESSFULLY WITHSTOOD A REMARKABLY SEVERE PERIOD OF COLD AND MOISTURE — SUGGESTIVE CULTURAL HINTS

BY W. C. EAGAN

Photographs by Chas. Jones and Nathan R. Graves

The phloxes are old garden favorites

ANY perennial that survived the destructive forces that prevailed in this section twenty miles north of Chicago along the shores of Lake Michigan last winter deserves a medal of honor. It is interesting to note the extreme severity of the weather, for as a test of plant hardihood it is seldom equalled.

In an experience of over twenty-five years I have never seen so many perennials winter-killed. The winter of 1898-9 probably did more damage to trees and shrubs, but near here it was not as destructive to perennials. Extreme prolonged cold followed by an undue amount of moisture at their crowns caused the destruction.

Under-drainage, light, porous soil and even raised beds availed nothing. The plants were in a mud bath for over ten days, and time-honored standbys such as the hardy garden phlox and the German iris succumbed in certain situations. Undoubtedly the extreme cold injured some plants, especially the shrubs, but I am satisfied that the main trouble occurred in the latter part of March.

There had been only a moderate fall of snow during the winter, and the ground was frozen perhaps three feet deep. In March we had two fairly heavy snow storms, which remained unmelted for about two weeks. This snow drew out the frost from below to a depth of about six inches, when a sudden thaw came and converted this six inch zone of unfrozen soil into a mushy mud. On banks or elevated positions, some drainage ensued, but on level surfaces there was no escape. The soil remained in this condition for over ten days, and the crowns of many plants rotted away.

Plants that like moisture at the roots, like the cardinal flower—*Lobelia cardinalis*, *Pyrethrum uliginosum* and the *Lysimachia clethroides*, came through splendidly. Fall planted garden phlox and the *Iris pallida Dalmatica* in my garden were killed, while old established plants were all right, but in sections near by they were killed by the hundreds.

The perennial garden if planted with the hardier sorts will withstand extremely severe winter weather and be ready to send forth a profusion of bloom the following year

Of course such a combination of unfavorable conditions may not occur again in thirty years, and we must not debar from our garden all of our old favorites that failed. At the same time a list of those that fought the battle and won—the survival of the fittest—would enable one to make a selection that would seem to be able to combat all conditions that might occur.

Some plants that survived happened to be in positions that allowed drainage, such as the upper part of a narcissus bank where a slope allowed proper drainage, and my plants of *Pyrethrum roseum* which border a cinder walk in the vegetable garden. The border not only runs down hill, but is higher than the walk as the garden is trenched up during the winter. There was a deep gully or ditch immediately behind the plants. They thus had drainage in three directions, and I lost but few out of a row of some eight plants. The following perennials and biennials came through the winter in good shape on my grounds, in spite of the trying conditions. From the list as given it should be possible to select hardy species which will meet any reasonable demands as far as beauty and variety are concerned as well as successfully withstand extremely severe winter weather.

Five perennials each of which possesses some striking peculiarity of form or color which commends it to the hardy garden. From left to right they are: *Hemerocallis fulva*, an orange day lily; *Inula glandulosa; Echinops Ritro; Helianthus cucumerifolius*, and the well-known *Iris Germanica*

Delphinium and *Lilium speciosum*

Aconitums in var. Monkshood.
Asters in var. Michaelmas daisy.
Anthericum lliliago. St. Bernard's lily.
Anthericum lliliastrum. St. Bruno's lily.
Astrantia major. Masterwort.
Artemisia lactiflora.
Astilbe Davidii.
Alstromeria aurantica. Peruvian lily.
Adlumia cirrhosa. Alleghany mountain fringe.
Acorus calamus. Sweet flag.
Aquilegias in var. Columbines.
Actaea spicata. Baneberry.
Amaryllis Hallii.
Achillea ptarmica. "The Pearl" and "Boule de Neige."
Asparagras verticiliata. Climbing asparagus.
Boltonias. False chamomile.
Campanulas in var. Bell-flower.
Calimeris incisa. Starwort.
Cimicifuga racemosa. Snakeroot.
Delphiniums in var. Bee larkspur.
Digitalis ambigua. Yellow foxglove.
Dodecatheon Meadi. Shooting star.
Dictamnus Fraxinella. Gas Plant.
Dictamnus caucasicus. Giant gas plant.
Echinops ritro. Globe thistle.
Echinacea purpurea. Red cornflower.
Eulalia zebrina and *striata.*
Erigerons. Fleabane.
Funkias in var.
Geranium sanguineum. Cranesbill.
Geranium platypetalum.
Geum coccineum. Avens.
Geum heldrechi.
Gaillardia grandiflora. On edge of an elevated bed.
Hemerocalis in var.
Helianthus in var. Sunflower.
Helenium autumnalis. Sneezewort.
Heliopsis pitcheriana.
Hesperis matronalis. Rocket.
Hibiscus militaris. Mallow.
Hibiscus crimson-eye.
Hibiscus marvel mallows were killed.
Inulas in var.
Linum austriacum. Austrian flax.
Lobelia cardinalis. Cardinal flower.
Lysimachia clethroides. Loose-strife.
Lysimachia punctata.
Lychnis chalcedonica. Lamp flower.
Lychnis Haageana.
Lilium tigrinum.
Lilium umbellatum.
Lilium Hansoni.
Lilium testaceum.
Lilium speciosum.
Lilium auratum.
Lythrum superbum.
Mertensia virginica. Virginia bluebell.
(The white and blue forms are natural-

(*Continued on page 250*)

Foxglove and Canterbury bells

Primroses, some of the many varieties of which are shown in the center picture, are to be had in beautiful and varied forms. On their left is *Thalictrum Cornuti*, the feathery, hardy meadow rue, and on the other side is a stalk of *Eryngium amethystinum* with steel blue or purplish stem

In Mr. Baker's house the architects have excellently coped with an irregular situation. The house fits naturally into the different levels, yet has a compact mass and a main outline undisturbed by cuts and breaks. The problem of saving the trees is beautifully answered

A loosely laid brick walk running before the house lends a touch of warm color consistent with Colonial houses

THE HOME OF

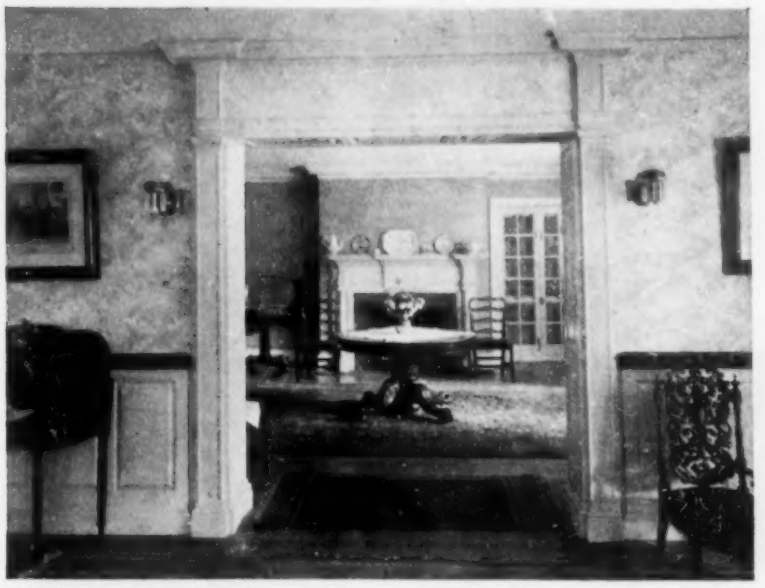
MR. FRANKLIN BAKER, JR.

GERMANTOWN PA.

Duhring, Okie & Ziegler architects

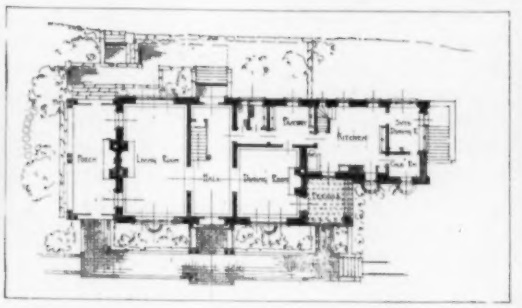
At the steepest drop in the land the kitchen wing is placed with fine effect. It fits well and provides space for laundry, cold room, etc.

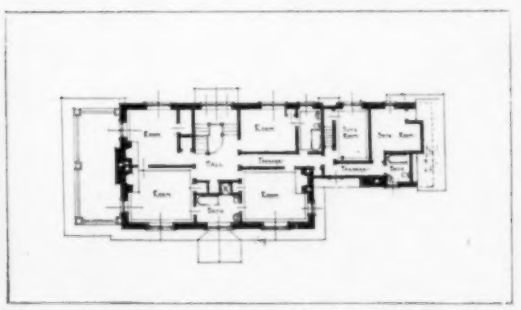
The living-room mantel shows careful attention to detail of the best Colonial precedent. The tiles are Moravian of a mat glaze



All the woodwork is thoroughly consistent as the vista from hall to dining-room shows. The door frame motif is paralleled in the mantel

The banister rail is matched by a mahogany strip crowning the baseboard





There are such provisions made as porch fireplace, cold room, and adequate servants' quarters

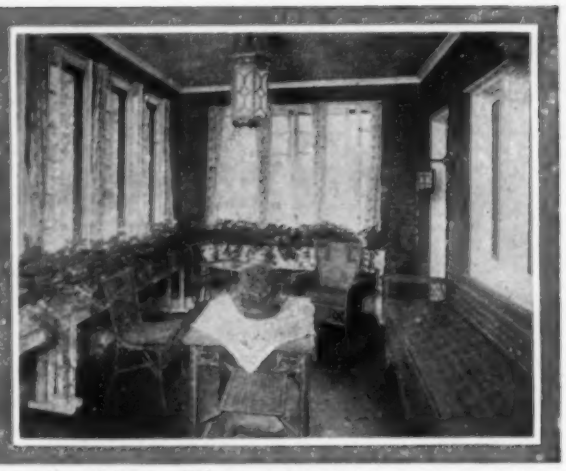
The entrance porch is of the simplest design, and looks an integral part of the house

The rough stone walls have been coated thinly with stucco, which gives a uniform color and a satisfactory and pleasing surface

Both front and back are equally attractive in finish. Here the straight stairway ends in a terrace landing that serves as a porch

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

A Wall Treatment for Living or Dining-Room

AN interesting and very beatiful treatment for walls may be obtained by the use of a tapestry or foliage wall paper in which the background spaces are small and of approximately the same size. With a sharp stencil or penknife, the paper being placed upon a piece of glass for easy cutting, all the background spaces may be cut away and the paper then put upon a background of Japanese gold paper. This is not by any means an easy or an inexpensive piece of work. Comparatively speaking it is inexpensive, for the effect obtained is extremely rich and makes a very handsome room. The paper need not be very high priced, but the labor of cutting it out and hanging the tracery-like strips will be a fairly large item. The cutting may, of course, be done at home if one has a great deal of patience and time which is not more valuable spent in some other way. A strip of paper cut out at one time may not be too large an undertaking, and a few evenings spent in this way will accomplish without expense a piece of work which if done by a paper hanger would be a very considerable item.

Japanese gold paper comes in very large sheets, at ten cents a sheet. The wall should first be papered with these sheets and then the foliage paper hung over it. If there is a molding or plate rail in the room, the wall paper need be carried only to that, leaving the plain gold paper above it; or a frieze may be made in this way, choosing some plain paper or grass cloth of a harmonizing color to go below the molding. The body wall of the shining gold paper would be too obtrusive and garish.

When the process of papering the walls with first the Japanese gold paper and then the tapestry or foliage paper is accomplished, a coat of thin shellac may be applied to the entire wall space that is to be covered. It has the effect that a wash of thin color has on a water color drawing. It subdues the coloring and holds the papers together, and at the same time gives the wall treatment the effect of old leather. It is not necessary to give the papers the coat of shellac. Perhaps both treatments are equally handsome.

Two excellent wall papers to use for these treatments of a room are shown in the illustrations, which unfortunately do not give one the slightest idea of the beauty of this arrangement. The photographs were taken from sample boards which had been made up in this way, but the entire effect of color and brilliancy is lost in the photographs.

The rose foliage paper is in tones of autumn colorings, soft tans, green or gray-rose tones shading into violet. This paper costs $1.90 a roll and makes a beautiful living-room. The tapestry paper of fruit and flowers is in tones of gray, green, and old blue and is excellent for a dining-room.

A pottery vase that harmonizes perfectly with the rose papered living-room

Such a treatment of wall space is too striking and unusual to overdo, and one room papered in a house in this way would be sufficient. Like many excellent things, it would lose its distinction if overdone. The two suggestions are given for those who are contemplating decorating the one room or the other.

A very beautiful shade of amethyst velvet, or velour if one prefers it, may be had for the portieres and over-hangings to use in the rose-papered room. A better match would be hard to find, and the dark rich shadows of the plain hangings contrast admirably with the design covered wall. Rugs at almost any price may be had to go in this room. A double-faced Smyrna rug of amethyst color with a border of slightly darker tone would be perhaps the most inexpensive one to use. Made-to-order rugs in the colorings of the paper may be had at prices ranging from about $4.50 a square yard for a Scotch art rug to hand tufted rugs at prices varying from $12 to $40 and $50 and more per square yard.

Old English furniture of either walnut or oak, or both, is an excellent style and color to introduce into this room. Upholstered chairs of Queen Anne design may have the seats covered with tapestry, the colors of which harmonize with the wall paper. A few antique gold finished willow chairs and a small table or two will also be excellent to carry out further the gold of the wall covering. Two hand carved electroliers finished in antique gold with shades in tones of amethyst and tans will be excellent on either end of a large center table of English oak or walnut, or lamps of pottery may be made to order. The vase shown in the illustration is an excellent piece to use in such a room. The overglaze which runs irregularly down to the rough body of the piece is the exact tone of the velvet hangings and the violet-rose of the wall paper. It is a most unusual color to find in a piece of pottery, and used either as a vase or made into a lamp,

nothing could be better for use in this room. The spray of blossoms is in white, and the little bird and the rushes springing up from the bottom of the vase are soft greens, again repeating some of the colors of the wall paper. The vase stands about fifteen inches high and is twelve inches in diameter. It costs $9.50.

For a dining-room in which the fruit and flower paper is used the draperies can be made of one of the unfadeable fabrics. A most excellent match is to be obtained in a piece that is "changeable" or like the "shot silk" so much in vogue for dresses at the present time. It is of old blue and old gold and is a perfect match in colors of the paper. Here again, because of the designed wall coloring, the hanging and the rug used in the room must be of plain colors. Either mahogany or old English furniture may be used in this room, for the fruit in the wall paper is a red brown, or mahogany color, while other tones of brown in the paper harmonize with the browns of English oak.

These two tables were originally old-fashioned washstands, and in their renovated form are both useful and appropriate. The one on the right makes a particularly good serving table

Converting the Old-Fashioned Washstand

IN the present age with all its modern conveniences we have no use for the old-time washstand, but in almost any attic there is one to be found. If not, they can be purchased at a reasonable price at some antique store or by keeping watch for auction sales and making frequent visits to second-hand stores.

A great many people have a horror of going to a second-hand store, but I can scarcely pass one by for fear there may be something to interest me. Often desirable articles can be bought there for ridiculously low prices.

The picture shows an old mahogany washstand converted into a useful tea table. There is a large hole in the top, so a large copper tray was bought to fit over it. The drawer is useful for napkins and other things used when serving tea. The washstand at the right originally had a marble top, which was replaced by a mahogany one and makes a most useful serving table. The drawer is convenient for napkins and underneath is a shelf, making a splendid place for table linen. There is always a nook or corner where such a table would fit and more space in the attic would then be available for other things.

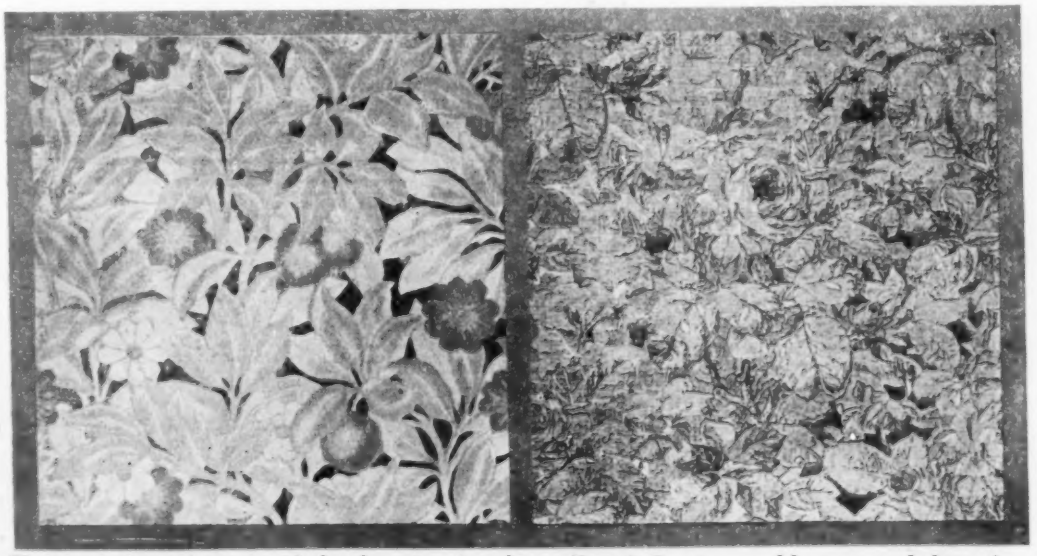
The Crocheted Rag Rug

FOR making the finger crocheted rag rug the rags should be selected in the color arrangement desired, some strips or "chains" being of one tone, others of the oldtime "hit-and-miss." The start of each chain is exactly like the start of a chain in wool or cotton yarn, only in place of the crochet hook, held in the right hand and drawing the strand through, the first finger of the right hand is itself used. Each loop should be well drawn down to make the work fine and strong and give durability to the finished article as a floor covering. It is therefore necessary, after each one is made, to work the previous one, through which it was drawn, down into a compact, snug knot. A very little practice will determine just the right degree of tightening needed for any kind of rag, however—they need not be tighter than the loops in knitting—and will surprise the worker with the ease and rapidity with which the "crocheting" can be done.

