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Photograph by H. E. Angell

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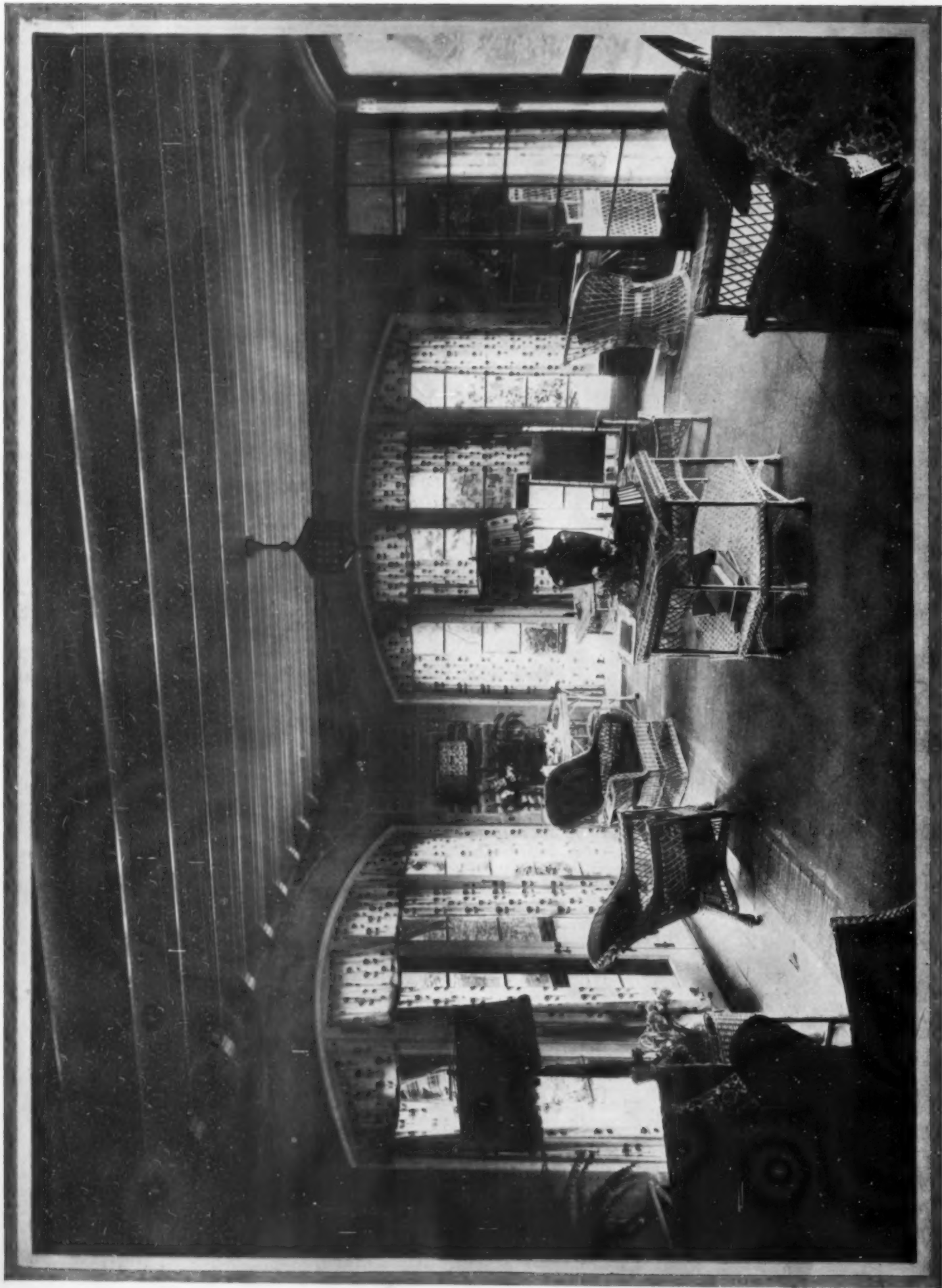
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WILLIAM A. VOLLMER,
Managing Editor

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SUMMER'S GARDEN INDOORS

In summer, when the garden is a mass of varicolored blossoms planted in a brilliant scheme, the house may also reflect its attractiveness. No less splendid than the garden bed is the bloom of the loom that glows in the upholstery of fresh cretonnes and chintzes, spreads its gayety along the rug border, or climbs, vine-like, up the curtain. And for the lattice of the garden there is the airy brightness of willow and wicker furniture to support the fabric flowers



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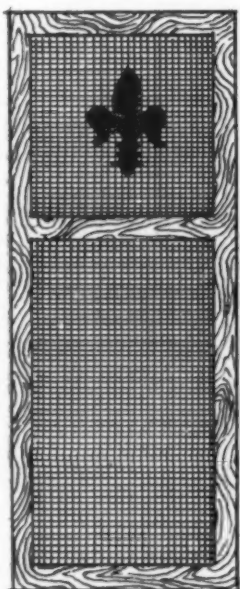


Cellar and foundation work is expensive. The summer house built on a steep slope may provide cool cellar space at little beyond the cost of excavation. A house of this plan provides opportunity for many windows and consequent cross draft

Suggestions for the Summer Home Builder

HINTS FOR THE PLAN AND CONSTRUCTION OF VACATION HOUSES—HOW TO HAVE A COOL HOUSE—WHAT MAY BE ACCOMPLISHED AT SMALL EXPENSE

BY EDWARD E. HOXIE



A type of sliding panel used in forming partitions

SUPPOSE that we have decided to build a summer cottage. We are immediately beset by innumerable queries. What shall be its plan? How will the rooms be grouped for greatest comfort? How many rooms shall there be? How much should the cottage cost? We shall arrive at no very definite conclusions unless we answer these questions systematically and with some understanding.

Let us state, then, at the outset that there is one great fundamental difference between a summer cottage and a winter house, and if we can but once get this point firmly fixed in our minds we shall have progressed a long way toward an understanding of the *raison d'être* of the summer home. The winter house is built to keep out the cold and to shelter our-

selves, our families and our friends from the blasts of winter. The summer cottage should be built and arranged in such a manner that it will accomplish just the opposite effect. Therefore, the plan should be different. That is the trouble with most summer cottages. One gets so accustomed to a city house that he forgets why the cottage exists. They arrange the rooms exactly alike in both. They build the house square, with kitchen, dining room, living-room and chambers arranged in a rectangular prism and put a square roof on top to keep off the rain. They build the walls solid, in many cases, from floor to ceiling, to prevent the circulation of air, and put in tight windows, just as few of them as possible, to keep out the cold. That is well enough, perhaps, for the winter house, but it is not the thing at all for the cottage.

In building a summer cottage, the one thing to remember is that its aim is to keep cool. Not to keep the air stagnant and shut out sunlight at all, but to let every wandering breath of summer from across the water or the fields back of the house have full access to the tired person. And the only things to keep out are the storms and the insects.



This stucco and timbered house is built on several radial axes, thus insuring a maximum of light and ventilation

In the city, perhaps, it is not possible to keep cool in summer by opening the windows. There are no fresh breezes to blow into the open doors. The sun beats down on city streets and shut-in spaces and reflects back into the close rooms. The dry dust and hot, reflected sunshine is all one can get.

But in the country it is different. The heat is tempered by the moving air. Not only that, but there is a healing balm in every whisper of the breeze. Air which comes across the water has a peculiar, dank, dewy, fresh coolness to it which is worth a barrel of nerve cure to the tired city man. And the breeze which blows across the meadows brings with it the mingled scents of the flowers, grass and opening fruit blossoms. It also brings the songs of the birds and bees. To shut it out is a crime against nature.

These are the facts which should determine the plan of the summer home. Let us not forget them. Let us build our summer cottage of whatever di-



Heavy partitions between the rooms are inadvisable. A book-case, with intervening curtains, will allow greater circulation

mensions we choose, but build it like a trap to catch the breeze.

Now, the way to do this most effectively is not to group the rooms as compactly as possible or to build the walls tight and put in small windows. The better way is to spread the house out, make large window openings and leave out all interior partitions. But, what is to divide the rooms from each other? Well, that is not as difficult a question as might be supposed. In the first place, it is not necessary to have very definite partitions between the dining-room and living-room. A writing desk on one side and a bookcase on the other, with a passageway between them, for a door is one very good way of fixing it. A long screen almost across the room is another way. And a third way is to make the division with draperies. Any skillful housewife will think of other ways in which it may be done.



The successful house will partake of the nature of its surroundings. This is made possible, as in this instance, by the use of a foundation of native stone

In the sleeping department we can have a dormitory arrangement with one room for the men of the family and another for the women, or we can have sliding screens made up of panel board to slide in grooves, and place them wherever necessary. This last is a very good arrangement. The number of rooms can depend on the requirements of the moment.

Such a house is adaptable to all conditions. There is never any occasion for saying to a guest that there is not room. Instead of that it is possible to promise a private room if necessary. The condition of flexibility is fulfilled and economy promoted at the same time.

To promote the circulation of a breeze is the next desideratum. And the way to do that is equally simple, but more likely to add somewhat to the cost. Because, in spreading a house out laterally, it is necessary to increase the foundation and the roof area without increasing the dimensions of the rooms. But in a summer house, where the foundations are not likely to be expensive, this increase is nominal and the advantages



One way to attain coolness is by insulation. There should be air space under the roof and an insulation between the roof and the upper chambers. Brick and hollow tile walls provide cool interiors

more than offset the increased cost of materials and construction.

A plan like the one shown on page 446 is almost perfect from this point of view. It is divided into three principal parts. In one wing of the building is located the kitchen, dining-room and bathroom. In the other wing are arranged the sleeping accommodations, and in the center between these two is the living-room, which is open to the air on all sides.

Some people would think it an improvement, perhaps, to have another window in the bathroom and another door leading onto the covered porch. In any case, it is well to carry the walls of this important room tight up to the roof and to provide a small

dormer window in the roof to give plenty of light and fresh air. It would certainly be well to use only noiseless fixtures in the bathroom.

The porches of such a house are an important feature, because they provide shade for the windows in the afternoon. And the more windows there are the better. Windows do not cost more than solid wall, and if it is found that the space is needed for some other purpose it is not difficult to close the window up temporarily. But if there are not windows enough, the case is quite different. It is not easy to make them.

Now, as to the building of the sliding panels. The best way is to construct frames about three feet wide and as long as necessary to reach the ceiling. These frames are to be built of $\frac{7}{8}$ -inch by 3-inch pine and strongly put together. They should have two slight mouldings on one edge to lap over the next screen and cover the crack. The panels are then filled with panel board, which costs about $2\frac{1}{2}$ cents per square foot and is light to handle.

To hold the panels in place a groove of some kind is necessary. This is best made from a strip of spruce board about 5 inches wide and $\frac{7}{8}$ inch thick and a piece of "partition shoe." Tack the partition shoe onto the center of the spruce board and fasten the board to the ceiling of the room with brads or screw eyes. Fasten another piece like it to the floor vertically under the ceiling piece. Cut out a little place in the partition shoe to allow for slipping the panels in place, or the partition shoe can be omitted entirely at the top and brads used instead of it. When not in use remove the panels and the grooves and store them together in a corner. These partitions are not only light and easy to handle, but they can be made very decorative. Really



Perhaps one of the most effective plans is that of the inner court. It is a successful way to have cross ventilation in all rooms

all that is needed to a cottage of this kind is the outside walls, floors and roof. And, since the walls are largely glazed openings, they can be built of storm sash to a great extent, and the cost still further reduced.

When it comes to protection for the winter, some sort of covering will be necessary, and this can be built of $\frac{3}{8}$ -inch sheathing put together with cleats and screws. It can be built in sections so as to be conveniently handled, and can be held in place by hooks and eyes at bottom and top.

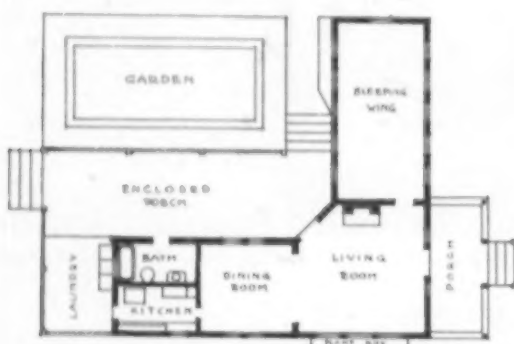
Every shutter should be painted and numbered, and the number should be



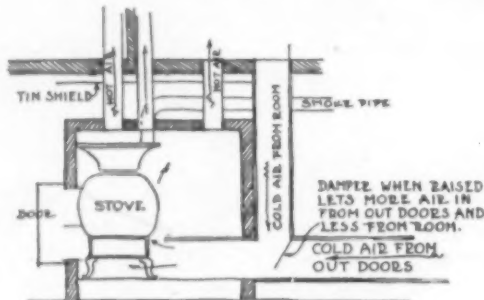
The secret of a comfortable outdoor living-room is to induce an effect of coolness by the green of the vines and flowers and the open sweep of the lawn

possible. They are not expensive to build, and are worth every cent of the cost. When a cold, stormy night does come, and shutters are closed down tight, the fire is started on the hearth, and there is room for everybody around it.

