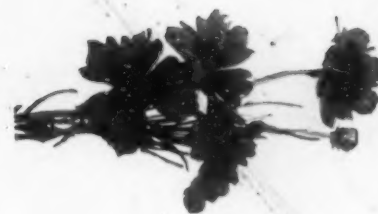


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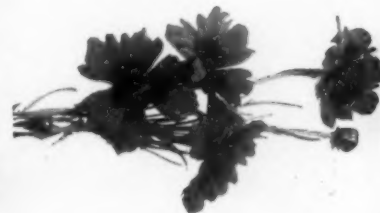
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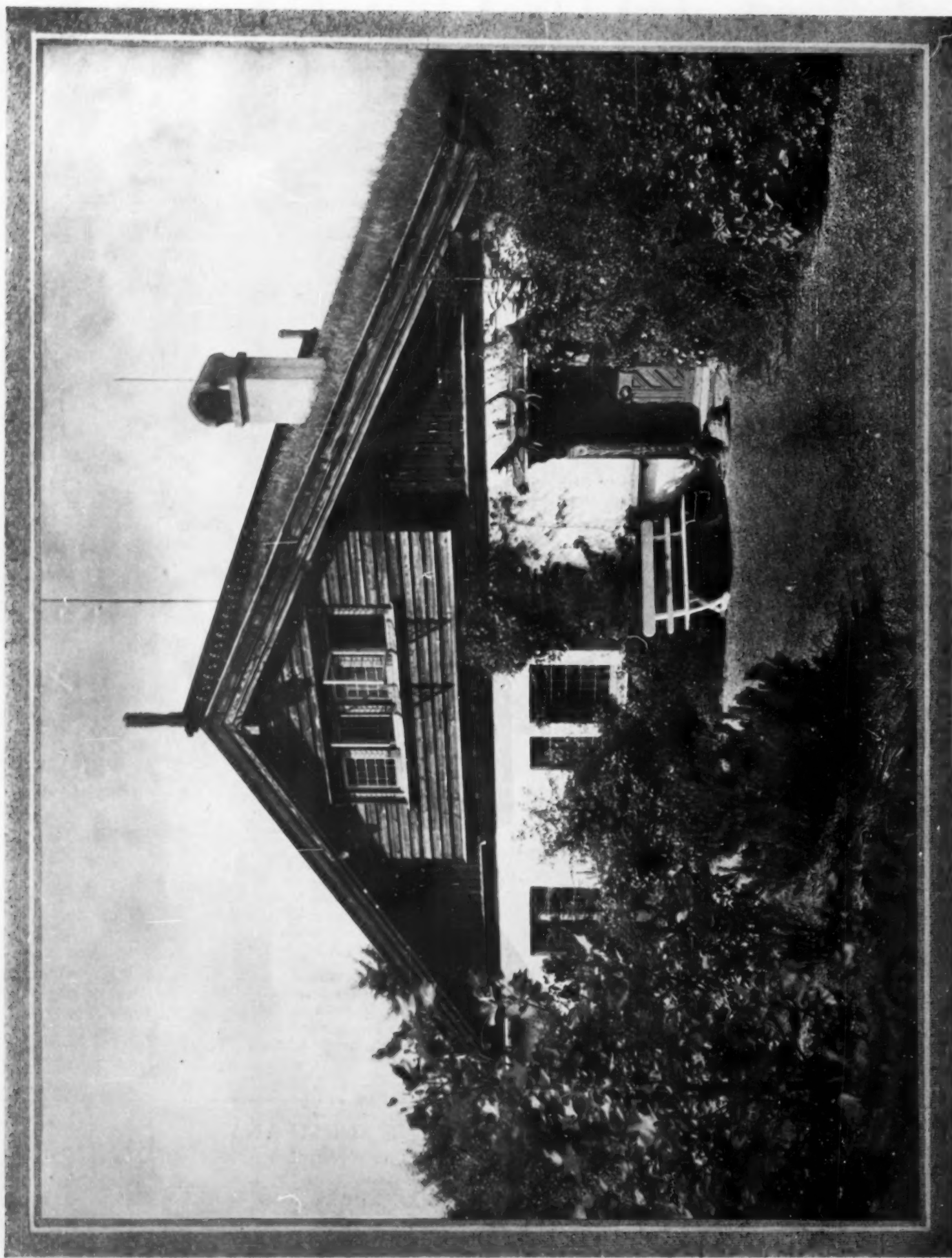
WILLIAM A. VOLLMER, Managing Editor

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Scandinavian architects can give us several valuable suggestions for the summer homes we build in the wooded sections of our country. Ellestuen is built along the lines of the log houses shown in another part of this magazine, but makes use of stucco and board construction. Such a house as this would be very fitting for such country as is to be found upon the Maine coast



House & Garden



VOLUME XXIII

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NUMBER 6



A cottage that provides porch shade without an excessive roof overhang. James W. O'Connor, architect

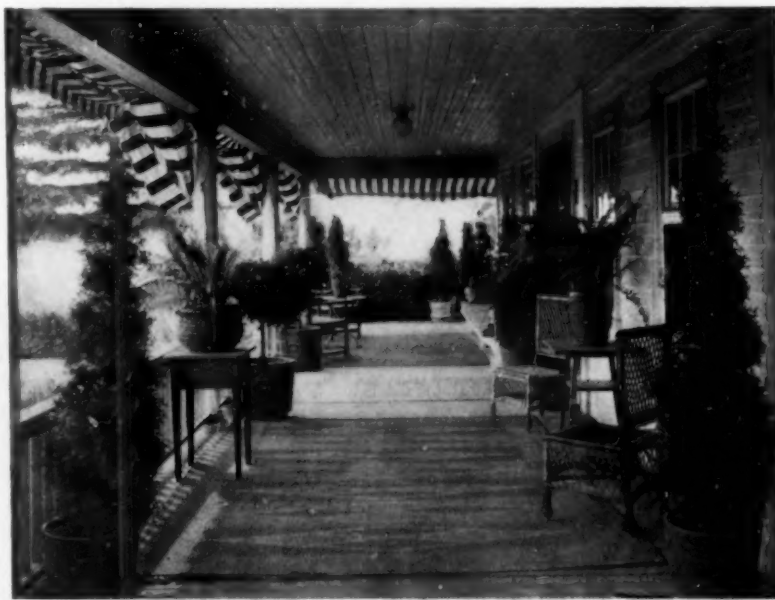
Desirable Considerations for the Summer Home

WHAT FEATURES YOU SHOULD PLAN TO HAVE—CERTAIN PECULIARITIES OF STRUCTURE AND PLANNING THAT GO FOR COOLNESS AND PROVIDE SUMMER COMFORT—THE LOCATION OF THE SITE

BY A. RAYMOND ELLIS

Illustrations by the Author

IN recent years many changes in our needs and tastes have affected the summer home so far as domestic qualities and routine are concerned. We are following more closely some of the English customs and styles, by introducing or taking up the week-end vacation and its consequent guests, with the accompanying outdoor life. This increasing tendency and the motor guests who drop in, in a way complicate the domestic service and create an informal household routine that flavors of a more aristocratic time when the land owners opened their country houses at the end of the season in London.



The porch is the center of country home life and serves the purpose often of dining-room as well as outdoor living-room

The site and location of the summer or country house is most important for the comfort of its inmates. I should look for a site with trees: one big spreading tree with its cooling shade partially protects the roof and walls of your house from the burning sun and cools the ground about the house. It even lowers the temperature of a hot breeze. Two large trees, one on the east and one on the west, will afford ample shade if the house is placed between them to take advantage of the shadows they cast on the site. At the shore you will find scattered clumps of trees, but there it is cooler except when a hot land breeze

blows, and while the trees are ornamental they can be dispensed with at the shore better than inland. Trees can be transplanted at small expense so that shade can be provided almost anywhere. A good water supply must be obtained, either from a driven well or hydraulic pump. Provision must be made for sanitary disposal of the sewerage. Summer life, to be pleasant and agreeable, must afford the comforts of good plumbing, for we cannot forego the conveniences of the city that we have come to look on as a necessity; but they can be supplied on a simpler scale.

After the site is settled comes the type of construction. The cheapest construction for a cottage or bungalow is a frame covered with boarding and the exterior covered with clapboards over building paper with the inside walls left unfinished. There will be no great difference in cost if the exterior is shingled. However, such a cottage is susceptible to every change in the atmosphere and is but a shell affording shelter from the weather. If near the shore, it is very damp in humid



Trees are not so essential on the sea coast as inland. An interesting seashore house. Allan W. Jackson, architect



Porch columns supporting the extended roof should be solidly built and have lines of strength rather than beauty. I. H. Green, architect

or rainy weather and even the bed linen becomes damp and soggy so quickly that it is decidedly uncomfortable. As for myself, I would rather not go to the shore if I had to try to sleep in damp sheets and many other people find it as disagreeable. Stucco does not stand well on frame cottages at the shore owing to the excessive moisture. To keep the cottage dry and minimize the dampness the best waterproof building paper should be used on the outside walls and under floors, but this will not prevent either heat or dampness penetrating. The interior walls may be sheathed or plastered as additional protection and to make a more attractive interior, but I think a cellar with a small heater is the only real preventive. The cellar avoids the accumulation of dampness under the house, and

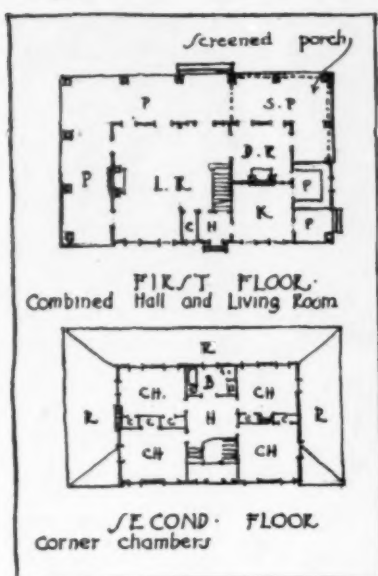
a wood fire built for an hour or two in the heater, will dry the whole house out on a damp day. Many attractive and convenient summer residences fail to be comfortable on this account in sections that are not favored with a dry climate. Our New England coast is not so favored and my advice is to build a cottage



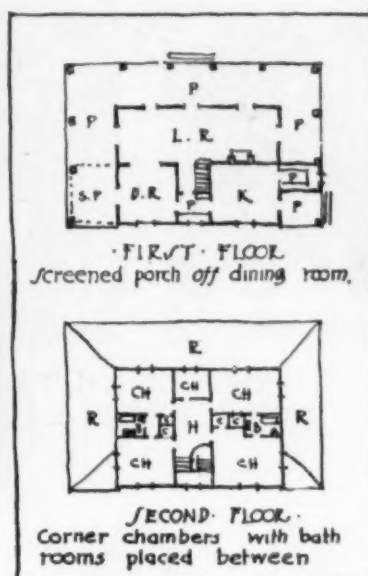
An excellent example of a well shaded country house where additional chamber and porch space is obtained by the extended roof



Lattice and vines supplement the structural lines of the porch and serve the same purposes as awnings if properly arranged



A single tree shades this house. Cross ventilation is provided for in left plan; in the right, is a fine living-room for seashore—three exposed sides shaded by the porch



with a small cellar, large enough to contain a small heater or furnace, supplemented with two fireplaces and a good kitchen range. Then the house can be kept dry during a cold, rainy spell or made comfortable at the end of the season when the late autumn rains or early frosts make it decidedly chilly.

One of the things you must see to is that the exterior walls and all floors are insulated with a heavy waterproof building paper before shingling, clapboarding or stuccoing, and the interior walls should be sheathed or plastered, for it will make it both cooler and dryer. Composition wall board may be used instead of plastering and if put up according to the manufacturers' instructions, good results can be obtained because it saves time and the litter and muss of plastering.

To avoid hot, stuffy chambers, you must have large windows and ceilings at least 8' 6" high. The chambers will be cooler if the roof has pitch enough to permit of a large air space or unfinished open attic with a window at each end. This allows air to circulate and become cooler as night falls. Tin roofs should be avoided near windows, for flat roofs draw and reflect heat and are very noisy in heavy rains. I have used canvas where I had to have a flat roof and wished to avoid the heat and noise. Balcony floors should always be covered with canvas.

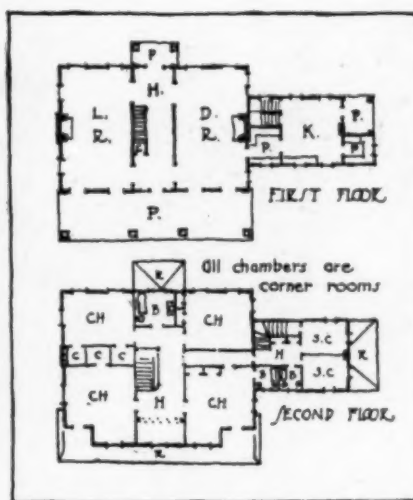
The plan of the country house or cottage in general should be as open as possible to permit a free circulation of air and a good outlook through low, wide windows and French doors. To realize fully the essentials of the plan, we must stop and consider the present mode of summer life and its attendant requirements. Probably your first mental picture, at the mention of a summer or country house contains a wide piazza, prettily furnished with willow or wicker furniture and animated by a number of well-tanned, healthy young people. Porch life is a distinct feature of the summer home, consequently rooms that have a well-known function in the city house are unnecessary in the summer house. We must, however, keep the large living-room, but it may combine with it the hall, and we must have

a dining-room and above all a compact kitchen and pantry. No one will be happy or healthy if there is any failure or lack of efficiency at that end. Life centers on the porch and if

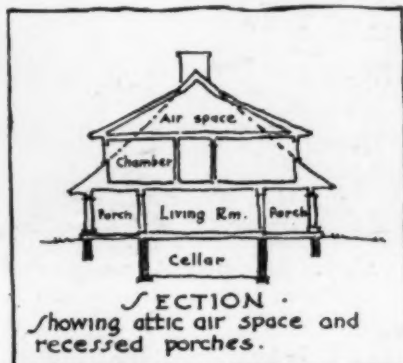
it be wide and cooled by the prevailing breezes it will be thoroughly enjoyed. The dining-room should open onto the piazza, because a porch breakfast, luncheon or tea is both delightful and a common occurrence, and the service must be convenient. But we must screen it from flies and mosquitoes. Neat, screened frames, with large openings between the porch piers or columns are hardly noticeable; but they add considerably to the comfort, and in some places no comfort can be obtained without them.

The living-room and dining-room should open into each other by a wide, cased opening. The living-room should occupy half the ground floor, with large wide windows on three sides, and French doors opening onto the piazza, which should extend across the front and perhaps one end. The location of the rooms will depend on the compass points and the prevailing winds. The kitchen must be located so that the pre-make a cross draft through it and take the odors away from the house. The summer kitchen can stand a northern exposure. A large kitchen porch should be built partially screened with lattice work, for here the ironing, peeling, shelling and other such operations can be done comfortably. The rooms will be cooler if arranged so that they extend the full depth of the house, thus obtaining a cross draft. Hot and stuffy passages can be dispensed with, with a little study and ingenuity.

The planning of your piazza is important. Shall it be an extension of the main roof, thus obtaining additional chamber space and added coolness to the first floor rooms? In some of the photographs you will see that this is a favorite method used in country house designing, and it produces a picturesque rambling type that is always interesting and economical. It does make cooler and larger rooms, it gives a good air space over the cham-



Each first floor room is the full depth of the house—a cool arrangement



With this roof section there is more second floor space and a picturesque exterior

(Continued on page 521)



THE HUNDRED PER CENT GARDEN



THE FOURTH TWENTY PER CENT.—CARE OF THE FULLY DEVELOPED GARDEN—CULTIVATION AND THE IMPORTANCE OF THE DUST MULCH—FIGHTING THE INSECT PESTS

BY F. F. ROCKWELL

Note: Heretofore the home garden has been looked on by many people as more or less of a hobby deserving only as much attention as one usually gives to the pursuit of recreation. That it deserves to be taken up seriously, studied in all its details and developed to the limit of its efficiency is a new presentation of the subject. How to have the very best garden possible on a business basis is the theme of the present articles, although they are also planned to aid those who can give but limited time to the garden's cultivation. They take up carefully and practically one detail after another in natural succession to the completion of the hundred per cent. garden. The first four articles dealt with the sowing of seeds indoors, solving the plant food problem, and the planting of early and later vegetables, appearing in the February, March, April and May issues. This is the fifth of the series.

EDITOR.

IN many ways the planting of the garden is the most intensely interesting part of the season's operations. It is another illustration of the ancient assertion that anticipation is more of an incentive than realization. In any event there are every year many hundreds of gardeners who start in with a very full and fixed determination to make their gardens as perfect as possible, who, when here and there something begins to go wrong—when the cut-worms get a few of the best tomato plants, and some seed sown too early or in improperly prepared soil fails to come up—get very much discouraged and consequently do not care for things to the best of their ability. Thus they fail to get the best results which they might from the start which has been made, and which it is now too late to make over again until another year.

The real reasons for the importance of weeds are frequently not understood. The average gardener has an idea that he uses weedeers and wheel-hoe simply to fight the green and ever persistent ranks of his arch enemies, weeds. As a matter of fact it is by no means infrequently the case that weeds are among the best friends he has. If they were not present to spur him to action his crops would never receive the frequent cultivations and stirrings of the soil which are essential to their successful growth. The killing of weeds is in fact the least of the three main advantages of cultivation. Before it in actual importance, if not the mind of the amateur gardener, comes the maintenance of



The garden that is well cared for during the summer should show a soil well cultivated and free from weeds

proper moisture and fertility.

You may not see at first glance how cultivation will help you grow hundred per cent. crops by helping to supply that vital necessity, *soil moisture*. As a matter of fact it does not help to *supply* it, but it does save it and distribute it evenly throughout the season. Plenty of moisture in the soil, as I have said before, but am in no danger of over-emphasizing, is essential to the growth of perfect crops; in fact, many soils which are known as being very rich, owe their reputation largely to the fact that they are of such a character that moisture is retained by them readily. Now it is very seldom indeed, in fact practically never, that the season's rainfall, upon which your crops depend very directly for the growth they are to make, is evenly distributed throughout the season. Indeed, during the last several years there has seemed to be a marked tendency toward our having a regular "dry season" or prolonged drought. Therefore it becomes increasingly necessary to save part of the moisture

from the season of superabundance for the period of famine. It is, of course, not practical for us all to have reservoirs for this purpose, and therefore we have to devise some method of saving the water where it falls. You have noticed at some time or other how moist the ground or the grass remains under an old box or board or even under a piece of paper or a pile of weeds. It doesn't seem to make much difference what the material is as long as the soil is shaded and mulched. In fact, so

little difference does it make what material is employed that the upper surface of the soil, if soaked, itself can be utilized for this purpose, thus making a soil or dust mulch about which you have heard much said during the last few years. The effect of this soil mulch on the surface is to keep the ground below it shaded, cool and moist. To accomplish this result the upper surface for a couple of inches or so in depth has to be kept hot, dry and dusty; this to be maintained in such condition must be disturbed or "cultivated" frequently, because as soon as a crust forms, as it will do within a few hours after a rain, especially in hot, bright weather, its benefits are lost and the moisture begins to escape at once by what is known as "capillary attraction" from the lower levels of the soil up through the surface and into the atmosphere. This "leakage" goes on over every square inch of your garden, no matter how large it may be, and the resulting loss is very serious; the only way of preventing it is frequent cultivation.

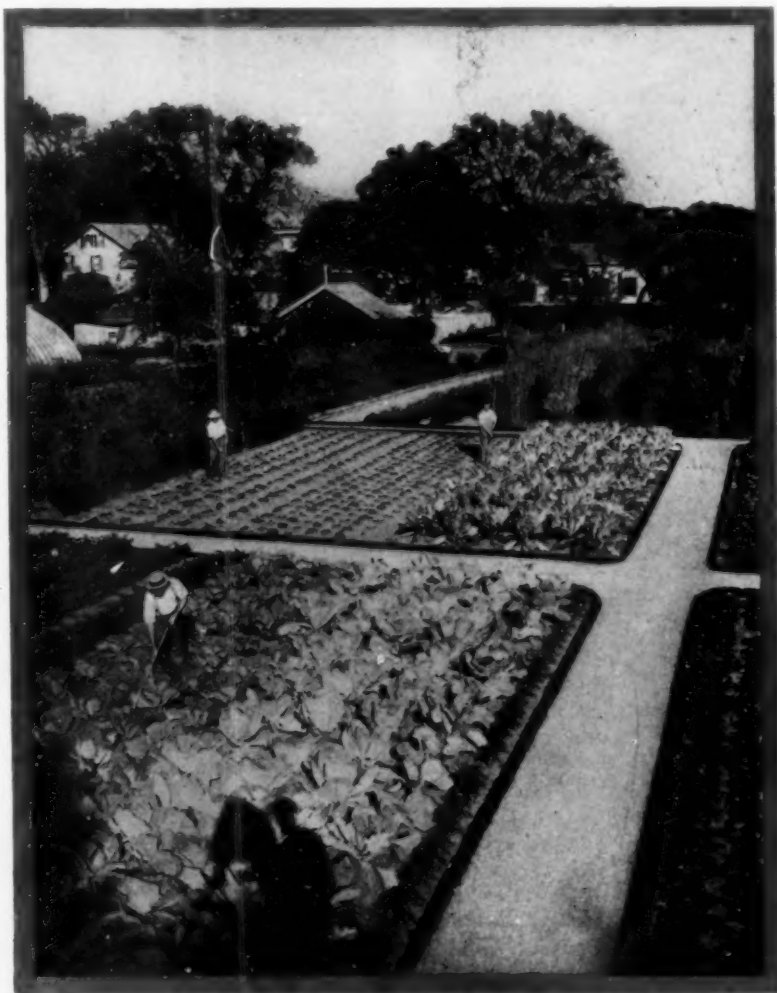
Another great benefit of thorough cultivation, which is not usually credited to it, is the fact that the finer the particles into which the soil is broken up, the more rapidly will the various forms of plant food locked up within it become dissolved and changed into forms which are "available" for feeding the rootlets of the plant; for, as we have already seen in the discussion of plant food (manures and fertilizers), it is not merely the kinds and the amount of plant food contained in the soil but the forms in which they exist, which determine the kind of a living the plant will get there, just, for instance, as you might fare very poorly if locked up in a meat market with a lot of raw meat, raw vegetables and canned goods.

Then, too, as we have also already seen, the various plant foods have to be in the form of solutions before the tiny roots can absorb them; therefore the more the soil is kept broken up the more readily can the moisture penetrate to every part of it and put into a condition for the plant's use any foodstuffs which may be in the soil.

Nowadays, when a half hour snatched before train time in the morning or toward evening after the day's work, is frequently all the time there is available for tending the home garden, it is absolutely necessary to use all one's energy and time in the most efficient way possible. The only way to do this is to have an adequate supply of modern garden tools and to keep them in excellent working order; of these the wheel-hoe with a seed drill attachment is the most important. I have already mentioned the desirability of having one of these machines for doing the sowing and planting of all sorts of seed. With them the work of cultivation is done so much more quickly, easily and neatly that anyone attempting to get along without one might reasonably

refuse to make use of modern rapid transit in getting to his work in the morning. The wheel-hoe is a very simple machine, indeed, and yet it will do good work only when properly taken care of, which means that it should always be kept under cover when not in use and always be thoroughly cleaned after using; for if it is put away in a dirty or wet condition it will soon become so rusted as to become seriously impaired in its efficiency. But keeping the wheel-hoe clean and in good working order is by no means all that is required. You will find that quite a good deal of experimenting is necessary before you can adjust it to do the various jobs required of it in the best possible way; also there are several extra attachments which every gardener should get, the most important of which I consider the "disc attachment," which consists of two gangs of three small discs each, which may be adjusted as to distance apart and angle, and the "cultivating attachment," which consists of two gangs of three teeth each so arranged that the teeth next to the rows do not cut into the ground so deeply as those in the middle. The disc attachment should be used for the first two cultivations, as they throw absolutely no earth toward the rows; in fact, it can be so adjusted

as to shave close up on either side of it and leave the center absolutely undisturbed, so that it may be used before the seeds have got above ground at all. We go over all our onions, beets, turnips, radishes, etc., in this way a few days before the seedlings will get above ground and again before they are big enough for the first hand weeding, thus reducing this time-killing work to the very minimum. Even in a very small garden the amount of time saved in a single season will easily repay the small extra expense of this attachment. For the third cultivation, which should follow immediately after the hand weeding, use the regular cultivator teeth, or better still, the special attachment referred to above, as with this you can work the soil more deeply without any injury to the little seedling plants in the rows. For later cultivations use the flat hoes, which should always be kept sharp and bright, first with the "heel" kept toward the row to prevent any earth being thrown over the small plants, and later reversed with the point toward the row, as they are less apt to be caught



Use the wheel-hoe wherever possible, but in between the plants where it cannot be employed the hoe may be substituted

in any straying foliage that may be in the way.

For crops that remain in the ground for a long time, such as onions, parsnip, oyster plant, carrots for winter, and so forth, which will require a number of cultivations during the summer, it is well to use the cultivator teeth every third or fourth time, as the soil between the rows becomes packed down quite hard from being gone over so frequently.

(Continued on page 509)



For a formal garden or porch terrace the white wood chair is suitable



The tennis court needs some artificial shade. Such a shelter as this or the similar umbrellas is desirable. The furniture here is metal



Along the garden walk such an arbor seat, rose covered, is an attraction

SUMMER FURNITURE FOR COUNTRY HOMES



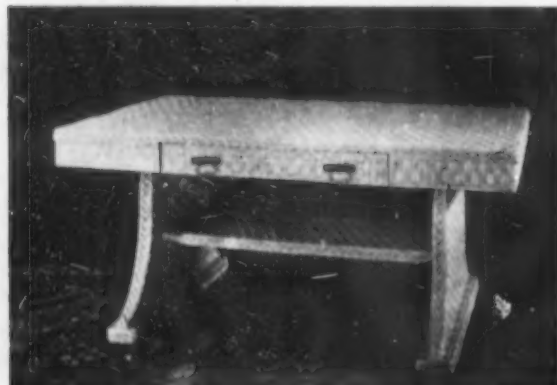
A well designed willow chair stained to match furnishings



The chair at the left has a flexible back; the other, a spring cushion



Prairie grass furniture may be had in numerous shapes



Where the porch is a living-room, such a table as this is almost an essential



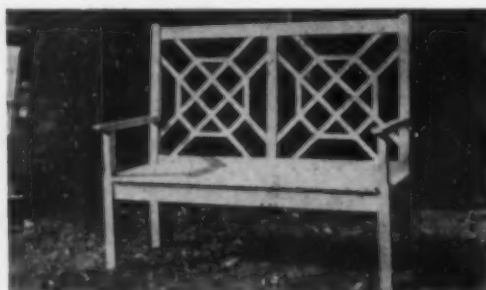
Plant boxes may now be had of willow and wicker



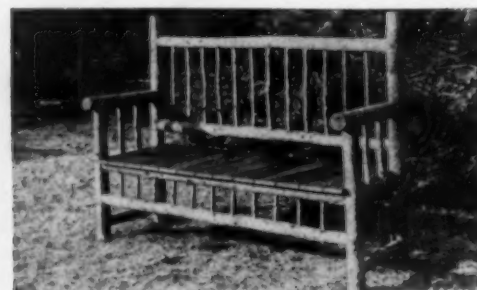
The reclining chair, built on steamer lines, lends comfort to the summer porch



Rustic garden furniture should be simple and avoid curves and bends as much as possible



Garden seats like this were popular in Georgian days, and are still appropriate



Another example of well-made rustic furniture. It looks, and is, strong and durable

Attracting the Wild Birds

PRACTICAL METHODS OF INDUCING A LIKING FOR YOUR GROUNDS AMONG THE BIRDS
—FEEDING HOUSES AND NEST BOXES THAT HAVE PROVED THEIR WORTH IN ACTUAL USE

BY E. I. FARRINGTON

ALONG with the increasing interest which is being taken by suburban dwellers in the rational improvement of their grounds, there often comes a keener awakening to the meaning of the wild life which exists even in quite thickly settled communities. We are constantly learning more of the habits and life stories of the birds, smaller animals and insects, and the parts they play in the general scheme of things, but perhaps the most delightful feature of this phase of country activities is supplied by the actual presence of the small creatures themselves, especially the song birds.



The feeding house is covered so as to protect its contents from storms, and is mounted on a post

and yet are made easily accessible. Various small grains, with bits of suet and bread crumbs, are the delicacies which are used to tempt the birds, and hardly has the first snow whitened the bushes before the Chickadees and Juncos begin to appear, with the Nuthatches, charming, white-bellied little creatures, not far behind. Much of the food which tender-hearted people throw to the birds is wasted and much of the pleasure to be found in watching them feast is lost because suitable feeding arrangements are not provided. This simple bird table can hardly be improved upon and is almost certain to be made use of



A dead tree is a favorite resort of woodpeckers, and so is a good place for a nesting box

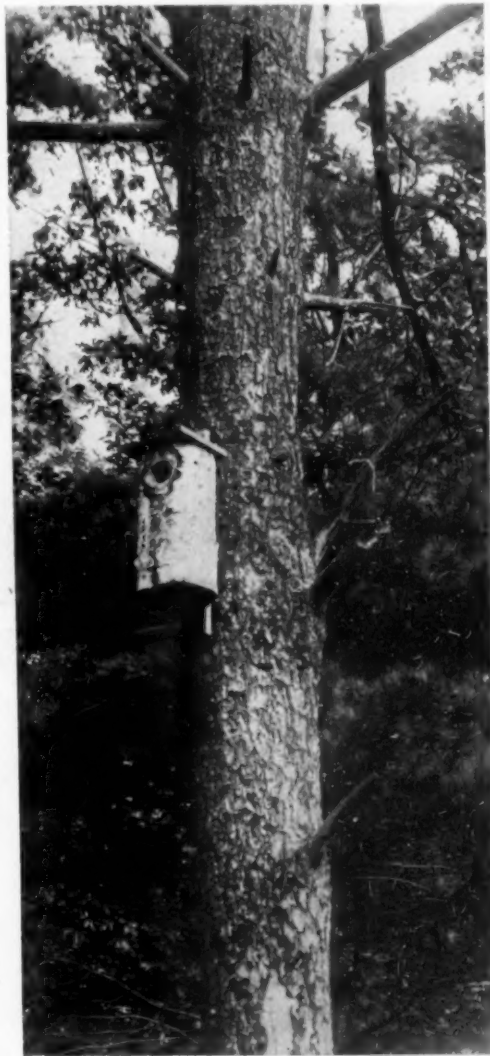
There are various ways of attracting birds to your place, such as erecting feeding boxes for winter use, planting such trees and shrubs as will provide shelter from severe storms, placing artificial nesting sites for certain species, and so on. Any one of these methods should be more or less successful, yet naturally the most gratifying results are to be obtained from a combination of all, as has been done by Mr. Kennard at Newton Centre.