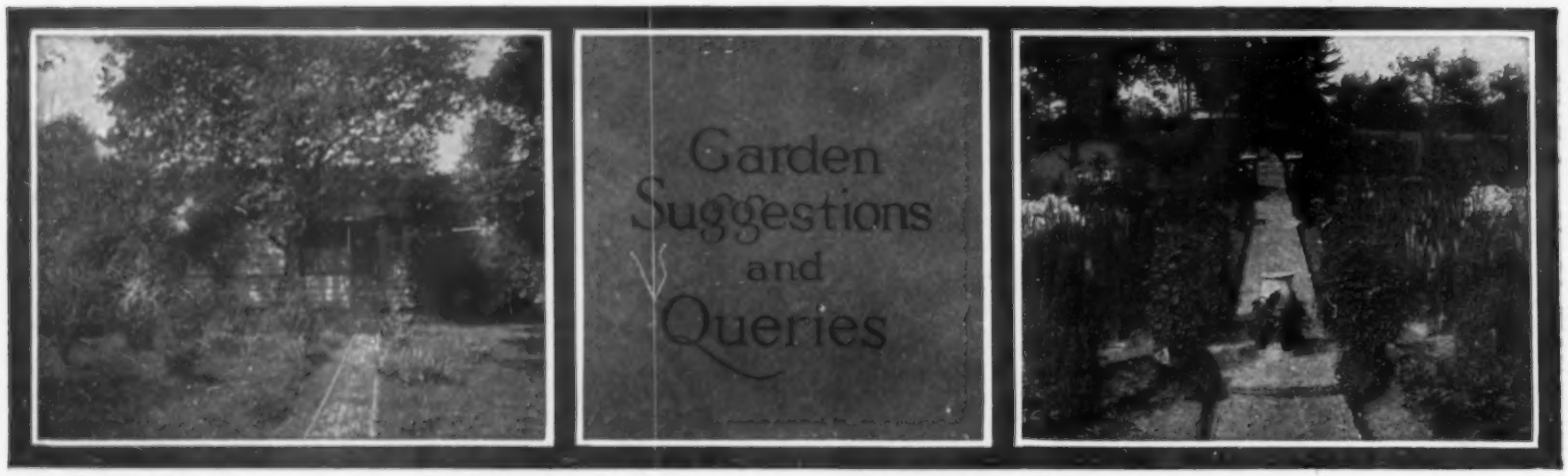
The chains are sewed together, wound either in a round form, which starts exactly at the center and builds out like a spiral, or in an oval form, which starts at the center with a loop sewed together, and then goes on around this by the addition of successive rows until the requisite size is reached—or the rags are all used up. The sewing should be done on the wrong side, with a strong cotton or linen thread of a color to show as little as may be against the cloth. It must be carefully done in order to "fit" each chain against its neighbor, but it is coarse work and easy enough to be quite within the possibilities for the maker of the chains, if she can handle a needle at all.

It is well to begin sewing when the first chain has progressed far enough to make it possible to start, for this will show whether the work is tight enough or not. It also develops any peculiarity in the "pull" of the rags, if they have any. Different kinds work up differently and one has to learn just what to expect and what to allow for in every instance. Lay the work down flat on a table often, to see that it is keeping flat and neither growing too full nor too tight at the outer edges.

The effect of a rug made in this way is not quite like any other method of working up rags. Done carefully, the finished article is even and firm, with an "all-over" surface differing from the definite cross lines of woven rags quite as much as it does from the little arrow-like pattern which braided rags show.



Two papering schemes made by first covering the wall with Japanese gold paper and then placing over it suitably patterned wall paper fro m which the background spaces have been cut



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

October

TO the gardener the month of October brings both important duties and golden opportunities—and both of them, as a general rule, are neglected.

In the first place it is time for him to have a general house-cleaning, to take care of all the odds and ends of things that should be done before winter weather, both to save what he can of this year's garden and to do everything possible toward the forwarding of next year's. In the second place, there is a number of things which positively will not get done in the spring, if they are postponed for another year, and that can be done now.

It seems quite natural to let winter take possession of things without interruption. There is little encouragement for working outdoors when flowers are fading and leaves turning brown.

There are some things, however, that must be done, such as the taking up of tender bulbs—caladiums, gladioli, tuberous begonias and any others which may have been left out until frosty weather. Of these, the caladiums are the tenderest. These, as well as callas and amaryllis, are usually handled in pots, and should be gradually dried off on the approach of cold weather. They ought not to be left for the early frosts to cut down, as are the gladioli, tuberous begonias and cannas. These latter should be cut back to within six or eight inches of the soil and stored in a dry, sunny place to dry—if not under cover, then where old bags or some other effective covering can be thrown over them when a freezing night seems probable.

Roses should not be mulched until next month, but if, as is frequently the case, long canes of new, soft growth have been sent up late in the season, they should be cut back about a third, or even a half if necessary, after growth ceases, to prevent them being whipped around and broken in the fall winds. This is also the best month for the making of a rose garden. The slight task of setting the plants had better be left until spring, especially if you are going to use started plants, which are the best. But the work of digging out and preparing the beds should be done now, so that they can have all winter in which to settle and mellow, and be in the best of shape to furnish a strong, healthy growth to the plants next year. Select a sheltered, well drained place, and dig out about two feet deep, spading up the subsoil below that unless it is sandy. Fill in with about half a foot of clinkers or broken brick or stone, and then put back all the excavated soil that is good, sods near the bottom, mixing in a generous supply of heavy manure (cow manure is the best) and topping off with four or five inches of garden soil without manure; bring the surface a little above the ground level to allow for settling. Good plants set out next spring in a bed prepared thus cannot fail to give an abundant supply of beautiful roses the first season, and practically all the work will be done now.

Fall Planting of Shrubs

WHEN you say "plant shrubs this fall" to the average home gardener it does not convey any definite idea of action to his mind. Shrubs are a thing that he has a vague notion about as being beyond his skill and his pocketbook. Nothing is further from the truth, and there are thousands of small suburban places, the appearance of which could be improved 100 per cent. if their owners could once be convinced that our numerous small shrubs, especially the flowering sorts, are not only beautiful, but easily cared for and above all inexpensive. Most of them can be bought in good growing size for twenty-five or fifty cents, and that is the end of the pocketbook part of it for years! They thrive in almost any soil and require no care save a slight annual pruning and the maintenance of clear space about their roots. Even when absolutely neglected most of them will continue to grow and blossom for years, remaining objects of the greatest beauty around old house sites, for instance, whence all other flowers except possibly an old-fashioned rose have disappeared long ago. There is not space here to describe the various sorts—not to

Many of our small shrubs, especially the flowering sorts, are not only beautiful but easily cared for and inexpensive. For best results, plant them in the fall

mention the varieties—but ten cents invested in postage will bring you several good catalogues with dependable descriptions and suggestions for their use. The shrubs should be set out just after the first frosts, five or six feet apart according to variety and the effect desired. One of their great advantages is that single specimens at a very insignificant expense give such conspicuous and beautiful results. Don't remain ignorant on this subject; the hardest work connected with it you will find to be getting out of your old rut and arousing energy enough to send for a catalogue.

The Time to Plant Bulbs

THE fall planted bulbs are not quite so much neglected. They should, however, be much more universally used than they are. The cost is very little, they last several years, many of them almost indefinitely, require very little care, and send up their profusion of beautiful flowers at a season when they are most appreciated.

After planting, which is done any time from the middle of September to the middle of November—but the earlier the better as a rule—they require absolutely no care except to be covered over, after the ground freezes hard, with three to six inches of dry leaves or litter which is removed in March or April. They are not particular as to soil, as most of the nourishment for the first season of bloom is already stored up in the bulb. Two things they do need; thorough drainage and, for best results, old rotten manure or bone dust mixed into the soil before planting, so that after flowering the bulbs may make a good growth for the following season. If the soil is at all wet or heavy, a handful of sand or sifted ashes should be placed under each bulb. These precautions having been taken, the bulbs are simply put in the soil, "neck" up, and covered an inch to four inches deep, according to size—a safe rule to follow is one and a half times their own diameter. Do not make the mistake of following the old time idea of making cartwheels, spiral and other hideous designs on the front lawn. One of the most effective and beautiful ways of using them is to "naturalize" them in the lawn or near shrubbery. Tulips are perhaps the most popular of the spring blooming bulbs. Within recent years a wonderful degree of beauty as individual flowers has been achieved in their development. One of the newest types is the Darwin, and it is, on the whole, the strongest and best kind for all-round purposes; the flowers under proper conditions, reach a height of three feet. Tulips of most sorts can be bought at from one to three or four dollars per 100. The narcissi (including daffodils and jonquils) are hardy in any position. They are particularly valuable for naturalizing, as they multiply rapidly and do well even where left absolutely to themselves. First quality bulbs can be had at from one to three dollars per 100. The hyacinths, which can be had in various shades of red, blue, white, pink, lavender, etc., are especially valuable for mass effects of color, in beds or borders. Do not be tempted into making one of those crazy hyacinth pies on your front lawn; stick to one or two colors; it will be cheaper as well as better to use them in small groups, or in narrow lines for borders, where they will look more natural. The price ranges from three to eight dollars per 100 bulbs.

The English iris is one of the most beautiful of flowers and is unexcelled for cutting

Three Good Perennials

THERE is a number of perennials also which should be planted now. Probably you will glance through the list and decide you cannot have them all—and therefore cannot get any. I want to insist, however, that there are three you should try which probably have not now a place in your garden. The first is not a new thing, but one does not often see it—*Lilium speciosum*. Plant the bulbs as soon as received (order from a reputable seed house instead of depending upon the doubtful product of some local hardware store) and put in a good handful of sandy soil. Remember that in any case they must have very good drainage. They are covered about four inches deep. The other two are irises—not the German and Japanese with which you are familiar and which probably already have a place in your garden—but the less known Spanish and English types. They are among the most beautiful of flowers, require practically no care, are unexcelled for cutting and are so cheap that anyone can afford them by the dozen. The Spanish irises have well been named the "orchids of the hardy garden," and are especially graceful and beautiful, the colors ranging through yellow, white, violet and blue in the most delicate shades. The English iris, which is larger than the Spanish, blooms just after it, and they go well when planted together. The roots, which are bulbous in form and quite different from those of the Japanese, can be had for from one to two dollars a 100. Among the other perennials which should be planted now are arabis, alyssum (saxatite) primula and larkspur (the perennial types), phlox, dianthus, gaillardia, peonies, bleeding heart (dielytra) hardy pinks, and others which can be found in the fall catalogues.

Lilium speciosum, with its tall stems and handsome flowers, needs good drainage

Saving Cuttings and Vegetables

TWO other lines of work must not be overlooked in all this constructive planning. The first is to take cuttings of all the plants you want to propagate for winter flowers or plants next spring, such as geraniums, heliotropes, verbenas, fuchsias, etc. These are rooted in moist sand and potted off in small pots when the roots get to be about half an inch long. It is much easier to root cuttings and thus get strong, healthy, new plants than to try to carry through old ones. Where this is attempted, however, remember to cut the plants back severely and pot them up as soon as possible, so that they can become established out-of-doors where conditions are more favorable than they are likely to be in the house.

The other thing is the saving of all vegetables in the garden which may be of use through the winter. There is usually a great deal of waste in this matter; beets, carrots, cucumbers, tomatoes, etc., which might just as well be kept for part or all of the winter, are lost. A good frost-proof cellar in which the furnace or heater is partitioned off, makes the best place for keeping all root crops, cabbages, etc., but it is not a necessity. Any room which can be kept dark and cold will do, and barrels or boxes of damp sphagnum moss will do to take the place of sand, which is generally used for keeping beets, carrots, parsnips, oyster-plant, etc., in the

(*Continued on page —*)

EDITORIAL

DEDICATING THE HOUSE

AIMING to create some permanent distinguishing feature on the house and to give it that intangible impress of the man who dwells in it, several individuals have treated their house exteriors with some apt motto over the door or some device upon the wall or chimney. This field of activity holds many possibilities for those who consider the home as a much different thing from the sum of the materials.

In the two previous issues of HOUSE & GARDEN short articles described what some have done to accomplish this impress of individuality. The exterior devices of iron or copper, the use of tile and concrete plaques, the small symbolic figures, all these are of value to gain this result. At the christening of the house would this not be a fit consideration? Each family surely has some particular device or emblem, or the locality has some legend or historical fact that might be perpetuated. The suggestions that were previously given offer enough to build upon; beyond that it is the owner's special province and delight to use his own ideas.

We still retain enough of the old ceremonials to place a corner stone and dedicate a public building to its future uses. In some sections the setting of the roof tree is celebrated. The use of some distinctive device gives opportunity to the dedication of the newly built house to its services as a family home. Perhaps this might be considered a sentimental affection; but why deprive our lives of the small extra graces that such affairs might give? House warmings are held, isn't this a more genuine way to celebrate? The family, friends and neighbors gather together, there is, perhaps, the intimacy of a dinner, then the unveiling of the device that marks the house with the character of its inmates. Whatever means are taken surely some slight ceremony would be well to mark the turning of the architect and builders' product into its uses as a home. These things, unimportant as they are in themselves, do much to stir one's memory afterward and work toward creating the proper appreciation of the home as something intimately connected with the family's life, not simply a mere dormitory and workshop. The pagan household gods have long been removed from the house, is there not some little thing that those of us who do not entirely scorn sentiment can put in their places?

THE JOYOUS AUTUMN

THE melancholy days that the poet sings of are fast approaching. There will be brown meadows and drifted dead leaves and bold blasts of driving winds. So far the poet is right. We never could quite agree with him, however, about the sadness of the fall. In our mind autumn was but the culmination of the great pageant of the year, the crowning glory of a procession of beauty. From the delicate hues of spring through the brilliance of summer to the vigor of the gorgeous autumn is a swelling scale, a crescendo of magnificence with a grand finale. And there is nothing lingering, no tremulous weakness about it. With the October's golden harvest and the electric thrill of November's glow, Nature, like the favorite at a ball, has danced up to the final number and with flushed cheeks and flash in eyes, though perhaps a trifle in disarray, with flying hair and a danced out slipper retires to the comforting, revivifying sleep that follows the climax. There may be bathos in the confusion and the tattered decorations, but there is no wasting away. The final full note has been sounded and it is to the business of recuperation in rest that both Nature and the dancer turn. It is like a breath-drawing for another appearance, for renewed conquests, but no thought that this is the end of good things. Who knows, perhaps winter's carefully spread coverlid hides smiling recollections of a complete triumph and shining visions of successes.

So much for the suggested similies of life and the year. The scientist of course sees the essential utility of each change in season and finds no regret in an approaching autumn. It is not to his calculating glance, however, that this is directed. The ordinary mortal must find some emotional effect in all change. What it may be is determined entirely by where the emphasis is placed.

It seems to us, though, that the gardener's round of labors give him a right aspect on the seasons. With the first flash of the autumn sun he is stirred to new activities. Fall planting is due and he is busy again with the tasks of transplanting, sowing and pruning. He is not preparing a corpse for burial, he is giving the initial impulse to life, preparing his alchemist mixture to seethe softly and work quietly through the winter until its latent potentialities attain fruition in the spring.

Again, what country boy is gloom ridden at autumn's arrival? He may have cause enough in the unpleasant prospect of taking up old tasks, the return to stern duties, but there is the meed of livelier pleasure than the swimmin' hole or fishing offered. Is it not autumn's seductive call that lures to the hunt, and drives him where the foxes are barking on the hillside or into the brush where with terrifying whirring the partridge seems driven up by some convulsion of the earth itself? There are deer tracks, too, at the lake, and the noise of men and dogs in the moon-lit bog—a vagabond army after coons. It is a time of excitement when he must swallow hard to keep the great swelling of his heart from causing it to leap actually from his throat. Cider and apples and Thanksgiving—why go on with the catalogue? The fall is the time to be up and doing, to run with quick pulse; not a suggestion in it of withering and weakness. It used to belong to Bacchus and about the wine press rose its praises. Look at it from all sides and you will find no cause for long sighs at the parting year. Whatever your particular bent may be the season is now calling you. We speak to those who are garden lovers and urge them to prepare for spring, not for winter.

THE ROADSIDE GARDEN

WE have spoken before of that pride in locality that might so well be cultivated but that seems in some ways to be sadly neglected among us here. Village improvement societies will carefully gather the waste paper from streets, build fountains and plant garden plots at square and station, but seem entirely oblivious to the disfiguring patchwork of ugly signboards that flank the walks and abut on the entrances to the town. Individuals will improve and beautify within their walls or at their gateways, but leave the borders of the road uncared for and without a thought. It is much like the slovenly school boy who washes that part of his face that is visible and leaves grimy the shadowy regions behind his ears and under his jaws. If something might be done to awaken a sense of individual responsibility, it would be a great accomplishment. The picturesque English hedgerows and the highway-bordering gardens that lend so much to the charm of England's countryside and for which it is so justly famous, these are the gifts of each resident, not the result of a widespread movement.

There is an inspiration in what Mr. Eaton has to say in this issue of HOUSE & GARDEN that points a way toward better things, and a simple course besides. His rural New England, unassisted by man, but not hampered by him, grows in natural beauty. There is a powerful sermon directed toward our present attitude and a fine appreciation of the humble beauties of the wayside that points a way for us. With our sensibilities aroused and the desire to create what he chooses to describe as the American garden that the Japanese would evolve were they native here, what wonders would result. Will you listen to his message?

While sketches in color are sufficient for the trained decorator, the layman must also see actual examples of the furniture in order to get a definite and adequate idea of how the room will look when completed.