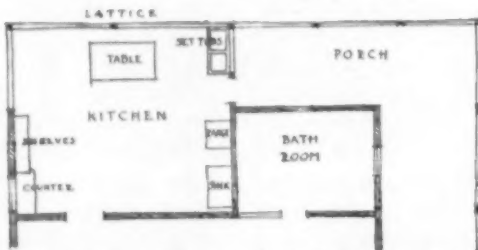
Of course, it is not true that one particular plan will suit everybody. The only point to remember is that the requirements are met by this type of house. If we can find a plan which provides large window openings and plenty of them, doorways so arranged as to give proper cross ventilation, and such accessories as will make a



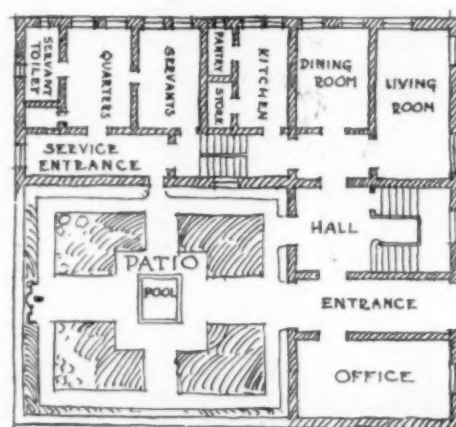
This plan is for a very informal vacation cottage. Its arrangement is for maximum coolness. Transportable partitions divide the sleeping porch into several wings



A plan for heating arrangement in the summer cottage. It does not require a cellar



The difficulty of keeping the kitchen cool may be solved by having part of its wall space partially walled in by lattice



An open grate arrangement that is a modified form of the Spanish patio

painted in the space where the shutter fits. Care should be used in making the shutters water tight at the top. It is sometimes thought better to hinge them along the upper edge and provide them with cords running over pulleys, so that they will answer for awnings and can be shut down on rainy days. This is an excellent way to fix them, because they are always in place and are very useful in shutting out the draughts of air which leak in around windows on stormy nights, and in preventing the rain from beating in.

These same stormy nights are likely to be cold and cheerless, particularly in spring and autumn. And no one will know just what to do. It is then that a fireplace is appreciated.

Every summer cottage should have a fireplace, and not only one, but as many as

homelike, livable shelter in summer we shall have done well. And the more open we make the house, the larger and higher we make the rooms, and the more we cut out needless partitions, the more exactly shall we meet the needs of a summer home.

It frequently happens in deciding upon the best type of plan for individual cases that the site itself will be the governing factor, and it is very seldom that some type of plan cannot be found which is particularly suited to a given site. If the lot is situated in a depression behind sand dunes, or is surrounded by objects which obstruct the view, it might be wise to make some portion of the building extend up into the air sufficiently to get an outlook over the

(Continued on page 500)



If you plan to build in the woods, the log cabin is a suitable and reasonable type

What You Should Know About Curtains

THE NEW SUMMER FABRICS AND DESIGNS—THE VARIOUS METHODS OF HANGING CURTAINS AND DRAPING WINDOWS—WHERE THEY APPLY—HINTS FOR MAKING CURTAINS

BY LUCY ABBOT THROOP

IN nearly every well-regulated family the curtain problem crops up once in so often and has to be struggled with and solved to the satisfaction of everyone, and the improvement of the appearance of the house. Curtains are necessities without a doubt, for they soften the hard edges of a room, as good manners smooth the rough places of life.

The part of the country in which we live has something to do with the kind of hangings we choose, for where the sun shines cheerfully all the year round heavy curtains would be oppressive, but here in New York, where we have our ups and downs of climate, very up and very down, we can use all kinds. One has also to consider the kind of house it is, the amount of light, the style of furniture and the sum one wishes to spend. One point I wish to make especially emphatic: Do not take down the curtains in the summer and have staring, blank windows all through the hot weather. If the winter curtains are too heavy or will not stand the wear and tear of constantly open windows, it is a good plan to have some simple net and chintz ones to take their places, and one will have the comfort of shaded light and the pleasure of



Two-bird motives in chintz, at the left an English glazed fabric in pictorial treatment; at the right a conventionalized design

seeing them softly blow in the breeze, which will make everyone feel a bit cooler. A curtainless window on a hot day is a horror!

The design of the curtains must be regulated by the room in which they are and by the shape of the window. A formal drawing-room should have a different method from a comfortable, cozy living-room, but a living-room's curtains have much in common with the other rooms of a house.

The average window should have net curtains next the glass, with side curtains and a valance. They are usually made so they can be drawn at night, and have either a shaped or gathered valance to carry the color harmony and balance across the top of the window. Windows in groups of two or three can be treated as one window in regard to side curtains, with a valance extending the whole width. This makes a composition or unit of the windows and adds to the charm of the room, especially when there is a window seat with cushions piled invitingly upon it. Each window should have a pair of net curtains next the glass. Bay windows may be treated in this manner. A room appears broader if so treated, whereas a pair of side curtains, if hung at



Do not leave the windows bare in summer; half of the charm of the country home and most of its colors may be in the curtains. If you do not have one of the types suitable for all-year use, at least put up some of the light net fabrics. Here an insertion of cretonne adds the requisite color without loss of light

each window of a group makes the apartment feel constricted. Sometimes, for the sake of effect and to make a too low room seem higher, it may be necessary to hang a piece of chintz between each window, as well as the ends. The length of the curtains must be decided by the proportion of the room. Curtains reaching to the floor will make a room seem higher and also more dignified. They may also reach to the exact sill or to the bottom of the casing, whichever one wishes. The depth of the valance has also to be decided by the proportion of the room. They vary from six inches to twenty-four or more, as is necessary. From twelve to eighteen inches is a fair average of safety on which to calculate, but if they are too short they look skimpy, and if they are too long they look heavy. The pattern should be well placed in a valance, so as to bring one of the chief units of the design in the center.

Side curtains are usually made so they can be drawn at night, and are arranged with traverse rings and cords and pulleys, and should run easily, and a box cornice is generally used to hold the valance. Draw curtains and an open fire give an indescribable air of homelikeness and cheer. In the daytime they are pulled back and allowed either to hang straight or are held with a band made of the curtain stuff. They should be at least once and a half

the width of the window. Curtains should always be fastened at the lower outside corner to prevent their blowing into the room when the window is open. If one does not care to have the curtains drawn together they can be made of single strips of material with French headings and gathered into a space a little broader than the casing, or they may simply be run on a rod through a heading. The valance can connect the two sides or be run on a separate rod and extend the full width of the window. If the window is so narrow that all the light possible is needed, one can have the rods wider than the casing so the curtains will really hang over the wall and casing and not obscure any light.

Simplicity of treatment should be the keynote of all draperies, for it gives a sense of restfulness to a room and helps to keep the curtains in their proper relation to the rest of the room. Curtains may be of any gay and bright or sombre material, but if the color scheme is successfully thought out they will form a part of the background, making a perfect whole with the walls for the furnishings. The curtains, the walls, the furniture, the rugs, are all closely related, and a room is made or marred by the failure of one of them to keep its proper place in regard to the others. I do not mean to imply that the walls and curtains should be the same color (unless one wishes it), but there must be a reason for the color chosen, and the color values must be right. If the walls are paneled and the room furnished with Georgian furniture it would be fatal to have one of the new, and often hideous, futurist

designs used for the curtains. If the walls and furniture are heavy and dark, a Louis XV design would be all out of scale and a shocking contrast. It seems absurd to have to say anything so obvious, but unfortunately there are always people who, with the best intentions in the world, buy things because they are new, or simply because they like them, with never a thought of how they will combine with their other possessions.

A very attractive method of having curtains made is to have them in upper and lower sections. The two lower sections reach

from the top of the sash to the sill, and the two upper sections just cover the rod of the lower ones. The upper sections can be drawn together and the lower ones pushed back, and the effect is charming. This method has a simple air of informality about it which makes it appropriate for country houses and some rooms in town houses. Thin silks, nets, casement cloth and other attractive lightweight materials can be used, and also chintz of not too large a design.

Casement windows should have the side curtains and net curtains on the frame work so the windows can be swung without danger of injury to the fabric. They should hang just to the sill and have a narrow, gathered valance.

Materials for curtains grow more and more beautiful each year. The

chintzes and linens are wonderful in design and color, and come in both wide and narrow widths and all prices. One particular virtue of some of the materials is the fact that they are guaranteed against fading. Such goods are of vegetable fiber—either cotton or linen—and are dyed in the yarn. To-day all grades and patterns are procurable in such fabrics, from the simple cottage material to hangings for the elaborate period room. Some desire special mention here: There is the double-faced cloth with the lining woven in one piece with the facing. These goods may be had in duplication of famous European originals. Those French draperies which were made of alternating strips of brocaded damask, and tapestry, or damask and lace appliqué, are to be had in this form, but all woven in one piece. There are beautiful changeable Armures, daintily colored casement cloth, poplins and monk's cloth, all made to stand the sun. As to patterns, stripes and checker blocks have been produced in delightful profusion, and are very effective.

Chintzes make lovely, cool-looking rooms, and have a charm that no other fabric gives. They are suitable for all rooms in a house, and seem to bring a breath of freshness and cheerfulness with them, and, to my mind, are the monarchs of the country house, and a large part of the town-house curtain question. I use the word "chintz" for the sake of brevity to cover the whole field of cotton and linen materials which are manufactured for

(Continued on page 504)



When the windows are grouped, casements having side curtains at either side of the embrasure instead of each window, and use one valance. Such a method makes the room appear less crowded. The same chintz is used in the pillows and upholstery

A Comfortable Camp in the Woods

"HUKWEEM," A VACATION HOME IN THE ADIRONDACKS WHERE THE OUT-OF-DOOR SPIRIT IS MAINTAINED BUT THE NECESSARY SANITARY REQUIREMENTS AND BODILY CONVENIENCES ARE NOT SACRIFICED

BY JAMES BURLY



The living-room has a commodious fireplace built out of rough stones and capable of holding logs five feet long

IN the days when the great hotels of Saratoga and Long Branch were full and overflowing during the playtime of the summer season a modest cottage at Newport or a hunter's camp in the Adirondacks drew a few devotees of the simple life. Since that time great changes in social life and customs in America have been brought about, and these changes can be illustrated in no more striking manner than in the architectural evolution of the Newport cottage and the Adirondack camp. Indeed, the Newport cottage has grown out of its original name, and the word villa is

now more appropriately applied to the marble palace and turreted castle that have taken the place of the modest cottage of a generation or two ago.

To a less degree perhaps have the changed social requirements affected the Adirondack camp; it has preserved its cognomen at least, but it is certain that the simple life in the Adirondacks in these days calls for more elaborate domestic facilities than the name camp suggests. The Adirondacks have been properly called a great playground, and to the sojourner there, life is indeed play. He plays at canoeing, at fishing and hunting, at



Across the front of the house there is the luxury of an exceptionally wide breezeway, furnished in a sturdy yet comfortable style

tramping and camping, for, with automobiles, trolley cars, motor boats and hotels, all of which have invaded the north woods, a certain amount of pretense or make-believe is necessary to attain these primitive sports. Camping being no longer the simple mode of life it used to be, to provide all the conveniences of a modern country house and still maintain some suggestion of the hunter's camp is the architectural problem that faces the designer. In most cases where design has been considered at all, the modern



The ancestry of the Adirondack Camp in the pioneer's cabin was borne in mind, but enough freedom was used to allow the adaptation of materials and construction of more permanent and elaborate structure



The bedroom hangings are of chintz, with a bright pattern, and the walls have a coat of water-color on rough plaster

Adirondack camp bears some resemblance to the original species, the hunter's or lumberman's camp. The relationship may be expressed in the materials of construction, if not in form, as, for instance, in the use of logs for walls, more or less after the primitive manner of pioneer days. Sometimes the form suggests the original prototype, but always an attempt is made to follow some architectural form indigenous to the mountains. The Swiss chalet has been successfully adopted, and in one notable instance Japanese workmen and artists were imported to build a real Japanese structure in which wood and exposed structural articulation is characteristic, and seems particularly appropriate to the woods, if not the United States of America.

The camp here illustrated is a very excellent example of a modern Adirondack camp, not of the largest or most elaborate type, but having all the equipment and convenience of modern living and at the same time preserving most of the characteristics of the woods and admirably fitting its surroundings.

Hukweem is situated on Loon Lake, Franklin county, New York, and is the summer home of Mr. and Mrs. Wm. Curtis Demorest, of New York. It is occupied four or five months in the year, and is also used, as a rule, for a short period every winter for the enjoyment of the winter sports which are becoming more and more popular pastimes of the Adirondacks. The building is, therefore, well built for winter use, and is heated with a combination hot-air and hot-water heater, and has been found thoroughly comfortable at 24 below zero.

The question of water is an important one in building a camp, in order to secure both a pure and a constant supply.

In this instance the water is led to the spring located nearly a mile from the camp, at an elevation of nearly 100 feet above it. The pipe is laid not more than 12 inches under ground, and, in order to prevent freezing, a continual flow of water is maintained. During the winter, when the camp is not occupied, the pipes in the building are drained off, and through a by-pass the supply from the spring flows directly into a waste pipe



The stained woodwork, the unfinished trim and the direct lines of the furniture lend spontaneity to the whole interior scheme. Hukweem is the Indian word for loon and this bird was used throughout as a decorative symbol

emptying into the lake. A continual flow is thus maintained. When the camp is occupied during the winter the supply is run through to a tank in the attic, with an overflow waste, and again continual flow is maintained. During the summer the supply pipes in the camp are connected through a second by-pass directly with the supply from the spring, thus conserving the water supply and assuring cold water from the spring without its having to pass through the attic tank. The arrangement of valves and by-pass is a little complicated, but has worked well and no trouble has been experienced from freezing pipes or failing water supply, a matter most essential to comfort.