Mr. Kennard has placed a feeding house just outside his library window, surmounting a rustic cedar post imbedded in three feet of concrete to make it firm. As the illustration shows, this feeding house is so covered that its contents are protected from the storms

if properly located. The birds are not slow to accept the hospitality if it is offered in the right way. Every means is used to coax the birds into the woods. The trees have been thinned to let in the light so that the underbrush will grow, and high bush blueberries, shade bushes, dogwoods, privets, barberries, bayberries and the sweet fern are found in profusion, with partridge berries and various low-growing vines making a soft carpet under foot. The taller underbrush has been encouraged, in particular, in order to create the conditions most favorable to bird life.

Turning to the subject of nesting boxes, one of the best types is that known as the Berlepsch box, from

(Continued on page 492)



The box should be in a perpendicular position, like the woodpeckers' natural nesting site



If the bungalow site is wisely chosen on a hill, it has the advantages of good drainage, a superior view and better ventilation

A Woods Bungalow With City Conveniences

BY JEAN OLIVER



The living-room is large in proportion to the general plan, and opens on a hall that runs the length of the bungalow



The original slope of the land was kept, thus avoiding the expense of cutting and filling, besides preserving a more attractive appearance

THE convenience and economy of a city apartment, combined with the freedom and simplicity that is possible only in the woods, represented our idea of what life ought to be in the summer. When we came into possession of a plot of ground on a wooded hillside, we lost no time in drawing plans for a bungalow in which to put our theories into practice.

The problem before us was to attain the greatest amount of practical comfort and convenience for the least expense, and at the same time to make the place attractive. To our way of thinking the result has covered these points.

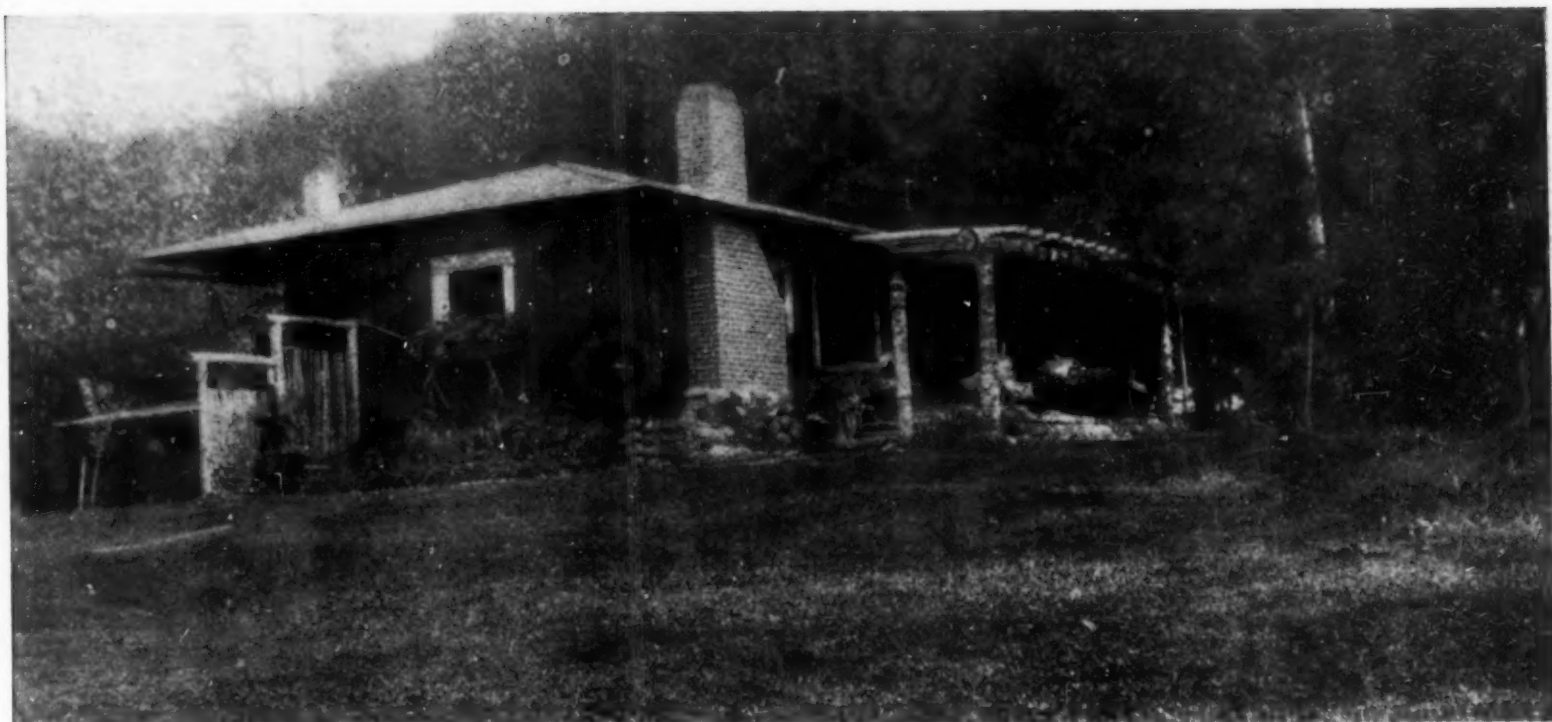
Our floor plan measures 28' x 37', including a living-room 14' x 15' 6", with an open fireplace, a reception hall 8' x 9', a dining-room of irregular shape, but equaling a ten-foot square, a bedroom 10' x 14', a bathroom 6' x 7', a kitchen 8' x 13', a central hall 7' x 9', a 5' x 9' closed porch with refrigerator closet, and a generous supply of closets in four of the rooms. About one-third of the space under the house is walled off for a cellar and this is the only expense for masonry in the foundation. The remaining outer walls, resting on "piers," are all shingled to the ground, and the space within used for the storage of firewood and other things not wanted in the cellar proper. An attic covers the entire house, whereby much heat is kept from the rooms below in hot weather.

The builders' estimate for this bungalow was a trifle over \$2,200, divided as follows:

Mason work, plastering, etc., \$540; plumbing, \$275; lumber and woodwork, \$730; painting, complete, \$145; labor, \$525.

Although the quest for simplicity led us to plan some things that were primitive, we felt that we could not afford crudeness in matters so important as plumbing and kitchen range; health and comfort depending upon these things being convenient and up-to-date. Also we allowed ourselves the luxury of a living-room with six windows, that was large in proportion to the general plan, and we indulged in a roomy bedroom closet, five by six feet, with a window, and large enough to contain a good

(Continued on page 495)



The low, rather flat roof with well overhanging eaves gives a low, horizontal effect that makes the bungalow seem smaller than it really is

An Attractive Western Bungalow of Low Cost

BY MARGARET BEAN

BEING motor boat enthusiasts, the kind without experience, we decided that we must have a motor boat. Some retain this enthusiasm after sufficient hardships to have discovered the North Pole; others ruin their dispositions and engines and then quit forever in utter disgust. At first we did not sail over-speedily, principally because when we went, we went under human horsepower. Most of our admiration, as yet, was spent on the boat as a study in still life. We got disgusted, but not discouraged. Sunday excursions did not seem to give us sufficient acquaintance with the boat, so after a consultation, we decided that we had better live by the boat. Accordingly we picked out a place on the endless shores of Puget Sound, anchored our boat and built a cottage.

The cottage was built in a short time in spite of the fact that sunshine deserted and the heavens sent down rain in a deluge. In ten days' time with a good crew of men we completed the house, such as it was, at the entire cost of \$635.

It is built of rough lumber with battened sides and has a rather flat roof with a two-foot cornice. The chimney at the left of the porch is built of common red brick laid on a heavy base of different sized cobblestones picked up on the beach.

The pergola porch gives individuality to the house. Its roof is made of alder logs laid cross-wise from the side of the house to a large log supported by two upright posts of the same material. This may seem impractical, but the porch is sheltered from any sun by a network of overhanging branches from the trees growing close to the cottage, and the rains are too few to cause any inconvenience.

At one end the ground slopes away, making steps necessary in the approach to the porch. Consequently the floor is of good bench height and with the addition of pillows makes a comfortable place for grown-ups to lounge and youngsters to dangle their legs. The three long, low steps are made of alder logs notched and fitted into one another, forming a sort of box which is filled with a mixture of cement and small cobblestones. They are

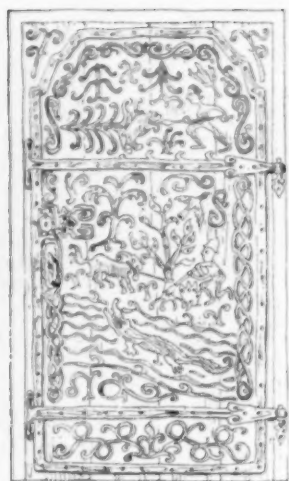
(Continued on page 493)



The porch is of good size and its attractive outlook adds to its best function—that of being an outdoor living-room



The pergola porch is in keeping with the rest of the house and has the advantage of being easily constructed



The cabin of Count Eric von Rosen shows the fitness of the log house for woodland site

The Revival of the Log Cabin

THE CAREFUL ARCHITECTURAL TREATMENT OF THE LOG CABIN IN THE SCANDINAVIAN COUNTRIES OFFERS VALUABLE SUGGESTIONS FOR COUNTRY HOUSES HERE IN CERTAIN PARTS OF AMERICA—SOME HINTS WORTH TAKING AS TO STRUCTURE AND DESIGN

BY GEORG BROCHNER

EDITOR'S NOTE:—The increasing interest in Denmark, Norway and Sweden to develop the ancient type of log cabin has led to the production of modern structures particularly fitted to forest districts. The traditions of previous building have been strongly adhered to and only such modifications as modern requirements demand have been made. While woodland homes, hunting lodges and camps of various sorts have been designed by American architects in a variety of styles, is there not a pertinent suggestion for America, not only in adherence to elemental types in building, but also in construction of the type of house appropriate to the site? It is not suggested that the ideas contained here be followed to the letter, but is there not much that may be adopted to advantage as a substitute for the summer home so often built in formal design upon a natural setting? A concluding article will deal with the methods of building and finishing log cabins.

ALTHOUGH the title of this article may appear a little far-fetched, it will, I think, be found fully justified by the contents of the following pages, only the log cabin must be taken in a somewhat wider sense than is generally the case in America. Still I claim no more for this name than is its ancient due and which I think present-day architects of distinction show an evergrowing willingness to grant. This is not only in theory, but also, which is more to the point, in practice, for houses of diverse purposes on the venerable principle of the old log cabin or timber house of many centuries ago, are being built, only—the log cabin being subject to all things governing laws of evolution, is being conformed to the varied and increased wants of our time.

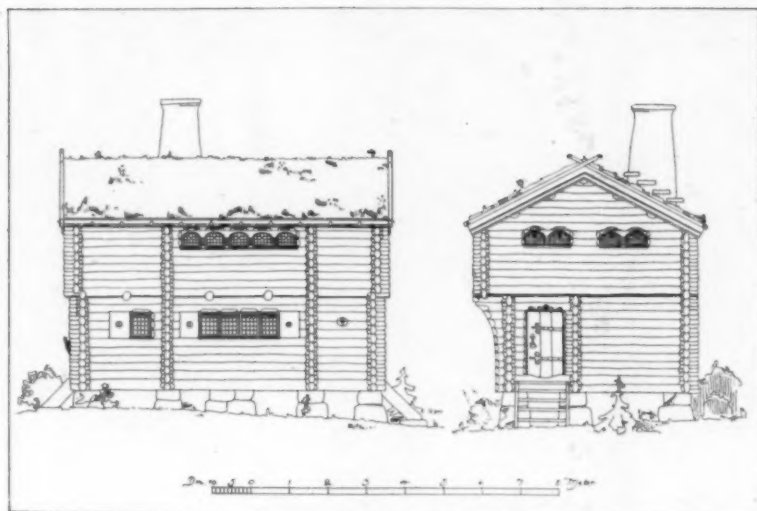
Nor can anyone wonder at the log cabin again becoming popular. Timber is an excellent, and in vast territories the cheapest and most natural building material. I know of old timber houses which are centenarians four or five or six times over and which yet show no signs of old age; timber houses are warm in winter



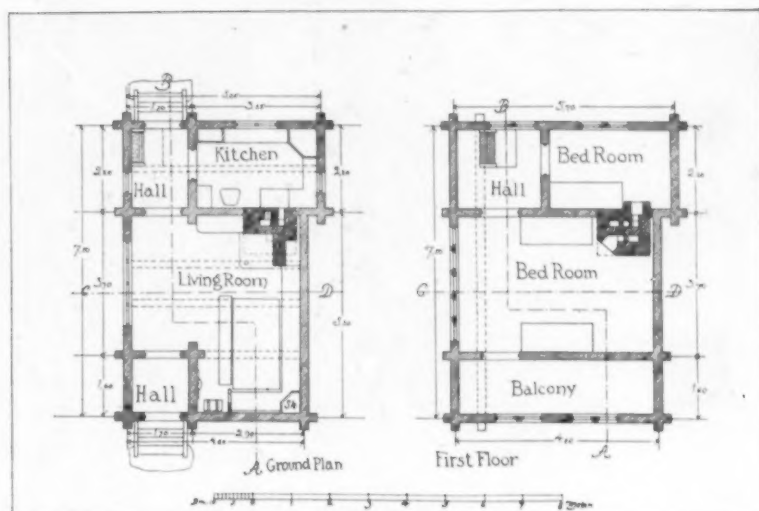
The doorways are decorated with iron work allegorical of the Count's hunting expeditions. Details of these doors are shown above

and cool in summer; and last, though not by a long way least, they can possess an individual picturesque charm entirely their own. Added to these advantages the log cabin (in the wider sense of the word) when its interior is completed and equipped with some regard to past tradition and in harmony with the esthetic requirements of the material, possesses a trusty, old-time homeliness, which I will defy any other style of house to outrival. And what home can almost instinctively bring its inmates in closer and more spontaneous contact with the natural and, so to speak, inspire a life with nature, than a timbered house?

History, also in the matter of the log cabin, has repeated itself and in a most literal manner. In days long gone by (I am here speaking of the Scandinavian countries) the King and the peasant both lived in log cabins. They were different more in dimensions and equipment than in plan and style. Each had a large and a small room and an open corridor or veranda—both words sound horribly out of place—the *svalegang*, constituting the accepted plan of the oldest preserved



The elevations show the proportions of roof structure. If the slope is too steep, turf may not be used



A large living-room is the main feature of the ground plan. The *svalegang* is called balcony in this plan

type. There was, at first, an open hearth or fireplace in the center of the big room or hall, the smoke escaping through a hole in the ridge of the roof, and later on a regular fireplace, a *pejs* (now again often used) with its own chimney. The long fixed benches along the walls by degrees gave way to movable fur-

niture and the invasion of advancing civilization made itself felt in several directions. The house became two storied, though only in a portion at first, which necessitated the introduction of a ceiling, a hitherto unknown structural feature in the log cabin, but the roof, at the ridge of which the beams met at a somewhat



There is no excavated foundation to the log cabins of Sweden, but the house rests upon the ground and a foundation of heavy stones. The leaded windows with solid shutters are characteristic. Nearly all the partitioning is structural, as may be seen from the log ends projecting at either side of the row of windows



Fireplaces are located in corners, an iron support serving the purpose of a crane

wide angle, was still covered with turf, as is now again often used.

In spite of the simplicity of these early timbered houses, of, say, five hundred years ago, they were endowed with a bearing and harmony in proportion which is bound to call forth admiration even in our blasé and fastidious age; and the workmanship, from a mere technical as also from a more decorative point of view, may still, and does, serve as a pattern for modern log cabin builders.

To show how history repeats itself in this connection also, suffice it to say that the King and Queen of Norway's new forest



The architect has provided for furniture that is produced by local craftsmen. The elaboration in detail would be very expensive here, but a simplified type could easily serve as a substitute

home (a gift from the nation) is a log cabin. It is on a large scale, certainly, but the constructive principles are the same. Log cabins, humble as well as elaborate, are being built by the man of slender means and by the wealthy nobleman, for summer or winter homes, or all year residences, for week-end outings or temporary quarters for big game shooting.

It is more especially in Denmark, Norway and Sweden that what may be called the modern, or in any case the modernized log cabin, is to be seen to its greatest advantage, and I think I may claim for the houses selected to demonstrate this, that they are among the best, if not the best, which have so far been erected. They are also the work of distinguished architects who with true artistic interest have embraced the task entrusted to them and who on the whole may be said to have luckily grasped the spirit of bygone days.

A log cabin possessed of unusual interest is the one designed by the Swedish architect, Ivar Tengbom, for Count Eric von Rosen, a member of one of Sweden's leading noble families and, though still a young man, a famous explorer and big game hunter who has visited most parts of the world, his last expedition being to unknown regions of Central Africa. The cabin, exterior, equipment and plans of which the illustrations demonstrate the more important points, boasts a picturesque location at one of Södermanland's charming lakes, in a country rich in game. Under the supervision of the architect the cabin was



A corner of the living-room serves as a dining-room. The bench along the wall is a traditional feature that is a survival from the earliest buildings. The interior trim is left in a natural state



The roof is covered with turf or sods which by a judicious use of building paper is weather-proof and lasting. The grass and blossoms grow to give a very beautiful effect

built of rough timber by two native workmen, in whose delightful homeland the timbered house still reigns supreme, and the work gave no trouble whatever. The cabin has the small windows, set in lead, peculiar to its early prototype, and the interior with its decoration in carved wood and wrought iron consummates the scheme in the happiest manner. The wrought ironwork on the doors illustrates in the quaint and primitive style of past ages, and in effect approaching many an ancient Gothic gate, some of Count von Rosen's hunting and exploring adventures—one a rhinoceros hunt in Africa, another an episode from an exploration in South America, the Count with his followers swimming towards an unknown shore, their weapons between their teeth and their baggage on their backs, the natives on the bank awaiting the advent of the strange visitors. The open fireplace is peculiar to these northern cabins and when the huge birch logs are well ablaze and their flickering, fitful flames lighten up this singular abode, then is the time to relate a weird old *saga* or some passing strange hunting experience.

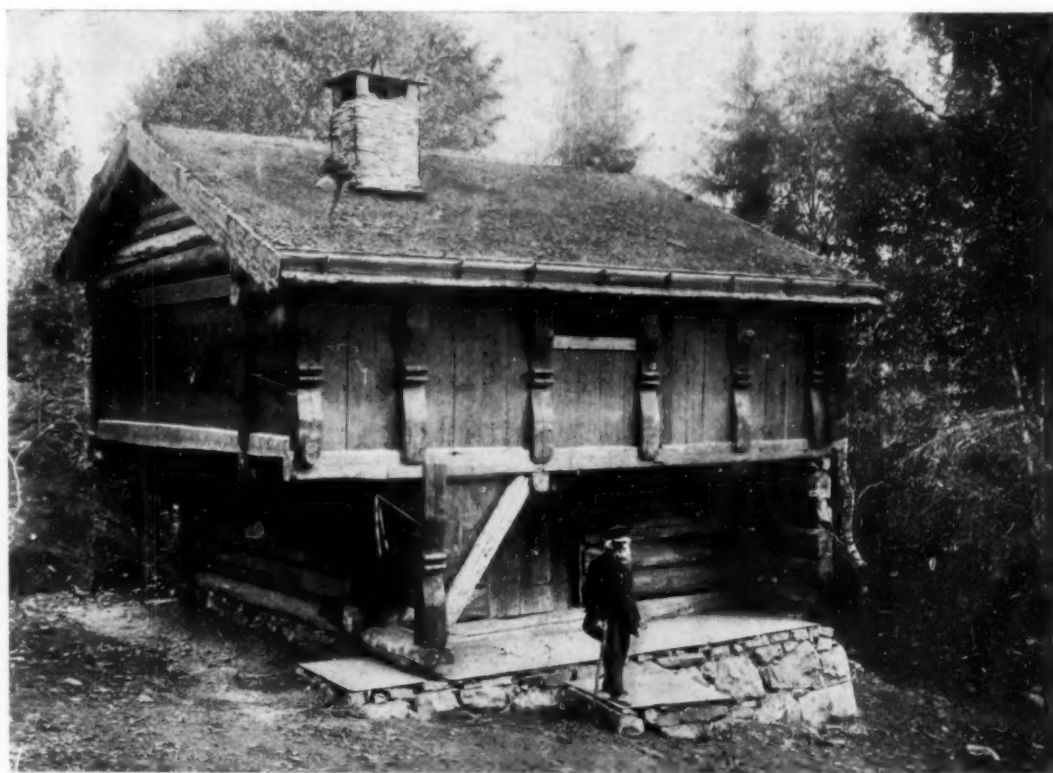
The Ellestuen, designed by Mr. Carl Brummer, lies some distance north of Elsinore, high above the sound, with an enchanting view of the Danish and Swedish coast, the blue Kullen mountain in the distance. Its great breadth, its turf roof and the large hall or living-room recall the early Norwegian log cabins, but in Ellestuen the staircase with its gallery is inside the hall, and there are other rooms both on the ground and the first floor, including



The entrance to Ellestuen shows carved detail that is exceedingly attractive

some quaintly charming bedrooms. The doors and other woodwork in the big hall, which has no ceiling, are ornamented with carving after old time motifs painted in bright colors, and

Ellestuen is a very delightful and very individual house, which well deserves the European fame it enjoys, roomy and at the same time stylish and homelike. Ellestuen has cost some \$13,000. Although of log house design, it has departed from it in construction. The house is built of stucco below the first floor and battened boards above. Where large and uniform logs are not procurable locally this is apt to be much more economical.



A very ancient log cabin that shows the possibilities of timber decoration. Here boards are substituted for the logs in the second story. The roof shows the means of keeping the sods in place



Roses and Their Garden Culture

SELECTION, PLANTING AND CARE TO GET THE BEST RESULTS FROM YOUR ROSE GARDEN—LAYING OUT AND PREPARING THE BED—SOME OF THE BEST VARIETIES

BY GRACE TABOR

Photographs by M. H. Northend, Chas. Jones and Nathan R. Graves

R OSES are without doubt the most aristocratic, exclusive, and in some ways exacting flowers that the garden knows, and it is necessary to love them very dearly and to know them rather intimately, in the way that only real affection will help you to know them, to grow them as they should be grown and in the way that gives best results. Primarily the rose is grown for roses, and not for any value which the plants have in making a garden picture. Its place, therefore, is quite apart from the picturesque part of the garden, and it should never be thought of nor planted as a shrub. Neither should it be mixed in with the growth of a herbaceous border. For here too, it will disappoint, in that it has practically no beauty of the kind required in such planting. Until you have come to a full realization of this, and to a feeling towards it which makes you quite willing to give it the space which it requires and the setting which alone will bring out its best points and all the wonderful beauty of its flowers, my earnest advice would be, do not have any roses at all.

This setting apart of a rose garden does not by any means require large grounds or much space. A single rose bed, holding only a dozen plants, may be treated in such a way that it becomes a rose garden quite as truly as the acre set apart for them on a great estate. Do them the justice, however, of giving even such a bed those little touches that distinguish it. That is, let it be surrounded with a walk of turf, preferably, and outside of this, making a boundary, plant something which

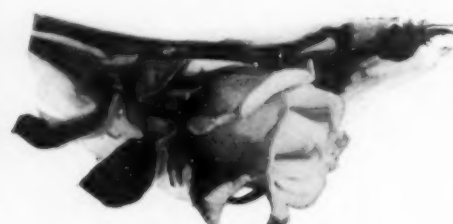
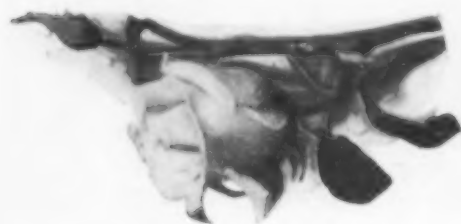
may answer for a hedge. Many things will serve this purpose. My own choice for the small space is lavender, rosemary or mint. Of these the latter is perhaps the easiest to secure and the most certain to survive, although both the others may be carried through the winter with suitable protection. Such an herb hedge may be trimmed very much as a hedge of privet or any of the more substantial growths—or it may be left to grow in its natural fashion. Boundary plantings of the shrub roses are delightful, but these are suited only to a fairly large space, and, of course, the familiar woody hedges of all kinds are excellent. Indeed, almost any form of definite boundary treatment may be used, the one essential being to set the rose garden apart and make it a distinctive feature. The necessity for this treatment lies in the

exacting demands of the rose plant, and the fact that these demands have developed an altogether different standard of beauty to rule rose planting.

So much for generalities. Assuming that you are ready to make a rose garden, and anxious to plant the roses, the first thing to be done is to select the site for the former. It must be in full sun, somewhat sheltered from the coldest and rawest of winter winds, and well drained. There should be no trees nor shrubs within fifteen feet of the beds—and the beds themselves must be absolutely clean kept, with no growth of any sort whatsoever at the feet of the plants. This means, of course, that the earth is going to show; and this is one of the features of a rose garden that is quite impossible to

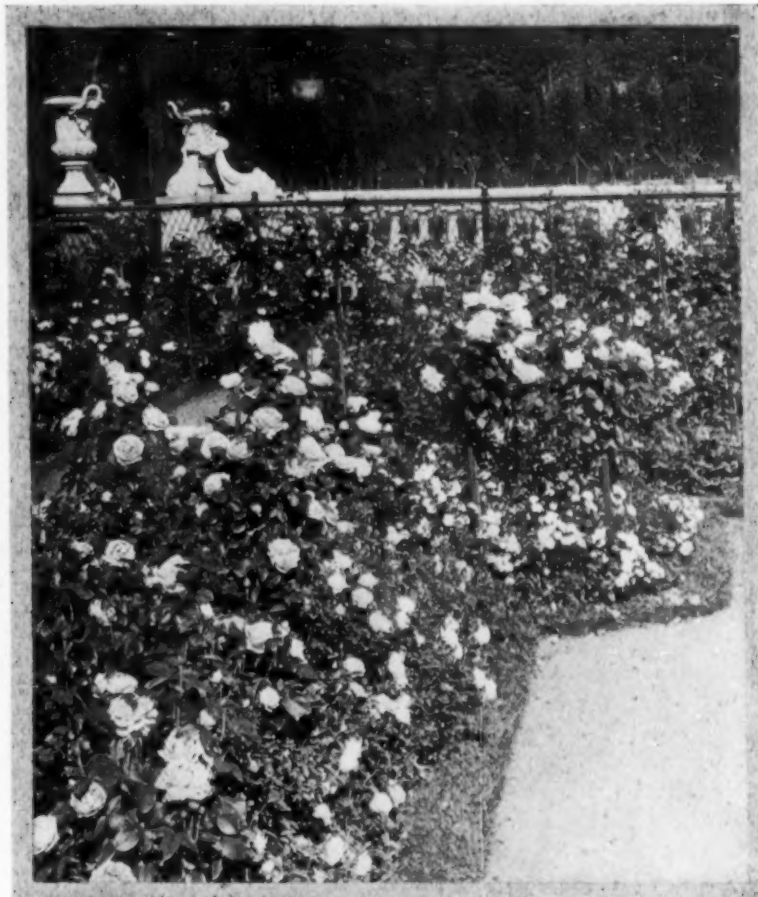


Rose arbors are often possible in place of a regular rose garden. This one shows Lady Gay





Ground devoted to roses should be for them primarily, as these plants deserve undivided attention being paid to their best points



Let the rose beds be surrounded by walks, if possible, so that they may be distinctively marked out and given added attractiveness

reconcile with ordinary standards of beauty, for everywhere else the aim is to clothe the earth completely with vegetation. If it were not for grass paths I do not think that such an exposé of the ground itself could be tolerated, even for the sake of a rose. But the grass paths neutralize the glare and the nakedness of the ground so completely that a rose garden well designed, well made, and carefully kept becomes really a wonderful mosaic in brown and green with the blossoms studding the former.

Beds should never be wider than forty-two to forty-eight inches. They may, of course, be as long as the situation demands. This width, however, is as great as clean culture and proper care of the plants will permit—for it should be understood that the gardener must never step on the surface of the bed, but work always from the walks, reaching over. Beds this width will accommodate two rows of plants placed zigzag as the diagram in the continuation of this article shows. For a single row of plants a bed eighteen inches wide is sufficient—but it is rarely necessary to plant a bed of this size, and where it is not necessary, I should not advise it.