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The Use of Nondescript Furniture

(*Continued from page 215*)

bottle green, French gray or any of the other colors specially favored in Colonial times. Chairs of estimable design and honest workmanship can be got from $5 up. Oftentimes, however, really old ones can be picked up for a mere song from their possessors who would rather have something new in exchange. While one might naturally hesitate to fill a whole room with articles of this type, the possibilities are too great to be disregarded. With judgment these "wooden" allies of the decorator may be made to render yeoman service.

Mission furniture is too ubiquitous to be in any danger of falling into oblivion. With its angularity and chunkiness it marks a natural revulsion from the fantastic excesses of the mid-Victorian cabinetmaker. Why we should adopt a rude, exotic style when we already have other and far better native things in the wooden genus just previously referred to, it is hard to see. The mission crudities savor dangerously of the "burlap" architecture that seeks originality through "gobby" effects. There are places, however, where it is undoubtedly in keeping and may be used to good purpose and it must assuredly be reckoned one of the available nondescript resources. It possesses the merit of being inexpensive.

Associated in many people's minds with Mission furniture are the craftsman productions, possibly because of the "Will Bradley" shapes they so often assume. They frequently run into medieval and semi-ecclesiastical patterns, too. Handicraft furniture, however, is not wedded to any one style, but is capable of wide variation. Of course it is likely to be expensive, but is usually worth it. A thoroughly well made piece of good design is always a pleasure and preferable to, as well as more economical than, three or four inferior pieces. There is no branch of furniture-making in which the art of the craftsman may not be profitably called upon.

In the realm of built-in furniture a whole world of resources is opened to us. The articles that most readily suggest themselves, perhaps, are bookcases, cupboards, chests, drawers and settles, but there is large scope for ingenuity of contrivance in other directions. Built-in furniture can invariably be made in keeping with the other appointments of a room. It can be either severely plain or ornate. Good proportions and pleasing moldings may accomplish well nigh anything. The plainer it is, though, the better it is likely to be. The color it is painted or stained and the hardware used on it also count for much. Furthermore, it is not expensive. For the outlay involved, no kind of furnishing will yield larger or more satisfactory results. Under intelligent direction from the amateur decorator a capable carpenter can soon make what is required. The bill for the carpenter's time and the comparatively trifling cost of materials are

the only items to be reckoned, if one undertakes to do the painting one's self, which is not seldom a wise plan to pursue. Time and again some of the best and most artistic results are achieved with this built-in, one might really say "home-made," furniture.

From this partial list of available "nondescript" styles it may be seen that the field is by no means barren of resources. Other nondescript varieties less generally known, it is true, but not less attractive, might be added to the tale already enumerated, but it will, perhaps, be more to the point to mention a few instances of the successful combination of articles of miscellaneous pattern.

One drawing-room contained a number of heavily upholstered chairs of modern make, covered with slips of bold-figured cretonne of Chinese design, in which the prevailing tone of the pattern was mauve. A deep-cushioned settee with straight back and sides was covered with the same goods; a large armchair was covered with mauve velours. Besides these there were a satinwood Adam table, a small mahogany table with block feet and saltire stretchers between the legs, a round-arched Dutch cabinet of Spanish walnut with glass doors and sides, a set of teapoys, a small Jacobean secretary, a cane-seated and cane-backed painted and gilt Adam armchair with a settee to match and a grand piano—surely a sufficiently varied assortment. The walls were a neutral gray and utterly devoid of adornment save a beautiful old Dutch mirror with carved gilt frame, a remarkable Chinese painting on glass and, at the end of the room opposite the fireplace, a Japanese screen fastened to the wall in the manner of a tapestry. The carpet was a solid deep mauve and at the three French windows, opening on the terrace, were curtains of mauve *crêpe de Chine*. None of the mauves matched, but all harmonized and presented an indescribable sense of unity. All these diverse objects were marshaled with consummate good taste and breathed an atmosphere of dignified repose and admirable restraint.

In another house what might be considered a combination drawing and living-room contained a brocade-covered Louis Quinze chair, with white and gold frame, built-in bookcases, several mahogany tables of different periods and styles, a cushioned willow armchair, a modern upholstered armchair and an ultra-modern cushioned divan. Here again was a heterogeneous assemblage, but so skillfully disposed that the refined taste of the owner was everywhere apparent. Across the hall in the dining-room was an excellent Georgian china cupboard built into one corner, a gate-legged table and chairs of Spanish type.

A bedroom in still a third house showed what a little care may effect. An old four-poster bedstead with wagon-top canopy had been painted white; beside it stood a willow wing chair with bright cretonne cushions; there were also two white Wind-

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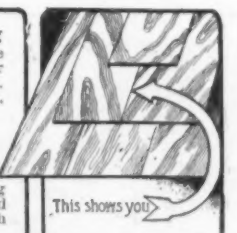

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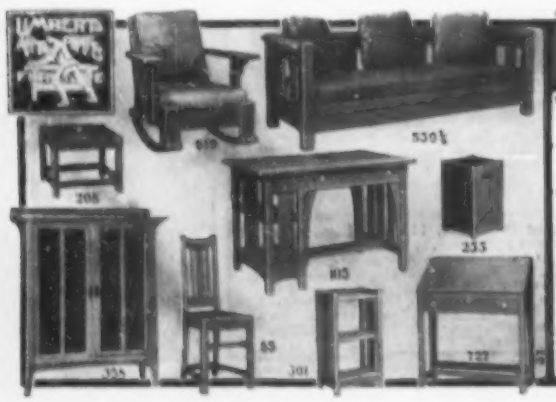

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sor chairs, a Hepplewhite bureau and a dressing table of mixed New England and French parentage, painted a yellowish gray. The wall paper had a very unobtrusive flowered repeat. No two pieces in the room were alike and hardly any two belonged to the same date.

Certain guiding principles governing the arrangement of "nondescript" rooms may be suggested. In the first place, much unifying influence can be exerted by the general color scheme; in other words, have a care to the carpet, curtains and walls if you would avail yourself of a powerful factor in bonding miscellaneous things together. Again, the harmonizing and amalgamating effect of upholstery, and especially of the flowered cretonnes, should be kept in mind. The quality of restraint is most useful and should be sedulously preserved. It is well to remember, too, that elimination will often prove the key to a successful solution of a puzzling situation.

The achievement of felicitously arranging and combining nondescript furniture is always gratifying. There is a stimulating fascination about experimenting and solving the difficulty just as there is about working out a puzzle or a problem in mathematics. From what has been said it is abundantly evident that there is no excuse for awkward furnishing because the pieces are of miscellaneous character.

Planning the Bulb Garden

(*Continued from page 218*)

spring; or even left to lie loose on the ground. It will reach through the soil under the rain and enrich it down to where the feeding roots are.

Bulbous plants are different from all others in that they make and store away each season's bloom during the *preceding* season. This is the process that is going on when we speak of the bulb's "ripening;" and unless it is absolutely uninterrupted, no flowers can be produced during the succeeding year. Every bulb as it comes from the ground in a dormant state, contains next season's flowers, *every one* of them—tiny, rudimentary embryos to be sure, yet nevertheless the actual blossoms. Bulbs that do not are immature and cannot bloom until they have been given time and opportunity, in the ground, to reach maturity.

Some require longer for this than others, and naturally the time needed enters into the price of the bulb. "Extra Selected First Size Named Hyacinths," for example, have been cultivated from four to six years in Holland—where soil and general conditions are ideal, hence the great Dutch industry of bulb culture—before they reach the full size necessary to produce the finest flowers here in our gardens, consequently before they are large enough to bring the highest market price. Such bulbs are from eight to ten inches in

circumference. After once flowering here however, they are bound to take a season or two off, because, being fully mature themselves, they must go on to the next step in the life round and begin to reproduce their kind. This reproduction is by means of offsets, and not until some of the offsets have reached early maturity can they in their turn blossom.

Bulbs which are planted in the permanent garden and left untouched year after year, carry on this reproductive work all the time and are consequently at all times in all stages of growth. Therefore there are always offsets from the original bulb planted long after this has disappeared, which are blooming; and others from these which will take up the work where these leave off, and so on indefinitely. For this reason, however, it is well to lift and divide clumps every third or fourth year usually, lest they become too crowded by their own reproduction.

Because the full size bulbs must have a season or two in which to reproduce, after blooming once in the garden here, it is really better to buy smaller bulbs for the garden; these will immediately begin producing offsets, even while blooming themselves and there will be no gap of a year in bloom. And the first year's flowers, though not as remarkable in size perhaps as the flowers from first size bulbs, will be quite as effective in the right kind of garden arrangement.

What is true of hyacinths is true of all bulbs that are offered in different sizes. The largest or "first size" as the catalogues give it, is the mature, healthy, properly grown bulb; from this, different dealers grade down differently. None who is really high class offers seconds of narcissus, tulips, jonquils and the general run of bulbs, although the second size in crocus is frequently listed, and among certain lilies two and even three sizes are usually offered. The first size crocus bulb will yield from six to a dozen flowers, while the second will not give more than half that number—but in mass planting or naturalizing, this is sufficient. Practically the same difference will be found with the lilies.

Authorities differ on the depth at which bulbs should be planted, some claiming that deep planting is a cause of failure, others that it is the one thing necessary to insure success. The bulb's size has the most to do with it, naturally, and the nearest that we may come to a general rule seems to be to plant each under one and a half times its own depth of soil. That is, the distance from the top of the bulb to the surface of the ground should be one and a half times the depth of the bulb from top to bottom. This will bring the bottom of some bulbs from ten to fifteen inches or more below the surface of the ground, but this is not too much. Certain lilies—especially *Lilium Harrisii* and *Lilium longiflorum*—in addition to rooting at the bottom of the bulb, throw out other roots from their stems after these have grown up from the bulb; these need earth of course to feed them, therefore the bulb

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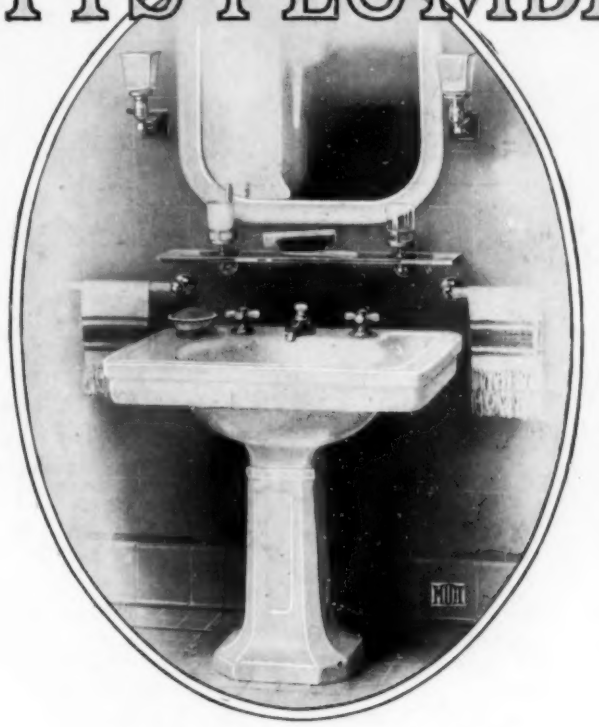

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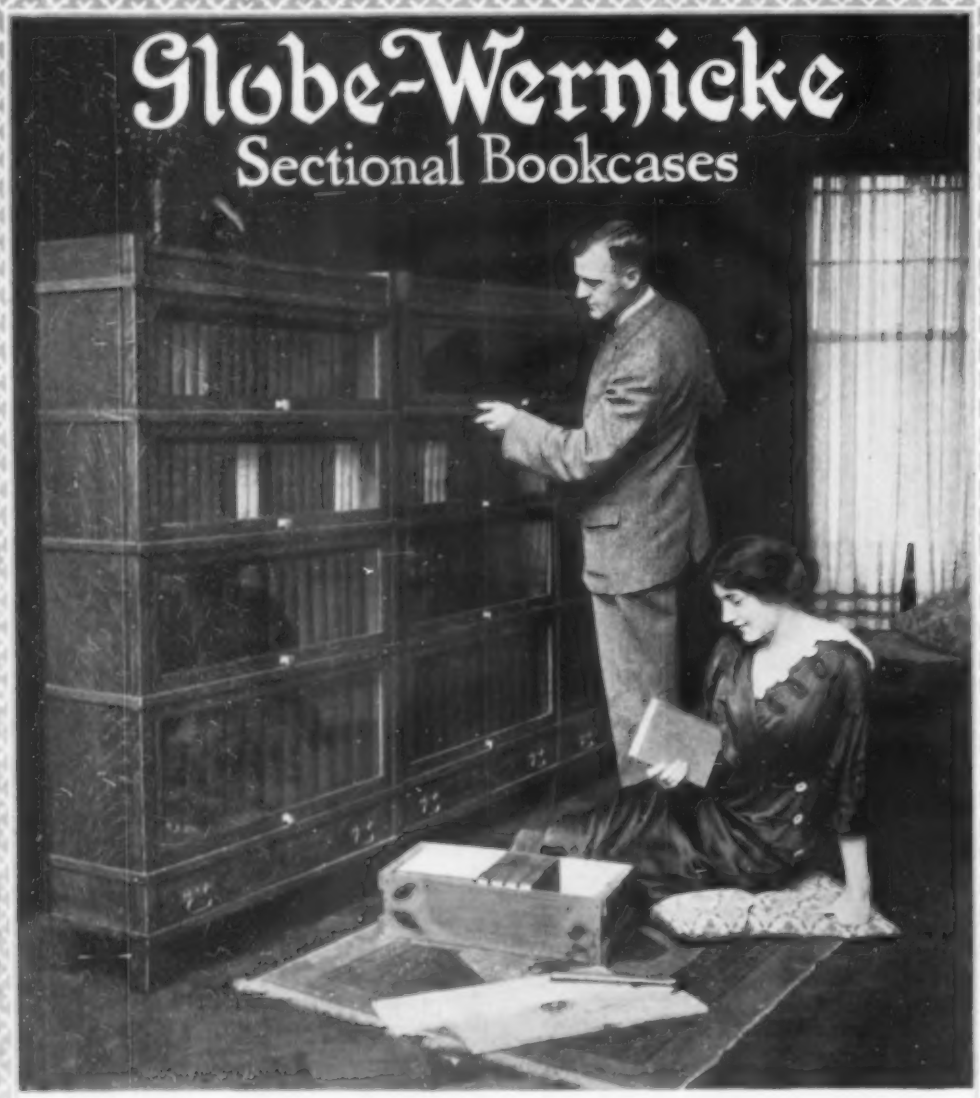

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itself must be at a considerable deptn. No bulbous plant does as well when its roots are shallow and insufficiently covered with earth.

Winter protection is always advisable although not always essential. Its purpose with the hardy bulbs is to prevent thawing after the real winter freeze has come however, and not to keep the bulbs from freezing; therefore it must not be put on until the ground is frozen hard. Four inches of oak leaves, held in place by branches, is an ideal mulch, although straw, marsh hay, or any autumn leaves will do. Remove this, bit by bit, in early spring, taking off the first layer by March first, and gradually getting down to the bare earth by the first of April. This discourages premature starting of the shoots and hardens them gradually when they do emerge from the ground.

The commonly accepted time of planting is October and November, although with bulbs that mature earlier than this and are therefore offered earlier, there is no reason to wait. The less time they spend out of the ground, the better. The early spring-flowering bulbs may be planted later than any of the others, for the reason that it is important to hold back their top growth altogether the fall of their planting. Ordinarily top growth commences about six weeks after planting, the bulb up to that time being busy with development of its root system; therefore the ideal time for planting the bulbs which it is desirable to have checked in this above-ground activity until spring, is six weeks before the time for frost, or rather freezing. This date may easily be figured for any given latitude with the aid of a good almanac.

Always cut the flower stalks away immediately after the flowers have faded, but *never cut the tops or leaves* from any bulbous plant after it has flowered, until they have turned brown and quite dried up. This is the signal of "ripening." When the bulb is through with its foliage it dispenses with it; it cannot spare one bit of it a moment sooner. The leaves have their part in the work of storing away next summer's flowers, quite as important as that played by the roots, and without the coöperation of both, the work cannot be completed. It is for this reason that crocuses seldom last long when planted in the lawn, highly though some recommend them for such a position. The very early cutting which lawns demand does not give the crocus bulbs time to ripen; consequently their foliage is sacrificed before they are through with it, and gradually they starve and dwindle away. Snowdrops, squills and glory-of-the-snow, all three of which ripen and shed their leaves before the lawn mower makes its first round, are really the only bulbs which are suitable for free hand sowing in close shaven turf.

The full and perfect effect in the bulb garden should not be expected the first season after planting; the second year should bring it however, and there should

be undiminished glory from then on for four or five years, or until crowding below ground begins. This crowding will reveal itself in diminished bloom and less rugged flowers—and these are the summons from below to go dig up and divide and thin out. Snowdrops and all naturalized bulbs, wherever they may be, may be left untouched for decades, to be sure, but even these suffer from lack of elbow room after awhile.

If the second season after planting, however, does not show finer returns than the first, if there is any falling off rather than a gain, then something is wrong. Deterioration so early as this, before there is a possible chance of crowding, is a sign of uncongenial location or soil, or of unhealthy bulbs—if the previous year's ripening has not been interfered with, or if the bulbs have not been allowed to produce seed. The aim of all plants, always, is reproduction; if a bulb succeeds in its efforts to this end by developing seed, it will not—indeed it cannot, for lack of energy—duplicate its work by proceeding to store up within itself a new set of blossoms for another year, as well as to make the young bulblets which assure reproduction below ground. For even if its seeds are allowed to mature, it still will be intent upon more of its own kind—upon its offspring—and until assurance is made doubly sure, with seeds above ground and offsets below, it will take no heed of ever producing another flower. So all flower stalks should be cut away as soon as the flowers fade; it is an even greater advantage to the bulb if the flowers are cut in their prime, when they are first opened. This is not necessary however; one may be guided by preference—but it is always done where bulbs are grown commercially.