It was the aim of the builder to have the house conform as much as possible to its natural surroundings; to make it, as it



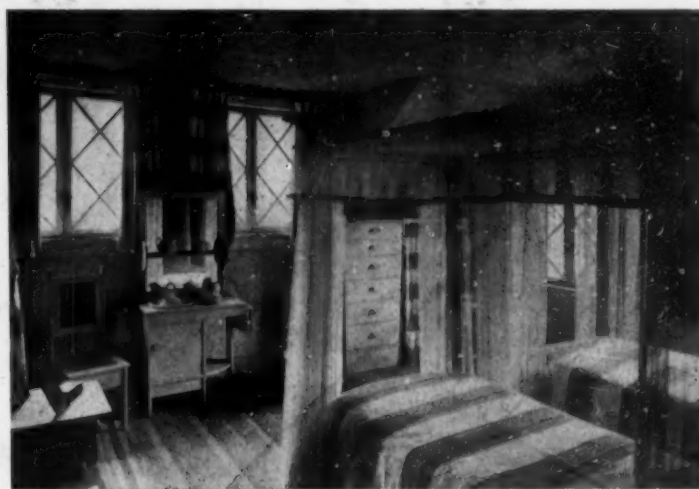
The proper treatment of the grounds was an important consideration, and here the idea was to preserve as far as possible the natural attractions of the place. At the same time all the units of the ordinary garden were utilized



In this neighboring camp the same decorative scheme was employed. Here the brick fireplace, with its irregular lines, adds a striking note

were, a part of them. With this end in view, indigenous materials were used as far as was practicable.

The building is of the usual frame construction, with 2-inch by 6-inch studding, $\frac{7}{8}$ -inch sheathing and shingle roof, and is plastered inside throughout with rough sand finish. The first-story exterior is covered with red cedar slabs, and this material was selected for the reason that it is free from the attack of borers and other insects which infest spruce and other native Adirondack woods, and very quickly destroy them. Red cedar is not native in the Adirondacks or far north of Albany, and the cedar used here was shipped from the neighborhood of Albany. It seldom attains a large size, and a 10-inch diameter is rare, the average being about 7 inches. The logs were split in halves longitudinally, and a full half log used in order to get as wide a



The furniture and fittings at Hukweem were left with the rough tool marks on them and were constructed entirely of native material from the estate

face and projection as possible, as it was desirable to show a wide face in the wall, for reasons of architectural proportion.

The gables and second story are of half timber and stucco. All the exposed timbers are of undressed spruce, stained a dark, weathered brown. The roof is stained moss green.

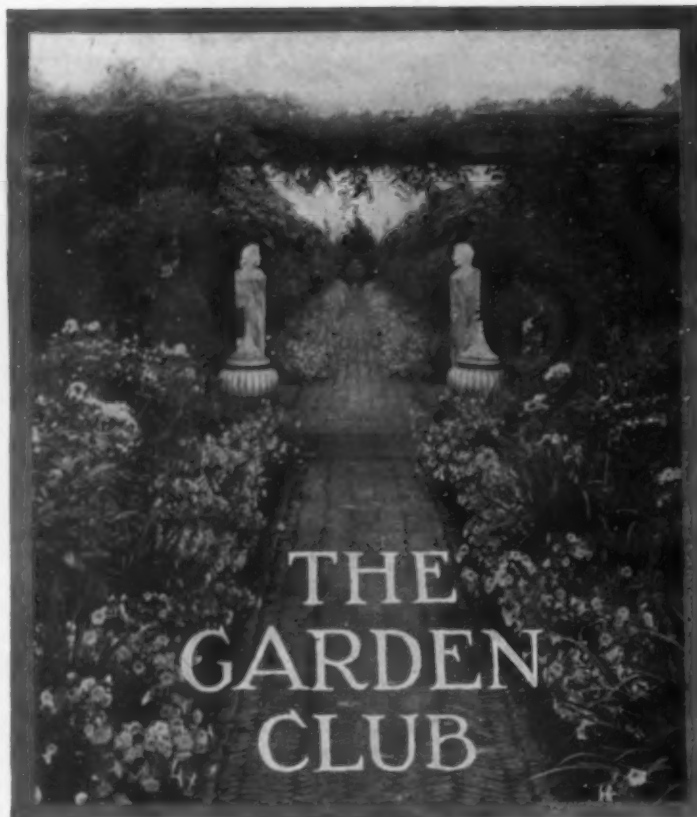
Across the front extends an exceptionally wide piazza (18 feet), the floor being on a level and continuous with the living-room floor. A feature is the very wide (20 feet) door opening between the piazza and living room, closed by four sliding doors, which in summer are kept wide open except in damp, cold weather. This feature more than any other shows the relationship of this camp in form with the original species, which consisted of a "lean-to," open on the side facing the south, and camp-fire. The living room of Hukweem is essentially enclosed on three sides only and entirely open on the fourth, so that, except in spaciousness and furnishing, it is in every way like its primitive ancestor. Even when closed, the large doors, being entirely of glass, give an outdoor effect to the living room that is delightful and "campy." Of course, a camp without a camp-fire is like Hamlet with Hamlet left out, and, besides the outdoor camp-fire, which may be built outside in front of the big doors, a very commodious fireplace is built in the living room, where logs 5 feet long can be burned on the stone hearth.

As in the exterior of the camp, a feeling of naturalness and spontaneity was sought for, so in the matter of interior furnishings and decoratives a similar effect was desired.

The second floor, containing bedrooms, extends over only part of the living room, and the part around the fireplace extends to the roof and is surrounded by a balcony. The fireplace and chimney are built of rough, weathered field stone, the joints being filled with lichen each spring, which lasts the whole season, giving a most pleasant color effect to the stonework. Smooth, hardwood floors were laid throughout, but all the trim and other interior woodwork is of rough, undressed spruce, (Continued on page 480)



Here one has a feeling that the building actually belongs to and is a part of its surroundings. The interstices in the timberwork were filled with moss and lichens



EDITOR'S NOTE: The garden club is a great factor in neighborhood betterment. Here is a true story of the work of a certain such club and its accomplishments taken from the diary of one of its members. What this club actually did should be a stimulus to all who love gardens and a guide to the ways and means of improving our towns and villages. These chapters began in the February issue, when the organization of the Club was discussed. Each installment shows how the program of activities was followed out.

MR. Parke Gladden has joined the Club! Isn't that great? And from "Stone Acres" are to come the plants for the neighborhood garden that we are starting on the vacant lots that slope down back of the jail—a location that we selected in preference to several others because it was the jail, and because the section is desperately in need of having something started other than a fight or a wife-beating. A stout fence is to go around the place first of all—we are not so naive as to expect regards for flowers or for anything in such a neighborhood without imposing armament—set up by a local concern who make wrought-iron fences and who loaned this one. It is to be put in place in sections, and can be taken down when they want it or we are through with it; and a neat little sign is to go on it telling the world that they make it, and put it there and maintain it.

I am so glad that we are beginning, as a club, to do something of this sort—for if a garden club does not, who in the world ever will? It meant a lot of fussing to get it going, of course, and no end of running to this one and seeing that one; but once we got under way, the committee had no real hindrances, and the club is hoping to do more of this sort of thing in various sections, if this works out well.

We shall have shows and displays there, and admit visitors—neighborhood denizens!—certain days, under strong but absolutely unobtrusive guard; and I can see in it the richest possibilities for good. A few quick-growing annuals are being sown now, but much of the entire space is provided for by our new member—and he undertakes to see the things into the ground at once, without loss. So that we are actually to have a park, sprung full fledged from the brow of the hill, with shrubbery suitably disposed and plants in flower, without any tiresome waiting. And, of course, the thing will be even more effective this way than through the slower processes of Nature, for the change will be most striking and the full force of the contrast will show—which is a good thing all around.

This is rose-show month. And a wonderful talk on roses we had at our meeting at Miss Lucy's, given by one of the greatest rose men in the country, whom Mr. Gladden was instrumental in getting. Of course his lecture was paid for; and a larger fee I am sure than the club could think of expending must be his, but perhaps he came partly from friendship, or perhaps the master of "Stone Acres" made up the difference.

He unmistakably loves the rose, this great rosarian, with a single-hearted love, indeed; and he prefaced the practical part of his talk with a dip into the past that fairly took my breath away—for what a wonderful past it is that this flower has! How many ages have men loved it—and how many different kinds of men have loved it! How carefully has it been tended and watched over, century by century, for uncountable centuries; what joy has it not brought to men's hearts as it has responded, century by century, to this watchful care! Of all the world of flowers, tradition names it the first to have been brought in from the wilderness and known and grown as a "double" flower. And yet men to-day are cultivating and tending and watching as assiduously over just this same flower as they have ever done. Really, is it not wonderful?

I found out that I am quite mediæval about roses in one way; they must be sweet smelling—oh, heavenly sweet!—to satisfy my taste. And that is what all the rose lovers of ancient time—and rhyme—insisted upon.

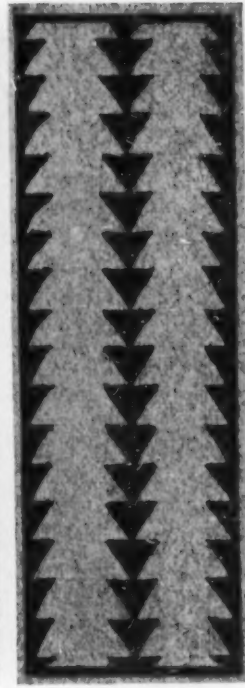
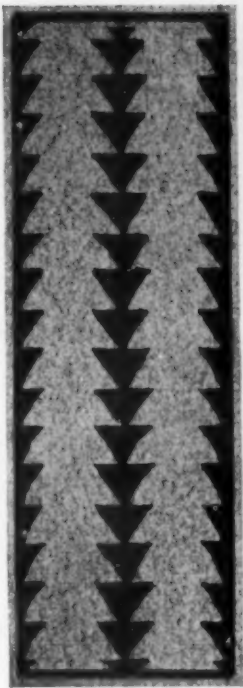
"The savour of the roses swote

Me smote right to the herte rote,"

sang Chaucer—at least I think it was Chaucer—and that is exactly what the savour of a "proper" rose to-day will do. Indeed, there is nothing so disappointing in all the world out of doors—I'm quoting the rose man, please remember!—as a rose that does not "to the root of the heart" reach with its glorious odor.

It rather pleased me to learn that, so far at least, very little is

(Continued on page 482)



The main living-room from the studio. There is great window space in the opposite wall providing for much sunlight, but the room is so spacious and the ventilation so good that it does not become hot

A Seaside House that Fits Its Site

HI-LE-RO, A MAN'S CONCEPTION OF A VACATION HOME—HOW HE ACHIEVED WARM WEATHER COMFORT AND WHAT ORIGINAL IDEAS HE HAD IN FITTING THE HOUSE TO THE LANDSCAPE—SOME VALUABLE HINTS FOR FURNISHING

BY ELOISE ROORBACH

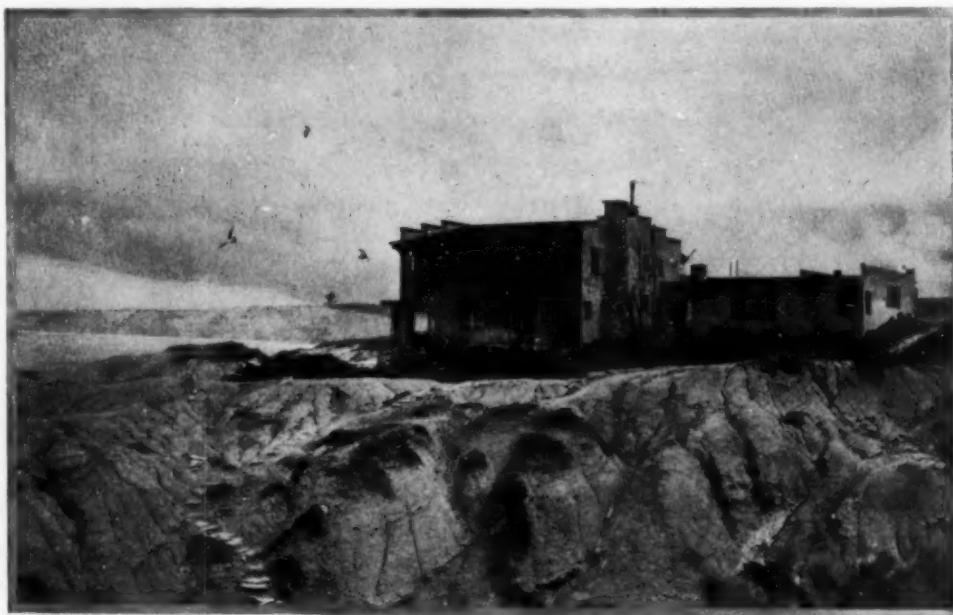
Photographs by the Author

A DEEPLY rooted theory of mine (deduced from much experience) is that every house needs the help of a woman in its designing. Men are prone to overlook the matter of closets, to put hinges on the wrong side of doors, drop the electric-light lamps just out of reach of anyone not on stilts, to put the pantry and cool closets on the sunny side of the house, to leave no wall space for the beds; in fact, to overlook cosiness, convenience and beauty, while focusing all their attention upon driving in enough nails to make it withstand the tumbling about of earthquakes. I have always feared the result of man's unrestrained use of color—it is commonly so weirdly original. I would never dream of permitting mere man to construct the face of any stone chimney

of mine, for, though they have a skill in making them draw well, they generally make the face of it so large that the room seems to be but a fungus growth upon it!