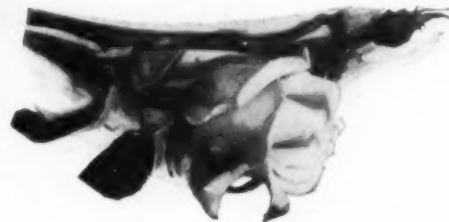
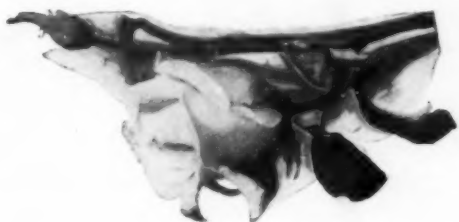
With the garden planned and the design laid out in the ground, proceed to the preparation of the beds, summoning to your assistance much

patience and great determination to be thorough. For the only right way to prepare these beds is to take out the earth to a depth of two feet—eighteen inches will do if the soil is naturally well drained and neither heavy nor sandy—then to provide drainage with a four-inch layer of cinders or gravel, on top of which should go two inches of well-rotted manure, and on top of this the soil which has been removed, well mixed with about one-quarter manure. This must, of course, be forked over until the mixture is perfect. The bed, when it is ready for planting, should be crowned so that its center is three or four inches higher than the surrounding turf, while its margins are on a level with this, or just slightly below it.

When you come to look into the subject of roses, probably by studying some rose grower's catalogue, you will find that there are several kinds. The classifications of the garden roses are, Hybrid Perpetual, Hybrid Teas, and Teas. In addition to these, there are, of course, miscellaneous and climbing roses, but neither of these need be taken into account. Roses that are going into the garden will be of the three first mentioned. Hybrid perpetuals are not very truly named, for they are not perpetual, as all honest growers will acknowledge. They



Hiawatha, a desirable single climber, has intense crimson petals shading to white at the base





are, however, very hardy and strong of growth, and they flower freely during the month of June—so there must be an abundance of them in the rose garden. The real gems, however, are the hybrid teas. These are the plants that bloom—actually bloom—all summer. Although they are not so hardy, they do not require more protection than will be needed for best results with even the hybrid perpetuals. And the variety of these now is so great that one could really make a garden entirely of them, and have in it practically every kind and color of rose. In addition to these, some tea roses should be included. Tender though they are, nothing will ever take the place of these exquisite flowers, with their fine foliage and wonderful odor. My own proportion would always be, in a dozen plants, three hybrid perpetuals, five hybrid teas, and four teas—and this proportion I should adhere to whether I were planting twelve plants or twelve hundred.

In setting out the plants, put hybrid perpetuals twenty-four inches apart, hybrid teas and teas eighteen inches. Aside from the depth at which they are to be set there is no difference between planting roses and planting any ordinary shrub. But the question of depth is an important one. Roses, of course, are usually not grown on their own roots, but are grafted on some other stock. The point of the graft is plainly discernible, however, even to the amateur, if the plant is examined with the expectation of finding this. This point, on plants that have been properly grown, is not more than two or three inches above the root. Set such a plant low enough into the ground to insure covering this point of union between the stock and the graft with at least one inch of soil, or more, up to two inches. Possibly, however, you may have purchased roses which were not grafted as low as this. If this is the case, and your plants show more than three inches of stem above their upper roots, there will be no use attempting to cover the stock with soil, for in doing this it would be necessary to set the roots them-



Upper photograph, Frau Karl Druschki;
lower, Mrs. Sharmon-Crawford
a rich pink in color



selves so far below the surface that the plant would die. Do not get such specimens if you can avoid it, for they are really not worth having.

Arrange the roots in the hole which has been dug for them, carefully spreading them about in the positions which they occupied originally, as nearly as possible. Do not attempt to plant when the soil is very wet. It should sift lightly and loosely around the roots and rootlets, and should be worked in among them by tamping with a round-headed stick, while the plant itself is slightly shaken up and down. When the hole is nearly filled, pour a little water into it gently. Then, when this is settled, put on the remainder

of the earth. When the entire bed is planted rake it over to an even, smooth surface. The plants, of course, are dormant when this work is done, and consequently they do not require further watering.

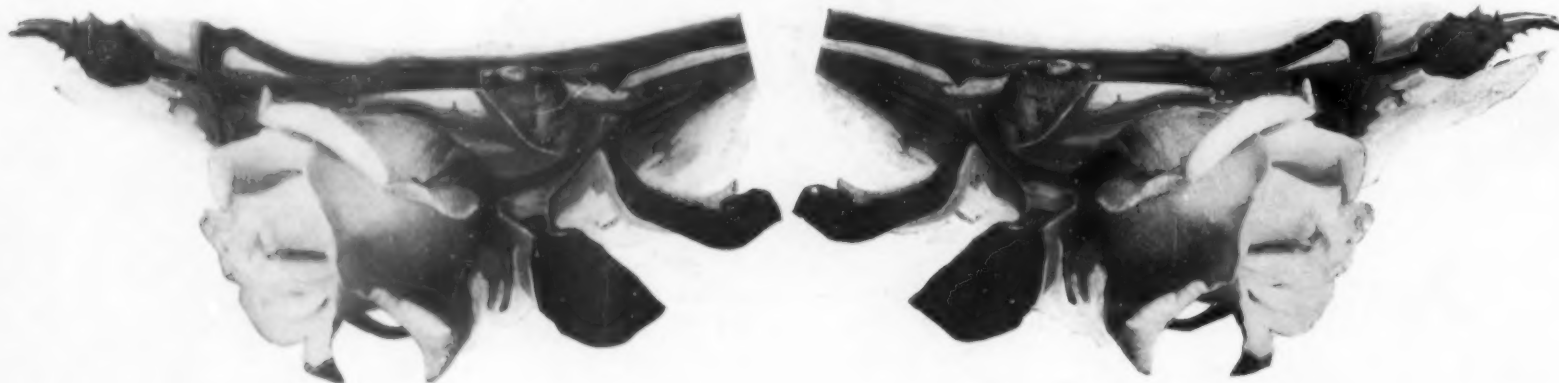
Their tops should be cut back to about two or three stalks of four or five buds. Usually it is best to cut branches off just above an outstanding bud, rather than one that turns to the inside of the plant. This encourages open growth. Never mind if the bushes have started to grow when they reach you. Cut away the shoots ruthlessly and with every confidence that new ones will come from

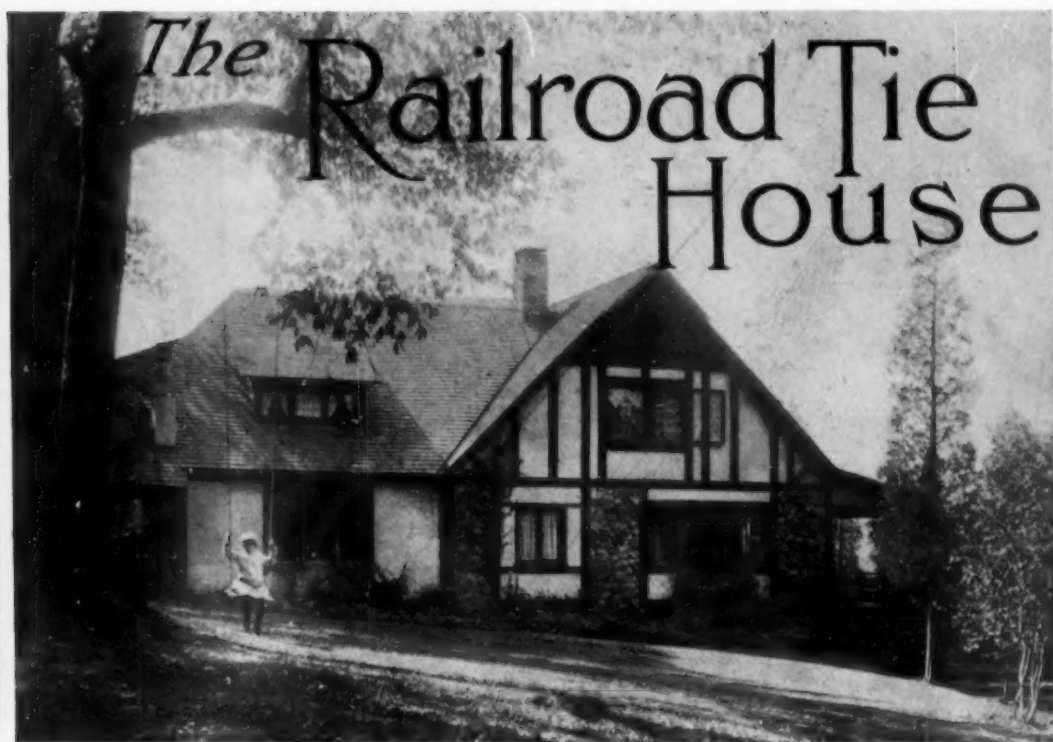
farther down on the branches. All of this class of roses blossom on wood of this year's growth, consequently the more encouragement such growth receives, the more abundant the flowers.

As early as it is possible to work the ground in the spring is the best time to plant all roses. But hybrid perpetuals may be set out late in the fall if it is necessary or desirable to do so. They must, of course, be protected if planted then, and are better for protection anyway, even when spring planted.

All roses, whenever planted, will have grown greatly by fall. When the leaves have finally gone and the plant is unquestionably dormant and asleep for the winter, cut back this growth to

(Continued on page 498)





A HOMELIKE, ARTISTIC DWELLING OF STONE AND HALF-TIMBER BUILT FOR \$1500.--WHAT BUILDING ECONOMIES MAY BE ACCOMPLISHED BY THE USE OF LOCAL MATERIAL

BY FREDERICK S. LAMB

Photographs by the Author

TO everyone sooner or later comes the problem of the building of a home. Does it come with preparation, or does it come on the spur of the moment—unexpected?

To us who for years had looked forward to this event, to us who had wandered through the fields in search of a location, to us who had dreamed of this little spot apart from the rest of the world where thought and meditation were a possibility, it did not come unannounced.

Night after night as a commuter, leaving the train and walking to what was then our abode, I passed many important country residences and at the same time many cottages of workingmen, and it occurred to me that it would be possible to build something better, for the same expenditure, than had been obtained in the workingman's cottage—for are we not all workmen, and is not the problem of home building the same to us all?

Upon inquiry it was found that these cottages cost \$1,500, \$1,800, or \$2,000 and upwards; and certainly the result was anything but satisfactory. And then came the idea—why could not something better be done for the same expenditure?

It would be an interesting story to relate our interview with the old farmer who had known us from childhood, and who wished us to purchase the corner lot nearest the

railroad station. It would be interesting to follow our progress from the little village through field after field, until we arrived at a knoll at the border of the woodland, where with much regret upon his part, and the fear that he had robbed us, we selected the site of our future home. It was an old abandoned field, no longer farm land, no longer even good pasture land, but what is known as "poor man's land," with its cedars and birches, its weeds and brambles. And here, overlooking the great valley of the Hackensack, with the deed of the property in our hands, we started.

Of course there was a design, drawing its inspiration from the chalet on the mountainside. Of course there were the necessary drawings and plans, pondered over thoughtfully night after night—and then the work started. As the ground sloped to the west, but half the foundation was excavated for the cellar, and an initial saving of expense made thereby.

The design was for a stone and half-timber construction. The timber was found in the woodland nearby, was sawed at the local mill, and was delivered at short notice. The module of the house was selected as eight feet, and as this was the usual length of a railroad tie, we bought one-half our timber as railroad ties at one-third the cost of ordinary timber. These were of chestnut of the very best wood, but by a strange



Instead of the conventional awning a pergola-like roof was formed of lath. Over this vines were trained



From the idea of the mountain house which fits so snugly into the countryside the design was chosen. By proper planning eight-foot railroad ties served for most of the timber and the stone work was taken from an old wall

freak in prices, or perhaps on account of competition, were considered less valuable than other timber lengths. The stone not only for the foundation but the walls of the building, was found close at hand in an old stone wall which had for years divided the fields; these, with their beautiful lichens and their weather-beaten surfaces, were most admirable material for our purpose. Again, they cost nothing, and often in the late twilight the wandering neighbor was surprised that we should be at work, selecting with care and attention stones from this old wall.

The cellar completed, the main floor was made up of a large living-room, twenty by thirty feet, with a central fireplace. There was a guest-chamber, a pantry, a closet by the stairs, the servant quarters and a kitchen, large, light and roomy, facing the northeast, so as to be cool and livable in all times of the summer.

As the building grew, the upper floor took shape—a large bedroom with numerous closets and windows looking not only to the north or south



The garden depended upon foliage for its first beauty. There is much grace in the tall cedars, and the castor oil plants properly used for foliage mass effects in the background of the lawn border

but also to the west, with its magnificent view of the Hackensack valley. This was right over the living-room. Behind it were other bedrooms, and a bath, fitted with a shower, that looked from its little windows toward the woodland. Above these rooms was the attic, to be used not only for storage space, but as a protection from the heat of mid-summer weather. The window spaces throughout were not separated as is ordinarily the case, but clustered together, with mullion, with casement sash and leaded glass. In nearly every case each wall contained but one group of windows, thus permitting the light to come but from one point. This, as everyone knows, is the most restful light. The windows were also arranged to take the best advantage of the breeze, no matter from which quarter it might come.

The sloping roof, reminiscent of Switzerland, was extended to form the porch to the west, and the porch at the kitchen end, with its utilitarian possibilities. Under the porch at the front was found space for the storage

of the logs which in the fall sparkle in the open fireplace. Great steps led down to the lower level; a pergola most naturally found its place there, and walls, again of field stone, cluster in at the foot, encircling flower-beds which in season are masses of variegated color. The chestnut pillars and half-timber construction were stained a deep olive; the spaces between were filled with stucco, the cement being kept its natural color. The eaves, instead of being scant, were double or treble the ordinary size, projecting to the north and south, casting deep shadows upon the side walls as the sun traveled its course from morning till night. The chimney, such part of it as showed above the roof, was also made of the field stones, and so from foundation to peak there was a harmonious combination not only of line but of color: the gray stones with their light and shadow, the strong uprights with their deep tone of color, and the beautiful gray of the plaster.

The doors were all Dutch doors making it possible to leave at all times, if so desired, the upper portion open. While the exterior finish of our little home was of stone and plaster, the interior finish was of wood. In every room on the main floor the timber construction showed in the ceiling. The side walls were of yellow pine, and in the main room a large fireplace had its timber construction as well, with closets at either side to act

as wood boxes. The color scheme in the main room was a soft gray, while simple rugs of green matting were on the floor; in the guest room, a beautiful peacock blue; the pantry was white, and the kitchen a serviceable wood color. These restful colors were obtained in the majority of cases by the use of a simple kerosene stain, again adding materially to the economy of the work.

Before the house was fully finished we camped out, and no one can describe the joy of perfecting the final details of such a home. Each day brought its new problems. The conventional awnings would have been out of place on such a home, so we thought out a plan: they were to be constructed of lath, each eighteen inches to two feet in width, and vines trained over them, thus producing a beautiful effect without as well as within the house. For the sunlight flickering between the leaves and the many little tendrils hanging down always cast a cool and restful shade. Outside the casement windows at either end of the dining-room were flower boxes, placed at a height so the flowers could be seen from the room as well as from the outside. These, with their flowers and hanging vines of green, made a most attractive setting for the windows. The porch also had its border of flower boxes. The pergola, covered with its flowering vines, framed the west front of

(Continued on page 497)



The windows instead of being separated were grouped in most cases, and each room had light from but one direction



The eaves were double or treble the usual extent and caused a shadow along the wall in the sunny part of the day



The half-timber work was of the sort used in the English houses; that is, was structural rather than purely decorative



A log camp in which the space below the veranda wing, caused by the sloping ground, is latticed and used for storage purposes



This bungalow, distinctive in its roof line projecting well beyond the walls and an entrance through the arbor, cost seven hundred dollars



Cretonne hangings and cushions brighten the window-seat, and the wicker furniture is at once distinctive and appropriate



The fireplace may well be the central feature of the bungalow living-room, and its style should harmonize with the general scheme

Camps and Bungalows

LITTLE HOUSES THAT ARE IN-
EXPENSIVE AND ATTRACTIVE



The shingled wall type is appropriate in certain locations. The roof in this case is papered throughout



In this four hundred and fifty dollar bungalow sheathing boards overlaid with bark conceal the frame building



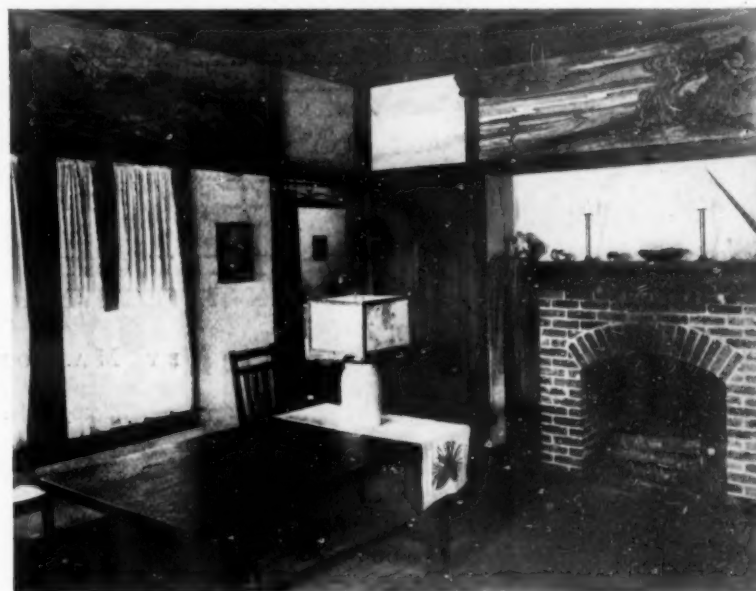
A Staten Island bungalow, built at an approximate cost of \$3,500, with an unusual and attractively outlined broad roof



The rear view of the bungalow shown in the upper right corner of the opposite page. Stucco lends permanence to the small house



Woodwork is attractive in itself if the stock is selected and arranged with due regard for color and grain



The plastered walls are left unfinished, but rich coloring is introduced in the four frieze panels centered in the wall spaces

For Summer Dwellings

SUGGESTIVE DESIGNS ADAPTED TO VARIOUS LOCATIONS



An unusual example of the value of strong horizontal lines in making the bungalow seem low and broad



A pleasing combination of white-painted shingles and rough masonry of field stone laid up with deeply raked joints



The addition of an old Dutch door and knocker, trellises for climbing roses and ampelopsis, and casement windows in place of the original small lights, transformed the building

The White Gate Studio

A SMALL BUILDING TRANSFORMED THAT OFFERS A SUGGESTION FOR ONE WHO IS PLANNING A SUMMER COTTAGE—THE POSSIBILITIES IN EFFECTIVE BUT INEXPENSIVE ARRANGEMENTS AND FURNISHING

BY MARION S. DITMAN

Photographs by the Author

THE White Gate Studio lies nestled in its tiny garden, remote from every passerby who does not know what charms lie hidden behind the wicket gate. To be sure, the studio once was known by the name of Pigeon Cote, but the cote was abandoned before the time we ever thought of having a studio. The little building was severe in outline, but that was a feature which had to be left, and the only embellishments we could afford were casement windows to replace the 8 x 10 lights, an old Dutch door with its knocker, a settle, a few trellises and some vines. The selection of vines was a subject of much discussion, but finally we chose a trumpet vine to grow over the dark room, ampelopsis for the chimney and roses for each side of the door, a Tausendschon to the left and a Hiawatha on the right, and *Clematis paniculata* for the side trellis. These have all grown satisfactorily, and have been pronounced a success.

The inside of the studio was no less interesting to create, and by the end of one month it was finished. There are two rooms only, one a photographic developing or dark room, 7 x 7, and the other a peculiarly shaped room, 10 x 30. The floor is of concrete with a surface of red cement, a fireplace the width of the room and a red tile hearth 10 x 10 to go between Dutch seats. Then with the ever-useful composition board, we covered the walls and ceiling,



The white gate leads to the studio and tiny garden which are so hedged in that absolute privacy is attained

allowing the beams in the ceiling to show. The lower portion of the walls we papered with a golden brown grass cloth paper, tinted the upper portion a pretty buff and treated the ceiling in the same way. The woodwork we stained a dark brown with a simple stain made of burnt umber with gasoline.

Now came the time to move in, and rag carpets, gate-legged table, Windsor chairs and flowers on the sills of the pretty casement windows which open on the garden in front and on a field of poppies in the rear made the room very attractive.

In exchange for an expenditure of four hundred dollars we had a charming studio, complete in every detail even to electric lights and running water.

The White Gate Studio soon attained a great reputation due to its simplicity and charm, and the little extras which count for so much were soon contributed. A crane and kettle for the old-fashioned fireplace were the first gifts, Hessian soldier andirons came next, then sketches, books, pewter ware, vases,

brasses, growing plants and dozens of things poured in. The principal item is a royal samovar, the gift of a Russian connoisseur, which furnishes to perfection the gate-legged table, and with it forms a social center in the room.

There is, however, a spot more potent than the cozy chimney corner, and that spot is the garden.

Sweet alyssum, fragrant with the morning dew or the noonday sun, tumbles over the edges of the path that leads from the gate to the cottage door. A profusion of heliotrope, mignonette, daisies, larkspur, foxglove, hollyhocks and a dozen other grateful bloomers fill the little plot before the doorstep, knee deep with blossoms.

The garden, only thirty feet square, is entirely enclosed. On one side nestles the cottage itself, its door shaded by a plum tree and its end guarded by a lovely old quince in which Jennie Wren and her brood have pre-empted as their summer home a rustic sphere resembling a hornets' nest.

On the other sides the boundaries are a high *arbor vitæ* hedge, a grape trellis and a dense screen of *Cobaea scandens* mixed with morning glories, stunning dark green backgrounds for the planting within. Absolute privacy is the feeling aroused in this tiny garden, for even the entrance is barred by a gate that clicks, and guarding the white gate is a Cape Cod sailor boy who whirls his tiny oars in consternation at the approach of even the slightest breeze. By June of the first



A Russian samovar furnishes the gate-legged table and with it forms a social center in the room

year the wealth of the growth was something to be marveled at, for we had not spared water every evening, and the perfection of form and color of the flowers was nothing short of a miracle. The gate would say to me each morning, "Come in, Come in," the flowers murmured "Stay a while," and the settle at the cottage door said, "You must sit here for a spell"; and I would always accept that invitation.

The doorstep, after all, is the keynote to the place. From the settle I sit and watch the bees carry their heavy loads of honey from the two beautiful standard fuchsias which give a little air of formality to the cottage doorway. The wrens sing their sweet notes of love from the blossoming quince, and the little garden offers up its nightly gift of fragrance to do homage to its author, the sun.

As in any garden, the true meaning of its beauty cannot come to you until you have sat in it a while in silence. Then and then only can you know it, and when this thing of living beauty has been created by your hand out of a dream of your imagination, your cup is happiness and your reward is great.



At the left of the entrance are the fireplace and settles. The half door with its appropriate knocker is especially attractive



The fireplace extends across the full width of the room, and it has a red tile hearth ten by ten feet between the Dutch seats



For the house occupied only in summer this furniture with a lattice of willow gives a bright and cheery effect and lightens the appearance of furniture that is all of solid wood. The willow panels are in natural color, the wood finished a greenish tone

Putting the House in Summer Trim

THE FURNITURE, HANGINGS, UPHOLSTERY AND RUGS THAT WILL MAKE YOUR HOME ATTRACTIVE IN SUMMER OR GIVE A SENSE OF COOLNESS TO THE HOUSE OCCUPIED ONLY IN WARM WEATHER

BY LYDIA LEBARON WALKER

Photographs by Courtesy of Manufacturers and Dealers

THE decoration of summer homes has a distinctive charm. It partakes somewhat of the comparative unconventionality that characterizes summer life itself. In a word, the difference between styles respectively of summer and winter homes, takes its note from the life of the particular season. And as the life of summer is a relief and foil against the more stressful demands of winter, so the appropriate houses should emphasize that variety. Change is often a form of rest.

There are possibly several ways of accomplishing this change, several ways to modify winter's dress within the house to the appropriate light costume of summer. Some of the schemes here illustrated show this. For instance,



Rugs may now be had for the summer house with borders woven to match the main design of the cretonne

in entering the hall of the summer house revealing the foliage paper, one observes that the atmosphere of the woods is not left behind. There is a continuance of perspective, scenic suggestions, glimpses of opening vistas where one might imagine the leaves still swaying and the birds still singing. The same impression of the open continues when one passes through the wide doorway into the living-room. The rather plain walls are in accord with prevailing decorative taste. The paper is a remarkable reproduction of woven raffia, on the same order as grass-cloth, only coarser. The softness and freedom of the forest-fringe above are grateful to the eye. So cleverly interwoven are branches and foliage that they reproduce

the forest aspect, not omitting clearings disclosing wooded hills and stretches of river. The furniture in this room is of willow, the color here is white and in the hall green. It serves to retain the light and woody atmosphere.

An altogether different type of decoration is disclosed in the cosy dining-room in the arts and crafts style. Perfect harmony is preserved in the paper, furniture, lamp, and even the little window-box. Special mention must be made of the paper, since the design is not only new but lends itself very readily to various schemes of decoration. However high the dado, the fruit-crown cannot fail to fit and match correctly. The crown may be omitted, as seen under the window in the alcove. There is no lack of finish. Brown is the color in this particular room, to accord with the furnishings. Where other furnishings are used other colorings are available, such as green and white, blue and white, emphasizing coolness and daintiness.

As it frequently happens country houses are done completely in chintz, it would seem fitting that one or more of the rooms at least should be in line with this vogue. The one illustrated has the charm of an old block-print in both paper and fabric, reveling in flowers, birds and baskets. While the design is French the general style is English. Both the paper and linen may be alike. There is a rich play of color, charm-



Rush seated chairs in peasant style are decorated with garlands

chair, for example, the mahogany arms against the white enamel present a contrast in pleasing accord with the spirit of the paper. It is an adapted form of the English wing type.

The morning room shown is none the less cheery, but it is more conventional and stately. The impression is due to the correct and interesting paneling of the paper following the structural lines of the room. The treatment above the small door and beside the large one is particularly felicitous. While the paper comes even in the shimmering cloth of gold, this may be too pretentious for summer simplicity; and it is an advantage that one is able to obtain so many other tones that any color scheme may be adopted. The white lines of the trim are reflected, as it were, in the furniture. The chairs

are Hepplewhite, adapted with a view to strength and durability. A rather attractive feature is the introduction of cane in the desk.

A new willow furniture, made expressly for summer houses, admirably fulfils its purpose. Its principal characteristics are green stained wood, shaped somewhat on Mission lines and introducing willow in the place of cane. The former has the advantage of being more open and probably cooler while sacrificing nothing in point of durability. The willow is in natural color. It is the willow that sounds the note, so that any furnishings introducing a lattice are ap-



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An interesting treatment for a morning room of slightly formal aspect may be achieved by paneled paper that fits all the structural difficulties of molding and door. At the right is a pleasing block print paper



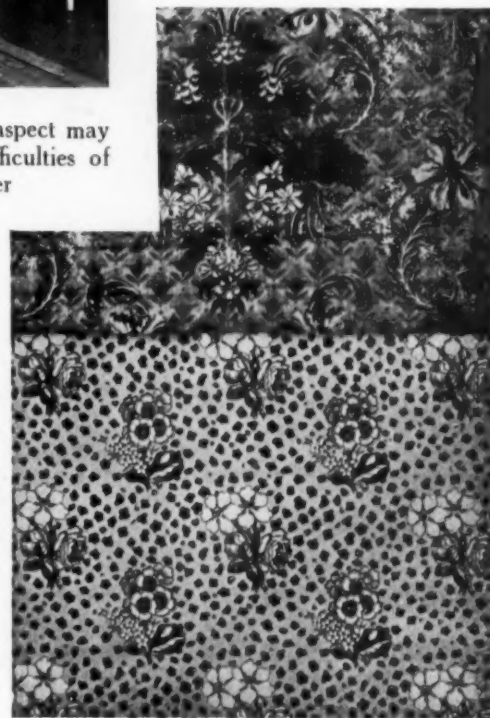
Cretonnes vary from the softly blended tones of the upper to the bold, brilliantly colored figures of the lower pattern

ingly blended, not unlike antique fabric. They are well suited to main lower rooms. The continuation of such a motif thus is prevented from becoming monotonous by being broken by wide white woodwork and discreet placing of the furniture and the pictures.

The furniture merits a passing word. In the

appropriate. The dining-room and library photographed serve to convey the general idea. The furniture throughout is as distinctive as it is appropriate; indeed, it has elements of novelty and character to a marked degree. The shapes are strikingly unique without being extreme. And best of all, the prices are not excessive.

Possibly some of

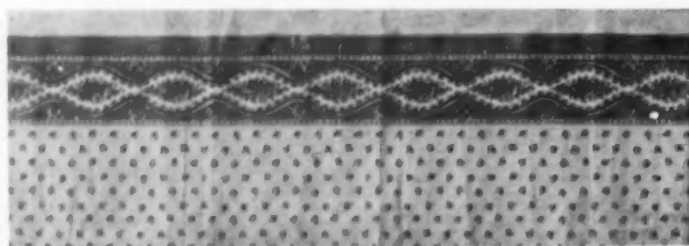


Two new papers which may be duplicated in fabric; above the Watteau design, below, a modern pattern with striking contrasts

us may retain early recollections of curious pictorial furniture. The peasant furniture now appearing possesses that feature as well as a certain individuality of shape. Just as a peasant's garden is not confined to a single species of plant so one finds a variety of flowers adorning a single piece of this furniture. This is apparent in the interesting chair shown on the preceding page. While the nosegays conform in a general way to the contour of the different splats, they are not too studiously conventional. This Italian peasant furniture may be had in a variety of pieces. It has the advantage of being equally appropriate in a simple summer cottage or a more pretentious villa.