Definite Directions for Fall Activities in the Garden

(*Continued from page 209*)

practical certainty of success. Sweet peas, planted in a trench three to four inches deep, and hilled up as the plants' growth advances in the spring, will yield earlier and better flowers than any from spring sown vines. And annual larkspurs, slow to start into growth from seed, are given a chance by fall sowing which otherwise they do not have. Sweet alyssum and the opium poppy endure perfectly through the winter and gain a month or more over spring seedlings; the poppies indeed will actually self-sow and thus, although only an annual, renew themselves year after year.

Spinach, kale and corn salad are the vegetable garden's summer-end possibilities; seeds of these should be scattered in September. The kale is better for being touched by frost, although a mulch of loose straw should cover it as well as the other two. From under this they may be picked for eating during midwinter, when snow is upon the ground.

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one developed to meet the requirements of a man who wishes to get the most possible *into* the plot which he owns, and at the same time get the most *out* of it. A vegetable garden was a requisite, some fruit—the peach, plum and cherry are not to be set out until spring—and a real flower garden which should harmonize with the type of house. This is a modified Colonial, not the sort that has Doric columns and should be surrounded by a five acre lawn, but the city Colonial, if I may be allowed the term.

The flower garden has been made to supersede the usual lawn, and the hedge and edgings are to be of boxwood. This is an expensive species, however, and for one who does not wish to spend quite so much money, I would suggest the substitution of the small leaved privet—*Ligustrum amurense*. This may be sheared quite as closely and kept as low as the box naturally grows, and although it is not by any means as elegant a hedge, its effect is excellent and it makes possible this treatment, which is better than any other for a garden before a house of this kind.

A turf bed for the cement slab walk which leads in from the street, and turf walks from which to reach the flowers relieve the place from any sense of congestion; and in this turf, squills are scattered everywhere. Underneath the catalpa tree at the northeast corner of the plot snowdrops are naturalized; these must have shade above the bulbs when the heat of summer comes, else they will not survive it.

In those spaces where more than one kind of plant is indicated, the mixture is irregular, and cannot well be shown in plan. Such planting is a matter to be worked out as it is done, rather than according to any detailed plan, the object being to scatter two or three clumps of different sizes—one of perhaps five plants, another of three and one of seven or eight, among the predominating species; and placing these so that they do not regularly divide the group equally, but are thrown into it as seeds might naturally fall when scattered carelessly upon the ground.

Shrubs: 1, *Hydrangea paniculata grandiflora;* 2, *Diervilla*, Eva Rathke; 3a *Deutzia crenata, Watereri* (pink); 3, *Deutzia*, Pride of Rochester (white); 4, *Spiraea Van Houttei;* 5, *Philadelphus coronarius;* 6, *Forsythia fortunei;* 7a, *Ligustrum amurense*, 5 feet high; 7, same, kept down to 18 inches. Trees: a, *Catalpa speciosa;* b, *Cornus florida*. Bulbs: a, *Scilla Sibirica* (naturalized); b, *Galanthus Elwesii* (naturalized); c, *Lilium speciosum;* d, *Narcissus poeticus;* e, Jonquils; f, crocus. Perennials: g, *Phlox decussata*, Jeanne d'Arc; h. *Hemerocallis Thunbergii;* i, *Delphinium hybridum* (Kelway); j, *Phlox decussata*, Peachblow (pink); k, *Paeonia*, Duchesse de Neumours (white) and Marie Lemoine (white—late); l, *Iris Germanica*, assorted colors; m, chrysanthemum, hardy pompoms (browns, yellows, whites).

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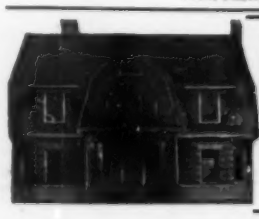

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The Naturalizing of a City Man

(Continued from page 221)

The Squire was, of course, tremendously interested. His faith in Mantell's latest scheme broke down, however, when the nozzles finally came, and he saw the size of the holes.

"Water an acre of ground through those pin-pricks? Never—never in the world! They've soaked you this time, Harry, all right. It's too bad." But he hung around while the unions were being fitted and the nozzles inserted in the holes.

Robert and Helen went down to start the pump, and for a few anxious moments Mantell stood at the end of the line, waiting for the water. It arrived and the one hundred tiny columns mounted into the air and broke into a fine pattering shower over the long strip of thirsty leaves and dusty soil. Rain, rain at last!

The Mantell Company broke into a hearty cheer.

"Well, I'll be darned," said the Squire. "What are we comin' to next? It may rain on the just and the unjust all right, but I guess the time's come when it isn't going to rain the same for the hustlers and the moss-backs. I take—I take off my hat to you, Harry."

Mantell went to bed that night, after watching his rain machine for a while in the moonlight (Robert and Raffles having volunteered to stay up and attend to the occasional turning of the pipe, so that they could shift it onto the other half of the field the next morning) with a feeling of great relief and satisfaction. The greatest problem of his new business had been satisfactorily solved. Never again, for his most important crops, would he have to depend on the clouds for that most vital of all requirements, water.

The fall passed quickly. Showers came in time to be of some use to the field crops of corn and potatoes, but no real good soaking rains. And the new irrigation system more than paid for itself in saving the crops of onions and celery, both of which sprang into new life after the first soaking they received.

The potatoes that they had planted to try out several varieties side by side did not offer any very conclusive evidence at the close of the season, it had been so dry; but the field crop from the new sort that Mantell had grown for seed on the new quarter acre lot was evidently ahead of anything else they had, and also carried away first prize at the local fair. So they decided to keep these for their entire field crop next year, and about fifty bushels were especially selected for seed, well cured, and carefully stored away in the innermost part of the cellar. Their early potatoes he did not consider good enough for seed, so he sent away for five barrels for himself and the Squire, knowing that they would be much cheaper then than in the spring, and also because he wanted to be sure of having them in time for starting in the greenhouse.

In the careful record he had kept of the

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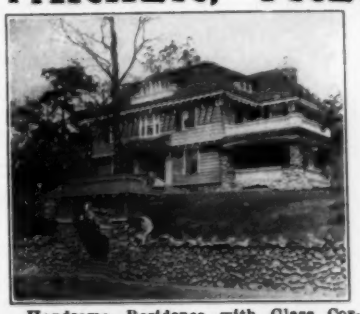

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comparative cost and receipts of onions and miscellaneous garden crops, the onions were, even at the fall price, away ahead. It was not, of course, a fair test, as the other crops had not had the benefit of the irrigation and onions were extraordinarily high because the crop had been a very small one all over the eastern part of the country. They were bringing a dollar a bushel, and as his were extra good in quality, he could easily have disposed of the whole crop of 450 bushels before Thanksgiving. Remembering last year's experience, however, they carefully stored as many as they had room for in the cellar, and another 100 bushels in the barn loft, to be kept by the freezing method for next spring's sales, as there was a practical certainty that they would be very high before the new crops began to come in.

And there was a great deal of new work to do. Part of the field in which the garden and onions were had not been plowed for years and was grown up to briars and small birches and, near the stream, alders. Upon examination the soil seemed as good as in the garden, and as this whole field would be easy to irrigate by extending their present system, it was decided to get at it and clear it up at once, in time to put in a winter crop of rye and vetches to be plowed under in the spring for early potatoes, planted close and irrigated, and followed by late cauliflower and celery. This double cropping would pay for the irrigation and also get the ground into condition for onions as soon as possible.

With the potatoes, onions and other root crops they had the cellar was crowded full; so that an extension in this direction was another late fall job and a serious one, as it meant a lot of slow, hard work. They put this off for the last job before hard freezing weather.

Robert and Helen took up their school work again, but neither of them had grown tired of their farm interests and Robert was planning to stay in the country rather than seek a profession in the city. He had become greatly interested in fruit, and it was through his efforts that Mantell bought an old apple orchard covering nearly five acres, on the place beyond theirs and adjoining the lot which had been so laboriously cleaned. It had grown up, through neglect, to brush and brambles until the wild berry crop was of more value than the apples, and the owner thought he had "put one over on that Mantell bunch" as he told at the store, when he got $150 for it. Young Robert, who was capable of holding his own with the neighboring Yankees, had told him he expected to sell it for cord wood, which had enough of the truth in it to satisfy his business conscience. He and Helen had saved up $50 in cash from the hen business, which went into the orchard venture.

On the whole the outcome of the second year left no cause for discouragement. It had been so fair, in fact, that Mantell felt they could spare a few dollars for some "fixing up" which Mrs. Mantell, al-

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Many of these housekeepers, however, have had a need for one purpose or another, for shades of a lower grade, and from them has come an insistent demand for a Brenlin standard of quality and uniformity in those grades.

Go to your dealer today and let him show you how we have met this demand with two new grades of Brenlin—Brenlin Filled and Brenlin Machine Made—making in all, three Brenlin quality grades, priced for the ordinary window—1 yard wide x 2 yards long—at

75c, 55c and 25c
(except in the Far West)

Brenlin Unfilled—the original Brenlin—should always be chosen for every window where length of service and attractive appearance are the first considerations. For this shade is made of closely woven cloth without the "filling" that so often cracks and falls out in unsightly streaks and "pinholes." Sun won't fade it nor water spot it. It is supple—not stiff, yet always hangs straight and smooth, and *really shades*. Made in many artistic tones. For windows 1 yd. x 2 yds. 75c. Special sizes and Brenlin Duplex—white one side, dark the other, made to order at proportionate prices.

Brenlin Filled at 55c and **Brenlin Machine Made** at 25c, for windows 1 yd. x 2 yds., will be found by far the best values in shades at these prices. Cut full length and finished with unusual care.

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If no dealer in your town can supply Brenlin, write us and we will supply you direct. We satisfactorily fill hundreds of orders by mail every year.

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This book shows actual samples of Brenlin in all colors, and gives many helpful suggestions for the artistic treatment of your windows. With it we will send you the name of the Brenlin dealer in your town. CHAS. W. BRENEMAN & Co., 2069-79 Reading Road, Cincinnati, Ohio.

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8602 Kinsman Road CLEVELAND, OHIO

ways patient when the "business" demanded every cent there was, had long wanted to do.

Thanksgiving came and went again, as happy as before; and winter found them even better prepared for the long siege of cold weather, snow and short days. The greenhouse was kept full of lettuce and radishes; they tried also a part of a bench of carnations, but the demand for them was too unsteady.

They found that the new pond, made for their irrigation project, would also supply them with ice—clear, transparent, spring water ice, and also save them a two-mile trip for every load; and there was enough for the Squire, too. They also got a machine for grinding corn, cobs and all, at an expense of $16—of which the Squire of course paid half—and this saved a good many cold trips to the grist mill at Priestly, besides the expense of having it ground.

Their plans for the coming year showed some changes. The onion acreage was to be increased from three-fourths to one and a quarter. The garden truck, except what they could be sure of having well ahead of the general supply, was cut down. Potatoes were to stay at four acres with half an acre of extra early ones. The poultry department did not show as big a per cent. profit as the year previous, although the total was greater, and it was decided to keep this about the same, especially as the new apple orchard, upon which they had already done a good deal of work, would require Robert's attention.

In addition to the moderate degree of prosperity which they were beginning to enjoy, after two years of intelligent and unremitting labor, they had all enjoyed the best of health, and naturally the combination made for the best of spirits.

Their third Christmas in the country was, of course, the happiest. What had begun as a temporary retreat from the ill fortunes of the battle of the city had turned out to be the best move of their lives. Mantell and his wife still sat before the dying open fire, after the Christmas party had broken up and the young folks had gone to bed, talking over the various events of the last two years and plans for the coming ones.

For a long while they sat in silence until at last Mantell, turning, gazed for a moment into the firelit eyes of his helpmate.

"We surely have been blessed, dear," he said reverently. And drawing her head down to his shoulder he added, in a happy tone, "There surely was unbounded luck in Uncle Peter's golden key."

Rejuvenating the Old Orchard

(*Continued from page 212*)

weeds from the orchard mowings. This mulch decaying supplies the tree with food, keeps the ground moist and brings up the physical condition of the soil. A

Our New Linen Catalogue
Free on Request

Our new Fall Catalogue is ready for distribution. It is handsomely illustrated.

It not only includes the newest styles and models in Housekeeping Linens of every kind, but illustrates a very large variety of the latest designs in Pure Linen Handkerchiefs, for which "The Linen Store" has long been famous.

Besides these, it shows the newest Fall and Winter models in French and Domestic Lingerie and Corsets, Infants' and Children's Wear, Ladies' Hosiery, Neckwear and Outer Garments.

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You can now grow wonderful English Walnuts in your door-yard or orchard, just as you've always grown the peach and other fruit trees. In Northern and Eastern States, wherever peaches will grow, these hardy English Walnuts will live and yield bountifully.

Near Lockport, N. Y., a large English Walnut orchard now produces immense crops of delicious nuts each year.

Our acclimated English Walnuts are ***hardier*** than peach, and have withstood without injury, winter temperature that killed nearby peach trees.

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Thus, science has given the northern orchardist a new crop, far more profitable, and easier to harvest and market than any ordinary fruit crop. Demand for nuts exceeds supply and prices yield growers large profits. California's English Walnut crop has a greater actual money value than her famed orange crop.

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GLEN BROS. Glenwood Nursery. Established 1866
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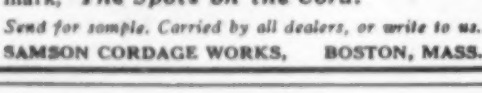

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mulched orchard is a most pleasant place to work in. There is no mud and the few apples that fall are not bruised. There is also less labor in maintaining the mulch system than in cultivating.

The application of commercial fertilizers to many old orchards will bring remarkable results, especially on soils that are thin and worn. Fertilizers may be applied when either the cultivation or mulch system is used. Study conditions to find what your soil requires. Then apply the fertilizer in liberal quantities and the returns will be in proportion. A few cents' worth of fertilizer to the tree often returns the expenditure a hundred fold in fruit. Naturally as the fruit buds are formed one season and the fruit the next, the greatest returns cannot be expected until the second season, but the growth and color of the foliage the same season the chemicals are applied will be an index to the success of the application. Feed your orchard liberally but by all means do not give it too much.

It very often happens that the subsoil in an old orchard is naturally or has become very hard and in a poor condition for the growth of the tree. A hard-pan a foot or so below the surface prevents a downward growth of the roots. The trees easily blow over and drainage is poor. The trees cannot avail themselves of any but surface fertility and water, with the natural results of small apples and poor crops when the tree should be in its prime. In an old neglected and pastured orchard this is especially true on clay lands. The use of dynamite under and around such trees will greatly relieve these conditions.

Four small charges of about a quarter stick of 40% dynamite placed equally about the circumference of the outer edge of the branches will break up the subsoil, when placed about three feet deep. A half a stick directly under the trunk will result in the effect of a root pruning as well as loosing the soil. All this breaking of the old roots will result in a fresh growth of the root which will keep pace with the new top growth resulting from pruning.

Each charge of dynamite, as well as breaking up the subsoil, also creates as it were, a huge sponge of earth which gathers and retains moisture. This moisture dissolves and renders available the food material of the tree. The roots penetrating this sponge draw this food-rich moisture and a very large amount of new fertility is within reach. The amount of water a full growing tree requires is enormous and to assist the tree in obtaining it is highly important. The small cost of dynamite is quickly repaid in increased crops.

Dynamite is also very handy in removing undesirable trees and stumps from an old orchard. A full charge of dynamite not only does the work quickly and cheaply, saving hard labor and much time, but leaves the ground in best possible condition for planting a new tree, if this course is decided upon. The heavy charge

has loosened the soil for a considerable distance and the fumes are certain death to all fungus and insect life. All this gives the young tree every possible chance during the first and most critical years of its life.

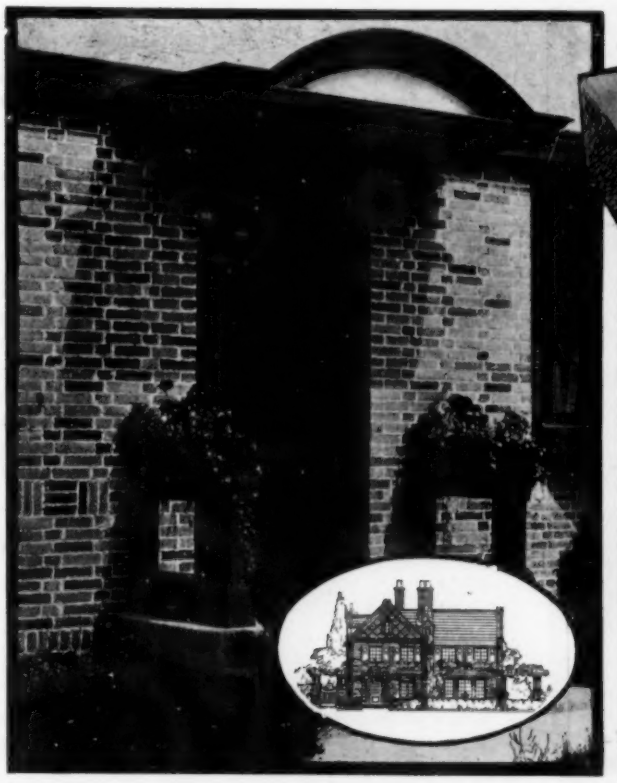
Spraying the old orchard is an absolute necessity. It is in fact the keystone of successful orchard rejuvenation. Insects and disease run riot in all old orchards to-day. If you are not prepared to take up thoroughly this phase of the work, it would be better not to undertake fruit growing for it is not possible to raise large, perfect, profitable fruit without it.