I have recently seen a house designed, built, furnished and cared for by a man, a self-sufficient man scorning the advice or counsel of mere woman. Since it is well to admit one's limitations and errors, I herewith declare that the house is both original and beautiful, a rare combination of virtues in these days of freak houses. It forces an apology from me. With the admission of underrating man's ability in home making, I agree to describe it in full, for it

has several features that it would be well for women to know about.



A bare, rugged promontory is the site for Hi-le-ro. Its owner has built it of stucco so treated that the house appears to have sprung from the cliffs. The planting, too, is restricted to the appropriately colored shrubs native to the point

A certain man of California decided to build a home. It must be as much beyond reproach as the bluff just above La Jolla, upon which he intended to place it. The bluff was an unusually beautiful one, so the house must be an unusually beautiful house.

He began to read all the magazines on home making. He read about adapting the house to its environment. About hills not being leveled, nor hollows filled. About the virtues of permanence. About choosing the materials nearest at hand. About color schemes, light, air, sunshine, closets, convenience, cosiness, domesticity. Even absorbed a few points about the treatment of servants. Besides possessing himself of such excellent advices, he had several original ideas of his own awaiting an opportunity of airing. In the most delightfully naive, yet thoroughly man-like, way, he has managed to embody in the most literal manner everything he ever read!

The ground must not be leveled. It was as uneven as the waves of the sea. Huge boulders and small stones were outcropping in every direction. He selected as smooth a place as possible, and ordered the men to match the heap of reddish rocks into a foundation. Of course, the top of the foundation is level, but the bottom of it fits into the ground as if it had grown there. The inside of the foundation was a mixture of upstanding boulders and hollows. The rooms were built to fit them! Every room has a floor on a different level. First is the patio (floored with triple, squared brick especially made) a few feet above

the ground. The large reception room is up a step or so. From this room one steps up to the fireplace "snuggery." The dining room is reached by mounting four or five steps. The kitchen is down a few inches around the corner. The guests' rooms are

reached from a balcony that runs across one end of this large reception room. The bath room is down a step from this level. His bedroom is up a step or so. An outdoor sleeping porch must be stepped down into. There is a little writing room under the main stairway.

This sounds confusing and not pleasant, but in reality it is most delightful. It gives the house the atmosphere of an old baronial castle. There is a fine sense of space. Secret doors and lost rooms seem all about. In whatever room one is, the vista is down into or up into the next room or set of rooms. This gives a peculiarly alive sense of individuality. Large windows let in a joyous amount of light and sun—he is not miserly inclined to keep his rugs from fading a little. They also let in a vast sight of the blue of the sea and of the sky. The whole effect is wonderfully bright, winning and cheery.

The large living-room is a strong feature of this sea-side house, and is worth adopting by others who wish

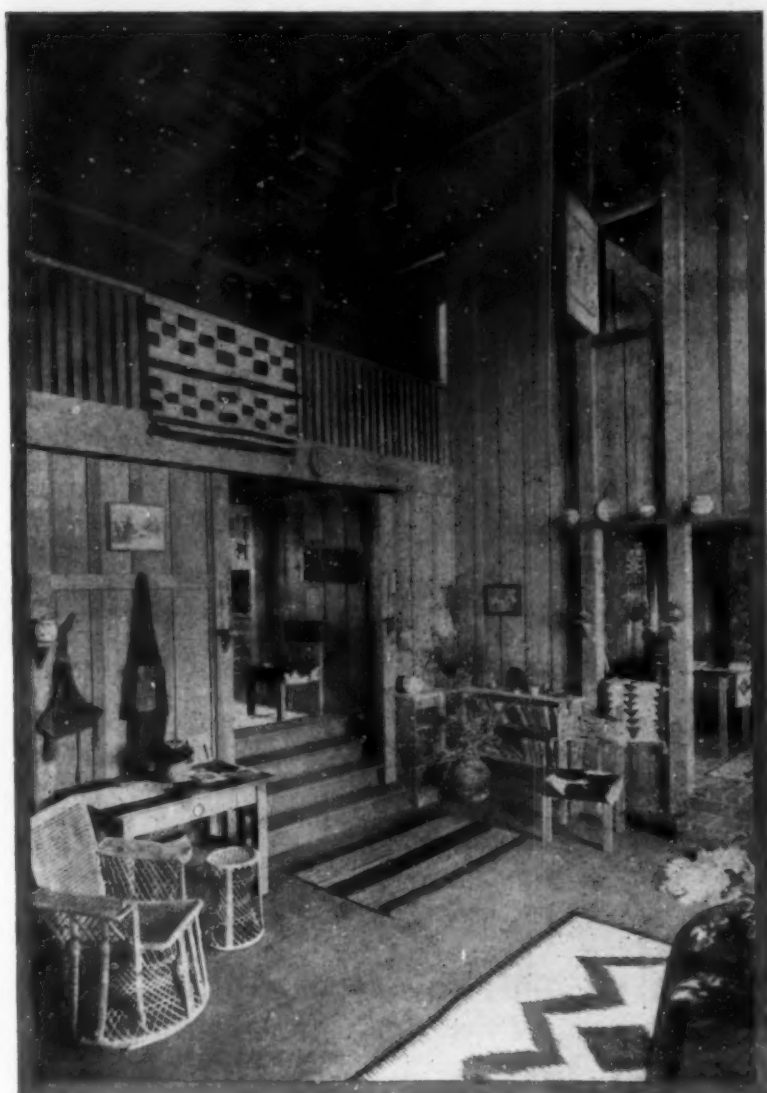
not only to give the effect of coolness, but really to accomplish it. With a double-storied living-room there is a sweep and circulation of air constantly stirring. In this case the windows opening from bedrooms onto the balconies, and even in the walls of the living-room, practically allow cross drafts from whatever section the



At the opposite end of the main room is the snuggery, a brick-paved den and studio. When it grows chill this retreat is more comfortable than the large room



The furniture appears to belong to this house alone. The sturdy dining-room chairs are covered with hide upon which the hair remains. This is but another touch which shows the careful carrying out of a single scheme of fitness



From the balcony one enters the rooms apportioned to the guests. The little window in the wall opens out from the large master's bedroom. The many openings provide a perfect cross-ventilation

wind may blow. The roof, however, has a proper air space between the ceiling itself, and is insulated to the right degree. Such double-storied living-rooms are attractive anywhere, but their greatest fitness is in the summer home of this type. Their one drawback is that they look bare and dreary. In this house the brilliant colors of the native rugs, the warm richness of the woodwork and the beamed treatment of the ceiling does away with this objection.

The outside of the house is a masterpiece of harmonious coloring. After the plaster (it is of hollow tile and plaster) had dried it was altogether "unlike its surroundings." The magazines advised against this. It glared painfully. After a few meditative cigars he evolved a way to help this. He scraped some clay from the ground and soaked it in salt water (so that it would eventually dry with the glisten of the salty cliffs). He burned the thorns from the large-leaved cactus (*opuntias*) that grow in the hollows of the cliffs, then steeped them a bit in fresh water to get out the transparent glue. This sticky substance he mixed with the salt-soaked clay to the consistency of paint, and painted the whole surface of the house with it. The result is that the house stands as if in one piece with the



Owing to the irregular level of the foundation the ground floor rooms have a pleasing irregularity. One climbs four steps to the dining-room. Note the appropriate built-in sideboard

ground. It rests upon the bluff as if heaped there by the elements when they modeled the shores. As softly mellow as if the ages had made it so. Of course, the man who could make so artistic a rambling, properly toned house, built the chimney of whatever stones he could find all about, heaping them together without the dark cut of the trowel showing painfully.

His planting is also excellent. He has "tied the house to the ground" with native plants, pines, creeping cypress, beach asters, marigolds and sand verbenas. The plants other than those of native growth are the kind all men choose, bright, cheery things that look at home against the mellow cream of the house. There is a little kitchen garden to add the touch of "domesticity," planted in neat rows, out by the kitchen door, in the jog made by the servants' suite. Yes, the servant has a suite of his own, a bedroom, bath and sitting room with large windows, giving him the

same view enjoyed by the master of the house. This is very much appreciated, you may be sure, by the soft-treading Jap who served us a meal fit for a queen. Not a speck of dust dare show itself, for it would be instantly whisked out again. The Jap's sitting room was a pleasant one. A table covered with magazines and papers, (Continued on page 485)



Quality Crops

PROBABLY no delicacy of the garden offers more than the muskmelon. Other vine crops, too, cucumbers, watermelons and summer and winter squashes, are all very desirable, and, although these things are easier to grow than good melons or canteloupe, complete failure is often experienced.

However, some of the common pitfalls in growing vine crops can be successfully guarded against, and there are conditions favorable to growth which usually can be given if one knows what they are. The cucurbits, while they differ from one another in some ways, have many points in common, and as a group are quite distinct, not only in their habits of growth, but in their requirements, from the other vegetables of the garden. They are all very warm blooded and more exacting as far as conditions of warmth are concerned than any of the other things, with the possible exception of peppers and egg-plants. In addition to this, for proper development they require a great amount of moisture. Hot weather and moisture are not usually both to be had at the same time of the season. This constitutes at the outset one of the difficulties of growing the cucurbits. It is a difficult problem, because steps to combat it must be taken, not when the lack of moisture begins to make itself felt a month or so after planting, but weeks, or even a year, before. Plenty of humus in the soil is necessary for most garden crops. It is doubly so for the vine crops. To supply this, the professional grower depends upon a green or stubble crop plowed under, or upon a generous dressing of rather light manure. So, if possible, pick out a spot in your garden where sod was plowed under a year ago, or where in the fall or winter you had some catch crop, such as buckwheat or rye, growing after an early crop had been taken off. Whether you use something of this sort or manure for your humus, it is best to have the ground plowed or spaded up quite early in the spring, so that this vegetable matter will already have begun to decompose by the time you plant the seeds. After the ground is turned up it should be harrowed or raked over at once until the surface is fine and smooth, in order that all the moisture may be saved by the dust mulch created on the surface.

The various vine plants are alike also in many of their troubles. They are particularly subject to the attack of several kinds of bugs and beetles, especially during the early stages. For these troubles, also, you must make preparations ahead. Therefore, we might as well talk them over right now before we discuss planting seeds. The two most pernicious are the striped cucumber beetle and the squash bug. The latter is likely to confine his attention to the several sorts of squashes and pumpkins. There are a number of things which are apparently very distasteful to these bugs which can be used on the plants and about the hill. One of the best of these is tobacco dust. (But get the genuine article.) Where but a few hills are grown, bone flour, land plaster or fine, sifted, dry, wood ashes will answer the purpose. Any of the above are good for using while the plants are quite small—the time when the bugs are most likely to do serious injury.

As the plants get larger, if one has a compressed-air sprayer—as every gardener should have—it will take but a few minutes, once in ten days, to go over the vines with Bordeaux-arsenate of

VI.—MELONS, SQUASHES AND CUCUMBERS

BY D. R. EDSON

lead mixture or equivalent preparation. Sometimes the melon lice put in an appearance, and in case they do, spray thoroughly with kerosene emulsion *at once*. Also pull up and destroy carefully any plants which may have become badly infested. Kerosene emulsion will also be effective against the young squash bugs or "nymphs," which do their injury by sucking—but it must be applied *thoroughly* to the under side of the leaves.

A statement which one frequently sees in connection with the culture of melons and squashes is that the soil for them should be "very rich." This is quite true, but very indefinite. The condition, the availability of the plant food in the soil, makes the difference rather than the amount of it. All these plants are very rapid growers when they are making normal development, and need their food in a hurry. Only available forms should be used. If manure, it should be particularly fine, old and well rotted up. If commercial fertilizers are used, the nitrogen should be in an immediately available form. A mistake frequently made is to put all the manure or fertilizer directly in the hills where the seeds are to be planted. It is much better to broadcast the greater part of it. Then a handful or so of some effective but safe fertilizer, such as a mixture of cotton-seed meal and bone flour, can be mixed in the bottom of each hill before planting, to give the plants a strong start.

There are two methods of planting. Usually the seed is sown directly where the plants are to grow outside. But by using strawberry boxes or paper pots, filled with a light, rich compost, they may be sown under glass three or four weeks before all danger of the last late frosts will be past, and then set in the hills or rows prepared for them. The advantages of this plan are several. The crop is forwarded two or three weeks, and, being well started when set out, the plants are much better suited to withstand the attacks of insects if these appear. All of the cucurbits are difficult to transplant, and, until the advent of the square paper pots and dirt bands, which may now be bought so cheaply, there was no easy method of starting them. With these simple contrivances it is a simple matter. They pack together tightly, so that they do not dry out as quickly as clay pots, and there is much more room for root development.

Where the seed is sown outside no definite rules can be followed with any assurance of success. In general, they should be planted as soon as warm weather is assured—when the oak trees are well out in leaf. But a few cold, rainy days will be pretty sure to rot the seed, especially if it is covered a half inch or so deep; and, on the other hand, if a period of very dry or windy weather is encountered it is pretty sure to dry out if it is not planted half an inch or more deep. The loss of the seed doesn't amount to much, as it costs next to nothing; but the delay and the uncertainty of having any better success with the second sowing are serious. Here is a method which it will pay to use, especially with muskmelons and cucumbers. Squashes and watermelons are easier to get up. Take half the seeds you expect to plant, allowing ten to fifteen seeds for each hill, and soak over night in lukewarm water. Drain the water off the next morning, but keep the seed for a

(Continued on page 495)

A Small Country House of Ingenious Planning

AN ANSWER TO THE FURNACE AND CELLAR PROBLEM IN VACATION HOMES—UTILIZING SPACE TO BEST ADVANTAGE—A MODEL HOUSE FOR CONVENIENCE AND COMFORT WHERE SERVANTS ARE AT A PREMIUM

BY CORA PARKER

Photographs by the Author

THE first movement on the part of the American homeowner toward the return to a simple life manifested itself by a craze for bungalows. And to-day these low, rambling houses, with their amazing architectural varieties, are dotted over the land from the pine woods of Maine to the orange groves of California. Undoubtedly, the well-appointed bungalow has much to commend it to the housewife who would free herself from the bondage of untrained servants and elaborate houses, but it has its drawbacks as well. It is compact and convenient, and best of all, it has no stairway; but, on the other hand, it is more expensive to build and more difficult to heat than the small house of equal size, and the necessity of sleeping on the ground floor is a serious drawback in many localities.