Another type more elegant than the above may be seen in chairs and tables essentially French, reflecting the Directoire impulse. Perhaps they are most appropriate in the finer veranda rooms where their classic lines, resembling the carved marble furniture of Pompeii, is particularly suitable.

The cretonnes and printed linens show a marked trend toward strong designs and colorings. Chinese motifs and scenes are much in evidence. Of the two examples shown, one might



Instead of a crown the tones of a small figured paper may be duplicated in strips to panel the room or to act as a border



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The paper here is a reproduction of woven raffia in tones to blend with a forest frieze



Inexpensive double faced cretonnes may be had in such patterns as these. This obviates the necessity of a lining

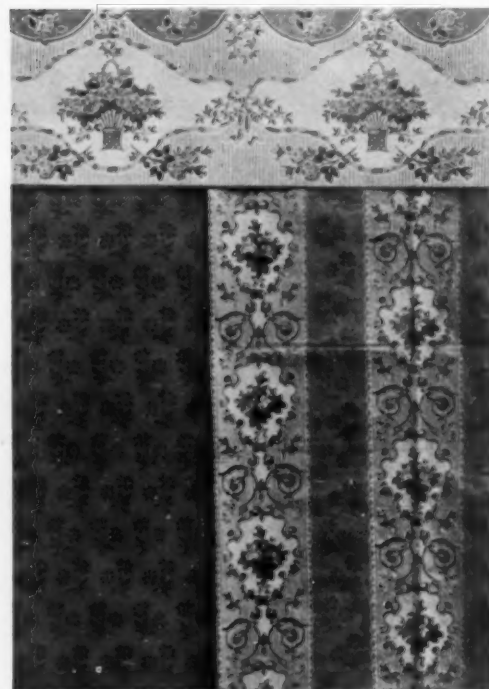
almost have been taken bodily from a native tea poster. It is a far cry from it to the fetching little design of Chinese lanterns hung from trailing vines. Between these two extremes there is a world of variety to choose from. Among the motifs birds also are more popular than ever, birds large and small, cockatoos, peacocks, birds of

completeness in the ensemble that appeals to the artistic.

Among the simpler papers, three at least deserve special mention on account of their associations (shown on page 481, right side). The striped paper when in blue and white is an exact copy of the wall covering on the Empress Josephine's quarters at Mal Maison. The gray

paradise, blue birds, etc. English chintzes in general are in high favor. One has no difficulty in choosing suitable flowered cretonnes because there is such a profusion of them. One can commend the double-faced variety for window hangings and portières. Having both sides alike, it requires no lining, saving both expense and labor.

The impulse toward matching wall-papers and fabrics, continues and is even increasing. A new idea is to have the material match the border or binder of the paper rather than the body of it. This same tendency is carried further and applied to rugs, which are now made with borders to match fabrics. All of this goes to show a sort of development in decoration which makes towards an almost classic unity in furnishing. This applies to body color also. In the room illustrated the fine willow furniture is stained dark red. This same color is used in the roses of the cretonne and in those of the rug also. The upholstery, screen, lining for tray and lamp shade are all in the same patterned cretonne. But the notable touch in the room is the rug with its border exactly matching the design of the fabric. There is a fascinating



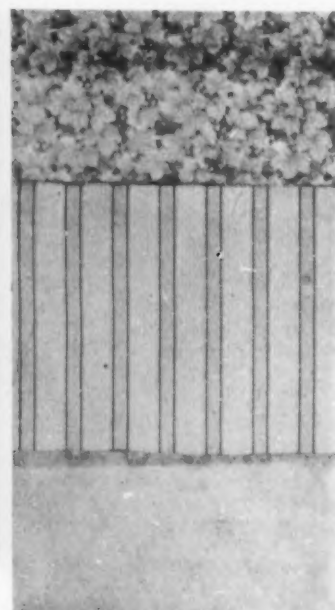
The main features of a wall paper crown may be emphasized in strips to panel a plain or small figured paper



Extremely decorative Chinese motives are in demand



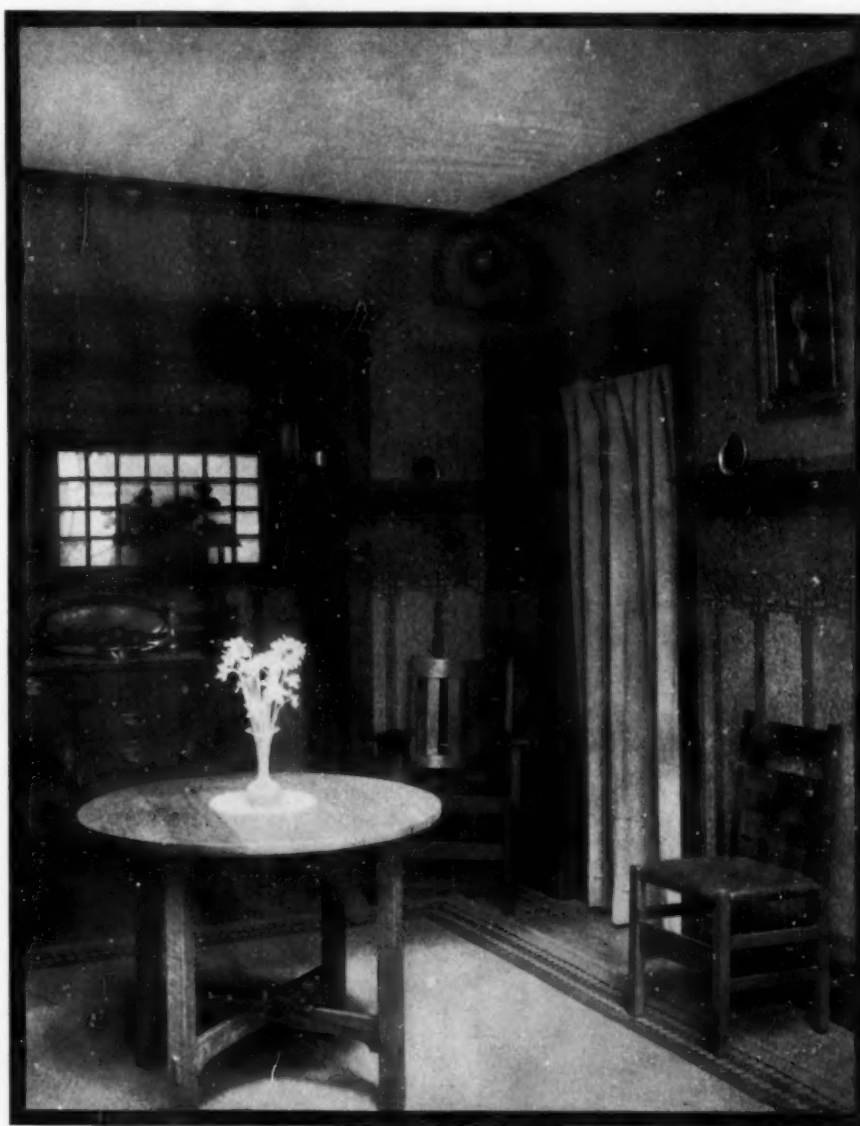
The summer house is well fitted with the colorful peasant pottery of various sorts. It is decorative and durable. The table cover is a Liberty pattern appropriate for summer use



The striped paper in the center is a copy from Mal Maison

foliage design interspersed with lilac pink berries is identical with that used on the walls of the sitting-room in "Fanny's First Play." And the lattice paper when in gray and lilac is ideally suited for a room of a grandmamma. One can picture her clad in lavender and old lace, sitting there by some sunny window.

Before concluding it is appropriate to mention the table service suitable for summer houses. Not lacking in artistic merit, it has yet a certain rural crudity about it, where a Sevres porcelain would be out of place. There is a fitness about the very names of the wares, such as Black Forest, Rusticana, Orange Ware and the like. Because the Black Forest is not merely a name, the artistic porcelain pottery actually is made in the regions bordering on those famous woods. The decorations on a deep cream ground are in rich rose pink, old blue and green; and the subdued tones seem to catch the shadow of the old trees. The Rusticana ware, too, is German, though the decorations are less pronounced. With the same deep cream ground, the decorations are wild flowers in



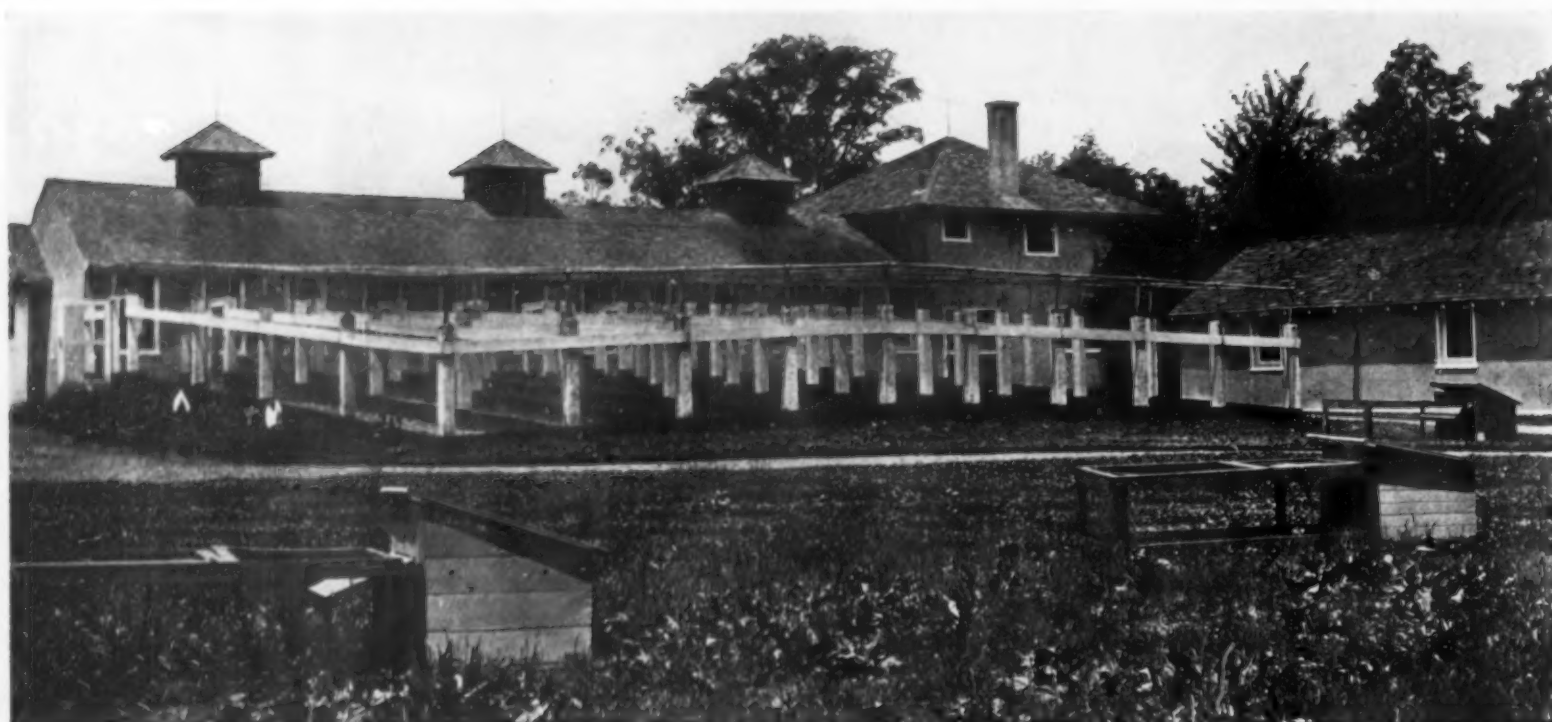
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With the sturdy furniture in natural finish such wall paper treatment as this is distinctly appropriate. The crown may be omitted, as beneath the window

natural tones. Orange Ware is from Austria, and a trifle more finished in its decoration. The greens, blues and yellows are strong yet mellow, really fine colors without any crudity. But what strikes one most of all is the shapes. This is seen in the candlesticks, flower holders, egg servers and cups with saucers attached for the broken shells.

All of these elements might be classified generally as peasant pottery, and it is no less picturesque than the interesting folk with which it is associated in different parts of the world. And in using such ware in his country home one may feel himself thus linked in a way with the rural life of many a genial clime.

Besides the wicker, willow, white enamel and other sorts of furniture mentioned as applicable to the summer home furnishing there is still to be mentioned the serviceable windsor and rush bottom chairs. These are suggestive of cottage life, long lasting and typically American. In the same way the fascinating tables and chairs of oak or ash that might well have stood in Ann Hathaway's cottage should be spoken of.



Exercise is essential for good egg production. The poultry runs here provide opportunity for fresh air activity and are so designed that they are not unattractive

Building the Poultry Quarters

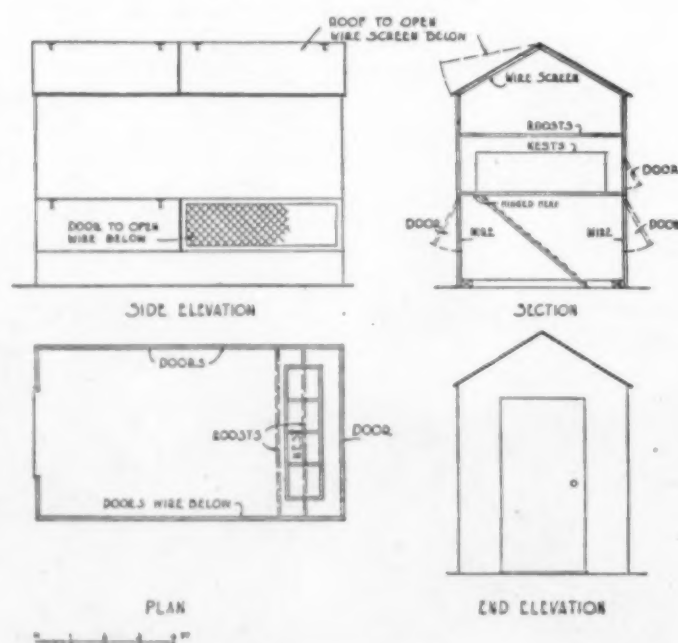
PLANS SHOWING HOW TO MAKE CHICKEN HOUSES OF VARIOUS SIZES THAT ARE NEAT AND ACCESSIBLE AND WHICH CONTRIBUTE TO THE GOOD CONDITION OF THE BIRDS

BY ALFRED HOPKINS

Photographs by the Author

THERE has been such a deal of controversy, at least in the author's practice, over the requirements of the chicken house, that he has felt an extended discussion of this building had better be left to those who are possessed with a knowledge of the subject, more satisfying to themselves. Every chicken man has decided notions of his own as to what is necessary for the successful chicken house, and no two men seem to agree as to what type of structure will best assist or persuade the hen to lay. A shortage of eggs has so frequently been assigned by the master of the hens to faults in the architect's plan that this architect at least has made up his mind—as has everyone else interested in chickens—that no one really knows anything about them but himself, and that a proper chicken house has never been built and never will be, until it can be carried out in its entirety by himself and himself alone.

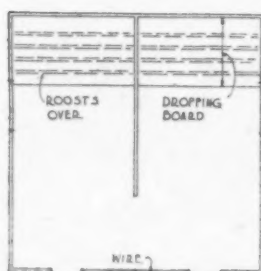
What the hen needs more than anything else is fresh air, and to be assured of this it was thought that she needed almost un-



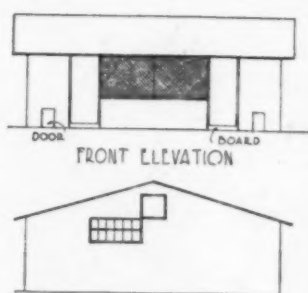
The plans of a colony house at Sterlington that embodies all the essentials for convenience and proper ventilation

limited range and plenty of room in her house. Crowding in the pen was the worst possible condition. A writer in *The Country Gentleman*, some years back, said that in the coop 10 sq. ft. of clear floor space per hen was desirable; this being exclusive of all passages and floor space occupied by nests, roosts, etc. A certain Mr. Philo became enthusiastic over the idea of rearing chickens in the smallest possible space, and advertised that a successful egg farm could be established on a plot of ground 40 ft. square. We cite this as showing the very great differences of opinion that may be found with regard to the housing of the hen.

Undoubtedly, where space permits, the best method of arranging the chicken farm is to follow out the idea known as the Colony Plan. This is a separate and usually movable house large enough to contain a cockerel and from six to a dozen hens. On the Skylands Farm, at Sterlington, N. Y., the two systems of the general chicken house and the colony house have been carefully compared, and a decided preference has been



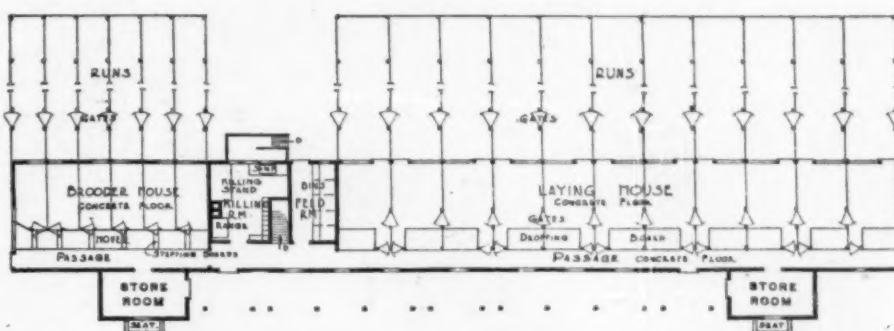
PLAN



FRONT ELEVATION

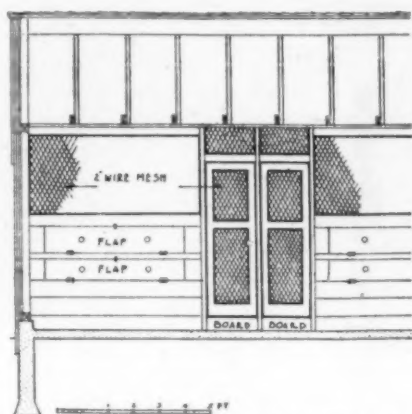
SIDE ELEVATION

A type of the open front chicken house that is airy but may be protected from extreme weather

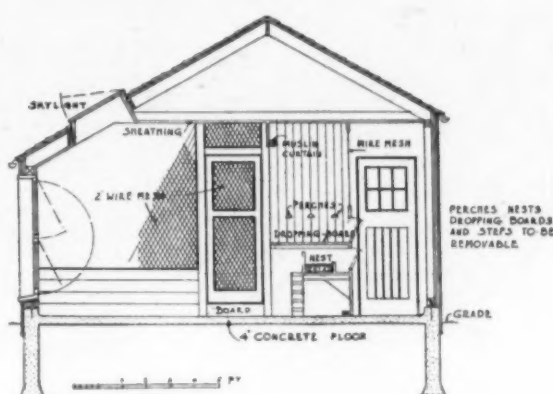


For a large place, the chicken house on the Brokaw Estate is designed to meet all objections

given to the colony plan. The colony houses are usually movable and located at a distance from each other, although this is not necessary and the individual houses may be placed near together and permanently located as shown in the lower right-hand corner of this page, the fowls roaming over a dozen acres during the day re-



An elevation of one of the pens in the passageway of the large plan above



This section shows the disposal of nests and dropping boards on the Brokaw farm

of housing is admirable in providing the birds with shelter without depriving them of fresh air. The chicken sleeps much more than man—in the winter time twelve hours out of the twenty-four, so that healthful surroundings during sleep are most important for the best condition of the bird.

A drawing shows the colony house used there. This type of house should invariably be used for breeding purposes, as the birds, unconfined and left to roam about at will, are more hardy on that account. The records at Skylands show that they also lay better.

This is a small building, 4 x 6 ft., which will house one cockerel and six hens. It is of two stories, the roosts and nests being above. The whole advantage of this type of structure lies in the ventilation. At the bottom of each long side there is an opening 6 x 1 ft. 10 in., which can be partially or entirely closed, either with a solid wooden shutter or a sliding muslin screen. This opening regulates the admission of fresh air in a very flexible manner. One side of the roof is constructed to raise in two sections, and the opening so made is also arranged to be partially or entirely closed with a sliding muslin screen. Some care must be used in regulating the ventilation in winter, but this method

the top (left) of this page is a type of chicken house which has many advocates. It is called the "Open Front," from the fact that the large opening, which should face the south, is kept open at all seasons of the year. To modify this somewhat in extreme weather, a muslin screen is put in the opening, although this is not at all necessary according to the enthusiast for this type of house. The high windows in the sides are for summer ventilation, and should be left open all summer. There is no doubt that the building would be cooler if portions of the roof could be raised in the same manner as shown on page 482.

Where space does not permit the Colony Plan, and the chicken farm must be restricted and the birds confined, the usual chicken house is a long building, divided into separate pens, these pens being about 8 x 12 ft., in which are kept from twenty to twenty-five birds. This allows 4 or 5 sq. ft. of floor space per bird. The

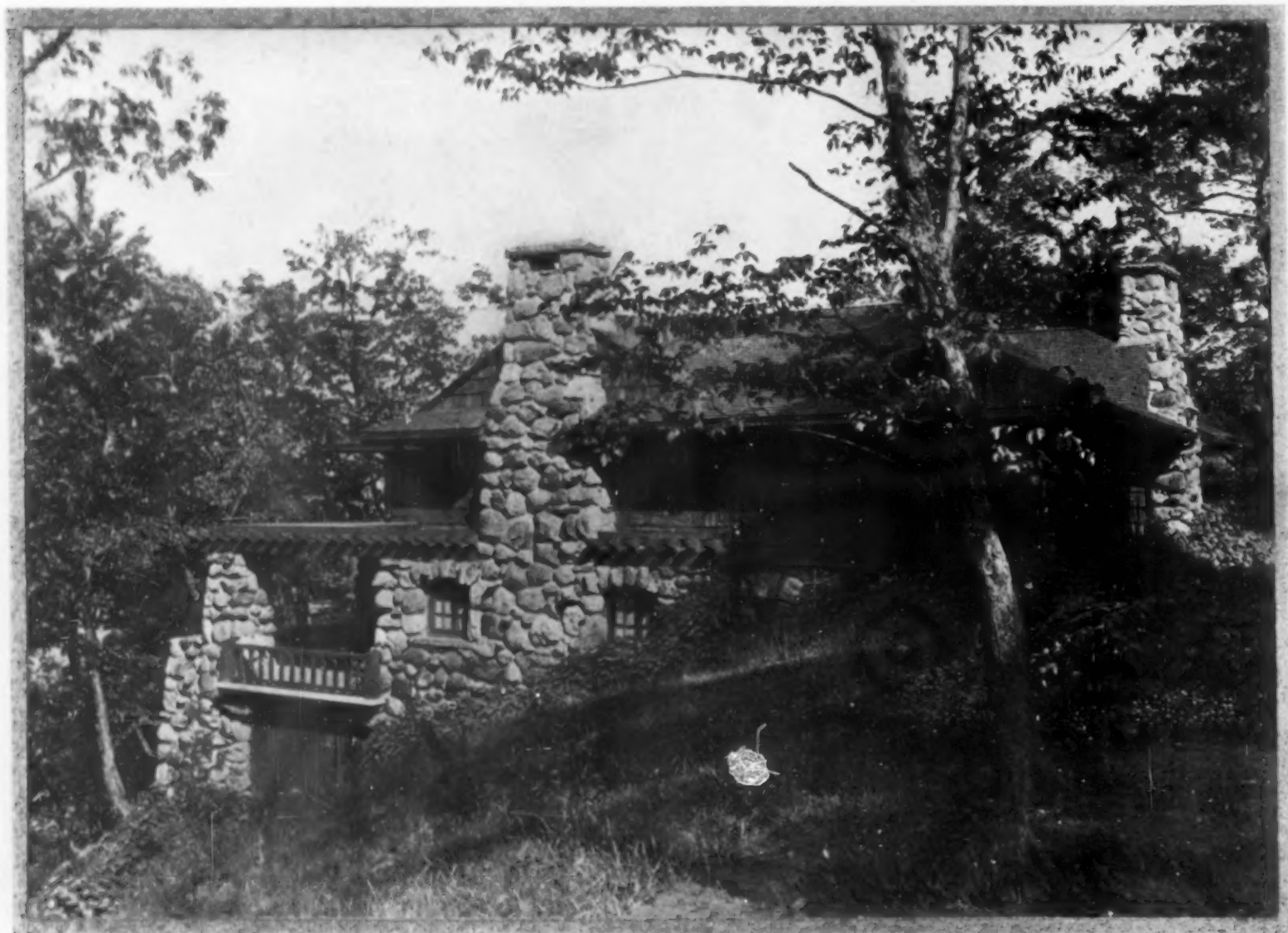
(Continued on page 501)



The large windows fold in the center and may be hooked against the ceiling when more air is desired



A good type of colony house for permanent location showing the method of raising the hinged roof



This picturesque shingle and fieldstone bungalow studio perched on a steep hillside offers suggestion for a very attractive summer cottage, its situation giving possibility for a very desirable room arrangement

A Studio Cottage, Briarcliff, N. Y.

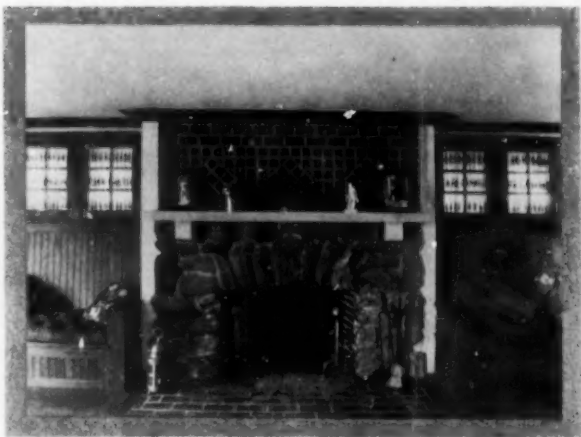
Arthur T. Remick, architect



The local stone is built up to form a covered porch and terrace. The excavated slope saves in foundation cost



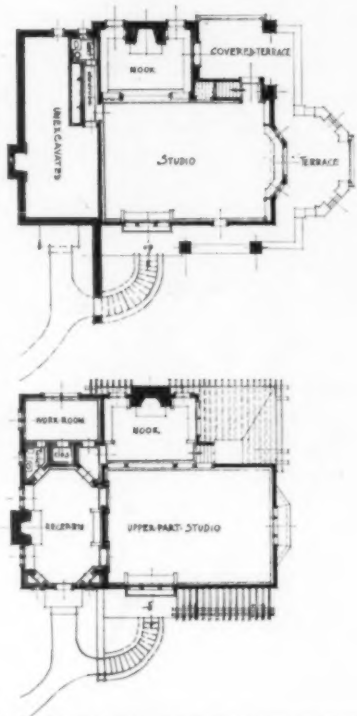
Few houses are as successful in fitting their situation as is this one. The excellent use of stonework helps this achievement



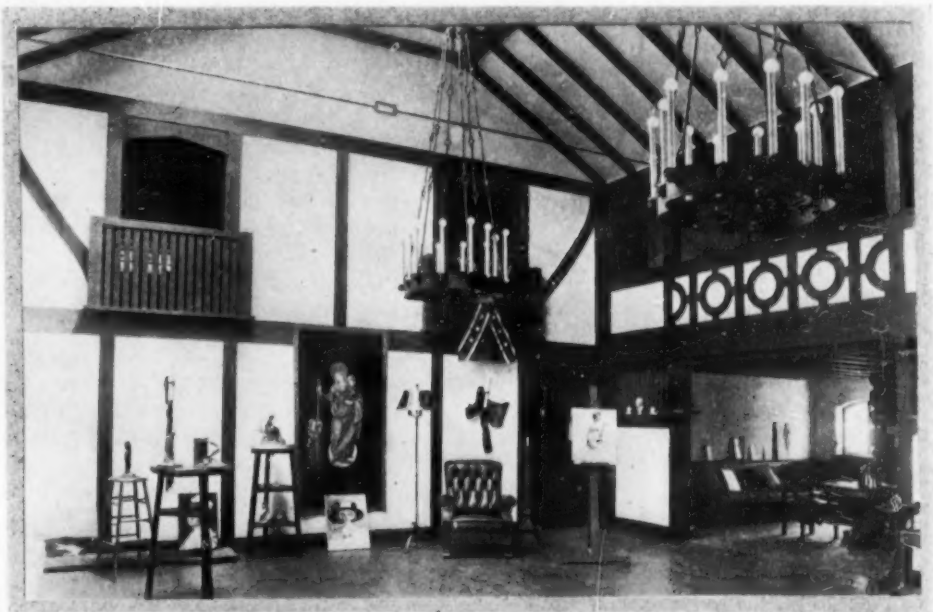
The fireplaces showing an effective use of tapestry brick in combination with stone



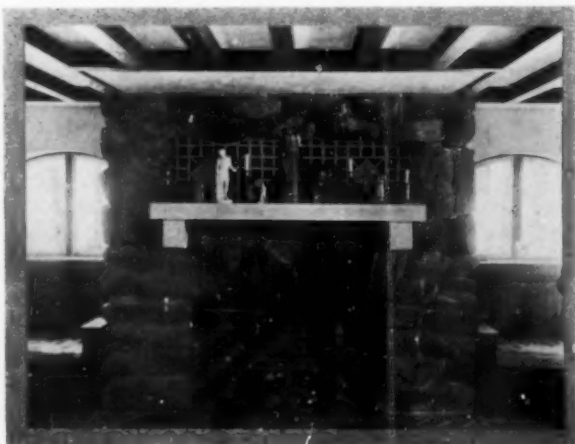
Particularly pleasing is the treatment of the large window running from the floor to the roof. The wide seat at its base makes a delightful lounging place



Slight changes could convert this studio into a very livable and attractive summer home



The use of half-timber is not only decorative, but structural as well. The lighting fixtures are appropriate to this background



Another fireplace is flanked by well upholstered seats beneath the windows



From above one would never judge that this low-roofed building could contain the spacious room shown above



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 Door Catch Device

AN apparatus for opening the door of a high china closet, or any other closet that is fastened with a simple catch, was devised by a short woman who must have had a chair or ladder to open the door of her closet. The two lower shelves were within reach when the door was open; but alas, the catch was placed above the second shelf—too high for reach. To obviate this difficulty a piece of cord was tied to the button of the catch and passed through a small screw eye which was inserted a couple of inches back of the catch and level with it. The other end of the cord, with a brass ring attached, was left hanging low enough to be reached with comfort.