If your orchard is infected with the prevalent San Jose scale you must spray with lime-sulphur mixture before the buds begin to swell. Lime-sulphur as a summer spray is also replacing the standard Bordeaux mixture. Besides having all the qualities of Bordeaux it has a great tonic effect on the foliage. Two, three and sometimes four summer sprayings are necessary to control codling moth and various fungus diseases.

A spraying outfit for a small orchard need not be expensive. A small hand power sprayer is often all that is necessary. The chemicals are not expensive and their proper mixing and applying is not so difficult as many suppose. Your State Experiment Station, your supply dealers, and farm papers all stand ready to supply you with the detailed instruction needed.

If often happens that a number of neighbors can combine to renew and care for their orchards. Machinery and tools can be purchased and used in common. Supplies and fertilizers bought in quantity are always cheaper. There is always an added impulse to do good work when a number get together. Study and discussion always bring out valuable points and suggestion, as well as added enthusiasm.

One point of the work of successful orcharding, that is often neglected by even the more careful, is proper thinning of the fruit when necessary. You prune, fertilize and spray and the chances are your trees will load themselves heavily with fruit. It is very easy to have too much fruit on the tree and the result is that you will harvest all undersized apples. One good sized apple is worth much more in the market than four small nubbins. On most trees five fruits grow where there should be but one. Thin your fruit by all means, when necessary, if you want fancy grades. This thinning should be done as early as possible. Remove first all the imperfect, then the surplus apples. The strange point is, that you will get as many bushels after proper thinning as you will from the unthinned tree. The larger sized individuals make up very quickly for the loss in numbers. Besides, the thinned apples are always better colored and better flavored. Thinning is better for the tree as it doesn't take as much life to produce twenty bushels of large fruit as it does twenty bushels of small. The result is that by thinning you will have fewer "off years." Apples should be thinned to stand



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With those who know, Murray & Lanman's Florida Water finds a hearty welcome. Its use is always a source of extreme personal satisfaction. For the bath, a rub down, or after shaving, it has been a favorite for over a hundred years.

Leading druggists sell it
Accept no substitute!
Sample sent on receipt of six cents in stamps

Lanman & Kemp
135 Water Street, New York

about six inches apart on the branch and never left in clusters. It seems reckless to follow this rule but it pays. It takes work to thin. Yes, indeed, the renewing of an old orchard means work if you want the fullest success.

An old neglected orchard in a neighborhood is a menace to all others old and new. Like worn out buildings they should be condemned. It is always a source of disease and insect distribution. If your old orchard cannot be saved or cared for, cut it down and blow out the stumps. Plant the ground to corn or potatoes and you will be better off.

The Garden Beside the Highway

(Continued from page 225)

desolation of the formal garden in winter about the roadside garden. There is, primarily, always the line of the road and the white, encompassing, free landscape. Then there are, beside the cups of the wild carrots, the glowing berries of the bittersweet, a red limb of them hung athwart the snowy world, as if New England were intent to show that it, too, can produce a Japanese screen; the lavender stalks of blackberry vines; the tawny stems of the willows. In autumn the asters bloom when the frost has killed the last of the flowers in the formal garden, and when all the leaves are gone there is still the belated blossom of the witch hazel, shining like thin gold where, a burning bush, it crests a bank against the western sun.

"The housewives of Nature," said Thoreau, "wish to see the rooms properly cleaned and swept before the upholsterer comes and nails down his carpet of snow. The swamp burns along its margin with the scarlet berries of the black alder, or prinos; the leaves of the pitcher plant (which old Josselyn called Hollow-leaved Lavender) abound, and are of many colors from plain green to a rich striped yellow, or deep red."

It is just here, where the road crosses a swamp and is raised a little above the surrounding level, that one sees his roadside garden stretching off and merging completely with the landscape. Above tall grasses the taller stalks of the cat-o'-nine-tails lift their brown fingers; the irises gem the sedge, scattered like stars, not lined in formal rows as in a man-made garden; the brownish-red pitcher plants in bloom glimmer dully; or over against the woods, the sticky wild azalea, or meadow pink, masses its color and sends out all the long June day its incomparable perfume. Perhaps a dark swamp pool is pricked with water lilies, and tall brake or modest maiden-hair fringes the slope at your feet. Such, in one season or another, is the roadside swamp, a garden wandering with the leisure of still water courses away into the woods or fields, as much a permanence of the landscape as the sky above your head or the far horizon line.

One of several 18-ft. garden benches erected by us on the Estate of J. J. Chapman, Esq., Barrytown, N. Y. Charles A. Platt, architect.

Our models are executed in Pompeian stone, a product that withstands the elements and is practically everlasting.

Send for our beautiful catalogue O, illustrating a large variety of benches, fountains, sundials, statuary and pedestals, mailed free on request.

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The Largest Manufacturers of Ornamental Stone
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N. Y. Selling Agents, Ricceri Florentine Terra Cotta

APPLE TREE RENOVATION.
Personal services, with a skilled force of men who work under my supervision, at prices satisfactory to farmers. Write for terms.
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The Bausch & Lomb Optical Co., of Rochester, N. Y., will send, on request, their new catalog, which describes the
BAUSCH & LOMB-ZEISS TESSAR LENS
and other photographic lenses. This catalog is an encyclopedia of photography.

No dogs can get in—yours can't get out.

The Fence With Endurance

You would be entirely satisfied to pay a fair price for an attractive wire fence like this, if we could guarantee its lasting a quarter of a century.

We not only can, but will.

Every part, both above and below ground, is heavily **galvanized.** Prevents rusting. All posts are driven Anchor Post posts. Will stay in absolute line.

Dollar for dollar we will guarantee it to outlast any wire fence that's made. Send for wire fence catalog.

We likewise make iron fencings, tennis back stops, tennis net posts, and so on.

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11 CORTLANDT STREET (11th Floor), NEW YORK

Anchor Post fence posts are braced with driven anchors. No digging post holes.

Did you ever notice a country boy on the face of the fields? He goes about his business curiously a part of Nature, it may be industriously gathering nuts under a brown hickory, or a tiny figure disappearing over a pasture ridge or crossing a square of stubble surrounded to the knees by a swarm of startled grasshoppers. He fits into the landscape like a squirrel or a bird. So the little orange and gold blooms of the paint brush in the grass by the wayside, or the Canadian lilies looking up over a wall, or the banks of golden rod and asters laying their splendid colors with the curve of the road mile on mile, have no blight of artifice upon them, but, though seen, are yet unseen, are rather felt as a part of the peace and loveliness of Nature. They do not assault you with their showiness, they and their sisters, nor cry of their clever arrangement nor whisper excitedly to the breeze that the house up the path cost $200,000. They are humble weeds at best, wind-sown, bird scattered, bound into a wild garland only by the ribbon of the road. They are fairest on neglected by-ways, and for him who still tramps the by-ways they are garden enough. What need hath he of vast estates whose ways lie where the mountain laurel climbs the hills or the purple of flowering raspberry and the tiny jewels of gold-thread are the foreground for a vista of falling brook and emerald vale to the blue dome of the Taconics? What gardened estate shall ever satisfy him, indeed, that does not hold something of the simplicity and wild grace and pictorial naturalness of this rural America, of this landscape which shall always be to him as the thought of home?

It was an old road out of Concord that Thoreau hymned, in one of his lyric passages, "The May weed looks up in my face there, the pale lobelia and the Canada snap-dragon; a little hardhack and meadow-sweet peep over the fence; nothing more serious to obstruct the view, and thimble berries are the food of thought (before the drought), along by the walls. A road that passes over the height-of-land, between earth and heaven, separating those streams which flow earthward from those which flow heavenward."

He did not scorn the flowers, intent on this high rhapsody. To him they were lovely and of good report. He only asked that they should not shut out his transcendental view. Even in more earth-bound mood we may well ask of gardens that they do not shut out our view of Nature, and even though they be but a screen against our neighbor's clothes yard that they seem less a horticultural display than a bit of spontaneous growth from the soil wherein they stand. The larger our gardens are planned, the more feasible it becomes to make them truly spontaneous and reproductive of the landscape, or a part and parcel with it. And toward that achievement many an old New England roadside still points the way.

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FLINT'S FINE FURNITURE

Colonial Reproductions

One of the main efforts of our craftsmen has been to produce furniture of the pure Colonial style, correct in dimensions and proportions, and keep constantly before them our motto of "Flint Quality" in construction.

We have a very large variety of Colonial Furniture Reproductions in complete suites, or single pieces for every room in the house, many of them reproduced from rare, antique models.

Inspection of our new Fall designs is cordially invited.

GEO. C. FLINT CO.

43-47 WEST 23rd ST.

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Fall - The Ideal Tree Planting Time

IF some kind friend told you of his success in planting trees and shrubs in the Fall and was thoroughly convinced of its decided advantages over Spring planting, wouldn't you be inclined to give the question enough serious thought to at least send to Hicks for full information and a catalog showing kinds and prices of the trees you want? If, however, you haven't any such helpful friend, then let us act as both friend and adviser and strongly urge you to do your tree and shrub planting this Fall—now.

Plant Hicks big trees if possible—big ones like the maple in the illustration, which was moved from our nurseries. If you want smaller trees, we have them in all sizes, from 30 feet down to 6 inches. No choicer, sturdier, more carefully root-pruned stock can be found anywhere.

Come to our nursery if you can and make selections. If you can't, you can depend on our handling your mail order in a way entirely to your satisfaction.

Isaac Hicks & Son

Westbury, Long Island

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YOUR ORCHARD
HAVE US INSPECT IT THIS MONTH

HAVE it done this October, because guided by the quality and quantity of the recent crop yield we can the better locate any obscure troubles that have materially affected the yield.

Oftimes the start of a highly destructive trouble can be located in this way and given timely treatment. There is likewise, no better time to do pruning, chain supporting of the limbs, or treating and repairing cavities.

But whether you conclude to have us do any work at any time or not, our inspection will have informed you of the true condition of your trees, which is what you certainly want to be informed on. With this end in view, send for our booklet—"Trees—the Care They Should Have," and let us arrange for one of our inspections at an early date.

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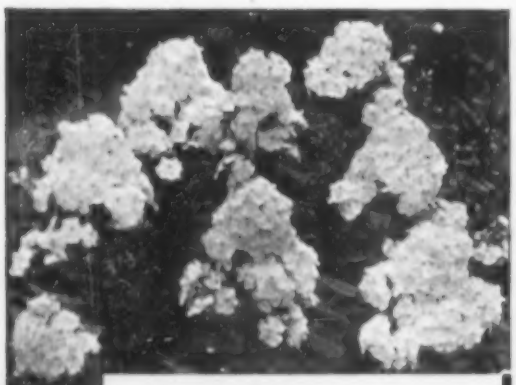

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From early July to late August the Phloxes will make your garden a spot of wondrous beauty—for, next to the glorious Peonies and the orchid-like Irises, I think the Phloxes are the most lovable of all our hardy plants, and when planted in masses, or with shrubs, are among the best of the hardy garden flowers.

MY BOOK "FARR'S HARDY PLANTS" gives a list of the Phloxes at Wyomissing, as well as Peonies, Delphiniums, Poppies and Irises. I will send you a copy if you are interested in these hardy plants, or in Roses and Shrubs.

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Interior Decorations

The furnishing of either simple or elaborate houses or separate rooms planned with care and distinction in any desired period.

WALL PAPERS -:- DRAPERIES
RUGS -:- FURNITURE

Perennials That Can Weather the Winter

(*Continued from page 227*)

ized on ravine banks.)
Monardia didyma. Oswego tea.
Orobus superba. Bitter vetch.
Ornithogalum pyramidalis.
Ornithogalum umbellatum. Star of Bethlehem.
Pyretheum uliginosum. Giant daisy.
Pyrethrum roseum.
Platycodons in var.
Physostegia virginica. False dragon head.
Primula veris superba. Primrose.
Putmonaria saccharata maculata.
Papaver orientalis. Oriental poppy.
Peonies.
Polygonum cuspidatum. Giant knotweed.
Ranuclus acris. Bachelor's button.
Rudbeckia nitida and *triloba.*
Spiraea aruneus. Goat's beard.
Spiraea fillipendula. Dropwort.
Spiraea palmata.
Spiraea venusta.
Statice latifolia. Great sea lavender.
Statice Gmelini.
Stylophorum diphyllum. Calandine poppy.
Saponaria ocymoides. Soapwort.
Sedum spectabilis. Live-for-ever.
Tricyrtis herta. Toad flax.
Thalictrum in var. Meadow rue.
Valeriana officinalis. Garden heliotrope.

The large flowered hybrids of the *Jackmani clematis*, the *Coccinea* hybrids, *Integrifolia*, and its hybrids *Crispa* and *Viorna*, and quite a number of the bush forms came through safely. *C. paniculata* were killed in some situations. *C. Virginiana*, *C. flammula*, and *C. coccinea* were killed roots and all.

The garden phlox (hybrids of *P. paniculata*) and the German iris, were on my place in good condition where the plants had been established for a year or so, but last fall planted stock rotted. At a nursery near here they lost large blocks of both the phlox and iris and at Lake Forest, five miles away, a patch of two hundred phlox in the garden was killed. Hollyhocks, Shasta daisies and *Epilobium* also succumbed.

Many weigelas, forsythias, privets, altheas, deutzias were entirely killed, but *Deutzia lemonii* proved hardy even to the tips, and in exposed situations. In fact, this is the only one of the species that is reliable here. Weigela Eva Rathke proved the hardiest of its class. *Rosa rugosa*, of course, stood it all right, as did the hybrids of the *Russiani* form of *rugosa* and General Jacqueminot; but the hybrids possessing "tea" blood, including Conrad F. Meyer, were killed to the ground. Even our native *R. setigera* was badly injured. All climbing roses not properly protected went to the roots, as did Lord Penzances hybrid sweet briers.

The small, short-tailed, mole-like field mouse did unusual damage. They completely gutted twenty-two coldframes for me, leaving about fifty forget-me-nots as a consolation. Two frames of the poisonous *digitalis* were eaten roots and all.

Unusual Hedges

NOTHING adds more to the beauty of a country home than hedges, and their beauty is equalled only by their varied usefulness. To inclose one's grounds; to cut off an ugly view of tenement or factory; to screen out-buildings; to border walks and drives; to edge garden plots; these are only a few of the many ways in which hedges may be "their own excuse for being." And infinite variety can be obtained by a little more planning and forethought; a little less sheep-like following in the footsteps of neighbors who are almost a unit in thinking that there are only five available hedge plants—privet, boxwood, Norway spruce, althea and hydrangea. Now all of these make good hedges, but why be confined to a "pent up Utica" when there is a boundless universe of growing things to select from? Almost every tree or shrub with a conspicuous blossom makes an attractive hedge, and when a row of evergreens is added for a background it is good to look at, winter as well as summer.

Where ground space is not limited, a triple or quadruple hedge in blossom is something to thank the gods for. To cut off an ugly view, set out a row of Scotch pine, white pine or hemlock. Any one of the three will make fine large trees. Plant forty feet apart. Time is gained by setting out trees five feet in height, and if care is exercised in planting and caring for them the first year, they will do as well as smaller trees. Dig holes about five feet across and three feet deep and fill in with good rich earth, but use no manure. The nurseryman has probably packed the roots most carefully, but soak them for a couple of hours in tepid water; be sure it isn't too warm, and that the roots are not exposed to the air. When everything is ready, trim off all broken roots and set the everygreen so it will be no deeper than it was before. Spread out the roots carefully and with your hand work in the dirt so that each root has the earth filled in all around it. Then pour in three or four buckets full of water, pack dry earth on that, so the sun won't bake it. Set out two stakes, one on each side and far enough from the tree that the roots will not be touched, wrap a piece of cloth around the tree so the cord will not chafe it and tie securely to stakes so the windstorms can't shake the tree and break off the tiny rootlets when growth begins. If you do all that the trees will live. Then in the spring or fall have the trees worked around and bone meal or ashes scattered, but no manure. In places subject to drought, protect the roots during summer by a mulch of leaves and stones. There is no special virtue in stones, but they prevent the leaves from being blown away by the winds or scratched away by the neighbors' chickens.

The evergreens once planted, the background for your hedges is complete. But it is only a background and lacks life and color. Parallel with the trees, but about

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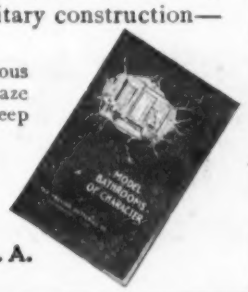

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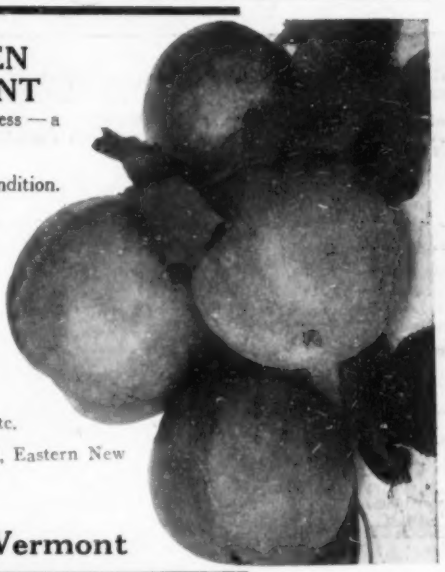

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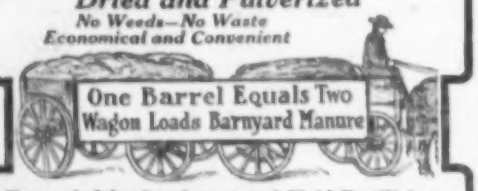

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ten feet in front and about that far apart set the flowering peach, red and white alternating. (The same cultural directions apply to all trees and shrubs, the only difference being you can take chances with deciduous plants that it is not well to take with evergreens.) About eight feet in front and as far apart set out white and purple lilacs alternating. About six feet in front of them and the same distance apart plant red cydonia, yellow forsythia, and white spirea alternating. For a low evergreen border, use dwarf box, then as a final touch plant a row of violets and you have not only shut out the ugly view, you have replaced it with one of such surpassing beauty that for the remainder of your life, the new year will begin, not on the first day of January, but on the day that this variety of color and perfume gladdens your sight. These hedge rows naturally will leave a great deal of vacant space. Fill in with yuccas, or if you prefer, flowers, with daffodils, poets' narcissus, Roman hyacinth, snowdrops, purple flag and Spanish iris. Plant them haphazard and not too close together and they will multiply and be as permanent as the shrubbery.