These facts and others led us, when the building craze came upon us, to decide in favor of the small house, and we set about making plans that should combine all the conveniences of a bungalow with the added advantages of a second story for at least two sleeping rooms and bath. The elimination of the stairway was the one impossible thing, and this we atoned for by building steps of only six-inch rise and ten and a half-inch tread, which proportions will cause the least appreciable fatigue for a person of medium height.

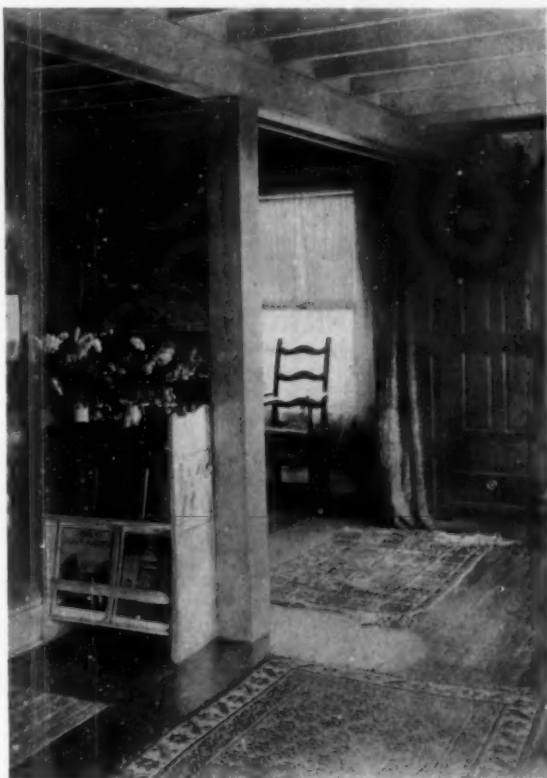
The building material chosen was hollow tile, with white, rough finish and brown trim. Instead of the usual veranda we built a brick-paved pergola across the front, which seemed better to unite the house with the garden, which latter occupies about half the fifty feet of lawn, and extends around three sides of the bungalow. The garden extends across the entire lot of sixty feet, and is enclosed by a hedge of perennial roses.

From the pergola a Dutch door, with its brass knocker, opens directly into the living room. At one side of the door is a bay window ten feet long, in which has been placed a coil of radiators sixteen inches high. A window seat covers this in

summer. Opposite the bay window is the brick mantel seven feet wide, where burning logs not only bring cheer on dull days and chilly evenings, but making the living-room comfortable when the thermometer stands at twenty above zero outside and no fire in the furnace. The fireplace was built under the direct supervision of the owner, and is three feet wide by two feet six inches high in front, and two feet four inches in the back. The depth is about twenty inches. The back is built straight for about twelve inches; then inclines forward to the throat, where an iron damper is placed. These dampers can be purchased at any builders' supply store, and are invaluable for closing the chimney draft after the furnace fire has been started and the fireplace not in use. A tile flue ten inches square was used in the chimney, and this is the most important feature of all, for so many fireplaces smoke because the flue is too small.

A small book-case containing a few choice books and magazines separates the dining alcove from the living-room. In the side of the book-case a bas relief of the "Trumpeters" is inset. It is a deep ivory in tone, and has furnished the key-note for the color scheme of the room, the woodwork and ceiling having been painted to match, and the walls, which are of rough plaster, are gilded and toned to a dull bronze. A painted chest of Danish design does service as a wood box and occupies the opposite corner of the fireplace when needed. The top is raised for wood, and a door in the back opens into the furnace room, of which we will speak later, where the box is refilled. This saves carrying wood through the house.

From a pole attached to the beam in front of the dining alcove is suspended a heavy curtain, which can be drawn when privacy is desired. This dining alcove has a corner cupboard, which is an unique feature of the house, the center compartment being reserved for serving, thus enabling the hostess to serve a several-course dinner without leaving the table.



A small bookcase separates the dining-alcove from the living-room. A curtain can be pulled across to assure privacy



The building material chosen was hollow tile, with a white rough finish and brown trim. The brick-paved pergola was to tie the house to its garden

The front of the cupboard, which is neatly curtained, is beside the hostess' seat at the table, and the rear of the cupboard opens on the kitchen side by the sink, and when the meal is over this door is opened, the dishes removed, washed and returned. In this way the compartment is made to serve the purpose of a butler's pantry, is cheaper to build and takes up less floor space.

There are two doors in the dining alcove, one leading to the kitchen, and the other to a small hall, which is in the very center of the house. In this hall is the stairway and a cloak closet. Also a door leading to a small room, which may be used as a den or bedroom, and another door leading to the furnace-room.

The furnace-room was our greatest problem, and we consider it our greatest achievement. A consultation with our plumber revealed the fact that if the bottom of the hot-

water heater could be placed two feet below the first-floor level the pipes could be carried through the house with as good results as if the furnace were placed in the cellar. The plumber also informed us that six feet square would give ample space for the furnace and the necessary piping. Accordingly we reserved a space six feet square behind the chimney, and there we installed the heater. To accommodate it the house was built on a stone foundation two and one-half feet above ground level and three feet below, with three ventilating windows. This made the floor of the furnace-room six inches above the ground to insure against dampness. The floor of this room and the wood-house joining it were cemented. By careful placing we were able to fit in this small room the furnace, six corner shelves, a step-ladder, dust brooms, etc., besides having wall space for two doors and the drop-door at the back of the wood-box already mentioned. The door leading to the coal house has glass panes,



The corner cupboard contains a serving shelf opening through to the kitchen. Dishes can be reached from this shelf while sitting at the table



The living-room stretches across the entire front of the house and has for its most important feature a large brick fireplace. The flue from the furnace is run in this same chimney



Compactness of plan characterizes this house. Note the furnace room and the small space used in halls

which furnish the needed light, and there is an electric bulb. The pipes are laid through inside walls and closets, except those leading to the radiator in the bay window, which are laid under the house and thoroughly wrapped

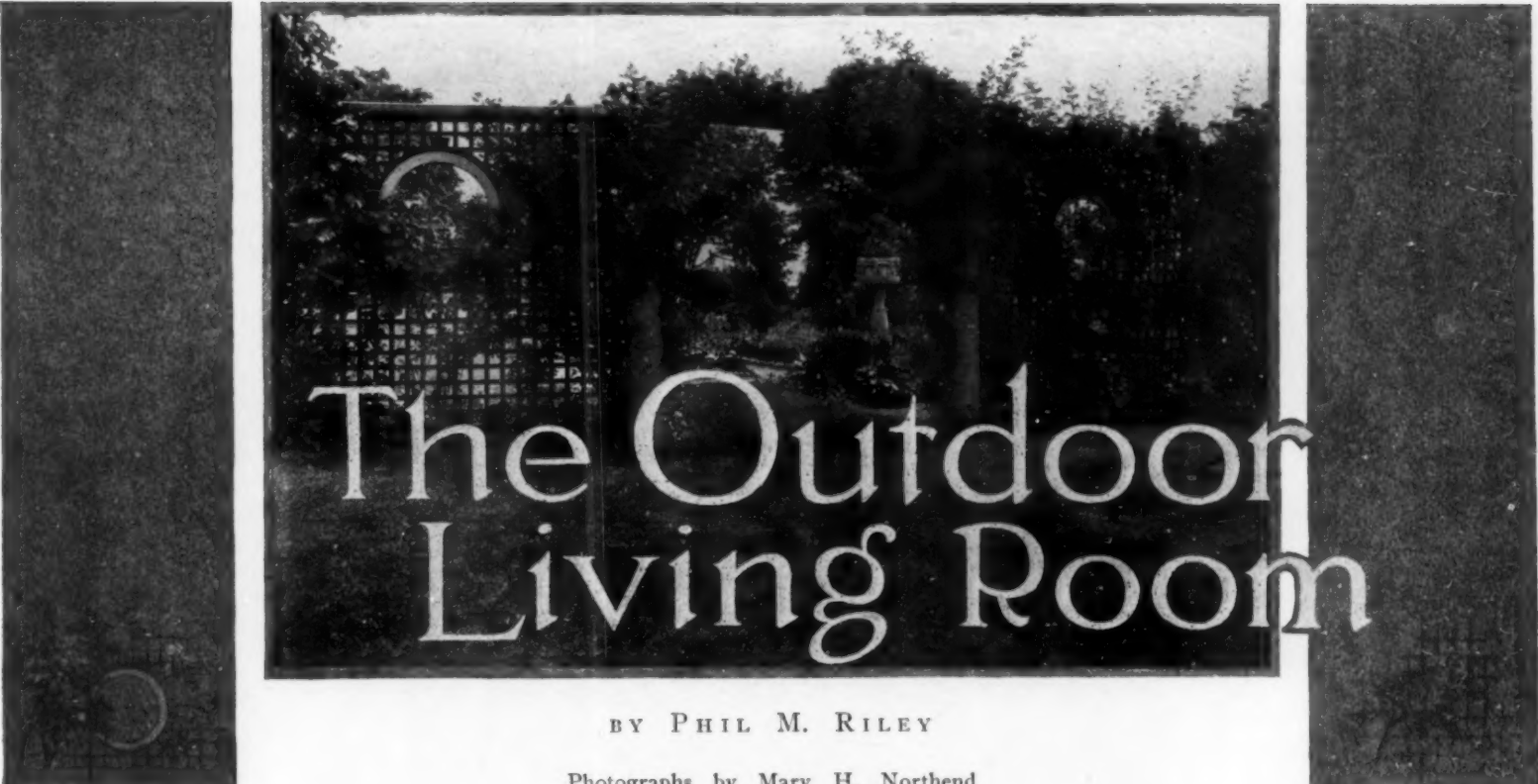
Having decided upon the furnace-room, the next question was where to put the fuel. We solved this problem by building a small addition joining the furnace room. It cost no more than digging a cellar and added to the outside appearance of the house. It is of rough lumber, plastered on the outside to correspond with the house. The roof is sealed, covered with heavy canvas and painted. A railing encloses it, making a cosy veranda, where afternoon tea is often served under the branches of a great elm. From this veranda above the shed one passes by glass doors to the room within, so that it would make an admirable sleeping porch.

Inside the coal house there are two coal bins, over which has been built a large shelf-like gallery, where porch chairs, window screens and other material of like nature can be stored. There is remaining floor space for wood, ash barrels and a fruit closet. The wall space is utilized for hanging garden tools. Nothing could be more compact or convenient than this heating arrangement, with every inch of space made to count. We found that three tons of coal heated the

house from December until late spring. The fireplace did efficient service for the remainder of the one year that the house has been occupied.

On the second floor of the house there are two bedrooms and bath. The hall is 3½ feet by 6, and is directly over the kitchen range. An ordinary hot-air register has been placed in the floor, and on cold days in spring and autumn is left open. It is surprising how comfortable the upper rooms are made