Now the only motion necessary to open the door is to pull the ring gently, which causes the catch to pull back.

Willow Covers for the Radiators

IT is possible to have made at a reasonable price a willow cover for the steam or hot water radiator which may be stained any color to match the furnishings, and form a useful and decorative summer table or shelf hiding the heater completely. A low heater thus covered makes a most useful tea table with the single disadvantage of being immovable. A movable cover can be made, however, if the plan of serving also as a separate table is given the willow worker as a requisite of the cover. If the heater is very close to the wall, it may be necessary to make the cover three-sided.

Summer Window Curtains

NOW is the time when the woman who looks forward to spending at least a part of the summer in her own country home turns irresistibly to thoughts of curtains. She knows her window curtains will do more than anything else to give the note of individuality one always looks for in the abode, be it the humblest or of the most pretentious order, which is intended for use during the season when humanity escapes to some extent from the conventional way of living.

There are many inexpensive materials

which can be and have been used for window curtains, by women of original ideas, with surprising success. One practical housekeeper has recently had her large country house hung in eight cent cheese cloth trimmed with narrow cotton fringe; another is using cream colored seersucker, also finished with the fringe. The advantages of the latter material from the laundress' point of view are many, since such curtains will never need to be ironed. Such a simple and unattractive sounding stuff as unbleached muslin has numerous possibilities, and it is especially suitable for farmhouses, bungalows and camps. It can be used either plain or with simple line designs in color.

In a certain made-over farm house, occupied last summer by a crowd of college girls, the ground floor rooms all had window curtains of this muslin to which squares of Persian figured calico had been applied at artistic intervals, which was quite effective at the small paned windows. For a blue dining-room or one with Dutch doors and windows, these muslin hangings with a finish of the narrow red and blue cotton fringe are charming.

A seashore home which has its downstairs rooms and spacious veranda furnished with brown wicker cushioned with

tan linen, is curtained with sail cloth. These unusual draperies are tied back with most nautical looking rope.

Even for one who has no inclination toward anything the least bit freakish, there is endless variety in curtains. Hangings of plain, unfadeable Oriental silks are always good, with or without the soft white or *écru* muslin or scrim under-curtains; while hangings of flowered English chintz or fine French cretonnes are still popular at bedroom windows. One house furnisher, who makes a specialty of summer cottages, is now making up bedroom hangings of chambray; old blues, rose, green and buff, will appear in the quaint guest rooms of a certain hospitable country place.

Another authority on interior decorating is showing a lovely lot of fine cream colored lawns, with a crossbar of color to match the color scheme of the room. Whole rooms, windows, beds and dressing tables are hung with these pretty materials. Flowered lawns, too, are being utilized in this way. The curtains are apparently all plaited and not gathered at the top.

The owner of a Colonial house has introduced into it, old-fashioned curtains of fluted white starched muslin. These are to be held back slightly by oldtime curtain rosettes of brass, heirlooms of course. For a room with a brown color scheme the natural colored pongee makes satisfactory curtains, while the tannish cotton *crêpe* is both effective and durable. Dark blue is especially restful to the eyes, so if one can procure a material not likely to fade, it is admirable for the living or reading-room. In a well-known summer camp for girls, the curtains ordered for the main large room, this summer, are of dark blue voile, with a wide hemstitched border.

Authorities on house furnishing decree that in the downstairs rooms of country homes, curtains may be dispensed with altogether, thus pleasing most men of the household. This doing away with soft curtains is made possible by the arrival of a novelty in the shape of window shades of glazed, flowered chintz. These shades will not only do duty in shutting out the view and glare, but will serve as a decorative feature as well. They are on sale



A magazine and book rack which serves also as a side table

ready for use, or they can be made to order from any pattern chosen to match the scheme of the house or room. For brightening a large living-room with a dark wall, one might select window shades with gorgeous red birds, perched on greenish brown branches, or just large, conventionalized red or mulberry flowers with ample foliage. For a brown room, shades with the long spray of golden glow as a decoration would be successful.

A fascinating glazed chintz, imported for use in a rambling Colonial country place, which has white woodwork, mahogany furniture and rag-carpet rugs, has a creamy background, dotted with blue butterflies in different sizes, and small rose tinted blossoms. One cannot picture just how lovely this particular shade of material is until it has been put up and the sunlight streams through it into the old-time rooms it is to beautify. Other shades which are proving popular, judging from the orders taken by a large furnishing firm, have the buff surface, showing tiny pin dots of black and small old-fashioned garden flowers of red, blue, yellow, etc.

For bedrooms, too, these shades promise to be particularly in vogue, especially the ones with light designs on the dark background, as they will answer the purpose of darkening the sleeping room. But, as with the regular plain window shades, one of a black or dark green is provided to keep out the very early morning light.

New Willow Work for the Porch

IN planning the furnishing of an artistic, comfortable, utilitarian summer porch, the most necessary "room" of the home, willow furniture seems to lend itself most willingly to any style of house. Willow chairs in the natural color may be used anywhere with or without cretonne cushions, giving an effect of springtime brightness and cheer; when colored a bronze, gray or blue, the effect is more of warmth and decoration. The natural willow, or a green stain, gives a coolness quite desirable, where the extreme heat of the summer sun makes the porch a veritable haven of refuge all day. Green is always restful to the eyes; one is apt to tire of other colors much sooner. Do not make a mistake, however, and have your willow stained or dyed such a vivid and shiny green that it will make the foliage look faded in comparison. There is a very soft moss tint, a green that is not gray, but savors of it, that is very cool and restful to the eye, yet artistic and harmonious. No bright stains should be used on willow; whatever color is selected, let it be of a soft pastel shade.

In selecting the easy chairs this year there is more of a choice than usual, for willow workers have been experimenting. The result of their experiments is quite noticeable in the weaving of chair backs, and if one is careful to ask for the "basket weave" back, he will find it "springy," and a comfortable rest for the back and shoulders, instead of the somewhat stiff



This willow hourglass table is convenient for piazza or lawn

and unresisting support that the old weave back affords. If he will also notice that the finish or braided trimming of the willow is set on flat, he will find that this method allows far more "give" to the chair than the old method of applying the braid to make a rigid finish.

The round willow breakfast table, with four graceful side chairs to match, is an almost indispensable comfort. The chairs, with sixteen-inch backs, are made to fit in under the table when not in use, so that they may readily be used on a small porch as well as a large one. A forty-two inch top table with four chairs costs thirty-

three dollars, and may be had either with plain wood or with willow top—the former perhaps better if used as a breakfast table, although a very heavy felt or asbestos mat used under the breakfast cloth will eliminate the roughness of the willow. A willow lamp with electric connection (ten dollars, in natural or stained) provides for a supper room or for evening reading.

The new magazine and book rack, made with three shelves and two pockets, will prove a most useful living-room piece and also very serviceable as a side table at meal time. This can accommodate a willow tray with glass bottom over cretonne, or over real flowers, ferns or leaves, if desired. The rack is strong and stable and costs nine dollars.

In addition to the large willow table and the book rack or serving table, a small hourglass table with serving tray, sold for ten dollars, will be found most convenient for piazza or lawn use, it taking the place of the tea table in serving cold drinks. This is made all in one piece as in the picture, with stationary compartments to hold bottles and glasses; or the bottle basket alone may be had for four dollars, and an hourglass stool for three.

There are also hanging lanterns or lantern cases of willow, and shades for the porch electric lights, if one desires to further carry out the willow scheme, and the willow tea-wagon is always useful.

With this equipment in willow, not forgetting, of course, a few armchairs or rockers, a large willow basket to hold a common bowl filled loosely with wild or garden flowers, also a willow scrap basket, all forming a contrast with the bright colored rug and the cretonne, or toning in with rug and cretonne of pastel shades, a more delightful "living-room" cannot be imagined.



Here is some of the new willow work that is especially good. When not in use the chairs may be pushed under the table, out of the way



Garden Suggestions and Queries

The Flower Garden

CONDUCTED BY GRACE TABOR
Author of *The Landscape Gardening Book*, *The Garden Primer*, *Old-Fashioned Gardening*, etc.



June in the Garden

EVERYONE feels—and rightly, too—that this is the month of results, rather than of planning and planting. But for all of that, the eleventh-hour gardener need not resort to a bed of geraniums as his only resource. Even procrastination does not quite merit such punishment; but it is not always the sin of putting off till tomorrow that is responsible for delaying the garden-making until June. The transient dweller, particularly, is very often obliged to forego a garden altogether, because of the exigencies of "moving day" and a general spring upset, or else be an eleventh-hour gardener.

Whatever the cause of delay, however, it results in a hasty scramble to do something, and do it as quickly as possible—hence the geranium "beds" and the pansy "beds," and all their kind, which are the things I would most like to help everyone avoid.

Arranging the Late Purchases

THE list of plants that may be purchased now, at florists and green-houses and markets, is not an extended one—and geraniums and pansies are the very bone and sinew of it, indeed! So it is not these flowers that are to be taboo by any means; but the planting of them or anything else, in "beds" in the midst of the lawn, beside the porch, or anywhere.

Let us treat geraniums and all of the plants that are at this time available just as we treat the permanent garden material, dignifying them to a place in the garden picture rather than degrading them to an eccentricity quite outside all the laws of harmony and composition and good taste. They will reward such consideration.

The Value of a Regular Garden Plan

FIRST, then, there must be a little garden scheme—simple, easy to execute, and suited to the material at hand, of

course—but very positively an idea none the less, which embraces the whole place, in that it takes into consideration the effect as a whole. It may be nothing more than borders each side of the entrance walk—this, indeed, is usually the best treatment that can be adopted for the rented, eleventh-hour garden scheme—but it has very positive value as a harmonious note in the general composition of "home and hospitality." Such borders, eighteen to twenty-four inches in width, planted with geraniums in a continuous mass, two deep along the back, with white English daisies before them, massed solidly also, are as charming and pleasantly effective as anything which the most forehanded gardener could offer. Or perhaps a com-



June is the month when the really distinctive flower effects become apparent. Why not plan for some feature such as this?

bination of asters, pansies, and candytuft may be preferred, the former, possibly, in pinks only, that the color scheme may vary as the flower succession proceeds.

Whatever is planted, and whatever the scheme which the plants carry out, let the slogan be here as everywhere, *masses*. Plant geraniums close enough to hide the ground beneath them, and make of the English daisies and candytuft and pansies a thick, unbroken mat never less than two plants wide, preferably not less than three. In this way will be obtained a more pleasing appearance than with single plants.

Setting Out the Young Plants

MOVE the young plants from the boxes or baskets in which they come to the open ground preferably in cloudy weather—or after sunset. If the work cannot be timed to come at either of these times, shade them after they are set—by umbrellas, if you cannot rig up anything else for shade that will admit the air to them freely. Baskets set over them are too close for their comfort, and I do not like to see them used.

Do the work of transplanting first as transplanting is always done: that is, set the plants as deep as they grew, spread the roots to their true positions, sift the free earth carefully under and around

them, tamp it gently, and pour in water when the hole is about half filled; then wait until this settles quite out of sight, before putting in the rest of the earth. Do not plant anything within less than twenty-four hours after a hard rain. Light summer showers that do not wet the ground more than an inch or two, however, may be ignored.

Caring for Summer Gladioli

AMONG the summer flowering plants the gladioli deserve special consideration in view of their magnificent colors and form. To get the best results from them requires a knowledge of their particular requirements, however, and after the essential problems of choice of location, preparation of soil, etc., have been satisfactorily attended to, the care of the growing plants should not be overlooked.

When the plants have attained about a foot of growth, give them occasional applications of liquid cow-manure and soot-water. These preparations may be given alternately once a week until the flower spikes appear. Then increase them until the first flower opens, after which the manure-water should be discontinued. After flowering has ceased, lift out corms and dry them, then cut stems and store the corms in dry place until the next planting.



Garden Suggestions and Queries

The Vegetable Garden

CONDUCTED BY F. F. ROCKWELL
Author of *Home Vegetable Gardening and Gardening
Indoors and Under Glass*



Care of the Vegetable Garden

WHEN the planting of the late crops is finished, and the last blank spaces left in your planting plan have been filled in, it is very natural to rest on your oars for a while in the happy thought that you have got things nicely cleaned up and are entitled to a rest. Entitled to it you may be, but if you stop to take it you will find that it has to be settled for later, in one of two ways: either your garden will suffer from neglect, or you will suffer in trying to make up for lost time. For there is this great difference between the care of the garden and the planting of the garden: you may put off a job of the latter sort for a few days, or a week, or even two, after it should be done, and you will find precisely the same task awaiting you when you finally do get around to it. But if you put off weeding, or hoeing, or pruning and staking up tomato plants, you will find that this job does not wait for you, but gets bigger and bigger every day it is allowed to remain undone.

Succession Plantings

THE succession plantings should of course, however, not be overlooked, for they make a very big part of the difference between good gardening and poor gardening—it is a very natural thing to go into things heavily on the first planting or two, be flooded with vegetables for a few weeks when they come into bearing, and then, as far as those particular things are concerned, have a famine for the rest of the season. Beets, carrots, lettuce, peas, radishes, and turnips, of the early-planted crops, should all be followed up with later plantings, and beans and corn, especially the former, should be put in in several varieties and plantings to secure a succession until frost. In this way you will increase the efficiency of the garden from a practical point of view, and spread the bearing time of the different kinds of vegetables over as long a period as possible.

Clean Picking Important

ANOTHER way of making sure of having the various garden crops throughout the season is to see to it that no fruits, or seeds, which are not needed for the table are left to ripen on the vines. As far as Nature is concerned the purpose of the plant is to reproduce seeds, and when it has done this its natural course is to die, whether you would like a few more dishes of tender vegetables for the table or not. On the other hand, strangely enough, if you prevent its doing this, it will continue to produce in the attempt to ripen seeds. Keep your plants and vines clean, both of unused product and of injured or decayed portions which may exist.



Entirely apart from the improved appearance of the garden, neatness and care in keeping down the weeds have a positive, tangible value

Use Your Vegetables While Tender

ANOTHER mistake which many gardeners make is in letting their vegetables get too far developed or too ripe before using them. One of the advantages of a home garden is that the various things may be used when at their very best. Radishes should be used when very small. They develop so rapidly that they are in their prime only for a few days—not over a week or so—from each planting. Peas should be taken as soon as they fill out and before there is any sign of

their getting hard; beans before the individual seeds begin to attain full size; kohlrabi while still two or three inches in diameter; lettuce before the center of the head begins to "run up," etc.

Watch for the Enemy

THIS is usually about the time when the most serious of the garden's insect enemies open up their warfare in earnest. The potato bug, the rose bug, the currant-worm, and for late tender plants that have just been set out, the cut-worm, will be the most likely to do damage, if you are not watching for them. Arsenate of lead is the best thing to use for potato bugs. If you haven't got that, use Paris green, but you will have to go over the plants oftener with the latter, and there is more danger of injuring the foliage. For the currant-worms use either Paris green or arsenate of lead for the first brood, and if there is another one later after the fruit is formed, use white hellebore, which will be washed off by the rain before the fruit is ready to gather. For the cut-worms use a poison bait composed of bran and a little molasses to sweeten it, and white arsenic, arsenate of lead or Paris green mixed with it. They work at night so that it is best to apply the bait late in the afternoon that there may be no chance of its getting dried up and dusty, as the fresher it is the more readily it will be discovered by the worms. For more particulars as

to remedies for other insect enemies as well as fungus diseases, see the article in the preceding number of this magazine on Spraying.

A number of our garden friends who are really beneficial are usually either killed or hunted out, such for instance as the striped garter-snake, the small green or "grass" snake, and toads and frogs. Toads especially are beneficial and their residence in the garden should be encouraged. There is, as far as my experience goes, no truth whatever in the "wart" myth.



EDITORIAL



RETROSPECT AND FORECAST

HOUSE & GARDEN is twelve years old with this issue; not such a great age, but nowadays, at least, an age of majority—or better, a coming of age. Yes, the magazine after a dozen years of development and growth assumes its *toga virilis*. It is now out of the uncertain days of childhood, but not approaching for a long while yet the dried up old age and feeble mindedness which comes to magazines as well as to human beings. And we do not expect such a senectitude, for we believe that in the subjects to which HOUSE & GARDEN is dedicated there is the germ and essence of never-ending youth. To the earnest-hearted man the betterment of house and of garden will have perpetual appeal. Long after he is wearied of the transient attraction of things of temporary moment, he will continue to be interested in making his home more attractive, in perfecting the environment of his family. A truer satisfaction comes to him who has succeeded in creating beautiful surroundings for his domestic life, in producing an atmosphere of charm and simplicity wherein grows an appreciation for the finer things than can ever be attained by the mere amassing of money. Perhaps he has fulfilled his duty to his country in a better way by this accomplishment. We think he has.

Changes have come since that June of 1901. The weakling whose career was so solicitously started by Wilson Eyre and Frank Miles Day is not just the infant he was then. His features have altered somewhat but his heart is the same. Those who fostered his early life have given over their attention to the creation of houses and gardens exemplifying the ideals they taught him to speak, but even though not directly under their guidance, he still tries to be true to his early training.

Perhaps in this retrospective mood the salutatory expression with which HOUSE & GARDEN greeted the world under the direction of Mr. Eyre and Mr. Day might well be quoted. It is as apropos in 1913 as in 1901. The prophecy of a reviving interest in domestic architecture and in more intelligent gardening has been well substantiated. We will try to bear the torch lighted at the time this forecast was made, and keep its brilliancy undimmed.

"The lively interest in gardens that has shown itself in this country within the last few years is but another proof of the truth of Bacon's oft quoted words, 'a man shall ever see, that, when ages grow to civility and elegance, men come to build stately, sooner than to garden finely; as if gardening were the greater perfection.' The latter half of the eighteenth century was, as far as this country is concerned, the period during which civility and elegance reached their finest development; and the stately colonial mansion was thought incomplete without a suitable setting of formal gardening. As taste declined with the growing years of the nineteenth century, the reasonable unity between the house and its surroundings, formerly so well considered, fell almost out of sight. If any attempt at it were made it generally resulted in the case of the larger houses, in an expanse of cropped lawn, dotted with crescent or star-shaped flower beds between which and the front gate an Apollo Belvedere made cast-iron eyes across the driveway at a chaste and unresponsive (because equally cast-iron) Diana. As for the smaller house the ideas of the naturalistic school have been inculcated for so many years with such ardor that its owner even to-day can scarcely see the absurdity of treating its half-acre in imitation of a rolling landscape."

"Whether our own age be one of civility and elegance, it might be profitless to inquire; but certainly, though we have come in many instances to build stately, the art of our gardens has not kept pace with that of our buildings. The thought of the fine garden as the natural accompaniment of the stately house has too seldom presented itself to have been realized in many instances. But now we are by way of changing all that; and though the examples of

how the thing ought to be done are still all too few, we are not without them. Just now they are more easily found in connection with houses of great cost than about more modest homes; but signs show that better things are at hand, even where the grounds are small and the amount to be spent very limited."

THE MISCONCEIVED BUNGALOW

IF anyone were sufficiently inspired with the passion for research and classification to desire the most difficult field in which to exploit his accomplishments, we would assign him the labor of classifying bungalows. The undertaking really is more than a task; it is a sentence. Imagine the classification of the "yaller dog;" it is simplicity compared with the work of arranging in classes all sorts of bungalows. Perhaps this is because there is a very hazy idea of what the word bungalow means,—perhaps there is no definite object that the term calls forth; at any rate it is a good catholic field, but a confusing one.

There was a man who accepted an invitation to "our forest bungalow Wald—something or other." He loved the woods, was fond of hunting and looked forward to a glorious time spent in the open wearing a flannel shirt, sleeping on a bed that smelt of balsam. What he found when the six-cylinder whirled him through the stone gates over about ten miles of smooth, broad road that should have entitled its engineer and constructor to perpetual honors, was a fine Colonial house. The forest was there; big trees, suggestions of soft, swampy land near the lake outlet, tumbling streams in rocky gorges,—all ideal, but when he looked at the white symmetrical building, walked over its red tile porch or noted the shadows from the graceful, Corinthian capitals, he lost heart. He didn't hunt, he didn't fish. He chose the one respectable suit in his wardrobe, donned tennis shoes and claimed he was too tired to move from the veranda. He had the awful fear that he might shoot a buck if he went out, and then discover upon the body a beribboned collar engraved in Spencerian script with the name Rollo.

The fault that suggests itself to us lies not in the interpretation of what a bungalow shall be, nor in the immense variety of buildings bearing the name. The mistake is to build any summer home in a type of architecture chosen merely for its attractiveness, call it a bungalow and dedicate it to uses utterly foreign to its purposes, or place it where it is so blatantly out of harmony that it casts an artificial light over its surroundings. This tendency on the part of individuals is part of the cross architects carry.

On the other hand the bungalow, that is, any form of summer home given over to informal uses and placed in a natural or wild and rugged situation, is not given the attention of architects in general. Probably this is because it may not be a flexible subject on which to work. In another part of this magazine is mentioned what certain Scandinavian architects are doing with a type of summer house. It seemed to us that it showed two things: one, the potentiality of elementary building forms for architectural treatment; the other, a way of meeting the summer house problem in a manner pleasing and most fitting to certain large sections of this country.

The first suggestion need not be limited to the log house. In the West it would apply equally as well to the type of building that the Spanish missionaries erected following the lines of the native adobe structures which they found. In the East the same is true of certain Colonial forms. But if you choose the pleasure of reviving original styles, see that they are in the right atmosphere and do not equip them with the interior accommodations demanded by the most complex society. Such a course is as artificial and deceptive as that pursued by the owner of Wald—something or other.

"Daffodils, that come before the Swallow dares"

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Attracting the Wild Birds

(Continued from page 461)

the Baron von Berlepsch who developed it in Germany. After twenty years devoted to the study of bird habits, the baron devised a type of nesting box which the birds would really deign to use. The average man supposes that any sort of box stuck up in a tree will be welcomed with joyful appreciation. In point of fact, most birds will pay but scant attention to such contrivances. The English sparrow may appropriate them, but this breed needs no coaxing. Wrens are sometimes tempted, too, but the average box will be taken possession of by the squirrels, if the sparrows do not get it first.

Baron von Berlepsch made a point of examining the nests made by woodpeckers, sometimes having the trees split open, so that he might study the interior construction of the nests, and after a time was struck with the marked similarity of them all. Then it occurred to him to make an imitation woodpecker's nest, knowing that other birds beside the builders eventually find shelter in the nests which the woodpeckers laboriously construct. It was found that the opening was always round and inclined at such an angle that the rain could not beat in; also, that the lower part inside was shaped like a bottle and that fine shavings were used for the eggs to rest upon. Von Berlepsch proceeded with infinite pains to duplicate these nests of the woodpeckers, and boxes similar to the two shown in the illustrations were the result.

Mr. Kennard scattered the boxes all through the woods and the apple orchard. Some were occupied very promptly the first year. Others found tenants the year after. Still others have been usurped by squirrels, while a few seem to have been altogether neglected. The number of species which have habits such as would lead them to nest in boxes of this character is, in this part of the country, only about ten, and include screech owls, woodpeckers of several kinds, great-crested flycatchers, tree swallows, blue birds, chickadees, nuthatches and house wrens, and, perhaps, in some locations, sparrow hawks.

No little care in putting up these boxes is necessary. If not hung absolutely vertically, the top must incline in the direction of the opening rather than the other way, or water will enter; and the boxes must not wobble.

The imported boxes have covers which are screwed in place, but those now being made in this country have their covers hinged and fitted with thumb nuts, which is a valuable improvement. There are three types of boxes made, vertical, horizontal and one, a cup-shaped affair, with open sides. Openings of different sizes to accommodate different species of birds may be provided. People not familiar with feathered life are amazed when they learn how exceedingly particular the birds are about every detail of their homes.

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Complete records may be advantageously kept of each nest and its occupants, numbered tags being attached to the base of each supporting tree. Then you can make a personal inspection of every nest at least twice each year, so that you may know just what is going on; and it is quite an undertaking, too, for in many instances a long ladder must be used. When this work is under way, the value of the hinged covers is quickly realized.

It has been found that the red squirrels do no little damage and it is certain that they drive many birds from the nests. The gray squirrels, too, are not above suspicion, but they are so attractive that one dislikes to wage war on them. It is useless, though, to encourage the birds unless stern measures are taken with the red-coats. There is hardly a box on the Kennard place which does not show marks of squirrel teeth around the openings, and in some instances, the squirrels have taken possession. Several boxes are occupied by families of flying squirrels which are not disturbed.

English sparrows are naturally a great nuisance, but have been pursued so persistently that they are uncommon now. Blue jays have been given a bad name in some sections, but several pairs, which are frequently seen and which breed among the pines, appear to do no damage here. Some bird observers report that jays will spend hours in searching out the broods of other birds and ruthlessly destroying them. The jays on this place seem to be better behaved.

It is sad about the screech owls. Very friendly birds they seem, for they come close to the open windows at night and are not unwelcome company. Doubtless, they earn their living by killing mice; yet their depredations are undeniable. The evidence is found in their nests lined with the feathers of other and weaker birds.

Among the birds which come close around the house are the robins, scarlet tanagers, kingbirds, the golden-winged woodpecker, the song and the chipping sparrows, purple finches and catbirds, while occasionally glimpses are caught of chewinks, and oven-birds. Phœbes build in the front porch and swifts in the chimneys.



An Attractive Western Bungalow of Low Cost

(Continued from page 463)

very substantial looking and fully in keeping with the rest of the porch.

The cottage foundation, again of alder logs, completes the rustic effect. The logs are put together log cabin fashion to a height of four feet. We stained the house brown with a brick red roof which combined with the silvery gray of the alder bark goes to make a very cozy looking habitation for lovers of woodland freedom.



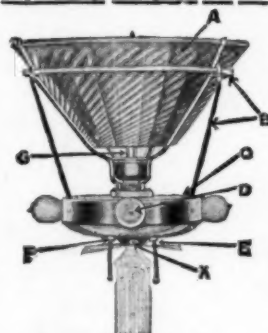
Within art shade of this lamp is concealed reflector shown below.

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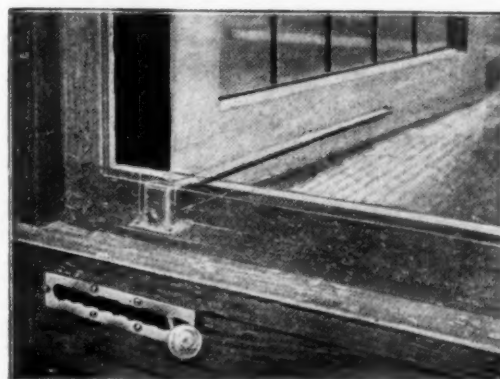
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finished with Vitralite, showing its porcelain-like gloss. It is tough, durable and water-proof, whether used inside or outside, on wood, metal or plaster. Vitralite is economical, easy to apply and will not show brush marks nor turn yellow like most enamels.

On your floors and linoleum, whether old or new, "61" Floor Varnish will give you a finish that is water-proof, heel-proof and mar-proof. Test it yourself. Send for

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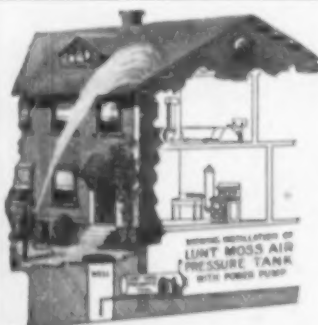
Pratt & Lambert Varnish Products are used by painters, specified by architects, and sold by paint and hardware dealers everywhere.

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A Great Fire Protection.

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

LUNT-MOSS CO., 43 So. Market St., Boston. N. Y. Office and Salesroom: 37 Warren St.

The exterior is suggestive of the inner livableness. The living-room is entered from the porch through two large French doors. It is 15 x 20 feet with a big fireplace built of the common red brick used in the chimney, faced up to mantel height, a built-in seat allowing a comfortable survey of the fire, and large windows on the two sides showing a panorama of continuous Sound traffic.

The four bedrooms are large enough for two beds in each and have built-in bureaus. The partitions are made of matched ceiling instead of using the regular 2 x 4 supports. This gives a good finish, is cheaper, and as strong as necessary. We used stock sliding windows in the bedrooms which give the effect of casement windows.



The bathroom is complete with first-class plumbing. We piped a spring into the house, giving a sufficient supply of water for all household purposes.

The community closet is a small room in itself, lighted by a high window under which is a row of shelves. Poles running lengthwise, besides side hooks give plenty of room for a large family's wardrobe. There is a built-in cupboard for linen at the end of the hall.

Plumbing is also complete in the kitchen. The entire wall above and below the sink is built into cupboards, which serve as pantry room for all dishes, pots and pans. The back porch has a built-in woodbox, icebox and long bench for Monday morning washtubs.

With the roof complete over our heads we turned to outside adornments such as gardens, window boxes and paths. Each window has its bower of feathery ferns transplanted from nearby woods. Climbing roses and ivies are well started in their efforts to cover the house, and we have a suggestion of green which some day may be recognizable as a lawn, without being labeled.