Should this hedge require too much space, use the evergreen background, and in front plant a row of dogwood (those "white tents of spring"), setting out ten feet apart. And dogwoods can be transplanted from the forest. People tell you that they are the most difficult of all wild woods things to move successfully, but I have not found them so. Once, in a moment of exceeding recklessness, I transplanted a dogwood, twelve feet in height and in full bloom, and it lived. I never have understood why it didn't die, but it didn't. However, I've never tried that experiment again. The last of October, or the first of November, is, in this climate (North Carolina), the best time to plant trees and shrubs. The winter rains give the roots a good start, and the plant is well established before leaf growth begins.

In selecting dogwoods get bushy ones about six feet in height, and be very careful not to injure the roots. It is almost impossible to convince a man that the root is an important part of a tree. To him, trunk and limbs are all that matter; so superintend the job yourself. As soon as dug, cover up roots so sun and wind will not dry them, and plant as soon as possible. It is better to have all holes made ready one day then next morning dig up plants and set out that afternoon. Don't keep them out of the earth any longer than necessary, and if well supplied in the matter of roots every one will live.

Trim all shrubbery when first planted to make it branch, but do have enough respect for the eternal fitness of things after the first trimming to let your hedge severely alone, to grow according to its own sweet will. If your mind is set on a formal hedge, use privet or box or something like that. It would be monstrous to

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thing like that. It would be monstrous to clip a lilac into a formal hedge.

For a screen to cut off the unsightly backbuildings so necessary in the country, the hardy bamboo is unsurpassed. It is a beautiful feathery evergreen, growing from ten to fifteen feet tall, with canes that the boys of the family can use for fishing poles. Were it not for its very troublesome habit of sending out long underground runners which come up in unexpected places, far from the parent stem, its use as a hedge could not be too highly recommended. However, a day with the hoe each April will make that all right. Its long green plumes are fine for decorating either churches or homes, and it grows so luxuriantly there is always enough and to spare. *Yucca filamentosa* makes a good border for the bamboo, as anything less hardy would be choked by the bamboo roots, while the deep green of the yucca is a beautiful contrast to the light green of the other. I do not know how far north the bamboo is hardy, but it would be an easy matter to ask one's nurseryman. In North Carolina it requires no protection. Snow and sleet do not seem to interfere with it at all. Once planted it takes care of itself.

Agnus Castus, Holy Lamb, sacred olive, or lavender tree, for it has as many names as a prince of the blood, makes a conspicuously beautiful hedge as well as a fragrant one, with its gray-green, lavender-scented leaves and its spikes of purple bloom. As it is loveliest in August, when the summer glory of bloom is on the wane, it deserves a welcome that so far has been conspicuous by its absence. A stately rival, and blooming about the same time, is the crape myrtle, both pink and white. All grow about twenty feet in height, ordinarily, though in unusually favorable localities they become trees. The black haw or wild thorn is almost as fragrant as its celebrated English namesake, and far more beautiful, not only defying but actually flourishing in the heat of Southern suns, when the English thorn either dies outright or lingers in such a withered, faded condition that one wishes it would die. Farther north it succeeds very well.

If you wish fragrance, pure and simple, for the flower is an inconspicuous greenish white, set out a hedge of "baby's breath." I do not know any other name for it. It is an old-time shrub, six feet tall, and blooms about the first of March. It remains in bloom a month, and during that blissful four weeks its fragrance is so sweet, so dainty, so elusive, that one's nose becomes one's most precious possession, and sniffing the perfumed air one's most enjoyable occupation.

And can any hedge be more satisfactory, either for beauty or fragrance, than one of white and purple lilac, alternating? It is of slow growth, "seven years from root to flower," they say, but think of what the bloom will be when it comes, and seven years of waiting will pass as rapidly as did Jacob's. Lilacs are troublesome

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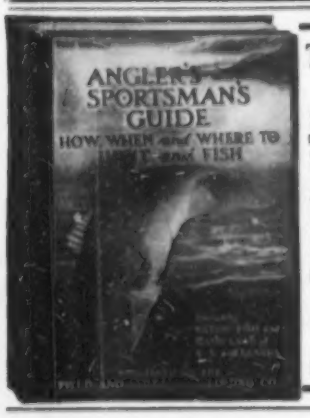

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on account of the numerous shoots that appear each spring and that must be kept away, but a thorough working in February is generally sufficient. In the autumn throw manure around the roots and in summer keep the grass from choking the life out of them. Beyond that no attention is necessary. That much, however, must be done for all shrubs until they are so well grown they no longer need any care.

Comparative Costs of Building and Building Material

(*Continued from page 204*)

complete specifications his figures may be gone over and verified. Of course, if the builder has the final drawings from the first he will be able to give at once an exact and final figure.

If you contemplate building a home study your own section. What in the long run seems to have proven to be the best materials for the locality; what materials are used for foundation walls, exterior walls, roofs, porches, trim, chimneys, etc. If one material predominates for each part, then there is some good reason why it was used. Probably for the sake of economy or procurability. A little thought and careful study in the beginning may save time and expense in the end.

Garden Suggestions and Queries

(*Continued from page 233*)

best of condition that is possible.

As to winter work, the coldframes will now be requiring more attention—cold nights will necessitate covering them with the glass sashes, and water should be given less frequently, and in the morning. The first crop of lettuce should be put into the frames about October 1st and will mature without artificial heat; following crops must go into the hotbed or the greenhouse. Bulbs for winter bloom, such as narcissi, tulips, hyacinths and Spanish iris, should be started now, planted in flats and kept in a dark and cold place or covered several inches deep with soil for the present, the idea being to stimulate at first root growth only.

It is not too late to investigate the small greenhouse question. Why not build one this fall, attached to the house, and heated from the house heating system? No small investment that you can make will give greater returns, both in pleasure and in actual money saving use throughout the winter and especially next spring. It will prove an addition to both house and garden that will never be regretted once you have realized its advantages.

Well Planned Interiors That Show Character

(*Continued from page 202*)

even desirable to open this window, especially as it faced another window only three feet away in another building.

Every inch of wall space was occupied by some piece of furniture. There was no room for a bookcase, yet books a plenty must be within reach. This problem was solved by the two high shelves running around the corner, from window to window over the couch, the lines of which added much to the quaint charm of the room.

At night, the work was all put away, the settle back turned up, and the couch pillows and cover piled upon it, disclosing the bed with its white spread and pillows. A white and yellow washable bedside rug was spread over the deep orange rag rug, and a dainty bedroom emerged from the workroom of the day.

ELEANOR GODWIN

A Studio Living-Room

THE studio living-room of these pictures had to serve as workroom by day, dining-room upon occasion, and sleeping-room at night. An ample bathroom accommodated dressing-table and chiffonier, so that the couch bed was the only evidence of this necessity.

The decorator saw that it was very large, high ceilinged, had fine lines, good woodwork of an older type painted white, a mantel of white painted wood supported by fluted columns, with yellow brick chimney and hearth, the whole very charming in design.

It will be seen at once that such a room could fittingly be made the setting of extreme richness and elaboration of furnishings. The other possibility was to treat the room with extreme simplicity and this was the method chosen. The color scheme was the first consideration. For the walls there was chosen a Japanese crêpe paper of a slightly warm neutral tone, and the pictures were strictly limited to the two fine landscape paintings, and two Japanese prints—a Hakusai with its characteristic blue sea and yellow sky and distant Fujiama, and a Toyakemi figure in dull greens and reds. The landscapes were a colorful scene of boats and a gray Dutch village with red roofs.

These pictures comprised all the variety of color that was permitted in the room. The wooden furniture was all dead dull black, extremely plain of line, and it was limited to the few necessary pieces, a large writing table, some straight high-backed chairs, a bookcase, serving-table and small folding dining-table. Two comfortable wicker arm chairs were painted with dull gold and cushioned in blue. The keynote of the room and the one big spot of color was in the couch cover and cushions, and one large rug covering the center of the room, between the couch and the hearth. These were of that wonderful living blue obtainable only from pure

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indigo. Of "bric-a-brac" there was absolutely none. Again it must be repeated, elimination was the rule and extreme simplicity the result. In the whole room there was only one "ornament," and even that was of use now and then—a large antique Chinese plate, whose blue decoration carried the note of blue onto the mantel. A few brass candlesticks, and brass and copper jars in actual use for flowers, gave touches of light here and there. The large writing-table had upon it a bronze copy of an antique sarcophagus, flanked by two tall candlesticks. The bronze box was put to the use (base, perhaps, wholly worthy) of concealing all the little necessary impediments of a working-desk. A copper tray for pens, and the ever present bowl or jar of flowers completed its burdens, leaving much wide space for real use of the table.

The note of the room, as has been said, was simplicity. There was, perhaps, a measure of initial sacrifice in eliminating all the little odds and ends, each choice and beautiful in itself and many valued for association's sake, but the effect was well worth while. KATHERINE LORD

The One-Color Scheme

AS variety is the spice of life, many people think that a house decorated throughout in different tones of one color would be a very dull and tedious affair. If it were done badly they would be quite right, and it would also be very ugly. When this method is carried out artistically and correctly it is charming and restful in effect and adds the appearance of size to the interior of the house.

The house which I take as an example to point my moral and adorn my tale is in the country, with plenty of light and air and surrounded by a charming garden. It is not an excessively large or expensive house, but it is comfortable and homelike and has an elastic hospitality about it which adds much to the joy of life.

The architecture is Colonial, which gives the keynote for the decorations. The hall is wainscoted to the height of about thirty-eight inches, and all the woodwork is painted a very light soft gray, almost white in fact. The wall paper is a copy of an old-fashioned one, gay with birds and peonies, and the side-curtains, over white muslin which is also used throughout the house, are a soft deep rose-colored taffeta edged with narrow fringe of the same color, and a simple gathered valance. The furniture is all Chippendale, and consists of a gilt mirror with a card table used as a console table, and two chairs, one on each side of the table. Near the door is a small table for the card tray and pad and pencil. The rug is a plain deep rose-color.

The drawing-room has a very light gray paper, and the woodwork is the same shade as the hall. The side curtains are lovely flowered cretonne with tones of pink and gray in it, chiefly pink. The furniture is Georgian or Colonial, and

some of it is covered with the cretonne, and some with velours of the soft deep rose-color, which is the foundation tone for the house. The floor is covered with a rug of this color. The room is large and has many centers of interest made by the clever arrangement of the furniture, and the view through the French doors across the well-furnished piazza to the garden beyond is charming.

The dining-room has a high wainscot connected with the cornice at the corners of the room, with over-doors and a beautifully designed over-mantel. All this woodwork is the same soft gray-white as the other rooms. The wall paper is plain deep rose-color, and the Oriental rug has rose for its chief tone. One end of the room is entirely of windows with a broad shelf running the whole length, on which are kept pink and white flowers in white jars or white painted pots. The side-curtains are rose-colored damask. The furniture is Sheraton.

The library has built-in bookcases around the room. The wall paper is a soft warm gray, the side-curtains rose silk rep, and the gray-stained willow furniture and window-seat cushions are covered with rose-figured cretonne, and a big comfortable sofa is covered with the plain pink. The rug is of deep warm gray. There is a large "Washington" library table, a small block front desk, and several other pieces of mahogany add their charm to the room.

The bedrooms deserve to be described in detail, but space forbids. They are all carried out with the idea of rose and light gray for their base. One has an old-fashioned four-poster charmingly draped with old-fashioned chintz, and the other furniture is in keeping, a highboy, wing chairs, etc. Some of the rooms have low post beds, and some have enamel furniture. There is an upstairs sitting- or morning-room done delightfully with gray enameled Adam furniture.

The details of fireplaces, ornaments, lighting, pictures, and lamp shades, must also be left out, but I end as I began by saying that the use of one color, when used correctly, gives charm and distinction and a sense of peace to a house in which there is no danger of monotony.

Lucy Abbot Throop

A Nasturtium Bedroom

I SUPPOSE there was never a red-haired girl who didn't love red and long with all her soul for a red dress, or at least a red room. Not crimson, nor terra cotta, nor old rose, but red, plain unblushing scarlet. Of course she can't have it and never could and she would be an offense and an eyesore to all who entered if she even had the red room, but the room pictured here would come pretty near to satisfying her taste for the forbidden color, though no one would think of calling it a red room.

Everyone knows that the nasturtium has more ways of being red than most any other flower and that it shamelessly

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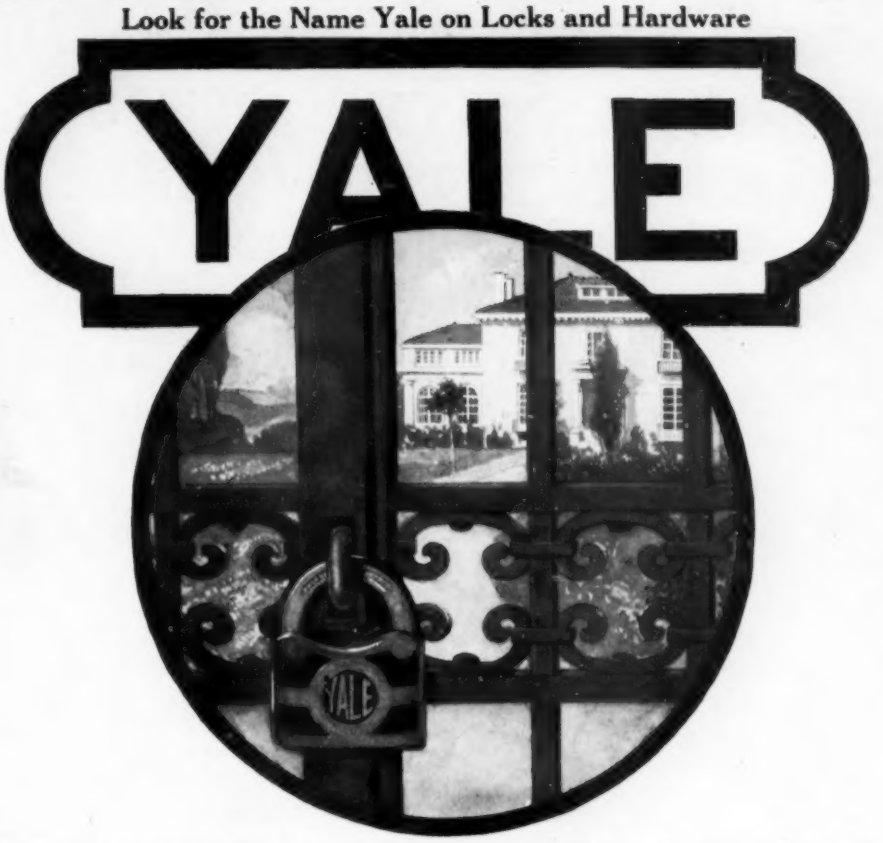

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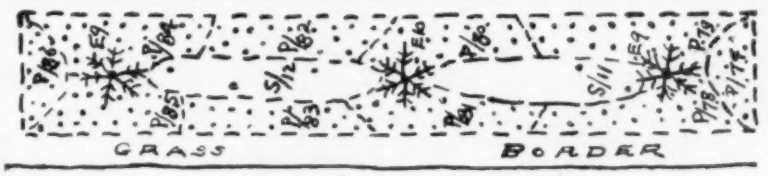

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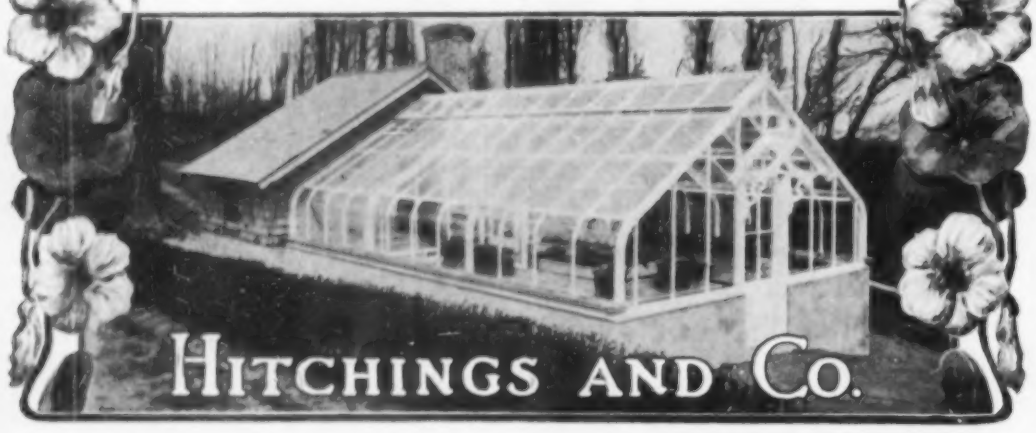

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flaunts its red blossoms in direct juxtaposition to every other color and successfully carries off combinations that sound impossible.

The designs for this nasturtium room were made after careful study of a nasturtium patch in an out-of-the-way corner of the vegetable garden. The first room decorated was a small workroom or studio. The woodwork was painted green, the slightly bluish green of the nasturtium leaf, though rather grayer than the leaf in nature. The walls, deep cream in tone, were then stenciled with the garlands of the flowers, yellow, tawny and red in all the variations of those colors, but so skillfully mingled that the glowing reds had due prominence. The snuff-colored hangings for the cupboard and the couch cover were stenciled with a more conventionalized flower in the same colors, while the window hangings of the same snuff color were of plain material deeply ribbed in. Weave chairs of tawny brown willow completed the furnishings.