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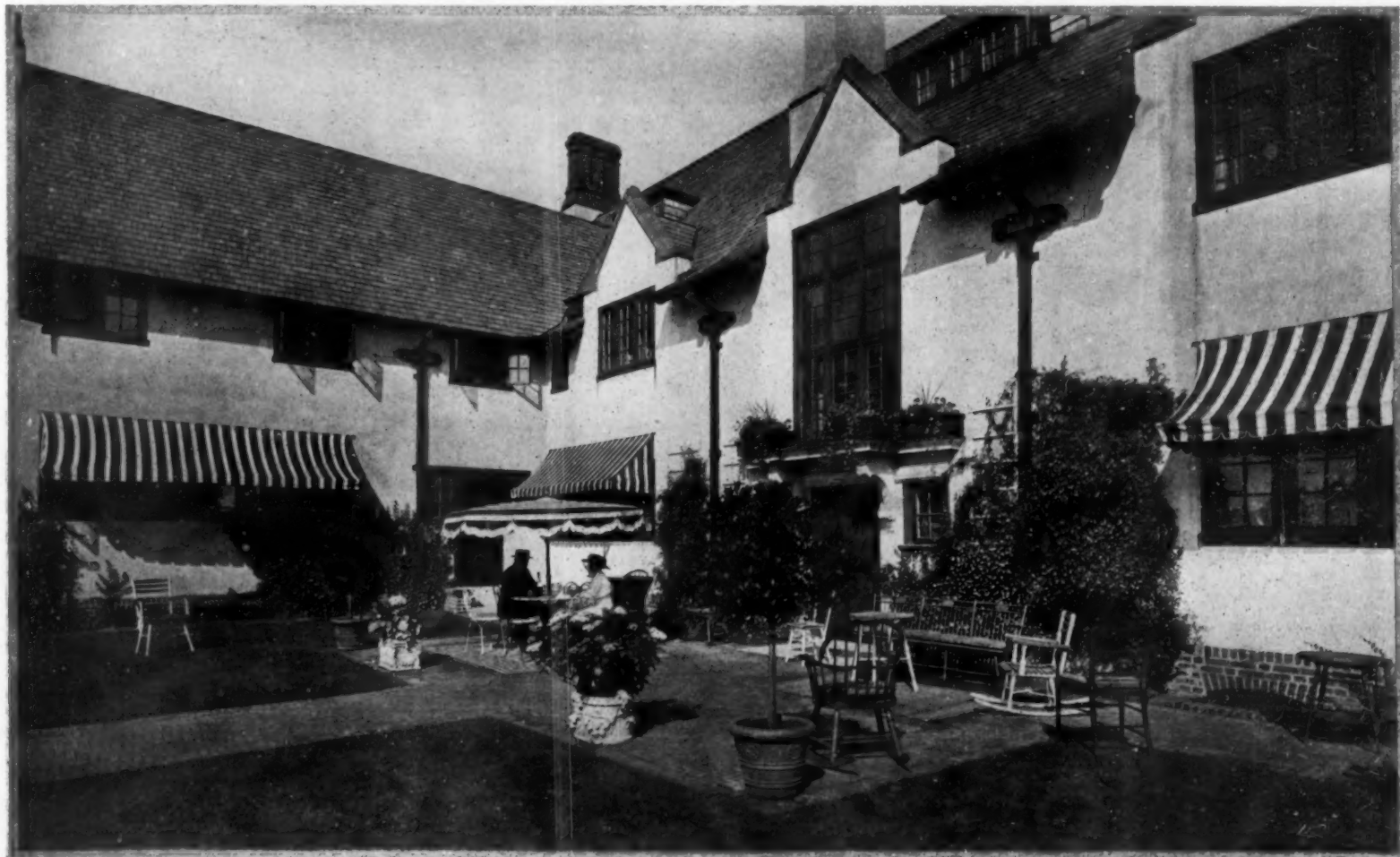


The Outdoor Living Room

BY PHIL M. RILEY

Photographs by Mary H. Northend

THE outdoor living-room is rapidly becoming as potent a factor in the charm of suburban and country living in America as it long has been in that of England. For several years past we have agreed with our English cousins that no house really constitutes a home without its garden secluded from the street, so that our realization of the beauties, comforts and benefits of spending as much time as possible in close proximity to that garden seems to be a natural and happy sequence. Not only



The terrace is the Englishman's porch. It is usually a delightful part of the house. Here is an exceedingly fine example of a bricked terrace between the wings of a house and overlooking the garden. The garden pottery and the bay trees not only frame the terrace but from a distance become part of the architecture of the house. This garden room is equipped with durable furniture of the Windsor type and a French umbrella with lacquered iron table and chairs

do suitable outdoor rooms provide congenial surroundings and privacy in which to enjoy the home ties that concern only the immediate family, but they adapt themselves admirably to social functions of almost every sort, thereby lending variety and distinction to the home.

While outdoor living-rooms differ greatly, all seem to be of two sorts. Either they are terraces, or its allied forms, whether an enclosed space between the wings of a house, or a terrace at the end of a porch or overlooking a garden, but not intimately connected with the house, or else they are secluded portions of the garden itself, generally screened by trees, hedges, lattice-work fences or walls, and usually formally treated, although an informal woodland glade also offers great attractions.

In any case, seclusion is the first requisite, and it is rarely to be had in front of the house, because most of the peeping eyes are to be found in the street. A garden or terrace back of the house is screened from this nuisance by the house itself, especially when flanking wings give a U-shape to the ground plan. Thus that site commends itself most highly which provides a northerly street or entrance frontage and a southerly garden exposure back of the house. Greater difficulty attends the establishment of a secluded garden at the side of the house where both the street and the neighbors must be contended with. Happy indeed is he whose country estate is large enough to place his nearest neighbor at a suitable distance, so that a few trees, judiciously placed, cut off direct vision.

A garden is most appreciated when it adjoins the living-room, dining-room or library, from which it is approached through glazed doors. Charming in its

intimacy when one steps from the house directly into the garden, there are many reasons to prefer an intervening piazza, or, better still, an open terrace after the English manner, commanding the garden. An inexplicable charm attracts to outdoor dining, yet, while the garden seems to be eminently well

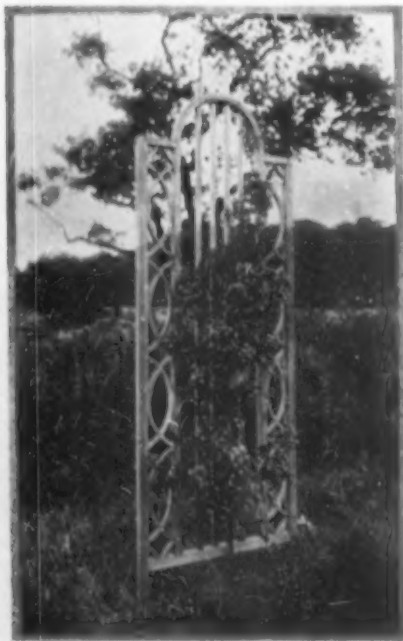
suited to the informalities of garden parties, afternoon teas or even luncheon, it does not meet the more severe service requirements of dinner. A brick- or stone-paved terrace outside the dining-room and overlooking the garden, however, is an ideal spot and convenient. Very often the living-room and dining-room are located on opposite sides of a central hall leading through the house, and the terrace stretches across all three, sometimes between projecting wings; or again, a square terrace at one corner of the house may be bounded at one side by the living-room, and at the back by the dining-room, with glazed doors in each room opening upon it. When at the garden level

the terrace requires no balustrades, although a low hedge of box will emphasize the line of transition. A path from the principal doorway of the house through the garden properly takes the axis of the house for its course, leading through a break in the balustrade in the case of a raised terrace, and down several steps to the garden level. Of course, the constructive materials here must accord with those of the house.

There are several ways to provide privacy when a portion of the garden itself is to be used as an outdoor room; notably, by means of walls, fences or lattices, hedges, shrubs, or a combination of one or two of these with vines and flowering plants. A period of years is required to grow six-foot hedges of cedar. Norway spruce, privet, win-



In place of the old, rustic summer-house garden nooks are made of lattice bowers to be covered with vines. White-painted wood is attractive if not given too much prominence



The Europeans use treillage much more than we. Here are two designs of good workmanship to be graced with vines. Such units may frame in a garden living-room. The chairs and table in the center show possibilities for a corner in an informal garden. The material of these pieces is oak or cypress, treated to endure rain and sun and weathering an attractive natural gray



Seats of white-painted wood come in a variety of designs and may be disposed in nearly every garden



The sundial is best a central point in the garden. It should be along some axis of path or gateway



If architectural furniture is used, it must be appropriate to the house. Many forms are to be had in good taste

terberry, buckthorn or Osage orange, and the cost and danger of transplanting any of these when fully grown is great. The same is true of shrubby screens of lilac, syringa, forsythia, hibiscus, viburnum, euonymus, hydrangea, and the like.

Immediate and equally satisfactory effects may be had by the use of walls or lattice fences combined with flower borders and climbing or creeping vines. Such a scheme is architectural in treatment—tied to the house, so to speak—and thus even more in accord with the living-room spirit. The garden treatment of the living-room will naturally be more formal than the remainder of the grounds, and fences and walls have long been employed as a mark of transition to separate two or more portions of the grounds treated in dissimilar manner. Indeed, fences and walls are important adjuncts, not alone utilitarian, but lending beauty and distinction to home grounds when the materials and construction are such as will give character to them. To realize this one has only to see the dignified, white-painted wood fences of Salem, or the charming brick walls of Charleston half clad with clinging vines, softened by many years of sun and storm, as well as the shadows of overhanging, moss-festooned live oaks traced upon them.

The wall or fence immediately becomes a background for the decoration of the outdoor living-room. Vines may be grown upon a wall or unpainted fence—even upon a painted fence if the

annual or perennial varieties whose tops die every autumn are chosen. The green foliage and evergreen climbers are best interspersed with flowering varieties, and if the latter comprise many annuals a varied effect may be had from season to season.

Flower, shrub or hardy borders, favorite varieties, are the rule in beds two or three feet wide inside the wall. By placing the tall varieties at the back near the fence or wall and the lower ones in front, a well-balanced appearance results, and sufficient decoration to relieve the nakedness of a white-painted

fence may easily be had without resort to vines.

Permanent architectural ornaments and garden furniture add to the general gardening scheme a sense of individuality, a keynote of temperament and appreciative good taste. Of the permanent architectural features of a garden living-room, the gateways, benches, a pool or fountain, sundial or gazing globe, arbors, and possibly a garden house or pergola, are most common and best. They correspond in a measure to the windows, doors, fireplaces and other built-in features of an indoor room, and are ranged about to form a well-balanced composition, care being taken to locate the more important ones along the axis of the house, and all of them at points to which the eye is led from the proper viewpoint by paths laid out in geometrical patterns among the flower-



There are many spaces where a garden terrace may be used in America. Where a porch is not architecturally suitable it may be placed adjoining a house and shaded by foliage. Various suitable furniture of iron and durable wood is used here

beds or grass plots. The disposition of these units is important.

(Continued on page 490)

THE constant increase in the number of persons engaged in indoor work would probably have drawn attention to the necessity of outdoor sleeping before this, even had it not been proved efficacious in the treatment of disease. Those who during the day are deprived of their necessary allowance of fresh air must obtain it during the night, and as this fact becomes more generally recognized, the number of sleeping porches constantly increases.

In sleeping out, the best way to begin is to begin, though the beginning is attended with less discomfort in summer than in winter. In fact, with the protection of a sleeping bag, one can sleep out during most varieties of weather on any flat roof where the sleeper can be free from molestation. A sleeping bag on a flat roof is, however, but a makeshift. What is correctly known as a sleeping porch exists only when it is roofed over, the roof forming an integral part of a larger structure.

Should the porch be applied to the main house, recessed in it, or partly applied and partly recessed? This depends on the season of the year in which the house is to be occupied, the recessed arrangement being the best for winter, when protection against northerly storms is the main consideration. Fortunately, this condition generally obtains in town houses, where any other arrangement is out of the question. In summer, a recessed porch is apt to become stuffy, and the "attached" type is preferable. The exposure in this case is of less consequence. But southwest is generally the coolest.

The left-hand cottage at the head of page 464 shows a pleasing



The designer of this house has succeeded in making a sleeping porch which is an integral part of the house and does not spoil its architectural scheme

The Problem of the Sleeping Porch

A CLEAR EXPLANATION OF THE VARIOUS TYPES CONSISTENT WITH GOOD BUILDING—HOW TO MAKE PROPER ENCLOSURES—THE BEST PROVISIONS AGAINST STORMS AND WET

BY FREDERICK N. REED

Photographs by the Author and Others

some where in the south wall, the summer breezes from the southwest, south and southeast can be caught by different adjustments of the projecting enclosures, while the recessed part will protect against storms from west, north and east, as well as from the



Awnings which slide up and down vertical iron rods serve the two-fold purpose of keeping out rain and sun. Such hammocks as this serve well for warm-weather sleeping

place it over a first-story porch, or, better, over a projecting room, thus giving it adequate support. If no better method be possible, it may be bracketed from the wall, though much discretion must then be used if a "bird-cage" effect is to be avoided. The main

treatment of the second-story central porch with side enclosures of the "cellar" type.

The feature of the cottage beside this is the large central porch designed for the accommodation of several beds, its window enclosures being of the ordinary double, hung type with transoms over.

The greatest difficulty is encountered when the house is to be occupied for the entire year, in which case the best results will be obtained by a combination of the summer and winter arrangements. If the porch be located

It is assumed that bedrooms will occupy the corners of the house, which should therefore be kept free from the shadowing effect of porch roofs. The accompanying sketch illustrates this plan (page 494).

As the sleeping porch is a newcomer in the architectural family, the problem of making it feel "at home" in its surroundings is not an easy one. In summer houses where it can be placed in the first story, its architectural expression will naturally follow the lines that have already proved successful in sitting-out porches. With the sleeping-out porch in the second story, the ingenious designer can generally



In scale and suitable detail with the rest of the house, this wing makes possible a porch and an outdoor sleeping room as well



The portico with columns affords a logical place for the sleeping porch, in that it gives the appearance as well as the fact of adequate support



Houses built on an uneven site may answer the outdoor sleeping room and porch problem in some variation of this manner



Although rather too prominent in this instance, the sleeping porch over the entrance is usually a satisfactory means of solving the problem

thing is to make the porch a unit in the main structure, and if a substantial effect is thereby required the main roof supports may be widened into piers without appreciably affecting the air circulation inside provided that at least two-thirds of the length of the outer wall of the porch be left open.

In order to protect the occupants against driving storms, the window-heads should be kept low; seven feet four is enough, and of this about five feet may be assigned to the sash, and two feet four to the space below it. These dimensions might be slightly reduced, but should not be much increased if good protection is desired. The distance from the window-heads to the ceiling is of less consequence; eight inches is enough, and if the ceiling comes naturally at a higher level it may be furred down to it, as excessive height of wall over the windows gives the porch a gloomy effect. Main piers or posts may occur at from ten to twelve-foot intervals. The space between these must, for most types of enclosure, be subdivided by mullions into spaces varying from two to three

feet in width, and sometimes a transom bar and transom sash may be used to advantage. The wider the sash are, the more heavy and clumsy they will be. The sills of the openings should be formed with a "wash" or slope toward the outside like a window sill, not be flat, like a parapet cap.