The satisfaction gained from such a place cannot be exaggerated. After a thorough acquaintance with gasoline "don'ts" and "ought to's," the boat redeemed itself and was quite as satisfactory as the house. If you want a high rate of interest on a small amount of money, put up a rough house in the woods.

on some body of water, take a vacation and collect the interest in good times. It makes good red blood with which to meet the winter blasts, bring freckles instead of wrinkles, and creates an optimism with which to face the coal bill.



A Woods Bungalow With City Conveniences

(Continued from page 462)

sized chest, a cabinet with eight drawers, twenty-four feet of shelving and innumerable clothes hooks. All these things are economical luxuries and luxurious economies.

The back porch was planned and furnished with a view to saving many trips to the cellar, thus keeping the daily tasks on one floor and furthering the city flat idea. Containing sixty feet of shelving, it provides a useful overflow for the kitchen end of the house.

The reception hall was especially planned to insure privacy in the living-room and to avoid the abrupt entrance from the porch, so frequently seen in plans for bungalows.

The central hall, besides providing a place into which every room door can open, thus saving doors between the rooms, makes a comfortable and convenient sitting-room for cold or stormy evenings, as snug as any city flat.

Although porches do not concern those who plan city apartments, ours is a feature of the place. The straight line of the roof was not disturbed by the addition of any piazza roof; instead the front door was set back four feet, making space on the side walls for two small square windows which supply acceptable light in two rooms, and one of which is used as a serving window when meals are eaten on the porch. Together with the unroofed part, this porch covers a space equal to a room ten feet square. The outer side and one end are finished with a built-in seat, long enough to accommodate nine or ten persons. The recessed arrangement for door and windows is a noticeable protection when the weather is cold, rainy or windy.

The dining-room contains a large built-in dresser, with shelving and closets from floor to ceiling from which two additional doors open on the kitchen side. The irregular part of the dining-room forms an alcove, which is curtained off and used to keep some of the less ornamental articles that are in constant use. A home-made rolling table saves many steps at meal time, and is also very useful in house-cleaning season.

Light was let into the central hall, which would otherwise be dark when all the doors are closed, by replacing some of the horizontal door panels with panes of glass at a cost of seventy-five cents a panel.



Residence of Ralph Peters, Esq., President L. I. R. R. Co.
Aymar Embury II, Architect, New York.
Shingles stained with Cabot's Creosote Stains; Cement stucco stained with Cabot's Waterproof Cement Stains; Walls lined with Cabot's Quilt for warmth.

EVIDENCE FROM EVERYWHERE

Proof from all Points of the Compass of the Beautiful Coloring, Low Cost and Wearing Qualities of

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"We used your grey stain at Squirrel Island three years ago. It looks better every year. I also have a house here built two years ago, on which we used the grey stain on body and green on roof with the same satisfactory results."

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"This is the same color stain as ordered from you six years ago, and this order is for stable. The colors of the house have been a continual source of pleasure to us, and they seem to ripen with age."

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"I used both your Shingle Stain and Sheathing Quilt in building a house some years ago, with great satisfaction, and hope to use both again on another that I contemplate erecting."

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"I built two years ago—the painter used something 'just as good as Cabot's,' but the stain faded out in less than two months. This last house has been built eighteen months. I saw that I got Cabot's Stain direct from your Los Angeles agent, and the stain is as good today as when first applied—looks good!"

O. WHEELER, Claremont, Cal.

☐ The above and hundreds of other spontaneous letters of approval from pleased purchasers show that you are sure of the best results—handsome, lasting, economical—when you use the genuine Cabot's Stains; and you will also have your shingles, sidings, etc., thoroughly preserved, because "Creosote is the best wood preservative known." They are the first shingle stains ever made, and the standard, recommended by architects and conscientious dealers. If you use a "cheap" stain made of crude, tawdry colors mixed in kerosene you will spoil your job and waste your money.

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THIS Catalog contains a volume of information regarding Trees and Plants for Rock Gardens, Old-Fashioned Gardens, Seashore Planting and Ground Covering under Rhododendrons and Shrubbery. Gives also suggestive planting plans and planting lists for Rose Gardens, Herbaceous Gardens and Suburban Estates. Names and describes desirable Trees and Shrubs with Ornamental Fruits, Hedge Plants, Trees for Orchard and Forest Planting, new and old varieties of Roses and Climbing Vines. Copy sent Free upon request.

We grow in quantity every hardy Tree or Plant worthy of cultivation. Correspondence Invited.

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"Standard" GUARANTEED PLUMBING FIXTURES

If you are going to build a New Home or remodel the old one—send for a copy of "Modern Bathrooms"—100 pages—illustrated in color.

NO room in the house is so important as the bathroom and too great care cannot be given to the selection of fixtures to make it sanitary and beautiful. That you may be able to select for yourself the equipment best suited to your home and your means, we have published "Modern Bathrooms," an elaborately illustrated book, showing many attractive model interiors and giving floor plans and costs of each fixture in detail. Modern kitchen and laundry interiors are featured—decorative ideas explained and accessories suggested.

It shows the artistic values of "Standard" Guaranteed Fixtures—and faithfully demonstrates their sanitary excellence and the economy of their use.

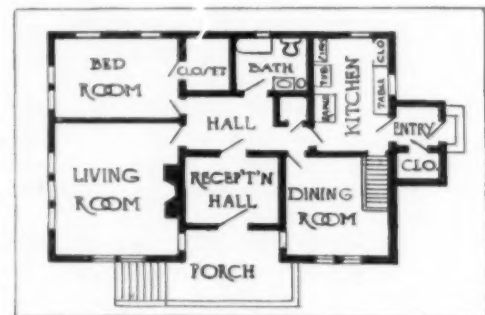
A study of "Modern Bathrooms"—the most complete and authoritative work on this important subject, will enable you to plan your own bathroom, kitchen and laundry to your complete satisfaction. Sent free—on receipt of 6c postage.

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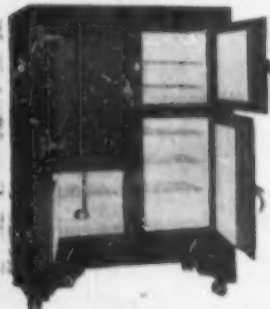
The coloring of the bungalow furnishings is almost entirely dull blues and greens, chosen for the cool and restful effect and because, in so small a house, a variety of colors would be sure to clash.

The original slope of the land was preserved, not only saving the expense of cutting and filling, but leaving natural and attractive grounds, in place of the painfully raw appearance that usually follows the builder's operations. Plans for a heating apparatus in the cellar were discarded in favor of stoves, in case of the house being occupied all winter. To provide for these a stove hole was cut in the hall, and an upright galvanized iron sheet constructed by the tinner to fit in the open fireplace during the stove season. The boiler, usually given a place by the kitchen range, where there is already too great a supply of heat, was put on the opposite



side of the partition wall, where its heat could contribute to the comfort of the bathroom in chilly weather. A portable oil heater is always at hand for use in any of the rooms. These heating arrangements saved expense in constructing the bungalow and are also very economical of fuel. Oil is used in hot weather for cooking. Gas, electricity, and city water have not reached us yet; the plumbing is supplied by cistern and tank in attic, with a pump in the kitchen. Another saving was effected by having some of the closets open in two rooms. A single porcelain tub and a washing machine cost less than two tubs, and do the work better; besides, the space in a small kitchen is more valuable than another tub; the machine, being portable, is stored in another room except when needed. A built-in kitchen table, measuring two by six is closed in below and fitted with doors, making the handiest kind of a closet and utilizing space that generally goes to waste. Expense was avoided by having the woodwork of cypress, with the plainest possible finish. Windows were all chosen from stock sizes, saving the cost of making to order. Shutters were unnecessary because of the shade provided by the trees. An outside cellar door was not considered to be of enough importance to pay for the cost; to serve the same purpose the inside door to the cellar stairs was placed directly beside the door opening into the back porch. Simple, unbroken lines in roof, walls and partition, saved expense both inside and outside the house also adding much to the restful effect of the place.

TETTENBORN SOLID PORCELAIN REFRIGERATOR



Has all food compartments of One Piece of Solid Porcelain (earthen) Ware an inch or more thick with rounded edges and corners; without Joints, Cracks or Sharp Corners. Fired at about 2500° of heat for ten days. Practically Unbreakable. Made just like the finest china dish. The Sanitary permanence of the pure white surface; the durability, the added insulation these afford in connection with our five inch thick walls the smooth solid oak case and other patented and exclusive features are why the Tettenborn Solid Porcelain Refrigerator is the only permanently sanitary the most economical and the one which will give a life time of most satisfactory service. Made in all sizes. Special ones to order.



SEND FOR CATALOGUE 113

TETTENBORN & CO. CINCINNATI

ESTABLISHED 1867

In writing to advertisers please mention HOUSE & GARDEN.

Many economies are permissible in a bungalow that would be out of place in a more pretentious house, even impossible in a city apartment. For this reason we were able to furnish the place comfortably for little outlay. Bungalow life is the simple life, and expensive or elaborate articles of furniture are fortunately in very bad taste. Baskets and boxes of various sizes were given a coat of paint and served the purpose of many higher priced receptacles. Doors and window bases, in the more practical rooms, were fitted with hooks or rods and used for many necessary articles. Folding tables and folding chairs saved both expense and space. All furnishings were planned to avoid heavy work in cleaning. Casters were placed on furniture wherever practical. Bookcases of the sectional variety were chosen, rugs are all of light weight. No unnecessary ornaments or other articles are kept in sight. A cheap laundry table, of the type that forms a settee when the top is turned back, is painted to match the other furniture and takes the place of a more expensive article.

Objections might be urged against the bungalow style of house, that as the rooms are all on the ground floor, there is little privacy within, and that the windows are too much exposed to passers-by. As to the first, we found that a three-fold screen, with thin curtains, gave privacy to the bedroom without shutting off light or ventilation. If a sloping plot of ground can be selected, as in our case, many of the windows are practically as on a second floor, and escape exposure to the public eye and too great convenience for sneak thieves. These facts, together with the good drainage provided by a side hill, the superior view and better ventilation, are points most emphatically in favor of hill country as an ideal site for bungalow building.



The Railroad Tie House

(Continued from page 473)

the house in a veritable bower of color.

From the stone steps, descending from the pergola we reached the upper terrace, sixty or seventy feet long, with a flower bed running its entire length. From this upper terrace two flights of stone steps flanked by stone pillars led you to the lower terrace, where another flower bed, some fifteen feet in width and as long as the terrace, is always a glow of beauty with its ever-flowering plants. These plants are so arranged that each row, blossoming at a different time, gives a perpetual bloom from the first spring flower—the wonderful iris. Following these is a constant succession, until the last and one of the most beautiful—the chrysanthemum—blends its flowers with the ever-changing fall foliage.

Few if any of the trees were removed; everything was kept as nature had placed

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Eliminate this disagreeable, dirty and unsanitary method of icing refrigerators by installing the Audiffren-Singrun Refrigerating Machine.

This simple, reliable refrigerating machine will maintain the proper degree of dry cold to preserve food much better than ice—and will also make ice for table use as pure as the water from which it is made.

Audiffren-Singrun Refrigerating Machine

makes the air colder and drier than is possible with ice and consequently keeps food better and longer. The smallest of these machines, which requires about $\frac{1}{2}$ H. P. to operate, will make 11 pounds of ice per hour; or if applied to cooling a refrigerator, will produce refrigeration equal to melting of 16 pounds of ice per hour. The operation of the Audiffren-Singrun is simplicity itself—one motion starts or stops the machine. It can be used with any refrigerator.

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Run Down To Hicks' Nursery in Your Auto

Come and pick out some evergreens for August or September planting. Hicks' evergreens transplant equally well in spring or fall.

Don't think that because you failed to buy the evergreens you should have this spring, that planting must be put off until next spring.

Come and make your selections now, of evergreens, shade trees, shrubs and hardy plants. We will ship them in the fall at the times best suited for their transplanting. Fall planting gives the roots a chance to become established, giving a stronger growth and fuller foliage growth next spring. Fall planting does away with the vexatious troubles of spring work when men are so hard to secure and so independent.

Run down in your auto. It makes a delightful trip. We are located on the Jericho Turnpike. Easy to reach from New York or any part of the Island. If you live in Westchester County or Connecticut, come by way of Rye Beach Ferry to Sea Cliff. If you cannot come now, send for our catalog and get partially acquainted that way, and come later on.

Isaac Hicks & Son

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All Yale Products bear the name "Yale"



Yale
Locks and Hardware
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MORE is demanded of builders' hardware nowadays than that it merely serve a useful purpose. Utility, of course, is the first essential, but combined with this must be beauty of design consistently carried out through every detail.

Yale Hardware offers this combination of utility and beauty in so wide a range of distinctive patterns that no scheme of hardware decoration is beyond its scope. For the home you are planning, or are building or remodeling, however pretentious or however modest, there is just the Yale design for your needs.

Let us send you our booklet, "A Word about Yale Locks and Hardware," showing a selection from the more than 200 Yale designs in practically all schools of ornament.

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it, our belief being that nature is the most skilled landscape architect. Thus there was no expense for exotic trees, no expense for these particular freaks of nature produced by the hothouse, no expense for flowers that were not hardy, that could not be found in their native location year after year.

The wild flowers were even made to add their touch to the general composition. From the neighboring fields beautiful clusters were brought to add to the color harmony. Again, there was no change made in land levels—no excavation, no grading, no attempt to turn this fine old pasture land where nature had established from year to year the proper grading into some pale reflection of southern Italy, or the gardens of Imperial Rome.

Later, just over the western knoll and out of sight of the house, was established the kitchen garden. And even this had its flowers and was arranged to adapt itself to the general lines of color composition.

Thus from the very start, the question of economy of expenditure went hand in hand with our desire for a simple yet beautiful home, and we found nothing antagonistic in either of these propositions.

The little home even when first completed looked as if it had always been there. Its stone walls were the stones of the fields, its timber the trees of the forest, its cement made from the local sand; little or nothing in its entire construction came from foreign lands, and this has made it noteworthy.

For months the neighbors came in streams to visit this unique achievement; artists have painted it; poets and authors have written of it, and even today those who come to the village are asked if they have seen this little home.

And perhaps the best tribute ever paid to it was that of the head carpenter who had known us from early childhood, when he said, "It did not look for much when it started, but my! now it's fine." And when the last man had packed his tools and with a friendly good-bye left us, its cost was the cost of the workingman's cottage—fifteen hundred dollars!



Roses and Their Garden Culture

(Continued from page 470)

about three feet. Then draw the earth up around each plant in hills, and fill all the space between these hills with manure. Bend the plants down and cover the entire bed, plants and all, with straw or loose leaves, covering last of all with some branches, to anchor these. It is an excellent plan to put the straw on somewhat in the form of a thatch to shed water. Do not apply any of this protective material, however, until actually cold, freezing weather has arrived.

For the first choice among the hybrid perpetuals I think we may put Frau Karl

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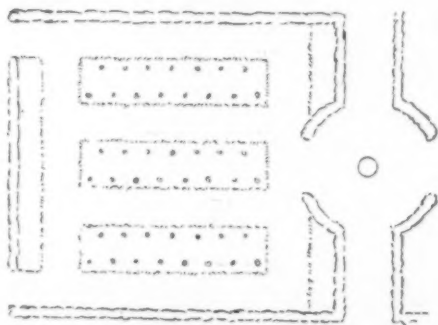
The World's Largest Makers of Sterling Silver and Plate.

In writing to advertisers please mention HOUSE & GARDEN.

Druschki, a white rose, exquisite in form, very strong-growing and free-blooming. It is a comparatively modern rose, but its position in the rose world is absolutely established. Next to this is the lovely old Jack rose, rich and dark and velvety, and deliciously fragrant. There are possibly lovelier red roses than this, roses that are fuller and larger, but I do not believe that anything will ever take the place of the General Jacqueminot. Third of the hybrid perpetuals is Paul Neyron, a rose of the true rose color, deep and clear, with huge flowers and many of them.

Of the hybrid teas there is the lovely, cream Kaiserin Augusta Victoria; the pink Killarney, which no one could think of omitting; Madam Ravary, which has flowers of gorgeous yellow; Madam Caroline Testout, a salmon pink, and the Viscountess Folkestone, which is a delicate, creamy pink.

Then for the teas choose William R. Smith, which is a blush rose; Lady Hillingdon, apricot yellow; Maman Cochet, a light pink, and Marie Van Houtte, which is neither yellow nor white, but a little of both.



Beds forty-eight inches wide admit of two rows placed zigzag

In addition to these twelve I know of no better selection than any one may make by selecting from a good rose-grower's catalogue. Roses are as much a matter of taste and color preference as neckties and gowns, and the descriptions which are given of them now by all first-class houses are such that it is hardly necessary to advise concerning them. The Canadian Department of Agriculture recommends the following as most hardy of the perpetuals: Frau Karl Druschki, Magna Charta, General Jacqueminot, Mrs. John Laing, Ulrich Brunner, Baronne de Bonstetten, Mrs. R. G. Sharmon-Crawford, Madame Plantier, Madame Joly, John Hopper, Prince Camille de Rohan, and Pierre Notting. But I should not feel it necessary to confine a choice to these, however severe the climate where the garden was to be made. For, as I have already said, every rose in the garden should be given protection for the best results.

With the resolution to plant a rose garden, which should precede the purchase of a single bush, the resolution to care for the plants with the most unswerving loyalty should also be made. Healthy roses are not to be had, one may almost certainly

Don't be a slave to your stairs

Up and down, down and up, always on the go—no wonder night finds you all worn out! "That's woman's work," you say. Yes, but you can make it easier—you can do away with nine-tenths of this tiresome stair climbing.

Just get that husband of yours to put in two of these Inter-phones—one upstairs in your bedroom or hall and one in the kitchen or wherever you please.

Western Electric Inter-phones

Then, by simply pushing a button, you can Inter-phone your instructions and thus manage your home in the same easy, systematic way that your husband manages his business.

Two Inter-phones like these will cost less than \$15, including wire, batteries, etc. As easy to put up as a door bell, and cost no more to use. If your dealer cannot supply you, we will.

Write for illustrated booklet No. 25-A, "The Way of Convenience," and convince yourself.

WESTERN ELECTRIC COMPANY

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of the United States
and Canada.



"CREO-DIPT" Stained Shingles on roof and side walls. Two different color tones.



Residence of E. A. Sherman, Jamestown, N. Y.
Freiburg and Fidler, Architects.

That Artistic THATCHED Effect with softened lines and no sharp angles is made possible and economical by using

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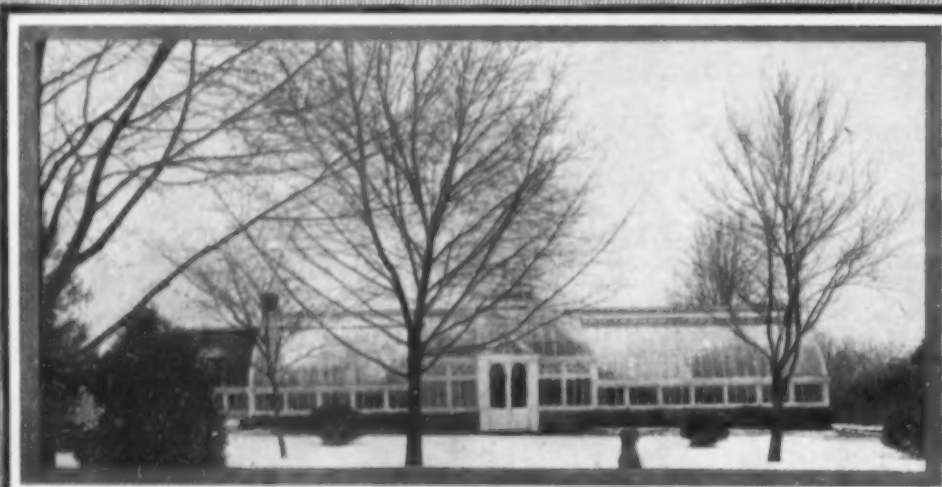
Shaped butts, sawed scientifically, and bundled for ready use. Impossible to lay them wrong. Their shape and color insure that wavy, thatched effect.

We have prepared detailed information for owners and architects about laying Thatched Shingle Roofs. Our illustrated booklet explains why beautiful homes should have "CREO-DIPT" Shingled roofs and side walls for artistic effect and weather-wear.

Learn the saving of "CREO-DIPT" shingles ready for use. No more nuisance, lost time or labor by staining on the job.

Write today for color samples and full sized "CREO-DIPT" Shingle. Name of your architect appreciated.

STANDARD STAINED SHINGLE CO.
Originators and Sole Manufacturers
20 Oliver Street Syracuse, N. Y.



If You Want Summer Time in the Winter Time Build Your Greenhouse Now

WHEN the roses are blooming in June, it is so easy to forget the dull, dreary months of wind and rain and snow. Summer in all its beauty seems never ending—until some chill evening your neighbor comes along and says: "Feels like frost; better cover up your plants."

Then it is that we receive numerous letters asking us to: "Come at once and see about building a greenhouse"; or letters urging us to "Hurry up with my house, we simply must have it completed at once."

Of course, we do all we can; but it's hardly fair to expect us to do in a few days what it requires weeks to do, as it should be done.

The truth is: if you want your greenhouse ready so your flowers will be blooming freely for Thanksgiving Day and melons ripe for Christmas, you ought to get started at once.

The quickest way would be to send for one of our representatives and go right into the matter from A to Z.

At your request, we will come and see you or send our catalog.

Hitchings and Company

NEW YORK CITY
1170 Broadway

PHILADELPHIA, PA.
1505 Chestnut St.

FACTORY: ELIZABETH, N. J.

say, without the "ounce of prevention" treatment. But with this sort of treatment, disease will never appear among them at all, nor will insects be troublesome. Bordeaux mixture applied every week is a preventive of all fungous diseases—and these are the diseases which must be *prevented*, for they cannot be cured, once the spores have entered the tissues of the plant. Aphids will undoubtedly make their appearance, but a spray of soapsuds or of tobacco tea, made by steeping tobacco stems until the concoction looks like strong tea, will effectually dispose of them, provided the work is done regularly and immediately upon the appearance of even one of these insects. Worms of any kind should be poisoned by poisoned foliage. Hellebore is the best for this, put on after sprinkling or early in the morning while the dew is on the plant, either with a bellows or with a sifter. The rose bug is the one trouble which we cannot cure, so must, in a measure, endure. It usually goes to the lightest colored flowers, consequently many gardeners entice it away from roses by the use, near them, of something like spiraea, which blossoms at the time these bugs appear and will thus attract them. If the bugs are allowed to remain on the plants they will eat them up completely in summers when they are very plentiful. It is usually supposed that only hand picking avails against them, but I am told that a spray of wood alcohol is effective and will not injure the flowers. I have never tried this myself, so cannot vouch for it, but if the bugs make their appearance in any numbers this summer, I certainly shall test it. The spray must be very fine, but it will not injure the plant owing to the fact that the moisture deposited evaporates very quickly. Be careful not to inhale it, for it is said to affect the eyesight if breathed.

Standard roses are for the advanced class rose growers rather than for the beginner. The combination of these with peonies as shown in the illustration is a sight never to be forgotten, and where space permits and the real rose obsession has become well developed, by all means have a few of these plants handled in some such way.

Rose arches and arbors are possible where no rose garden is attempted. Among climbing roses the most desirable are the Wichuriana hybrids. The foliage of these suffers very little from the attack of insects, and they bloom abundantly as well. Dorothy Perkins is perhaps the best known and best loved, of an exquisite pink and really fragrant. Hiawatha, which is a single rose, is very beautiful, and the white Dorothy Perkins likewise is particularly fine. Lady Gay is a pink climber that sometimes has even better flowers than the Dorothy Perkins, although very often the two are said to be identical. These are all hardy. Several varieties of hybrid climbing teas are offered, but these are not hardy. If you do not mind the trouble of taking them down in the winter and of covering them with earth, there is no reason why they should not be grown. Crimson rambler, although lovely, I do not

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11 Cortlandt Street (11th Floor) New York

advise nor plant because of its very unattractive foliage after the blooming period is over. This is a polyantha hybrid, and generally it is well to avoid these.



Building the Poultry Quarters

(Continued from page 483)

best traditions—or superstitions—face this building to the south. The south front is full of windows reaching nearly to the floor, so that as much sun as possible may fall upon the pen floor. A passageway from which the pens are entered is placed at the north, and the north wall has few if any openings in it, so that it may afford perfect protection in winter. For a winter house only, this may do very well, but for the summer a more uncomfortable building could scarcely be designed. There is no possibility of ventilating it, or of allowing a cooling draught of air to blow through it. As has been pointed out before, the important thing, in our climate at least, is to provide a cool building in summer. It is a simple matter to get heat in winter, but it is a very difficult one to devise a building which will be cool on a warm day. A much better disposition of the chicken house would be to run it north and south, as advocated for the cow barn, with large windows and doors on both sides and with chicken yards on each side. Then it would be possible to retain one yard and plant it with suitable crops while the other one was in use. To have two chicken yards that are interchangeable is a great advantage, as the continual use of one causes it to become foul and infected with the germs that are harmful to chicken life. This plan, however, has one disadvantage, as it does away with the passageway behind the pens, although the only use of this is to allow the owner an easy inspection of his fowl. It is not at all necessary, however, for the care of the birds themselves, and apart from the owner's comfort, this additional space had better be given over to the flock. What is of great importance for the chicken house is a dry location. Dampness must be avoided, not only in the building but out of it, and elevated and well drained ground for the site of the chicken house is of prime importance.

In spite of the general use of concrete for the floor, this is not desirable except as a means of keeping out the rats. The floor of the pen itself is best of wood, elevated above the concrete floor, 18 in. or 2 ft. This gives a circulation of air beneath the pen and affords sufficient space to allow a dog to catch any rat seeking shelter there. Such floors are drier than any other type.

All the doors in the pens and yards should be of the double-swing variety, the same hinge being used as that for a butler's pantry door; this hinge permits the

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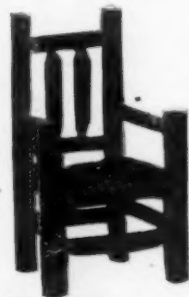
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door to be pushed open from either side and when released to immediately swing back into position. Doors 2 ft. wide and 6 ft. high are large enough for the average problem. The windows should be numerous on all sides, and blinds, like those usually prescribed for the cow barn, are desirable during the summer. The protection of the fowl in winter by dropping a curtain enclosing the roosts is a good thing, but a little heat throughout the entire house is probably better, though this should mean more ventilation, not less. In the killing-room a dozen small coops are placed in which to confine the chickens preparatory to that operation. All roosts, nests, etc., should be removable for easy cleaning. All dust projections should be eliminated, and the old-fashioned whitewash for interior finish is as good as anything. The plans of the Brokaw chicken house were designed to meet, if possible, all objections. Skylights were put in the southern slope of the roof to give additional sunshine in the pens in the winter and also to afford better ventilation at all times. In the front of each pen is a door 2 ft. 4 in. wide, the remaining space being taken up by a large window; the sash, divided in the center, is arranged to open in half or entire. By this means the chicken house may be readily converted into the "Open Front" type—from all accounts a very good one. By closing all the windows and doors, it may be made at once into the tightest kind of a "Tight Front" type—from all accounts a very bad one, but still desired by some. The north wall is well ventilated by good-sized windows, which should be left open throughout the summer, though they seldom are. The usual manner of arranging the roosts and nests is shown in the center of page 483, the nests and the dropping-boards being accessible from the passageway. Below it is a photograph of the interior.

For the small plant the commercial outdoor brooder is the best. For the larger scheme the brooder building is a satisfactory structure, and the plan shown at the top (right) of page 483 illustrates the usual type. The important thing in the brooder house is to separate completely the cellar for the incubators from the cellar in which is placed the boiler. It is impossible to prevent the coal gas escaping from the boiler and the fumes of imperfect combustion are harmful to the hatching egg. An independent, well-ventilated cellar, which shall have no entrance except through the outside air, must be provided for the incubators. In the plan, this cellar is under the end of the building. The store room is a very desirable room to be had in connection with either the chicken or brooder house. In connection with the chicken houses at Skylands, a separate storage shed has been provided. For the chicken farm a good-sized storage place is necessary for outdoor brooders and hovers which are out of season, to say nothing of extra coops and shipping-boxes and that inevitable accumulation of things which

though hardly fit for use seem yet too valuable to be thrown away. Such a building at once protects them from the weather and keeps them out of sight.



Laying Out the Flower Garden

THE initial step toward laying out a flower garden is to make up your mind not as to the kind that you want but the kind that you ought to have. Although this sounds heart-breaking, it is not so bad after all; it is only a matter of adjusting the mental attitude.

Of course, the kind of garden that you ought to have is the one that is best in the circumstances. In the first place, as has already been said, it should bear a relationship to the house. This does not mean that a house wholly impossible, or only half-way bad, ought to have those qualities duplicated in the garden; nothing could be more senseless than that. It does mean that there should be a certain harmony, if not actual correspondence, of character. True, there might easily be the sort of planning that would so violate the garden as to shut it out completely from any picture of the house. This would satisfy the passerby and your neighbor; but how about you? Do you not want to feel that there is a certain homogeneity of atmosphere? Well, you ought to if you do not. If the house is not right architecturally, strive to conceal its defects by beginning the garden there, so to speak. Sometimes a single vine or a few shrubs or evergreens will chasten architecture wonderfully, and at the same time serve to bridge the house with the garden.

An Italian villa would better have an Italian garden, a Georgian house a formal design of the English type, a rambling farmhouse an old-fashioned layout of no set form, a house built on rocky ground a rock garden, and so on. This is speaking broadly; in actual practice, so far as the average place of moderate size is concerned, the idea is not so much a garden that is technically accurate for its class as one that in its lines, or some distinguishing feature, suggests that class. Nor, as has previously been said, is there any need of its going by this, that or the other name; it may have a dominant Italian note in the broad view, as seen with the house, but at close range reveal such a variety of adapted touches that it can be called only the garden.