The bedroom in white woodwork and faint yellow walls, also carries out the red and yellow nasturtium idea, which is again stenciled on the heavy dimity counterpane and bolster cover of the mahogany four-poster.

A good deal else than the red enters into these two color schemes, but while the yellows and tawny browns make a proper background for the red-haired girl, who, by the way, usually wears some shade of brown or tan, still the soul satisfying glowing spots of red fill and please the expectant eye. ISABEL SHEPHERD

A Decorator's Own Living-room

IT is in their own homes that decorators work with freest hand, and consequently with most satisfying results. This is well illustrated in the living-room of one of the foremost decorators.

The ceiling of this spacious room is 12 feet in height and its floor dimensions are 13 feet by 25 feet. The room has an entrance door and a doorway into the dining-room, which is an important decorative feature of the room. It was taken from a very old church near Florence, its beautiful carvings almost hidden under repeated coats of crudely colored paint in combinations with streaks of vivid gilt. Properly restored and traced with dim antique gold the full beauty of the doorway was revealed. When in place this gave the keynote for the scheme of treatment of this room.

"We found the place that seemed appointed for it," the decorator said, "and built the partition about it."

There were originally two commonplace bay windows across the front of the room, which with the entrance door seemed out of touch with the golden doorway. As the furniture to be used in the studio was chiefly of old oak and Italian walnut it was decided to make the trim of the room show the same richly dark tone.

A sort of box frame with a cornice made

from this wood was set over the original frame of the door and ornamented with dim antique fold, as the photograph shows. The window-frames were fitted in the same way, except that each bay was divided into three sections, giving the effect of a triple window. As the walls and ceiling had been covered in a heavy canvas painted stone color, the effect of windows deep set in a stone wall was secured.

The monk's table which holds the center of the room, the carved trousseau chest, the high-backed oaken seats, the quaintly interesting lighting fixtures are all Italian, while the terra cotta pedestal is French, and the seats came from a 16th century church near Paris. It is a supreme charm of this room, fitted as it is with rare antiques, that it speaks clearly of comfort and invites one to lounge and rest in it even after its interesting features have been studied and enjoyed. In its colorful beauty it is restful, though as exquisitely varied as a fine stained-glass cathedral window. The dull, soft blues and greens, dim reds and ivory of the Oriental rugs are subtly complemented by the green damask couch. In old red hangings the tarnished gold and softly glowing tints of draperies and cushions fashioned from ecclesiastical vestments and embroideries. No single color note of the room is sharp or accentuated—all is toned and mellowed. Every piece of Parian marble, terra cotta, bronze or silver is intrinsically beautiful and much of it is turned to some practical service as well. As flower holders, light supports, shades, and book rests, they play their part.

MARGARET GREENLEAF

The Kitchen Complete

HOUSEKEEPERS generally like to know about other people's kitchens. The kitchens here described suggest many features of practical utility to lighten labor and increase the efficiency of the culinary realm. One, the kitchen of a large city house, is in the basement owing to the exigency of limited ground space. The light, however, is good.

Where it is possible—and it can nearly always be made so—ample light should fall on the range from a window at the left-hand side and on the sink from a window at the left or else directly back of it. It is well, as in the illustration, to have gas or electric fixtures over range and sink so that the cook may not stand in her own light, as she is apt to do when the fixtures are some distance away and back of her.

It will also be seen in the kitchen of one illustration that there are two sinks, one beside the coal range and the other just beyond the gas stove. For obvious reasons the sink should always be as near the range as possible; it improves neither the cook's temper nor cookery to be trudging back and forth the width of the kitchen in constant procession between sink and range carrying heavy pots full of water or vegetables. Where large and

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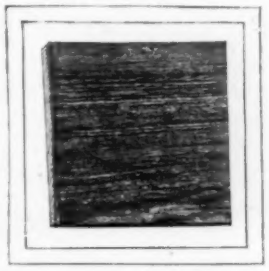

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elaborate dinners have frequently to be prepared a second sink is a great convenience if not a necessity.

Another commendable feature is the hood that extends not only over both ranges, but over the sinks also so that all steam as well as the smell of the cooking is drawn up the flue so that the walls never become clammy with condensed vapor. The edge of the hood is a good place for the attachment of lighting fixtures.

The low zinc-covered table built around three sides of the dumbwaiter shaft, one corner of which can just be seen at the edge of the cut, is a great convenience. It is near the range, is low enough to set pots and kettles on with comfort and is plenty large enough without any crowding to hold all the dishes and platters that could ever be needed while the viands are transferred to them from the cooking utensils. The zinc top has slight raised rim so that in case of a spill it can be mopped up clean without messing things up. It is also a convenient height for the preparation of meats or vegetables before cooking.

Beneath this table, on a low platform a couple of inches above the floor, are arranged the saucepans and kettles, just where the cook can reach them with the least trouble. It is a great thing—and this point cannot be too strongly emphasized—to have the utensils handy. Junctions of walls and floors, as in this kitchen, should be curved so that there are no corners where dirt can collect and be overlooked. Kitchen clocks are a necessary adjunct and ought to be kept rigorously accurate.

COSTEN FITZ-GIBBON

Winter Mushrooms on Shelves

IN raising mushrooms for home use, it is surprising how many can be grown on a very small piece of ground. If one has no intention of growing them for profit, the usual commercial size beds are out of all proportion to the needs. Most beginners make the mistake of attempting to cultivate beds which are unnecessarily large, and as a result they have a great surplus of the edible growths, and either have to waste or dispose of them in other ways. One enthusiastic grower raised on a bed twenty by fifteen feet so many mushrooms that it became a painful duty of the whole family to eat them every day until they were so tired of mushrooms that they have never raised any since. One would not like to have peas or even strawberries served up three times a day week in and week out. We get tired of even peaches and cream if served too often.

It was partly as a result of such a previous experience that we decided to raise mushrooms on shelves in the cellar where they would take up little space and at the

same time provide just enough of the delicacies through the winter to make them always tempting. Some object to raising mushrooms in the cellar on account of the odor of the beds, but this objection can be easily overcome with a little planning and carefulness. Of course if we convert half the cellar into a mushroom bed no amount of carefulness will prevent the odor of the fermenting manure from contaminating the air.

In one corner of the cellar far removed from the vegetable bins and storage rooms, a cheap wooden partition was put up, inclosing a space 10 by 10 feet. A door of cheap pine stuff was attached to the entrance so that the inclosure could be completely shut off from the rest of the cellar. The corner was chosen because of a cellar window which opened directly outdoors to give light and ventilation. The inside of the partition was made almost windproof by tacking ordinary tar or builders' paper in lengthwise strips across the boards, using nails with big tin washers. When the whole of the partition was thus covered with the paper from the floor to the ceiling, the shelves were put in position.

The ceiling of the cellar was seven feet from the floor. This gave sufficient space for a tier of three shelves, each spaced one foot and eight inches apart. The shelves ran the full length of the room, but were only five feet deep. This left a space in front of three feet in which to work and get at the shelves. It would admit a chair or step ladder to climb on to reach the top shelf.

Ordinary second-hand boards were used for the shelves. Some of them were so full of knot holes and crevices that pieces of old tin had to be laid on top to cover them. In the center of the tier of shelves upright pieces of wood were placed to support them when loaded. In front of the shelves strips of boards ten inches wide were nailed to keep the manure and dirt from falling out in front.

With the room partitioned off from the rest of the cellar, and the shelves put up in position, work of preparing the beds for winter began. These were made in the usual way. Twelve inches of good fresh horse manure were put on the shelves, and this was packed down until it occupied a layer only nine inches in depth. The mushroom spawn was then inserted two inches deep in this, and then covered with one-and-one-half inches of good garden loam.

Each shelf was made a separate bed. There was a space of eight inches between the top of the bed and the bottom board of the bed above. This space was just sufficient to provide ventilation and the necessary amount of light. Each bed was ten feet long and five wide, giving fifty square feet, but as there were three shelves the beds really had a surface area of 150 feet. The room's capacity for mushroom growing was thus tripled.

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there was absolutely no odor penetrating to any other part of the cellar. In fact, it was so tight that it was found necessary to secure a method of ventilation. The light from the one window opening into the room was rather too strong for good work, and this was modified by covering it with an old linen window shade. By means of this the light could be regulated to suit any condition. In the early part of the season the ventilation could be secured by opening the window, but as the cold weather approached this was found inconvenient and impracticable.

This is the way we ventilated the place. A short piece of iron piping four inches in diameter was obtained from an old building. It had been used as the ventilating pipe for the sewer connections. There was one elbow turn to this. The pipe was run through the upper part of the window sash and fastened there. The lower part with the elbow turned downward was attached to the ceiling in about the middle of the room. Thus all the stale air could escape through this pipe. Outside air was admitted in the day time by opening the window a trifle, and at night time the ventilating pipe was plugged up so that the outside chill would not injure the plants.

When the mushroom spawn was planted a small oil stove was lighted and placed in the room for a couple of hours a day. Sufficient heat was generated in this way to last for the whole twenty-four hours, except on very cold days or nights. While not very much of the heat from the rest of the cellar reached the corner room, it still kept the partition and surroundings warm. The next step was to cut a hole a foot square in the partition near the floor on the side the furnace was located. This hole was trapped off by a door on hinges that could be raised or dropped at will. This brought the outside warm cellar air into the room without permitting any of the odors to be carried back. The warm air being admitted near the floor circulated around among the mushroom beds, and finally found its way out through the ventilating pipe.

These were almost ideal conditions for mushrooms, and at the same time all the ordinary objections to raising them in the cellar were removed. All the dirt and litter were shut off into this one section of the cellar, and even the disagreeable odors were imprisoned and allowed to escape only through the ventilating pipe. Frequently in ordinary weather sufficient heat came into the room from the cellar to keep the temperature of the beds about right without lighting the oil stove.

When watered the beds absorbed most of the moisture, but some of it was bound to trickle through the shelves. The question of collecting this so that it would not accumulate in the room and cause unpleasant odors was solved in this way. Under the bottom shelf boards were placed which sloped slightly toward one side. These boards were covered with sheets of tin, soldered together, and with the edges turned up about an inch. At the lowest

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end of the trough the water collected and ran out of a small opening and dripped into a large tin pan placed there to receive it. After each watering this pan was removed and its contents emptied. No water could thus reach the floor or collect in corners. The place was kept as free from unnecessary moisture as could be wished for. The beds were as clean and sanitary as any outside garden. An improvement upon this would be to connect the drip with a pipe run through the cellar floor into a barrel filled with loose stones or connected with the sewer pipe, if possible. The only danger of the method used above is that of forgetfulness in emptying the pan of water. No great harm would follow, however, if this was neglected once in a while, but it would be unpleasant to have the floor kept in a condition of odorous moisture much of the time.

The experts raise as much as two and more pounds of mushrooms to the square foot of surface, but we were more than satisfied to get half that amount. One pound to the square foot meant from our small room about 150 pounds of winter mushrooms. No family could use that amount for the home table. However, there are always friends who are pleased with a present of some.

By actual weight we gathered 165 pounds of mushrooms from the three shelves. If we had sold this at the ordinary rate of fifty cents a pound we could have realized about $82 from the small cellar room. That would not have been bad from a commercial point of view, but from it expenses would have to be deducted, such as cost of spawn, manure, freight or express and commissions.

The second year of our experiment we solved still another problem by the shelf system. Our trouble was in having too many mushrooms all at once. The beds began to yield in about six weeks, and for a month or more the yield was so heavy that the crop could not be used up. We had to give away, and actually waste, a good many. At the end of the second month the supply began to wane a little, and in three months it was down pretty well. The solution of the problem was simplicity itself. We simply planted the shelves in rotation. The first one was spawned early in the fall, and six weeks later the second was planted, and two months later the third. The result was that we had a continuous season of growth. One shelf supplied all the mushrooms that a family could eat a month or two, and by the time they were all gathered the second bed began to ripen, and then in turn the third shelf followed. Thus we limited the supply for any one month and extended the season over the longest possible period. One might in this way easily keep the table supplied with fresh mushrooms from early fall until spring, and then by that time outdoor beds could be started. For the lover of these delicious edibles there would then be no in-between

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season. From a commercial point of view one could likewise make mushroom culture in this way a continuous process, and if the market price was bad at one season the returns would be evened up by the better prices obtained at another season.

We kept a uniform temperature by the use of a thermometer, and in the spring of the year the beds were all cleaned out and the room well aired through the summer. In the fall fresh beds were made on the shelves the same as at first. From a sanitary or hygienic point of view mushroom culture in a part of the cellar cannot be considered bad if precautions such as above are observed with any degree of carefulness.

A. S. ATKINSON

Some Garden Don'ts

IN gardening it is almost as important to know what to avoid as what to do, although, of course, the list of items to be noted is much smaller. The following simple "dont's," which have grown out of the author's experience in the last few years, are important for beginners.

Don't cover the strawberry patch in the fall until the ground has been frozen. It is alternate thawing and freezing that kills strawberries, and the covering in winter is, not to protect the ground from freezing, but rather to protect the surface from alternate freezing and thawing. In the spring, if one desires to hold back a part of his bed from early blooming, this may be done by leaving the covering on longer.

Don't cut back growing raspberry bushes. So says a neighbor of mine, who has had many years' experience with acres of different varieties. My own habit has been to cut back, so as to force out side shoots and thus secure the largest bearing surface. But my berries have been small and my neighbor insists that to divide the main branch is not only to divide the size of the berry, but to impoverish the quality as well.

Don't be sparing of your celery until you have learned to store it successfully. Suggestions are numerous for keeping celery, but so many conditions enter into success that one usually has to learn by repeated failures. The surest way for the inexperienced to keep celery is to eat it; and I would suggest to all beginners that they start using their celery as soon as it is fit and eat all they want as long as it lasts, until by experience and by experimenting with small quantities they have learned to preserve it successfully. Otherwise there will likely be many disappointments, and a large portion of several celery crops may go to waste.

Don't wait until spring to eat your parsnips. As everybody knows, parsnips are improved by being frozen; but how to let parsnips stay in the ground all winter in

(Continued on page 266)

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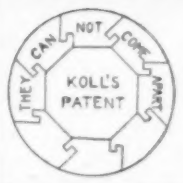

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(*Continued from page 264*)

order that they may be improved by freezing, and then enjoy them for any length of time in the spring, is still a puzzle to me; for as soon as the frost is out of the ground they begin to grow, and if not left in the ground they soon dry up. On either side of my row of parsnips, and before the ground freezes, I dig a trench, leaving the parsnips standing between the trenches in about eight inches of soil. At any time during the winter, if I want a few parsnips I take an old ax and chop off a section of this inter-trench ridge in which the vegetables stand, batter it to pieces, and thus secure the frozen treasures.

Don't burn autumn leaves. Last year I covered a part of my garden six inches deep with leaves, and plowed them under in the spring. Burning leaves is a total waste, for leaf mold is a valuable fertilizer. This winter I am using them to cover beets and celery for winter use, as well as to cover my strawberries. After they have rendered these valuable services I shall spread them over the garden as before and turn them under at the spring plowing.

Don't let the cabbage worms eat up your cabbages and cauliflowers. I do not like to use poisons on vegetables that I am going to eat, even in their early stages, and I have not found other wholly satisfactory remedies for this pest. Last year I had ten cabbages and as many cauliflowers. It was but a slight task to go over them every other evening and destroy the worms. After August 1st no further attention was necessary, and every plant produced a good head. Where these plants are raised on a large scale, such care, of course, is out of the question.

When I have planted different varieties of radishes I have had the same experience—sometimes too many, sometimes none—so that now I use only the French Breakfast variety, planting repeatedly about every ten days.

Don't wait until May to plant sweet corn. Last year I planted ten hills of four kernels each in flower pots in the house on April 15th. About May 5th these hills were set out in the garden. In transplanting I poured enough water into each pot to hold the soil together, then ran an old table knife around the inside of the pot to loosen the soil; then, placing my hand carefully over the top of the pot, with the corn sticking through my fingers, I turned pot, plant and all upside down, pulled the pot off, and set the corn in the ground without having disturbed a root. This corn matured fully a week earlier than that planted on the day these house plants were set out.

Don't plant late peas in rows side by side. This I did last year, only to find that between the rows the shade was so dense and the dampness so extreme, that the leaves half way up the vines discolored and fell off, and the fruitage was not good. Peas that grow tall should be planted in single rows so that the sun and wind can get well at them. CRAIG S. THOMS

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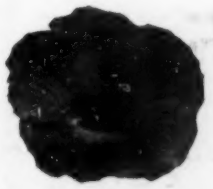

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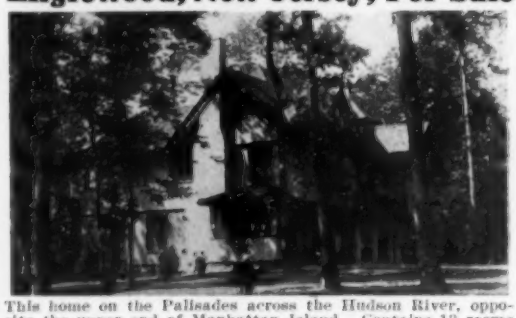

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Some Common Poultry Ills

FEW people who have raised poultry for any length of time have been fortunate enough to escape the ailments common to fowls. The cause of disease may be obscure to the novice or he may be neglectful until the effect has shortened the life of the flock and the sum total of profits as well.

While almost all serious fowl diseases terminate quickly in death if not arrested, the attack is rarely so sudden as it seems. A keen observer will note early symptoms; droopiness, abnormal thirst, lack of appetite, uneven gait, or weakness in time for some remedial measures to be taken.

All ailing birds should be removed from the flock for two important reasons: first, for the good of the other fowls lest there be contagious features, and second, for the good of the sick birds themselves, as the strong fowls are often hopelessly cruel to the afflicted members of their flock.