Even with the window-heads as low as suggested, more or less water is likely to enter, and to take care of this the floor should have an outward pitch of an inch in every four or five feet. If a solid parapet be used, either floor drains must be provided, or a gutter be formed just behind it. With a sheathed balustrade, having top and bottom rails, the bottom rail may be kept up just clear of the floor so that the water will run out underneath. Should a tight floor be necessary, painted canvas is as good as anything on frame construction; on fireproof work, tile, cement or similar materials may be laid upon a layer of tar and felt in the usual way.

Before going far with the design it may be well to consider

whether the sleeping is to be done on the "one-bed" or the "two-bed" plan. In the latter, beds are provided both in the bedroom and on the porch. This plan will often be the easier to follow in construction, and in alterations is sometimes the only one possible, though an additional bed is needed, and the outer one becomes rather cold after a cold day.

In the "one-bed" plan the bed stands in the room during the day, and is wheeled out onto the porch at bed-time. For this arrangement, steps and saddles at the doors should be avoided; doors must be of ample width, and the bed should be fitted with four and one-half-inch rubber-tired casters. A bed so fitted may, even when occupied by a person of average weight, be easily rolled in and out. This arrangement is far superior to the other, the porch being more generally available for sitting out, while the bed is kept warm and comfortable inside the house. The "two-bed" plan is, however, in frequent use, and if conditions do not allow the adoption of the

other it will be found a convenient and practical arrangement.

As both of these plans require a full-size porch and a full-size bedroom, it may occur to someone to modify the "one-bed" plan by keeping the bed on the porch all the time; in which case the room might be cut down to dressing-room size. This method gives good results in sanatoria, where hospital facilities are available in care of serious illness, but in private houses it is of doubtful value.

Enthusiasts may be able to use a porch that is open on the sides and front, but the average person will demand enclosures for the sides, and the less robust will want them also for the front. At least seven types of enclosures are available:

(1) Light frames covered with canvas. These are held in place by strong wood or iron buttons, and stacked in a pile on the floor when not in use. They answer very well when designed only to exclude driving storms, and in many sections of the country will be found the cheapest type. Glazing the sash makes them too heavy and adds the risk of glass breakage.

(2) A heavy type of Venetian blind. It is impossible to see through this or the first type when shut, and most persons will insist on a glazed inclosure, of which the first type to come to mind will probably be—

(3) The ordinary double hung sash. This can never make

over one-half of the total opening available, and, as it requires wide and clumsy mullions at frequent intervals, is seldom used in sleeping-porch work.

(4) The single hung sash (a single sash sliding down into a pocket in the parapet). If all the sash must be in one vertical plane, this requires the same mullion as the double hung, but if they can be placed alternately in and out in the positions of ordinary upper and lower sash, the width of the mullion can be cut nearly in half. If conditions permit its use this will be found one of the most satisfactory of all, as it is easy of adjustment and renders the entire opening available. It can be readily installed in ground-floor porches of frame construction, but in other

positions the difficulty of finding room for the pocket, and of making it water-tight, will probably demand a type for which no pocket is required.

(5) The "cellar" type (hinged at top to swing in at the bottom) demands no pocket; it requires only a narrow mullion, and makes available 100% of the opening, the lower part of the sash, when not in use, being hooked up to the ceiling, cellar style.

The principal objection to this type is the difficulty of operation, though where frequent adjustment is not needed it is usually satisfactory. A type easy of adjustment is—

(6) The "pantry" type, running on rollers and track at bottom, and guided at top by parting-beads let into the head of the frame. Is somewhat easier of adjustment than the one just described. The sash are usually arranged in groups of two, three or four, each sash in each group requiring a separate track, the efficiencies being one-half, two-thirds and three-fourths, respectively, but no mullions are required. The sill should be

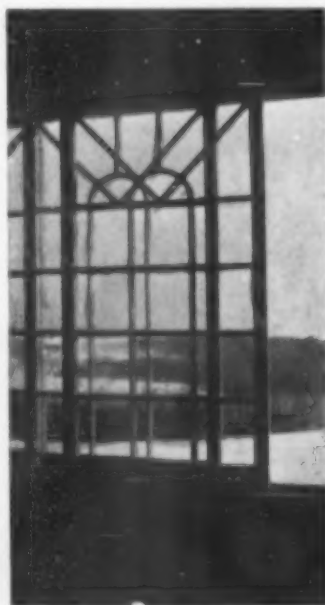
(Continued on page 493)



A central porch showing a pleasing treatment. The sash enclosures at the side are of the cellar type illustrated in detail below



The entire wing of this cottage is devoted to outdoor sleeping. The enclosures are of the ordinary double-sash type, with transoms above



Adjustable sliding sash running in wooden grooves



Sash hung according to the swinging cellar type



Large windows protected by durable Venetian blinds

The Seventh Bungalow



THE LESSONS LEARNED IN BUILDING SIX SIMILAR HOUSES APPLIED TO THE SEVENTH—A SMALL COUNTRY HOUSE OF MODERATE COST AND MAXIMUM CONVENIENCE—HINTS ON BUILDING METHODS AND MATERIAL

BY CLAUDE H. MILLER

Photographs by the Author

A PERFECT bungalow should combine all the conveniences of living of a modern city apartment with all the joys of living in the country. While our bungalow is not perfect, it approaches this ideal state sufficiently to impel me to tell about it. Every bungalow has two inherent defects. One is that, being all on one floor—including sleeping rooms—the women folks are apt to be timid when the lord of creation happens to be detained at business or is performing his duties as deputy grand goat herder at the lodge each week. The other defect is that, for a given amount of floor space, a one-story house costs more than a two-story house. A watch-dog solves one of these problems and a pocketbook the other.

Someone has suggested that the origin of the word "bungalow" goes back to the time when the first man built one of these elusive habitations and then tried to live in it. One day the worm of illusion turned, and his wife had just discovered that not only was it necessary to escort the ice-man through the living-room to get to the ice-box, but that the lifetime practice of a Saturday-night bath would have to be abandoned because the pump was never working, tearfully exclaimed "a bungle—oh!" The rest of the remark was lost in tears.

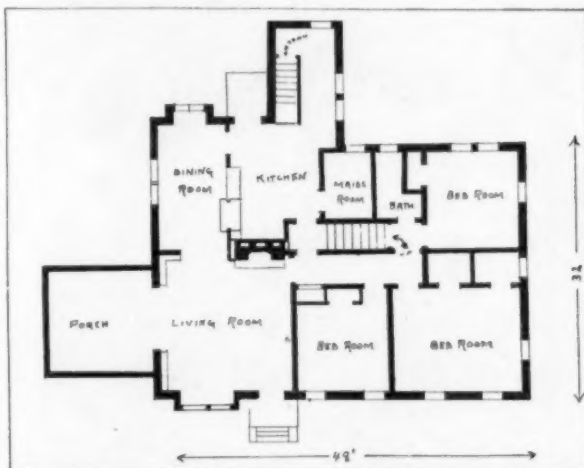
I have built seven bungalows. Having practiced on my neighbors for the other six, I felt that some of the mistakes in their

houses would be corrected in mine. The result is that we have a home that, after a year, does not disclose any glaring defects to remedy when I build the eighth. We can see lots of other ways that we might have arranged the rooms, but things that are different are not necessarily better.

To begin with, we disregarded the Scriptural warning, and built on the sand. Thus we are insured perfect drainage and a big hustle to make our lawn look as well as Jones', who built on a clay subsoil. The foundation is of concrete. We have a cellar large enough for a steam furnace, coal bin and storage room for preserves, vegetables and a barrel of hard cider. Our bungalow was intended for year-round occupancy, and is built on solid foundations instead of the customary piers of most small summer houses. We provided the frame—the so-called dimension timbers—from native chestnut which grew on our place. All tree lovers know from bitter experience that the chestnut trees are doomed. We, therefore, cut ours

down and sent them to the local saw-mill, thus obtaining all the framework of the house at a cost of \$16.00 per 1,000 feet, instead of \$32.00, which is the price of hemlock at the lumber yard.

There was sufficient field stone on the place for stone foundations, but the cost would have been about 25% higher than concrete, for the reason that all of the boards and 2 by 4 joist that



Economy is attained by so placing one chimney that it serves a fireplace, the stove and the furnace



Electricity and steam heat are features of the successful bungalow. Here a saving was made by the use of plaster boards instead of lath and plaster

were used in making forms for the concrete were afterwards used in framing and sheathing the building. In addition to this economy, a fine layer of sand was found in digging the cellar, which provided all the sand necessary for concrete work. The cost of the foundations, therefore, merely resolved itself into cement and labor.

The house as planned was to have a stucco exterior, which costs practically the same as shingles. It was first sided with sheathing boards nailed on diagonally and the sheathing covered with japanned metal lath. There is a great difference in the price and quality of this material, but again for the sake of economy, we

sappy places, and it is less than half as expensive as oak, or any of the hard woods. It is "the wood eternal," according to the advertisements, but someone older than I will have to vouch for this statement. To pause for a minute in the rapid progress of our bungalow, I want to say a word about staining cypress. We have found a stain having wonderful covering properties, that gives a rich nut-brown color obtainable at very little effort, and with practically no treatment of the wood except to paint it on, and after a day to rub it down.

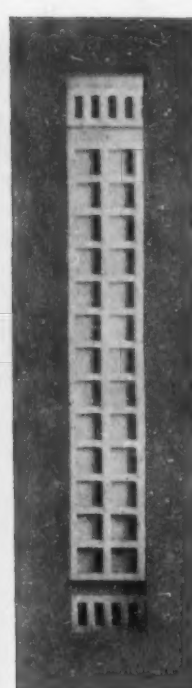
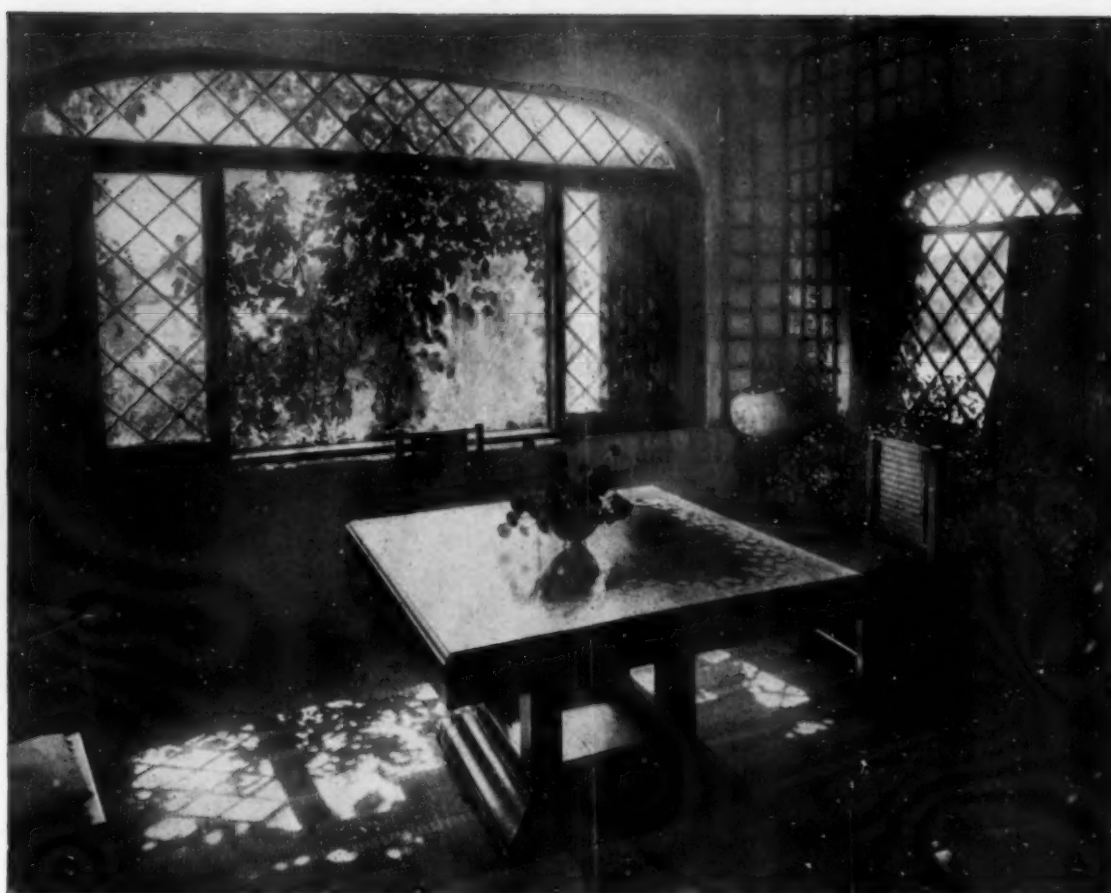
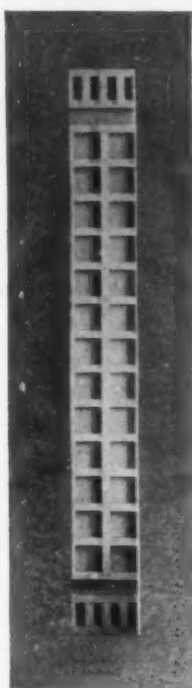
In the question of the finished walls of the bungalow, we were on the fence between old-fashioned lath and plaster at fifty cents a square yard, and plaster boards, which I had found from experience cost about half this amount. As our scheme of interior decoration contemplated the use of wall paper for all of the rooms, we used the plaster boards. Now that the walls are papered, it is impossible to tell what the wall material is.