There is no occasion to fear that this limitation of plans will be a serious barrier to the expression of individual preference; the combinations that can be worked out are endless. The real limitations enter when decision must further depend on climate, soil, exposure to sun and wind and whether the house is occupied at all seasons, not to mention the matter of time. All these things must be considered, and considered well.

Time, that is to say the amount of leis-



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ure at one's disposal, is of the utmost importance. It takes time not only to make a garden, but to maintain and enjoy it. The moment that the garden uses up more time than can be given to it comfortably, it gets beyond its province—play becomes work. And a flower garden is no place for drudgery. Figure out then how much time you can spend, comfortably, not merely during the season just in sight but for at least a few years to come; and cut your garden cloth accordingly.

Climate is safely disposed of only by the elimination of all but the really dependable flowers, remembering always that in some places hot, dry summers are as much of a problem as severely cold winters in others. Soil disadvantages can be remedied wherever expense does not stand in the way. Winds and the force of the summer sun are broken by the planting of shrubs and vines. Little or no sun is harder to get around, though the last resort of a shady garden is far from being one to be altogether deplored; sometimes such a garden is a place of genuine delight.

All this figuring out what is best to be done is prime mental sport for long winter evenings. Those are rare times for the planning of gardens—when the fire burns bright and you can sit and think, devise and revise, with the comfortable feeling that spring is still well in the future—that there will be no call to dig on the morrow.

Hurry, indeed, is the last thing to enter into the planning of the garden. Much has to be thought out, and thought out means threshed out until there is a clean winnowing of the impractical from the practical.

Preliminaries out of the way, the paper stage of the game passes from memorandum into the definite form of a plan to scale. Blessings on the man who invented cross-ruled paper; with it laying out a garden is child's play, even for the un-mathematical mind. This paper comes in sheets 17 x 14 in., and is ruled in little squares that run thirty-six to the square inch. The squares may be called any convenient unit from a square foot up, and if one sheet of paper is not large enough, two or more may be pasted together.

With a steel tape, if you can get hold of one, take measurements of the boundaries of the entire home grounds and the base lines of the house and any other buildings. Then get the distance of the house from the boundaries and locate by further measurements all existing roads, paths, trees, shrubs and borders. Having decided on your unit, transfer these measurements to the cross-ruled sheet and you have a plan of the place all ready for laying out the garden by exact scale. This plan would better settle only the location and size of the garden.

A large plan of the garden in detail should then go on a separate sheet, this to be a working scheme for planting. Here it will sometimes be found very convenient to call every six squares each way a



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Box 252, Toms River, N. J.

yard, which gives plenty of space for numbers or other designations.

All borders should be not less than four feet in width; six is better, and they may be run up to ten or twelve feet if there is access from both sides. Three feet is a good average width for a path, but if growth is eventually to fall over both sides allow another foot.

Straight lines depend largely upon the amount of formality that is to enter into the plan. Sometimes, however, they are considered as the means of saving work. Every variation from straight lines calls for more labor of maintenance, as well as construction, and the same is true of the multiplicity of beds and borders in a layout. The time to think of both things is when the paper plan is taking shape.

At this point, too, it should be borne in mind that laying out a garden does not necessarily imply that you are binding yourself to do all the work designated before the next summer has flown. As a matter of fact, in the case of any layout of size or one of complexity, the better way is to make only a start the first year. If, as is again and again the case, the start is a wrong one, it will be the more quickly remedied.

Suppose the garden scheme to be a bordered path leading down to a parterre plot. Plant only the path border the first spring and let the remainder simmer until autumn—when it can be made ready for planting the following year. This is not altogether a question of dividing the labor, though that is important enough; you learn a lot as you proceed with the work, and the final shaping of the plan will be easier as well as more satisfactory for the experience. If it is convenient to make ready the parterre plot the first spring, fill it up with annuals as a temporary measure.

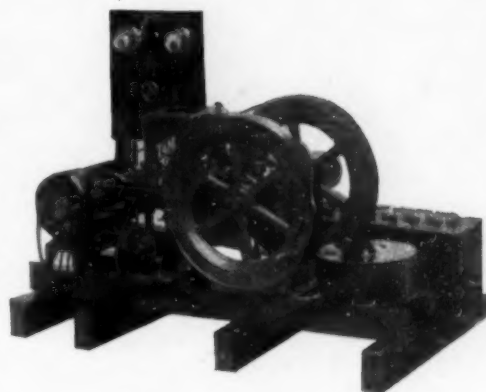
Greater restraint than this may be exercised, and it is good advice to follow where pretty nearly everything is to be learned about plants—color value, foliage effect, manner of growth, hardiness in a given locality and the season and duration of bloom. These things are best learned by doing all the initial planting in some out-of-the-way place like one end of the vegetable garden. Lay out long beds about six feet wide and grow your flowers there for a season, or even two or three—until you feel competent to handle them with intelligence. Plant in transverse rows, wide enough apart to use a hoe, where rapid increase of hardy stock is desired and in small groups to experiment as to color combinations and other effects. It takes courage and patience to do this, but it pays in the end.

These are more thoughts for winter evenings. Meanwhile the paper plan is only an outline of boundaries. The filling in of the details is simple or complex according to the variety of plants used and the character of the color scheme.

Apply a thin wash of water color to the sections devoted to the different plants before the letters and numbers are put on;

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the indication will be all the clearer. In the final stage it is advisable to color the entire plan, using green for all grass plots and brown, gray or brick color for the paths, according to the material.

Catalogues begin to come along in January; so that these may be gone through and the selection of plants and seeds made as the work of planning progresses. Early decision and early placing of orders is wise; you get the pick of the stock, which sometimes runs out altogether before the late-comers have been heard from. There is no danger that early orders will be shipped too soon; they merely take precedence.

H. S. ADAMS



Lawn-Soils and Lawns

AT THE time of the year when the residents of the cities and suburbs are looking at their lawns with a view of repairing them for the winter and summer months, it is well to examine the soil to a depth of from twelve to twenty-four inches to see if there are any bricks, tin cans, boards and other coarse building debris. The Bureau of Soils, United States Department of Agriculture, says in a Farmers' Bulletin that the reason that grass does not thrive well on the average city lawn is that the majority of them have a filler of this kind of rubbish, and of course, grass will not grow on such unfertile material.

"A lawn is the accompaniment of every effort on the part of man to beautify the surroundings of his abiding place," says the bulletin. "The great increase of interest in suburban and rural life has caused a corresponding increase of interest in matters pertaining to the making and maintenance of lawns. Suburban railways, the extension of electric lines into the country, and the return of man to natural ways of living are all factors contributing to the growing interest in matters pertaining to lawn making.

"In general a lawn should be beautiful, and it should be useful. Its beauty depends upon the contour of the land, the color and texture of the grass and the uniformity of the turf. The use of the lawn is to provide a suitable setting for architectural adornment and landscape planting. Every device should be employed when working with small areas of ground to give the lawn as great extent as possible. The buildings should be well back, the foundation not too high, and the grading of the ground should be slightly convex—that is, a gently convex, rolling surface from the base of the foundation to the street line, rather than concave.

"Bricks, flat tins, boards and other coarse building debris found in nearly all small lawns in the city are very detrimental to the proper movement of soil fluid. The downward movement of water is not seriously impeded by such materials; it is

probably facilitated. The moisture moves downward until it encounters a brick, for instance, at a distance of three or four inches below the soil level. The water meets with no difficulty in getting to the edge of the brick and then goes nearly straight downward, thus leaving the soil immediately below the brick unsupplied from this new water influx. Now, when the opposite movement of soil fluid begins the water moves upward until it encounters the brick, and the soil immediately above the brick, which has in the meantime dried out, remains unsupplied with moisture, so that the grass suffers and dries out during a critical dry spell. Bad spots in small city lawns are more often than not found to be due to some such impediment to the movement of capillary water.

"A lawn soil should have a good supply of moisture at all times. It should be able to take care of excess during the wet season by drainage and during the dry season be able to supply stored-up moisture from its depths. This adequate water supply is the principal factor in grass growth and the one most difficult to control in a poor soil. It is more important than any added fertilizer, and cannot be compensated for by the addition of any amount or kind of chemical plant food. All suggestions regarding lawn soils, their texture, selection and manipulation have been made with one end in view—the creating and maintaining of an adequate water supply in as natural a manner as possible. If this water supply is maintained effectually by a normal soil, the natural processes which go hand in hand with it, such as proper bacterial activity, aeration and oxidation, soil sanitation and the supply of plant food generally, are also sufficient for a healthy growth of good greensward."

A soil well adapted to lawns should consist of clay, silt, very fine sand, medium sand, coarse sand and fine gravel. It is this difference in the size of soil particles and in the proportions in which they are present in soils that has given rise to the different classes of agricultural soils, such as the clays, clay loams, sands and sandy loams. This difference determines the texture of the soil. The texture is a particularly important factor in a successful lawn, as it has a very marked influence on the kind of grass or combination of grasses and clovers best suited to the soil; on its ability to hold sufficient moisture to carry the grass through a prolonged drought; on the ease of establishing good natural drainage; on the account of aeration, and on other requirements.

The clay soil usually makes very strong lawn soils, giving a dense sod. The clay loam soils, when well drained and carefully handled, are well suited for the establishment of an excellent greensward. The silt loam soils are ideally adapted to lawn making, but they must have good drainage and be liberally supplied with organic matter. The loam soils, when they have good drainage and contain sufficient organic matter, will maintain good lawns. The coarse, sandy soils are unsuitable for

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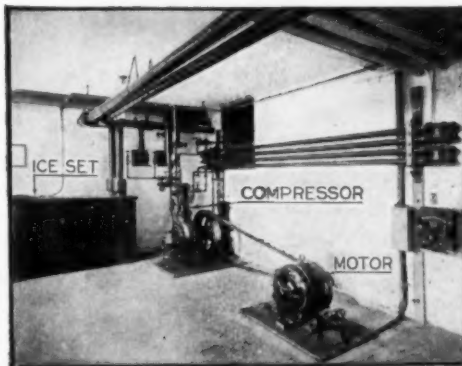
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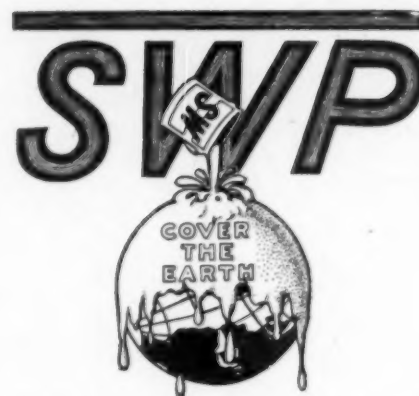
lawn purposes, although certain grasses will grow upon them. A fair lawn may be established on soils of the fine sandy type by paying especial attention to the preparation of the soil and by the introduction of manure or green manure together with bone phosphate and lime in some cases and copious watering during the dry seasons. The sandy loam soils make very good lawns when well drained and well supplied with organic matter.

"Since the lawn is intended to be a permanent feature of the decoration of the place, its endurance or span of life is of utmost importance. In general, grass seeds are small and the surface seed bed for the reception of these seeds need not be more than one inch in depth; but since the grasses, as they become established, send out long, lateral feeding roots, it is necessary that the soil area available for these plants should be as great as possible. This object can only be obtained by deep cultivation and thorough preparation of at least eight or ten inches of the surface soil. The soil to this depth should be made rich and put into an ideal condition for the development of plant roots.

"Since the lawn is a permanent feature, it is hardly possible to make the soil for the reception of the lawn too rich. Stable manure which has been thoroughly composted and rotted and which is as free as possible from detrimental weed seeds is undoubtedly the best material to use in producing the desired fertility of the soil. Forty to sixty loads of well-decomposed stable manure are not too much to use upon an acre of land designed for the greensward.

"Not all grasses are adapted to lawn making. Only such kinds as are capable of making a close turf are ideal for lawns. Most grasses which have creeping root stocks, short joints and produce long, narrow leaves in abundance about the crown of the plant, adapt themselves well to lawn making. Besides this, a desirable lawn grass possesses a pleasing color, which does not change decidedly from season to season, is drought-resistant, responds quickly to a change of conditions from winter to spring, and bears repeated clippings with a lawn mower. The requirements of these grasses are exceedingly exacting, and it is not surprising to find the list of such grasses a comparatively short and meager one.

"In procuring seed for a lawn, too great care cannot be exercised. Pure seed, of high germination, is of great importance in securing a good stand of grass. Pure seed is the keynote to a clean lawn, provided the work of preparing the land has been efficiently done. Thorough preparation involves not merely the mechanical treatment of the soil to reduce it to a proper seed bed, but the use of weed-free manure and the adoption of a course of treatment previous to preparing for the lawn which shall serve to eradicate weeds. Such preparation, coupled with pure seed, should give a satisfactory stand of grass which shall need only the usual care neces-



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sary to maintain a lawn after it is once established. Too much cannot be said in favor of securing pure seed, and, if possible, specially selected seed. This is, of course, of considerable importance with light seeds like bluegrass, redtop and seeds of the bent grasses. In the case of bluegrass, select seed weighs about twenty-two pounds to the bushel, while the ordinary grade of bluegrass, although it may be called pure, averages about twelve pounds to the bushel.

"It is better to use an excessive amount of seed and allow natural selection to eliminate the weak specimens rather than to seed sparsely with the hope that the natural habits of the plants will be sufficient to enable them to take possession of the entire area.

"Bluegrass, bent grass and the fescues, if used in combination, should be sown at the rate of three to five bushels of seed to the acre. Bluegrass, if used alone, should not be used at a rate less than fifty pounds to the acre, while seventy pounds is better. White clover, if added to the collection of the above-named sorts, should be used at the rate of one peck to the acre. Upon sandy or gravelly lands and in spring seedling, white clover is an important factor, because it germinates quickly and covers the ground, affording protection and presenting an attractive appearance earlier than is possible by the use of other grasses. White clover, too, is able to re-establish itself very quickly after periods of severe drought, and until the bluegrass, redtop, bent grass and fescues become thoroughly established the white clover will usually be in the ascendancy. As the turf-forming habits of the other grasses become more marked, however, the white clover will gradually disappear and give place to the other more permanent grasses."



The Hundred Per Cent. Garden

(Continued from page 459)

Try to prevent the formation of a hard crust anywhere in the garden at any time; it is much easier and much more satisfactory to keep going over it and over it without any thought as to the number of times than to let the weeds get ahead of you or the ground get hard, when you will find that work that might otherwise have been done in ten or fifteen minutes will take an hour or two.

All this work with the wheel-hoe will of course take care only of the ground between the rows of vegetables; the soil between the plants themselves will have to be broken up and the wheels removed therefrom by the fingers or a small hand weeder, and this work has for the most part to be done on the hands and knees. By following the above suggestions you can reduce this work to a minimum, but only if you are prompt with what there is

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and labor, was \$1465.00. The contract bid for the walls as if built of frame was \$1137.71. The stone sills and trim in the brick house cost \$102.00, making the excess of the brick walls over frame only \$429.29.

Contract bids for the same house showed the excess cost of brick to be \$610.19 in Indianapolis, \$671.29 in Omaha, \$755.02 in Philadelphia, \$771.70 in Cleveland and \$855.00 in Minneapolis. The average excess of brick in these representative cities was \$682.08. The greatest excess of brick amounted to only 8.6%, the least 4.4% and the average 6.9%.

Except stone, which is more expensive than brick, costs of all other forms of construction lie between the 13-inch solid brick wall and frame.

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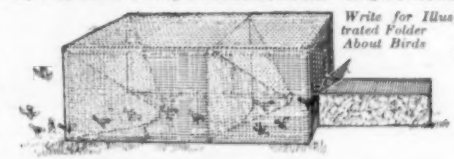
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The May issue of Meehan's Garden Bulletin will be devoted to vines, roses, hardy garden flowers and evergreens suitable for Summer planting.

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to be done. The best time to destroy weeds is just after they are sprouted and before they are an inch high. In going over the soil, every square inch of soil should be broken up, as in this way you will destroy hundreds of the little seedlings which are not yet above ground. Of the various types of hand weeders I personally prefer that known as Lang's, which has a small strap to slip over the middle finger, thus holding the weeder secure in the palm of the hand while the fingers are being used to pull weeds and so forth.

Nowhere is the old adage, "A stitch in time saves nine," more applicable than in this business of hand weeding, and unless you have already done so much of it that you know how to proceed at every step, you may save yourself quite a good deal of trouble by giving careful consideration to the suggestions which have been offered above. Every year many gardens and parts of gardens are abandoned which might easily have been saved if the work which should have been done in them at some stage early in the game had not been postponed "for a day or two."

The other two implements which are of most service in the garden are the ordinary rake and hoe. The latter is used more than it should be and the first not so much. The "man with the hoe" is an anachronism in present-day gardening if the gardener will only take the trouble to use up-to-date methods. The rake to select for garden purposes is the sort with an iron or steel head attached by a "bow" extending from either end of the head to the handle rather than directly to it at the center. It should be used not only in preparing ground for planting or marking out but also between the rows of newly set plants as soon as they are put out or to rake over the soil between the rows where they are far enough apart after working with the wheel-hoe; this not only puts the soil in its finest possible condition for keeping the soil mulch and thus conserving the moisture which will be needed later on, but also drags up and exposes to the drying out influences of wind and sun thousands of small weeds which otherwise even if they have been rooted up, might be sufficiently buried to take root again, a thing which they will do very readily, especially in rainy weather. The ordinary, old-fashioned hoe was formerly used extensively in the care of almost every crop grown; one of its chief purposes was to drag the soil up to the plants in the row, "hilling," as it was called, a slow, laborious and under proper conditions a useless task. About the only job for which one should need a hoe in modern gardening is to destroy small weeds and to loosen up the soil close up to and between plants in a row where it cannot be reached with a wheel-hoe, and when the plants have grown large enough so that finger weeding is not necessary. For this purpose you will find the small, light hoe, called in most sections an "onion hoe," very much easier to use and just as effective as the old-fashioned large kind with a blade eight



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inches or more long and several inches wide.

Though, of course, the cultural necessities of the various crops differ to some extent, all should be kept clean, all will benefit by frequent cultivation between the rows, and suffer if weeds are allowed to usurp their food, water and air. There will be special things to learn about each, and the good gardener has his eyes continually open for these differences. For instance, some crops should be cultivated more deeply than others, though all may be cultivated more deeply—especially towards the middle of the space between the rows—early in the season than later when they are filling the soil up with growing roots: when these roots are broken off through careless cultivation the plant's growth is either checked or retarded, if permanent injury does not result.

Parsnips, salsify, carrots, and other deep-rooting plants which send a main tap-root far down into the soil are not readily injured by cultivation between the rows, but extreme care must be used not to go too deep with such things as sweet corn, melons, cucumbers, squashes and other plants which are either shallow rooted or send out most of their roots in a lateral direction, not far below the surface of the soil. For such things two inches will be deep enough for cultivation during all the later stages of growth, and extreme care must be used in weeding and hoeing close up to the plants.

For your own comfort you will probably learn not to work among your plants or pick crops while they are wet. Such things as beans and celery are very likely to be permanently injured if disturbed while wet, as this has a tendency to spread the disease known as "rust."

Plants which require training to a trellis or pole of some sort should be attended to while they are still small, as it is almost impossible to get them to stick to anything when they have once been allowed to grow top-heavy and lie upon the ground or become entangled with each other.

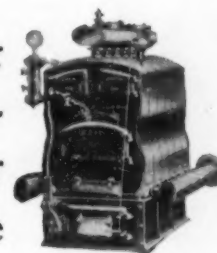
Plants which are kept in a good, healthy, thriving condition of growth are not at all likely to suffer from the effects of the various diseases, or to be very much injured by the attacks of insects, but the good gardener soon learns to have an ever-watchful eye open for the dangers of this sort; he is soon taught by a few expensive lessons that it is even more important not to be a day behindhand in fighting bugs than in fighting weeds; after the very first sign of trouble he should make it war to the death and no quarter. Most of the insect pests *if taken in time* may be successfully if not easily combated; when they are once allowed to get even a small start, however, it is a very different proposition, and not infrequently an entire crop will be ruined by them.

In last month's issue of HOUSE & GARDEN, directions for applying the various sorts of sprays were given, and the reader is referred to that article. A good compressed air sprayer and a powder gun



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should be included in every good garden outfit, and a supply of arsenate of lead, Paris green, tobacco dust as insecticides and Bordeaux mixture for a fungicide to use against such things as rust, mildew and blight, should be kept constantly on hand.

For cucumbers and squashes, especially where only a few hills are grown, bottomless boxes, eighteen inches square and eight or ten inches deep, covered with mosquito or fine wire netting, are most effective during the early stages of growth, when injury is most likely to result.

It is usually a good plan to look over the garden the last thing every afternoon, if you have a chance to, and decide what you will do the next day, or the next time you have an opportunity to work in it. The weather or some other unforeseen circumstance may prevent your carrying out your program exactly, but it is always best to have some definite job to look forward to, and also it will save you a good many hours, during the season, which would otherwise be wasted in "puttering round."



Tender Greens

OUR list of "greens" is a fairly comprehensive one, for with it I have placed the salads. Necessity obliges me to make this broad classification, else would my pages become wearisome reading. If, in spite of the best that I can do, a weariness is felt, it will be because I have failed to bring into them that touch of personality which redeems all that the cook does—or says.

When I tell you how and why we have such and such a thing cooked in this or that way, you must figure to yourself, if you will, my white-capped, broad-backed *bonne*, whose round face is seriousness itself while she is at her task, although her busy tongue might lead you to suppose it was that which was working the hardest.

No lesson given by book or word of mouth is equal to the one given by ocular demonstration, nor is any recipe so good as the one you have tried and tested and proved, succeeded or failed with, yourself. Next to that I would place the recipes with which some one well known to you has done likewise. In all the recipes given herewith the testing has been done either by my cook or by myself, or by some one whom we have both believed in as being equally wise. Other people may give you better recipes, perhaps, but these are good, believe me.

I will ask you to bear in mind that a tin utensil must never be used when cooking greens, although you may use non-tinned copper; but our own practice is invariably to use enamelled iron for boiling or rapid cooking, and the earthen casserole or marmite for the stew or *purée*. Salt and a little sugar are put into the water, and where the cabbage or the peas seem gone past their prime we put in the

slightest pinch of soda. Where it is possible to cook a vegetable by steaming it, we avoid boiling in water, and after either boiling or steaming there is invariably a further process of simmering and seasoning to be gone through before it is ready to serve.

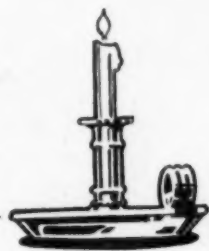
Spinach is one of those greens which we neither boil nor steam, although we cook it until tender before dressing it in its severest modes. But after it has been carefully washed and all stalks that seem tough have been discarded there is sufficient moisture left on the leaves to cook it, and in a covered vessel, with a handful of salt added, it will cook in its own steam quite well. After ten minutes you may drain and press it, season, and add to it butter or gravy, according to any individual preference you may have.

When there is no gravy of meat, I do not grudge the liberal addition of butter which my cook considers necessary, although sometimes I am compelled to hint that it is *la mort au beurre*. The result is, however, delicious, and the *purée* appears under eggs, or with the braise of veal or mutton. Then sometimes we have it mixed with cream and egg-yolk, and served in cases of fried bread, decorated with powdered yolk and the shredded white of hard-boiled egg.

The first early sorrel we use alone in the same way, and later in the season a few leaves of sorrel are generally added to the basket of spinach to give sharpness to the flavor thereof. But our best use for sorrel, I am persuaded, is that delicious soup we call *Potage à la Bonne Femme*. For this the marmite is half filled with water or with onion stock, and we put into it when boiling a slice of fine white bread, absolutely without crust, and cut into dice. In the meantime in another pan several fresh spring onions have been added to some two or three ounces of butter, then a couple of handfuls of sorrel leaves, a heart of cabbage lettuce, some chives and small herbs, all minced together, are put into the same pan, and covered down to simmer for half an hour. After cooking through, these are crushed and a little salt and pepper added, then the whole is put into the marmite and allowed to cook a little longer. Before it is served the pot is drawn aside to cool slightly, and the beaten yolks of two eggs and a little milk or cream are gently stirred in. This slightly thickens the soup, and it is ready to pour into the tureen and serve out with fried bread.

With sorrel we make also a fluid *purée*, or rather sauce, for eating with veal or fowl, and when cold this same sauce goes most agreeably with cold fish.

Lettuce, cos or cabbage, cooked.—One of the nicest dishes we can have in summer is that of lettuces stewed in broth and served hot with a garnish of green peas or young beans. After being washed



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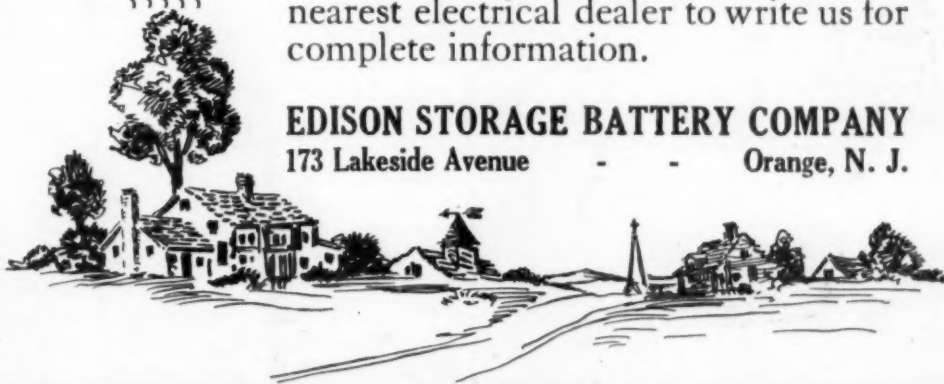
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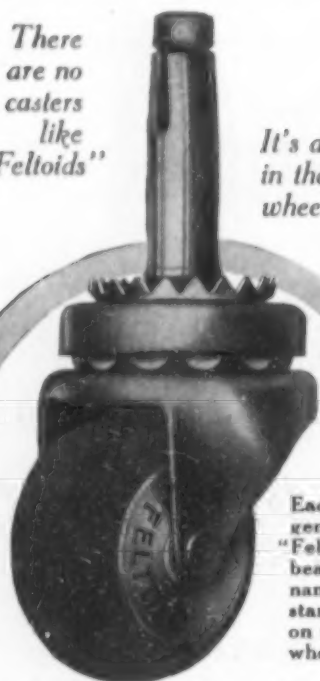
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and cut into half, the lettuces are thrown into boiling water with salt to blanch them, then lifted out and drained. They are then laid in a stewpan with sufficient vegetable or bone stock to cover them, with a spoonful of minced onion, of parsley and mint or tarragon, also minced, some pepper and salt and a little butter. They simmer under cover for an hour or more, and are then laid in a hot dish. Cooked peas or beans are used to fill the hollow centres, and a little of the liquor, being thickened and re-boiled, is then poured over.

Another little dish which my cook is proud to set before us is that of lettuce cakes.

The firm leaves of large lettuces are cleaned, then blanched in boiling water, and laid flat on a board. On each one is spread a *farce* of minced onions and herbs mixed with cooked rice, and, if meat or bacon is permitted, a little of that, or if not some grated cheese, also seasoning, and the whole made moist with tomato sauce. The leaves are then rolled and tied into shape, and the rolls are placed in a buttered pan with a little stock and gently stewed for about an hour. When dished a little of the stock is thickened and browned and poured around the rolls.

Our young nettles are cut down and boiled and served with the roast of lamb, and are not a whit inferior to spinach except that they are milder in flavor, but the touch of mint sauce that comes at the same time gives piquancy without interfering with the flavor. "Good King Henry" or Mercury has, on the other hand, a decided flavor of its own, and is improved after boiling by being returned to the pan and cooked again with butter—and plenty of it. But it is a most excellent herb for the blood, and adds yet one more to the list of "greens" medically serviceable to man, the heir of many ills.

In the cooking of the stronger—shall I say the coarser?—greens, such as cabbages, curled kale, Brussels sprouts and broccoli, I have noticed that the cook is careful always to blanch them first and then cook in a second quantity of water. She tells me that this is the secret not only of keeping them a good color, but of getting rid of those bitter flavors and injurious substances which make cabbage and its kin indigestible.

As our liking for these greens is not very pronounced, and as we do not grow them for ourselves, except a few roots of sprouts, we do not often have them on our table. Nevertheless, there are a few occasions when a little cabbage comes in appropriately, and the first young earlies are certainly delicious, therefore I tell you what are our modes of treating them.

After washing, the half cabbages are thrown into a panful of boiling salted water and left for five minutes. When drained from this, fresh boiling water is poured over them, more salt and a little sugar. They cook, with the lid off the pan, until quite tender, then are drained

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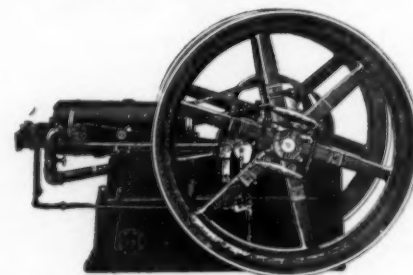
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HAND ON POWER

and pressed and chopped finely and returned to the pan with butter, pepper and a sprinkling of salt and a dash of vinegar, to steam through for half an hour. By being pressed into a mould before turning out into a dish the shape is improved, and it is possible to pour a nicely-flavored brown or tomato sauce round the base.

Brussels sprouts, after boiling, are stewed with broth or butter, or sometimes placed in the gratin-dish, with butter and grated cheese and heated through in the oven, or in place of cheese a few of the thinnest possible slices of fat bacon are put over them and the dish is set under a grill.