Have the chicken hospital dry and airy in summer and warm and sunny in winter. Let it be well whitewashed. It is possible to cure very ailing birds and have them return to normal, profitable health—but it is a lot of trouble. I think it is folly to try to nurse them through severe contagious diseases as I am not at all sure that roup and fowl diphtheria do not really menace the health of the human nurse as well.

Whenever disease appears among poultry, whether due to constitutional weakness, whether inclemencies or infection, the quarters should be disinfected. Carbolated lime is excellent for the interior of the building. It is ordinary whitewash with an ounce of carbolic acid added to each gallon. Scattering lime about the runs is an excellent purifier also.

The acknowledged contagious, infectious and generally fatal diseases are roup, canker, diphtheria and cholera.

Roup appears like a cold in the head with intense inflammation and swelling, often causing the eyes to bulge and even run out with the mattery discharge. When roup attacks a flock it will kill most of the birds unless checked. Different fowls are affected in slightly different ways according to their susceptibility. The finest fowls often suffer most. With some there will be the large mattery swellings; with others, dry warty excrescences about the nostrils or at the side of the head. With others, the trouble is within the throat (resembling if not identical with diphtheria). Birds thus affected must be promptly relieved before they suffocate. Drop a lump of camphorated tallow or vaseline in the throat and anoint the outside of the throat with camphorated oil.

For the general treatment of the flock, put several drops of camphor in the drinking water. Burn sulphur in the building or hang an open vessel of dilute carbolic acid in the building, from the roof. Feed no corn; instead, use wheat, oats, and mashes containing bone or beef meal.

For canker sores on the mouth and head, apply an ointment made from one tablespoonful of mutton tallow, three drops

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The author of this book has lived in Paris for more than twenty-five years, and has had special opportunities for observing the city's life in all its multi-colored phases and penetrating to the depths of its hidden mysteries. The book is a remarkable interpretation of the French capitol. The author's creation of the atmosphere of the city is so remarkable and the delineations of its life so vivid that the reader feels all the sensations of an actual visit. This is the one book on Paris that adequately conveys its indescribable atmosphere and compelling charm. Illustrated. *$2.50 net; postage 20 cents.*

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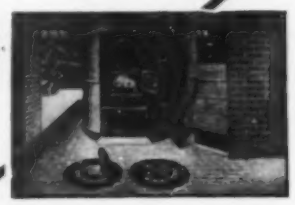

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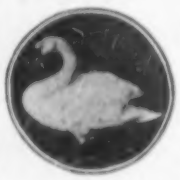

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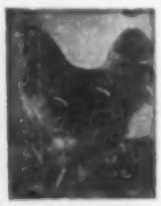

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of carbolic acid and a pinch of sulphur, using a feather to apply it and burning each one at once after using. Disinfect everything with the carbolated whitewash or by scalding.

Cholera is indicated by a profuse greenish or yellowish discharge from the bowels. The birds are feverish, do not digest their food and the comb is a purplish red. Kill the sick birds and disinfect floors, perches and drop-boards with the carbolated whitewash. Remove the birds to clean runs if possible. Turn the soil in the old runs, lime it well and plant some green crop thereon.

Diarrhœa in young chicks is due to any one of several causes. Too much animal food, unhealthy runs, or chill may cause it. Change the young birds frequently to clean runs, giving them dry food, mixing powdered charcoal with their food frequently. Give to each ailing chick two or three drops of sweet oil.

For old birds, one teaspoonful of sweet oil at night, and one-half teaspoonful of powdered charcoal in the morning with a little cayenne pepper in the feed will help.

Worms in the intestines may be remedied by giving the birds one teaspoonful of sweet oil with two drops of spirits of turpentine once a day until relieved.

Swollen crop: When the swelling is hard the bird is said to be crop-bound, usually due to some obstruction between the crop and gizzard. Give one teaspoonful of sweet oil every four hours.

Soft swelling of the crop often afflicts setting hens. It is due to the presence of gases and sour fluid caused by the fowl's having little or no grit in the gizzard. Hold the fowl so that this fermenting fluid runs out at the mouth then give powdered charcoal and a dose of one teaspoonful of sweet oil three times a day. Feed the bird soft food until recovered, then see that it gets plenty of grit.

Staggering or giddiness is another chicken ailment. Sometimes young birds will be found prostrate, and on attempting to rise the head will draw and twist and the limbs be unsteady. This condition seems often to be due to chill and wet. Or it may follow an injury—as a blow—to the head or back. Wrap the bird in a bit of flannel and give it a warm place, feeding it upon warm milk. After several hours, the congestion is usually relieved.

Cold in the head or throat is indicated by sneezing and noisy breathing. Put a few drops of spirits of camphor in the drinking water. M. ROBERTS CONOVER

Training the Dog—III

WHILE no attempt should be made during the early training of your puppy to have more than one series of regular lessons going on at a time, yet there is one thing which may be profitably taken up at any time without interfering with the dog's regular instruction. I refer to the inculcation of orderly, cleanly habits about the house.

In this matter many homeopathic doses

of prevention are worth more than a few allopathic treatments of dog whip or apple switch. Sometimes the latter is necessary, but before resorting to force be perfectly sure that the culprit fully appreciates why he is being punished and what he should have done to avoid it, and then make the chastisement an adequate one.

The first step in house-breaking may be taken as soon as your dog arrives. If he is to be kept in the house, make it a point to see that yourself or someone else takes him outdoors for a while at reasonable intervals. This will aid greatly in the formation of proper habits, but when (as is certain to be the case sooner or later) the pup misbehaves, reprimand him sharply and chain him at the spot where the wrong occurred, leaving him there for perhaps fifteen minutes. Then lead outdoors by the chain and release.

By following these instructions it is often possible successfully to house-break a dog, but some cases require more drastic treatment. If the plans suggested do not effect a cure, and if the pup seems nevertheless to realize in what respect he has done wrong and continues to do so wilfully, then reprimand and switch him on the spot, immediately thereafter putting him outdoors. But *do not,* as you love your self-respect and exalted position in the dog's mind, let your temper get the better of you.

Before passing on to the second real lesson that the dog must learn—"lie down" a few words about rewards may not be amiss. It is a common—I might almost say usual—custom for an inexperienced dog trainer to reward the successful efforts of his pupil by tid-bits that appeal strongly to the latter's love for his own digestive organization. While this method often secures satisfactory results while the food is in immediate prospect and the dog hungry enough to work for it, yet the whole principle on which such a means of inducing obedience depends is faulty. Instead of the dog doing as he is ordered from a sense of duty, he obeys simply from personal gastronomic reasons. Let him lose his appetite or the prospect of being fed with dainties for the slight trouble of coming when called or heeding the command to lie down, and your control of his actions will probably be extremely conspicuous by its absence. Never make food an offered reward for obedience to your orders, at least until your dog's "grammar school" education has been completed. A kindly pat and a few words of praise will be keenly appreciated by the dog which is sensibly handled, and they are in the long run by far the best reward.

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goes with us through a long and varied career, while with others it is never gratified; personal environment, want of money, or mere lack of spirit to start being often responsible for its remaining in the bud.

Collectors abroad at one time had a great advantage over us, which every ship which comes to port is now rectifying. Even now they have special fields which we cannot touch. For instance, Prince Duleep Singh, now resident near Norfolk, England, has chosen for his hobby things connected with the region in which he lives, and he gathers Staffordshire ornaments, constable's staffs and contemporaneous portraits of residents of that locality. Sir Ponsonby Fane of the late King Edward's household collects buckles of both shoe and knee varieties. Clocks too, have been a royal hobby since the day when a king of Persia gave a water clock of bronze inlaid with gold to Charlemagne, in the year 807. H. K. Newton, an Englishman, collects those beautiful Delft jars, painted in polychrome or blue and with handsome brass covers. Lace bobbins are exquisite objects, particularly when they have attached to them those ornaments made of beads and called "jingles." These may be of beads from Venice, England or even Egypt, and when placed on delicately carved bobbins served as a gift of love from a lover to his lass.

But bobbins, buckles, snuff jars and china seem commonplace enough when you come to consider a collection of miniature paintings of eyes! Richard Cosway the artist is believed to be responsible for starting this strange fad in the fashionable world, and it is said that his first commission was the painting of the right eye of Mrs. Fitzherbert as a gift for the Prince Regent. He returned the compliment by having his eye painted, set in a ring, which he presented to the lady on her birthday.

Here in America Mr. William Hearst's collection of old blue china, particularly connected with Washington and the Syntax series; Mrs. Brownell's wonderful teapots, (more than two thousand); Mrs. Frederick Yates, Mr. Hudnut's as well as half a dozen others' collections of historic American china; Mrs. Hearn's watches, Mr. Drake's brass, copper and glass, Mr. Flynt's four hundred clocks are just a few of the better known large collections. There is hardly a hamlet so remote that somebody is not collecting something. The West as well as the East has its enthusiasts, and in a little mining town in Montana is a man who collects Sheffield plate; in New Mexico is one who is making satisfactory progress in gathering old Wedgwood, while only the other day I heard of a collection in Vermont of elephant bells!

The hospitality of this department is open to all. Those who "want to know" are quite as welcome as those who "want to show" what treasures they have. The only requirements necessary to bring you an answer to any of your queries is a self addressed stamped envelope.

WHILE Albert B. Osborne was in England this summer getting material for a series of articles which will appear in TRAVEL early in 1913, we had a number of interesting letters from him that evidenced in a very striking manner his great love for travel and his keen appreciation for that which is picturesque and beautiful as well as humorous. From Goring-on-the-Thames on the stationery of the Hotel called "Ye Miller of Mansfield" he wrote in part: "I hadn't the least idea of stopping here when we took the boat at Oxford, but just before the boat arrived at Goring I chanced on the name of this hotel and insisted on passing a night in it. So out we got (it is only a hamlet 'round a lock) to the utter disgust of everybody. We have two trunks that weigh seven tons apiece, and I had to pay the lock-keeper to take care of them. It was pouring and had been all day. But the inn is a dream, and I am glad I am here."

"Speaking of inn hunting, the M— where we stayed at Oxford is 500 years old and a perfect labyrinth of mysterious passageways. I heard some complaint of bugs and things, but who wants to be comfortable when he can be picturesque, and there is a certain satisfaction in being bitten by a bug whose direct ancestors may have sipped the blood of Cavalier and Roundhead."

Mr. Osborne's "Picture Towns of Europe," which is a graphic portrayal and a sympathetic interpretation of the cities which are left almost intact from medieval times, is beginning to attract attention from lovers of the best in travel literature.

A very strange coincidence appears in one of the most remarkable books it has been our pleasure to read and our gratification to publish, "The Crime of 1812." Within it are the expressions of two strong characters, both with a single idea, though expressed, one a hundred years ago, and one but yesterday. These men were Colonel Labaume, of Napoleon's army in the Russian Campaign, the author of the book, and that noted English editor, Wm. T. Stead, who wrote an introduction to it. The voices of both come back to us in a plea against war, and it is especially significant now when Europe is again resounding with the tumult of a new conflict. Mr. Stead delivers a significant tribute to Russia as a force for peace. This is practically the last message of the man whose brilliant career was so sadly interrupted. He felt called upon to make these statements as appropriate for the centenary of the fall of Moscow. "It is well to be reminded by these facts, when differences of opinion as to the necessity of isolated and temporary acts of policy, in countries where England and Russia find themselves face to face with Oriental anarchy, seem to have blinded many good-hearted but wrong-headed people, as to the many incalculable services which Russia has rendered to mankind. In this book we see war at its worst, war uncontrolled by rules and regulations. War nowadays, despite occasional outbursts of panic-roused savagery in the ranks of the Italian invaders of Tripoli, is a comparatively humane operation. The proceedings of armies in the field are confined in their ever narrower and narrower limits. Almost everything that Napoleon's Grand Army did, excepting when actually engaged in active combat, now lies under the ban of all the civilized governments of the world. And to whom is it that we owe this great advance? We owe it not to humanitarian England nor to chivalrous France. We owe it first and foremost of all to that much abused and much maligned Russia which in 1874 summoned a Brussels Conference to define the laws of war, and which in 1889 and 1907 carried out the same noble mission at the conferences of the Hague."

Probably the very day that this magazine reaches you will be the one hundredth anniversary of that frightful retreat of Napoleon's army from Moscow, October 23rd, 1812. And it is fitting that we mention the book that so marvelously describes the horrors of war and that terrible campaign which led to Napoleon's downfall.

You remember how tired you were after Christmas last year. You remember what a relief it was to have the holidays over with and to be relieved of the tension and worry incidental to the season. Yet at this moment you are planning for Christmas with the same enthusiasm and the same joyful anticipation that you have always felt during the month or so preceding the holidays.

You are beginning to plan the various little remembrances for your friends, and it is just on this account that we wish to suggest that you go to your bookseller and ask him to let you see Leona Dalrymple's joyous story of Yuletide, "Uncle Noah's Christmas Inspiration." This is a book that is good to read any time, so that you will miss nothing by reading it now. Then you may make up a list of the people to whom you will wish to give copies. The author has embodied the very spirit of Christmas cheer, and the book is one which the recipient will doubly appreciate, not only for the fact that you have remembered him or her but for the delight the story will afford.

Miss Dalrymple will be remembered by a host of readers as the author of the charming novel with the Italian setting, "Träumerei."

If you want to make a friend for life, send him the December HOUSE & GARDEN. If you want to make one for eternity, make him a present of a subscription. The holiday issue breaks all records.

There is something about Christmas that the most matter-of-fact of us would be terribly disappointed to see depart. We have an advantage in being infused with this spirit, and feel that the essence of Christmas is packed in our sumptuous December number. We are getting so excited we can't be absolutely quiet about it. We want to whisper something about it to you. No, it's to be a surprise; we can only just give you a hint, a suggestion of all it contains. We do this that you may give others the advantage of getting HOUSE & GARDEN.

First, there is to be a story of a country Christmas. We have spoken of Miss Dalrymple above. She is the author. And it's such a fine story with the snow and the sleighing and the fun beside a great Yule log. But that's as much as we can tell you. The tale brings back Father Christmas with the words of the old carol:

"Any man or woman . . . that can give any knowledge, or tell any tidings, of an old, old, very old graybearded gentleman called Christmas, who was wont to be a verie familiar ghest, and visite all sorts of people both pore and rich, . . . and had ringing feasts and jollitie in all places . . . for his coming . . . whosoever can tel what is become of him, or where he may be found, let them bring him back again!"

And even at Christmas there is some unpleasantness—the rush shopping. But it is so unnecessary. The greatest part of this season is making others happy, so that you would not wish to abolish the giving of gifts. Someone we know is so familiar with the track through the great stores of this city that we have urged her to guide us in our Christmas shopping. We thought that the gifts that last, that are beautiful to help make the home livable, would be the ideal Christmas gift for HOUSE & GARDEN readers. Mrs. Coe has given us the benefit of her experience by giving us a long and valuable list of the prettiest things one can buy and that are not too expensive. New York is the market place of the world's goods, and this will enable you, wherever you are, to have the selection of the world's products.

What would you say to having a window box garden all the year round; one that would last through winter and summer and bring cheerfulness, whatever the weather? Mr. Rockwell has discovered a sequence of plants and a new construction of a window box that accomplished this.

At last we have found a man who has mastered the science of attracting the birds. He is no Piper of Hameln, but he has discovered ways that appear to be magic, and in reality are simplicity themselves. He believes that it is part of one's life to make friends with the wild things about us, and he tells how to do it. Did you know that there were many birds who stayed about the house during the winter and that some of them died in the severe weather, unless cared for? Mr. Cleaves tells the best way to look after them; it's not difficult, and it's such fun. Certain trees and shrubs will make your neighborhood tuneful with the birds; the author has discovered what they are. He also gives an interesting, compact little key to make you familiar with whatever feathered visitors you may have.

These are some of the things, and each page that you turn, we are sure, will make you call out with delight, for all that the artist, photographer and author could do to make the magazine beautiful has been accomplished. How to take advantage of outdoor life is here, also just the best means for making indoor life attractive. This issue will prepare you for a winter of delight.

Jules Verne went around the world in eighty days. YOU can almost make the trip in eighty minutes if you read the November

Travel

Here are some of the features that make the November number one of the best we have ever issued:

In UNEXPLORED CATALINA, *Charles Francis Saunders* leads you to the real heart of the little island off California, a kindly, open heart that few people have come to know. It's a splendid story—John the Diplomatic Chicken Rancher will appeal to you.

WITH THE NATIVES OF LOO-CHOO is about the opposite side of the world—the Japanese Archipelago. The Loo-chooans are a mighty peculiar people; the young men over there wear hairpins and eat seaweed with chopsticks. Lots of them never saw a white woman in their lives.

If you would like to see the Alps from a new angle, *Alice Lawton* can tell you how in WINTER DAYS IN SWITZERLAND. There's a deal of the snow sparkle, of the tang of the big outdoors here that you should not miss.

Or, for a different sort of holiday, climb into the little one-horse *carozza* and set out with *Russel Woodward Leary* FROM SORRENTO TO RAVELLO along the "most beautiful drive in the world." You will see some of the wonder spots of Italy, and Mr. Leary is a delightful traveling companion.

The atmosphere of Belgium is totally different from that of Italy, but its spell is no less potent. And the best man we know of to put this charm on paper is *Albert B. Osborne*. The November installment of his remarkable Picture Towns of Europe series is about Bruges; if you know Mr. Osborne's writings we don't need to say anything more.

Going back to the Mediterranean again, cross over to Algeria and visit SIDI-OKBA, A VILLAGE OF THE ZIBAN. The desert lies all about you there; strange figures stalk about the sun-baked alleys that serve as streets; the palms of the oasis rustle; a caravan struggles in from the everlasting sand—

Take A MOTOR TRIP THROUGH SPAIN AND FRANCE and then go down to Sicily with *Arthur Stanley Riggs* and see the greatest volcano in Europe.

Don't miss these trips. TRAVEL is full of such treats every month, and the superb photographs with which they are illustrated make them even more delightful.

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