Very nice, too, is a savory heart, the leaves of which, after blanching, are opened out and a savory mince filled in between. The whole is tied up afresh and stewed in a casserole with some good broth, which when thickened makes a sauce to pour round the centre piece. A little curry powder improves the dish.

French beans, when forced and gathered young, we never slice, but have them whole after stripping off the ends and fibres. They are much finer in flavor if so treated, and if really long and large can be broken across. They are boiled in water until quite tender, and then strained and returned to the pan to simmer through again with a little butter and minced herbs, or with parsley only.

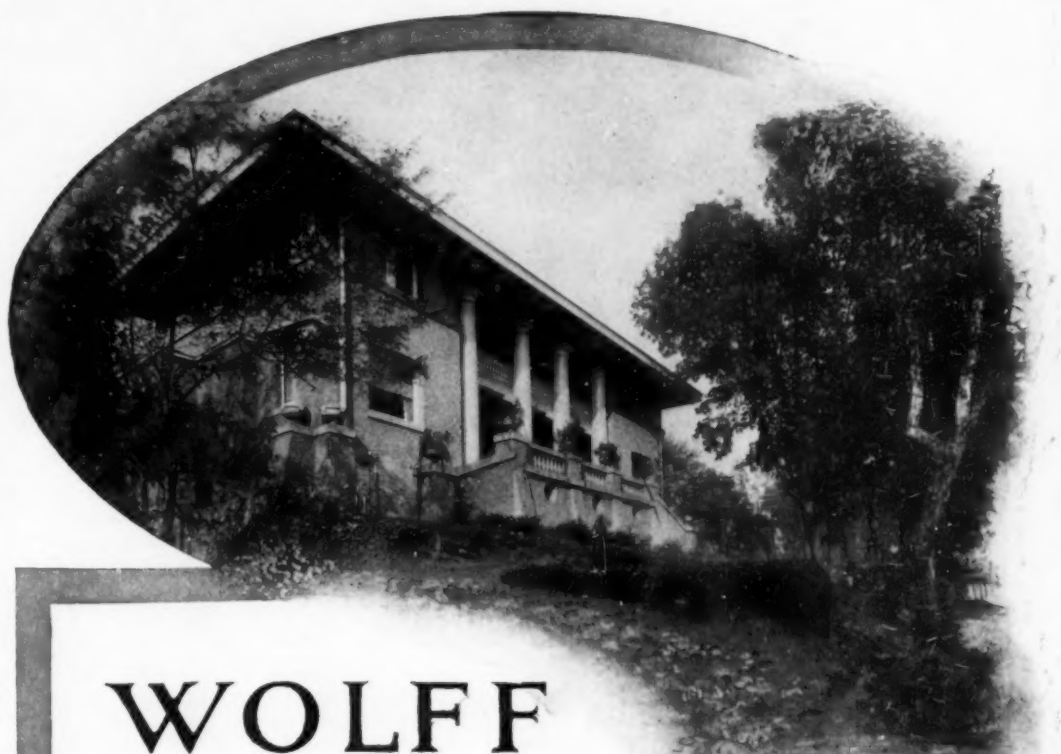
If the beans are grown out of doors and likely to be somewhat tough, we parboil them, then strain and put them into an earthenware jar and give them more butter, an onion, more herbs, salt, pepper, and enough vegetable broth to cover them. They are then closed down and gently stewed for an hour or more. A little of the liquor thickened with a spoonful of baked flour and the yolk of a raw egg makes the sauce to serve with them.

When destined for eating cold as a salad (and French beans broken into short lengths make one of the nicest vegetable salads), they have to be well drained after boiling, and must not be dressed until the last moment. Plenty of minced parsley is added to the bowl, and rather more vinegar than would be the case with the ordinary salad.

When freshly gathered, the small bean found inside the ordinary French bean is delicious, and needs no long soaking as the dried bean does. We invariably save a few of our plants so as to have some of these for use. Butter beans, gathered before the bean ripens, are eaten in the pods with butter sauce, and are most delicate. The majority of our plants are, however, left untouched, so as to yield the large white bean for winter use.

It is only the scarlet runner bean that we slice and serve after the ordinary English fashion, and even this I must say I think is improved by being cooked after the Dutch mode, that is in a jar, with butter and parsley and in its own steam.

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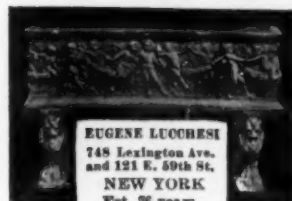
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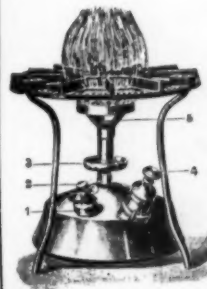
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The shelled peas are put into a stone jar with some leaves of fresh mint, a couple of tablespoonfuls of water, a good pat of butter, and a spoonful of sugar and salt. The jar is tightly closed and set in a pan kept full of boiling water, to stand on the stove for two or three hours. It is taken out and sent to table tied round with a napkin, with a spoon for serving out the peas.

The French mode of treatment is similar, only it is found good to add the leaves of a young lettuce to help keep in the steam, and the flavor of a small onion is deemed an improvement. The jar is sometimes set in a corner of the oven and cooked with a little more speed. When lettuce leaves and young onions are added to peas, I do not, of course, use mint.

Some nicely boiled fresh green peas, with the flavoring of mint, make one of the prettiest and daintiest garnishes for other things. A charming dish is made by cooking tomatoes (whole) until tender, having simply taken away the stalk end, then after sprinkling these with salt and pepper a poached egg is set on the top, and the whole stands in a thick border of green peas. Truly Italian is it in color.

And now let us speak of salads. I have said that we have salads all the year round and that the bowl appears on our table almost every day, either for luncheon or dinner. It has nothing to do with the meat or vegetable section of the menu, although it claims relationship with the cheese, for we have one very delicious salad, in which cream cheese makes a conspicuous figure, the cheese being broken into rough fragments and set on white leaves, arranged on a plate, and cream dressing poured over; and then again, the uncut leaves of well-blanching cos or escarole, like the stalks of crisp celery, go admirably with other kinds of cheese, the dressing being passed round in another vessel.

Some of our salads are composed of cooked vegetables left till cold—potatoes sliced with fine onions and cucumber; tomatoes and carrots together; French beans, sprigs of tender cauliflower; celeriac, salsify, seakale, asparagus, and celery, all admirable. We do not favor—indeed we think the custom barbarous—introducing beet root and tomatoes and a host of things with lettuce into one salad. So-called garnishes, and cress, mint, parsley and herbs, need to be used with the utmost discretion. The simpler a salad can be kept the better it is.

Old John Evelyn, in a highly laudatory and grandiloquent "Discourse on Salletts," mentions among the furniture and materials of which a salad may be composed no fewer than eighty-two items, but eventually, by the assistance of "Mr. London, His Majesty's Principal Gardener," he reduces them to a number not exceeding thirty-five. His disquisition casts quite an air of dignity over the salad bowl, although, as he says:

"Some will doubtless wonder what my meaning is, to usher in a trifle with such magnificence and end at last with a fine

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receipt for the dressing of a Sallett with a handful of pot herbs!"

About dressing of salads, as well as about their composition, a great deal has been written and said—a deal that is superfluous. Probably no two people have ever been in perfect agreement as to the dressing of a salad. Personally, I am inclined to feel in sympathy with Dr. Bushwhacker, when he quaintly says:

"A bowl of lettuce is the Venus of the dinner-table. It rises upon the sight, cool, moist and beautiful, like that very imprudent lady coming out of the sea, sir. And to complete the image, sir, neither should be dressed too much."

For ourselves, we have perhaps only two distinctive dressings that we use, other variations are mere matters of flavor. One of these is the simple French dressing of oil and vinegar, with pepper and salt lightly sprinkled in, the other is really a *mayonnaise*. When required for a *mayonnaise* of vegetables or fish this second dressing is a slightly richer edition of the dressing I have mentioned once before as one which can be kept in store. To that we should add another egg yolk, and it might be the yolk of a hard-boiled egg rubbed fine and mixed with the mustard also.

It would be the best lesson in salad mixing and dressing for any one to come and watch my cook prepare it. To begin with, she is loth to wash her lettuces if they can be cleansed by wiping or shaking. I think she and the gardener come nearest to quarrelling when he brings her a lettuce that is gritty with dust—it ought to be grown clean, she declares. Of late I have found he has adopted the plan of rinsing the whole lettuce in a pail of water and letting it dry before he brings it to the kitchen door. He grows canny. If I remark on the pains he takes to please her, the cook replies with a shrug, "'Tis but what he would have to do for the market, after all!"

She does not, you see, know that our vegetable markets in England would be thought disgraceful in her country. I am trying to instill into the gardener's mind that the outer refuse of vegetables ought never to go into the house at all; it should be burnt and returned to the soil as its due. Is not this a common practice with our friends the Dutch, and where do you see finer vegetables than in Holland?

But to return to the cook and the salad bowl, which for the moment you may imagine that you see her filling. Her large, quick fingers break up the leaves, keeping out tough stalks and discolored bits, and with the *petite laitue* (the thinning-out of the lettuce beds) she is endlessly particular. Her herbs, just a few carefully chosen leaves, and her onions are finely minced and put at the bottom of the bowl first of all, and it is gradually filled with the green stuff. Salt and pepper are sprinkled over, then she holds the bottle of oil in one hand, and with a fork lightly turns over the greens, using her judgment as to the precise amount of oil to put in. I trust no one will ever ask me exactly



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how much oil she has put into a particular salad, for I could never say. Her salads are never greasy, but each leaf has its due, and shines complacently. Then, last of all, a spoonful of vinegar is lightly sprinkled on, and the gentle process of "fatiguing" the salad commences. This is a process she enjoys; she will even wax poetical at this time. Her movements with her salad are steady, methodical, gentle to caressing, and when she has done it is a thing that would indeed "tempt the dying anchorite to eat."

There is no sediment left at the bottom of this bowl, no grit, no lurking atoms, no sourness of vinegar, nor does any moisture collect. It is a good salad.

A vegetable salad, when *mayonnaise* is used, is dressed only just before it comes to table, as if left long the *mayonnaise* is apt to separate and the vegetable to get sodden. After the *mayonnaise* sauce has been poured over it the garnishing is done, but this takes but a few seconds. Such a salad, of cold potatoes, arranged in circles with rings of tomato, cucumber and onion, decorated with a sprinkling of finely-minced parsley, looks most appetising. If any difficulty is found in removing the skin of tomatoes, it is helped by dipping them into boiling water for a moment first. Very pretty is a salad of potatoes or other white vegetable garnished with a *macédoine* of other vegetables nicely varied in color.

Occasionally we get what might be described as a *tour de force* in the matter of salad-making, but only occasionally. As a rule we are content, as the cook is, with the plainer sort, satisfied to know that she can do great things and rise to the opportunity when it arrives. When it does arrive, let the season be what it will, she is never dismayed or put out where her salad bowl is concerned.

LUCY H. YATES



The Southern Garden Department

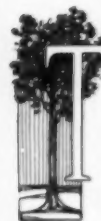
CONDUCTED BY JULIA LESTER DILLON

The writer of this department will gladly answer inquiries from Southern readers in regard to their garden problems. Please enclose a self-addressed, stamped envelope if a prompt personal reply is desired.

Taking Stock of the Summer Garden

JUNE in Southern gardens should be the stock-taking month. There is no time for rest or hesitation now if the garden is to show its quota of midsummer bloom. The first thing to be done is to get through with the clearing of the borders. Bulbs of narcissus, snowdrops, Roman hyacinths, daffodils, and jonquils, seem to grow and multiply better if left in the borders, where they have been placed. Tulips, crocuses, the double hyacinths, and all the finer bulbs, must be left in the ground until fully matured, which is in-

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indicated by the decay of the leaves, and as soon as these have turned yellow and fallen off, the bulbs must be taken up and stored in a dry place until it is time to re-plant them in the fall.

After the crop of flowers is over, the deciduous shrubs should be cut back, in order that the new wood, on which the blossoms of the next year will come, may put forth in abundance. The price of flowers for next year is the pruning shears right now. The symmetry of the specimens may also be improved by the use of the scissors at this time—but be careful not to cut too much. The cydonias, deutzias, *Philadelphus coronarius*, jasminum, spireas, viburnums, syringas, punicas, forsythias, and weigelas, and the spring-blossoming vines, like the wistaria and jasmynes, should all receive careful attention. None of them should be touched until the blooms are over. For most of the above-mentioned, June will be the right season, but some of the later-blossoming ones may better be left until July.

The evergreens, including the oleanders, or neriums, and the hydrangeas, I never prune at all, except to take off the dead branches after a trying winter, and possibly to remove some of the lower hydrangea shoots for the sake of neatness. This is not the rule of the florists, but it gives me magnificent results, and that is the aim of all our work, is it not?

By the end of June the sweet peas will be over and the trellis must be removed and placed in new positions for the main crop of garden peas which will be ready for them by that time. The long lines left vacant, when the pansies are thrown out, the places where the poppies glorified the border and the sweet peas blossomed for so many weeks, are filled in with verbenas, mignonette, snapdragons, stocks, zinnias, asters, ageratum, salvia, and coleus. June is very late to do this transplanting, but, if it is done in the afternoon after a rain and the plants are shaded for a day or two during the noon hours, the chances are that most of them will thrive. This is the time when the thinning out process serves the gardener in good stead. There are sure to be parts of the borders where the plants are as thick as peas and other places where the seed has forgotten to germinate. All these spots should be evened out and now is the accepted time.

Because the garden is a blaze of glory with helianthus, sweet williams, zinnias, hollyhocks, petunias, nasturtiums, and all the other blossoms in full beauty, is all the more reason why you should plan to keep it so, and not only planning, but everlastingly keeping at it, is necessary to accomplish this. If the bare spots are filled in, the crowded places thinned out, the colors changed or arranged so that they do not clash, a garden of midsummer loveliness will be the reward.

Except in the old Southern gardens where the oleanders, the pomegranate blossoms, and the summer lilies make summer gay, the usual rule is that after

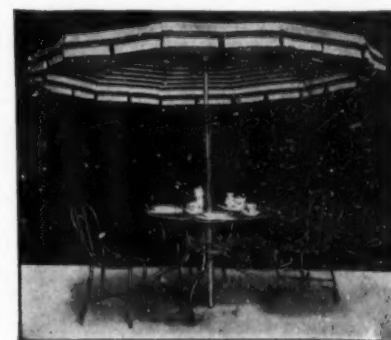


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the June blossoms are over, there is no more bloom until fall, except the masses of the hydrangeas, the cannas, or sporadic perennials. This is all wrong, and June stock-taking will remedy this fault. The wonderful beauty of the spring blossoms should not cause us to forget that judicious planning and planting will make our Southern gardens beautiful for twelve months in the year.

The numerous annuals, if kept well cut, will give bloom until frost. If the perennial phlox is planted in mass and in abundance the garden will be fragrant and beautiful through all the trying heat of the summer days. If the asters, zinnias, salvias, and coleis are planted in proper proportion, the borders will be rich and colorful from June until autumn is over. Now, now is the time, fill up the barren spots. I cannot reiterate this too often.

The Early Wonder white asters in clusters among crimson zinnias will bridge the space between the June sweet peas and the August flowers. The white ageratum will throw its mist-like blossoms among the fiery spikes of the scarlet sage, and the white petunias, with their fragrant cups massed among the vari-colored coleis, will blossom through all the scorching summer days. Plant now, and plant in masses of a dozen, or a hundred would be better, and see if the result is not worth while.

A June inheritance of my garden, that has given pleasure and beauty for a half century, is the *hydrangea grandiflora*, which, with its masses of blue and pink loveliness, has framed the lines of our front porch for all these years. For immediate effect, for terrace and porch decoration, or for masses anywhere, these and the neriums may be purchased in tubs and used during the summer and placed in permanent positions in the fall. The *monstrosa*, the *otaksa*, and other pink varieties of the *hydrangea grandiflora* are more attractive to me than the white kinds. The use of small lumps of alum around the roots of the pink varieties will cause them to show heads of beautiful, clear, blue blossoms. A little pruning, after the winter is over to get rid of the dead branches, much fertilizer in the fall and spring, and sunshine and rain will do the rest.

The glory of my June garden is a stately white oleander or nerium, which has been a joy, for many months each year, for at least seventy-five years. It was planted by my great-grandmother and its fragrant clusters of starry white blossoms are as invariably a part of our garden picture as the summer itself. Annually, I thank the dear old lady, whom I never saw, for this, my heritage.

For many years it was absolutely neglected, but bravely and proudly it held up its head and now repays the extra feeding of manure in the fall and fertilizer in the spring, by a prodigal munificence of bloom. It must be seen to be appreciated. At least ten feet tall and twelve feet in the diameter of the spread of its branches, with every stem topped by one or a dozen



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clusters of white blossoms, with the sharp lance-like leaves of every shade of green, with the black branches strongly outlined against the soft greens of the lawn in the foreground, it is a June poem. Sometimes it is a January poem, with the snow wreaths from the skies enfolding its ever-green loveliness.

All of the plants of this species grow in luxuriance and are perfectly hardy in this latitude. From the coast of South Carolina to the borders of the Gulf in Texas they are to be found in every garden of the olden days, and the greater the age, the greater the beauty with which they bless the world. No Southern garden of this later day should be without them. They grow very slowly but are well worth while at any age. In both light and dark pinks, in single and double, they are very desirable additions to our Southern garden and Northern greenhouse plants. I find the single white the most satisfactory, both in point of growth and abundance of flower. Beginning to bloom in May, in full glory in June and July, they lift their snowy masses skyward, dimly beautiful in the starlight, radiant in the moonlight, and glorious in the sunlight, until the chill of October brings the message that autumn has come and winter is not far away.



Desirable Considerations for the Summer Home

(Continued from page 457)

bers and it forms a deep recessed piazza on one or both sides if desired, and eliminates the flat piazza roof thus preventing heat being reflected into the chamber windows. The high roof with its long slopes casts a good shadow and deep shadows are soothing and cooling on a hot summer's day. An over-hanging second story requires solid well-proportioned columns under it, both for support and effect. In such a place they should be in effect sturdy, rather than graceful.

The cornice of the piazza roof should project well out and be very low to give protection from sun and rain, particularly at the seashore. We use our American porch much as the Englishman uses his terrace or garden with its tea house or canopied tent, but without the privacy required for his retiring disposition. It is distinctly American and is the outgrowth of conditions and the growing tendency toward outdoor life for the whole family. Since we are not all blessed with broad lands, estates and gardens, we have developed a convenient way of confining our outdoor life to a small area with as much privacy as possible under the limited conditions imposed. The garden, I hope, will not be overlooked because it is a source of pleasure as well as an ornament to a summer house. It is really necessary as part of the setting and like a frame completes the picture.

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Fancy giant-flowered Chrysanthemums, 36 kinds, all hues. Fancy giant Carnation plants, Geraniums in all colors, Heliotropes, Marguerite Daisies, Salvias, Coleus, all hues, Stocks, Phlox, Ageratum, Schizanthus, Dusty Miller, Golden Feather, Double Petunias, Single fringed and ruffled Petunias, Lobelias, Verbenas, Vincas, Snapdragon, Cannas, Alternantheras, German Ivies, Ice Pinks, Double Red and Yellow Nasturtiums, Chinese and other Primroses, Acalyphas, Begonias, Fuchsias, Abutilons, and any bedding plant not here listed you can name.

A special price of \$40.00 per any 1,000 plants, your selection. This is the chance for large places to get their summer flower beds at wholesale.

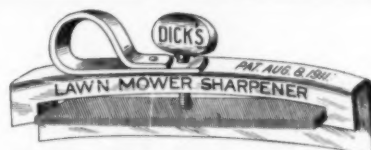
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The above shows one guest's appreciation; perhaps this is unusual, but the hostess should provide her guests with accommodations that leave them some freedom and independent from the movements of the host and family. The moment you realize you are inconveniencing someone, it makes a sensitive guest uncomfortable. The proper provisions for the guest are expensive at the start, because they comprise chiefly adequate bathroom arrangements. For a large family, the owner should have his own bath, and a general bath for the other members of the family; an additional bathroom should be provided for each two guest rooms. If placed between them, it can be entered from either of the chambers. If the guest's bath is not provided then each room should have a lavatory and the general bath should be nearby. The windows in the chambers should be at least three feet wide, and there should be two if it is not a corner room.

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(Continued on page 524)



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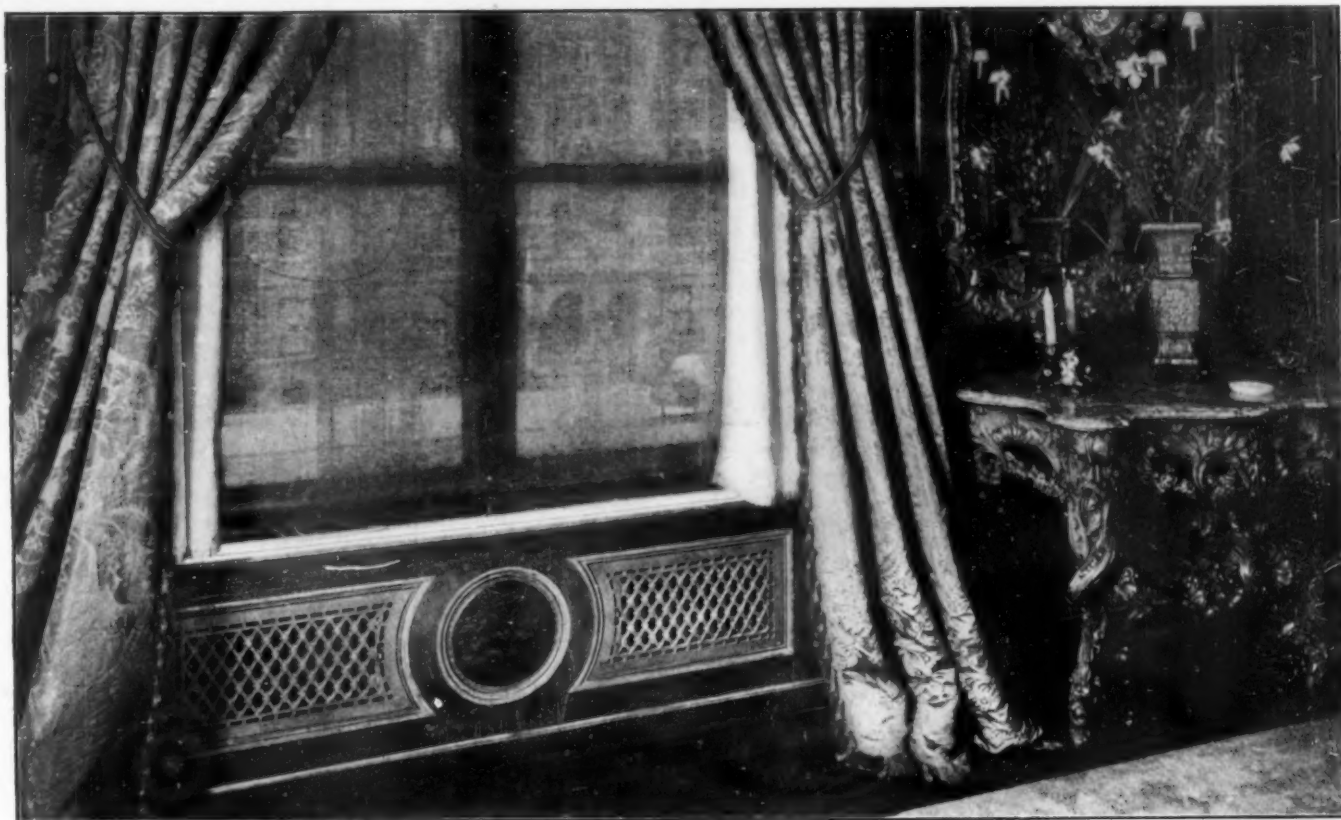
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LASTING —KNO-FUR is made from metal specially prepared to resist acid and rust. It is rigid and imperishable.

Our regular monthly bulletin "Expanded Metal Construction," will be sent to Architects and Contractors upon request.

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(Continued from page 522)

is accustomed to sleeping out of doors or intends to do it regularly. At other times I have seen three or four cots set upon it for boys when crowded for chamber space.

The cellar may be put to many uses, if on a slope a portion of the cellar will be out of the ground, well lighted, and so it can be entered from the level—there is a good plan for a shower and dressing-room for the seashore cottage, but each guest must be provided with a bathrobe. In the country house I have seen a swimming pool built in the cellar and extended part way under the piazza and lighted by glass set in the floor. If the cellar or piazza is high at one end it can be made to answer for a garage; this is practical as I have done it.

While I do not advise built-in furniture or features in the formal house when some particular style is being carried out, there are places in the summer cottage where its use is permissible. Probably built-in shelves for books, with drawers below, are the most practical; another good thing is a closet with deep, shallow trays for doilies or bars to hang them over; serving trays should be racked.

Plan a place for everything that requires being put away. If you like built-in seats, see that they are long and wide enough to be useful, and use the inside for boots, shoes or firewood. The built-in desk makes a handy place for limited writing or a place for house bills, stationery, etc. Instead of providing a place to nest away pots and pans I should provide near the cook stove a series of hooks to hang them on and keep them clean and polished ready for instant use. The icebox should be built-in. There is no doubt that built-in furniture eliminates the heavy movable pieces, saves floor space and prevents dust from collecting in back and underneath. Chests of drawers can be built under the eaves and many little nooks turned into cupboards. Wardrobes are more economical than closets, and are very attractive with their paneled doors.

The photographs show buildings that exemplify the ideas expressed here about structure. The plans on page 457 illustrate various ways of obtaining the desirable room arrangements suggested.

How to Make the Garden Yield With Little Cost

USING the prepared inorganic fertilizers alone will not make the garden plot independently productive; that is, you will have to keep right on using them over and over each year to get results. They are expensive, too, and this kind of treatment is not the best for your soil—you may find that you have to increase the quantity each season. But to have a garden that is really more fertile each year, that can be done only by following Nature's way, by getting some living matter turned into the soil where it will ferment and feed the bacteria that should be there.

(Continued on page 526)



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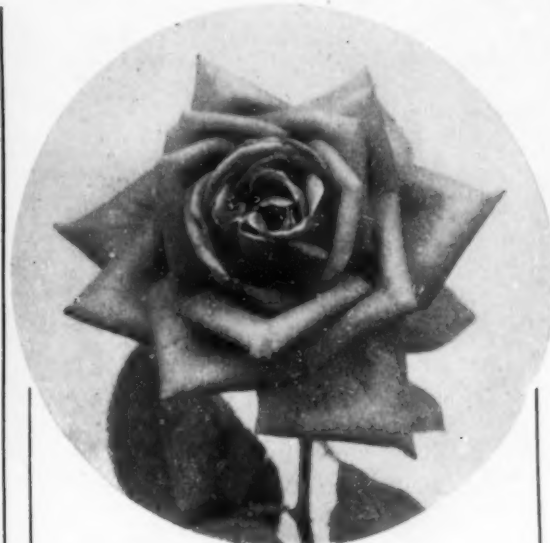
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No medicine will help Tommy. What he, his mother and the other children need are: a chance to breathe something pure and fresh,—a taste of sunshine and outdoor freedom,—an outing in the country or at the seashore.

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R. FULTON CUTTING, President

SUGGESTIONS

A lawn sociable by your class, Sunday School or Club.

A card party at your summer hotel or camp.

A subscription among your friends.

(Continued from page 524)

The work that is done by a growing crop is really very wonderful when we stop to consider it. The roots, if they are extensive, are reaching into the lower strata of soil and bringing up fertility to the layers above. With the leguminous plants, the peas, beans and clovers, some of the nitrogen from the air is being stored in the roots, all for the plants' use later on. Now, if the life of these plants is suddenly cut short, the decay of their parts will yield a quantity of these rich plant foods which some of our garden crops can use. By plowing such crops into the soil a quantity of green manure is obtained with less labor and expense than where one must buy and haul stable manure or other fertilizers.

Now, in order to bring about the right condition for next year's garden it is necessary to begin at once, in the summer, by planting each vacant place in the garden with clover or some other cover crop. Of course, the whole garden cannot be given over to this recuperative work so early, but there are the rows where the early cabbage, turnips, spinach, lettuce and early potatoes grew, the radish plot and the vacancy left by early beets and peas—all these spaces become available before July is over. Even the asparagus is helped by planting a cover crop between its rows. There is little work about it. Have the soil free of weeds, of course, then loosen it with a steel-toothed rake, scatter the seed, rake over it and firm the soil.

The clovers, cow peas, beans and vetches are the most valuable green manuring crops that can be planted before September first. After that do not try any of the legumes, but use wheat or rye, though they will gather no nitrogen.

Scarlet clover is very satisfactory for this midsummer planting. It is an annual and hardy enough to live over in the vicinity of New York, unless the winter is very severe. It does a lot of good work anyway before winter, so one does not lose if it winter-kills. This can be sown between all the rows of vegetables about August first, and will survive the walking over that vegetable gathering requires.

As soon as the ground can be worked in the spring the clover should be plowed under and some burned shell or stone lime scattered over the ground to sweeten it if it is heavy and sour.

Where there is room and time, white lupins will gather the heaviest stores of nitrogen for the garden soil, but this crop requires four months for growth, and should be plowed under when in bloom. If there is a plot of ground in prospect for a garden it can be planted with white lupins in July, plowing them under in October and sowing again with rye. This will give an abundance of fertility and humus the next spring.

For very light, sandy plots, kidney vetch or sand clover will grow more readily. Spurry sown in July is good on soils like this, as it grows readily and gathers nitrogen, rooting deep enough to distribute fertility.



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