Our bungalow is built in Northern New Jersey, in a remote country district where there are no sewers, water supply or gas. The only modern improvement the section affords is electricity. But with this, all the other things that will give you city comfort in a country house are possible. Electric service is worth more to a house-builder than all other improvements combined. Our bungalow is lighted by electricity, with baseboard plugs in every room to run a vacuum cleaner (when we can afford to buy one). These plugs are at present useful in connecting piano lamps, electric toasters and other gimcracks, and that

(Continued on page 486)



Even though the house is small, there is an air of spaciousness about the living-room which we do not usually find in bungalows. Cypress trim is effective here



Lattice within this porch dining-room gives it the feel of the outdoors. It fairly breathes coolness, but every detail, from rugs to sturdy chairs, spells utility

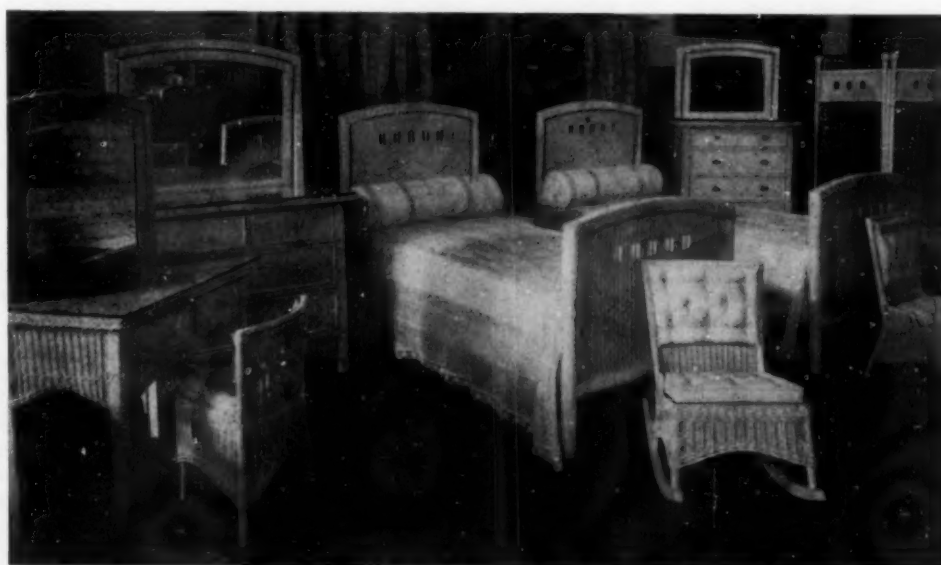
Bringing Summer into the House

FURNITURE AND FURNISHINGS THAT GIVE INTERIORS ALL THE COLOR AND BRIGHTNESS OF THE GARDEN—CHEERFUL DESIGNS IN RUGS AND FABRICS—NEW STYLES IN WICKER, WILLOW AND REEDWARE

BY SARAH LEYBURN COE

A COMFORT-able summer home is not necessarily a place occupied for four months of the year and closed for the remaining eight, nor must it be in the country, surrounded by broad acres, desirable as such a situation may be. The transformation of the all-year-round house into a summertime place of comfort and quiet, of dainty furnishings and cool-looking draperies and hangings is just as possible in town or in the more or less crowded suburbs as at the seashore or in the country, the question being one of fittings and furnishings rather than of the location of the house itself.

Given well-shaded windows, a piazza of some sort, with a bit,

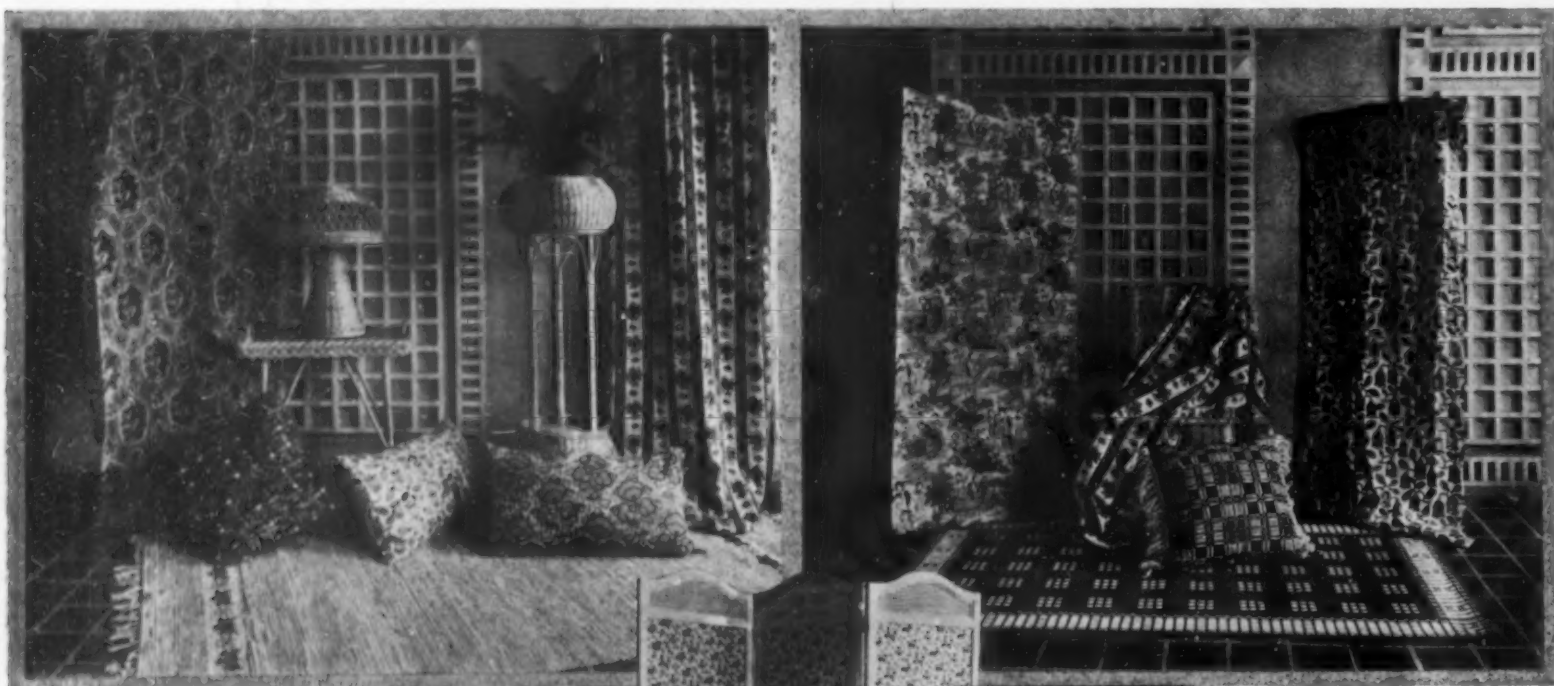


Bedroom furniture of willow now is made in every article. New designs are distinguished by attractive patterns in the weave and an actual as well as apparent solidarity

even a tiny bit, of green yard, and the house that is properly furnished is a much more desirable summer home, although there may be neighbors in close proximity on either side, than many a one laying claim to the more pretentious title of country place. Even a city house can be transformed with the right kind of furnishings into a more pleasant place to spend the summer than one miles from town if the latter is not provided with the various comforts that help to make

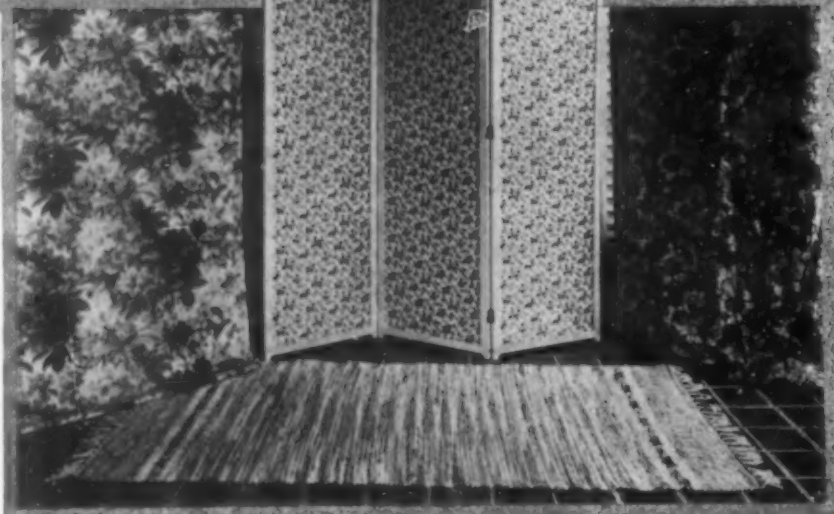
hot weather bearable. Certainly it is worth thinking about.

With the general tendency toward simplicity and lightness in house furnishings, as well as the increasing popularity of willow



Large floral units or pronounced lines are among the new patterns in hangings. The lamp and plant stand are this season's contribution

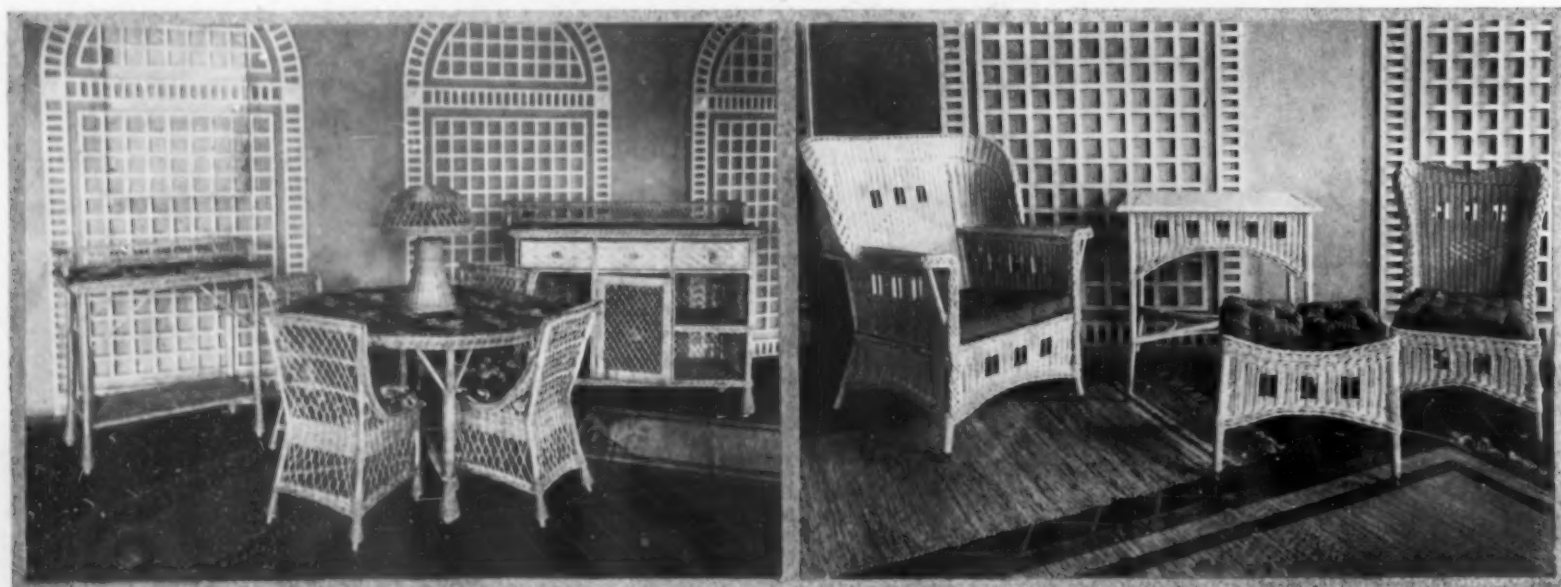
and wicker furniture for all-the-year use, this change from winter to summer garb in the house is not so serious an undertaking as it may seem on first consideration, and to the interested home maker the working out of such a transformation scheme will be quite as satisfactory as the closing of one house and the opening of another. Practically every piece of furniture needed



The pictures on this page show appropriate rugs for the summer home; all have some strong color note. Large floral motives in fabrics group themselves in two types as here—the naturalesque at the left, the conventional in startling colors at the right

Chinese motives still find many admirers. The allover design at the right shows the modern tendency of the new school

in a house is now made in willow, and, with the summer rugs in the loveliest of designs at the most reasonable prices, and cretonnes for upholstery and draperies in such a brilliant variety of patterns that one is fairly bewildered at sight of them, the doing over of a house for summer is easily accomplished, and it can be carried out in such a way that there need not



Light, open weave, willow furniture includes all dining-room pieces. The tables and sideboards are chintz covered and glass topped

Closely woven willow ware has rows of open spaces, besides a pattern. There is also an attempt to give it the comfort of the cabinetmaker's workmanship

be a great amount of undoing when autumn comes. It is an easy matter to change from summer rugs and curtains to those for winter use. Awnings and porch furniture and rugs can be packed and stored away at the end of the season, while much of the willow furniture, particularly that in bedrooms, can be kept in use the year round, so that little change need be made in these apartments.

The suitability of willow furniture, regardless of season, has been demonstrated by the use of dark-colored pieces with upholstery of deep colors that provide the desired effect of warmth and cheerfulness for winter living-rooms or libraries. The substantial way in which it is now made proves that it is thoroughly practical. Much of the best grade of willow or reed furniture is woven with an almost solid surface, broken only by little rectangular-shaped openings that form the sole ornamentation, the very simplicity of which is most effective, and, of course, the lack of openwork adds to the stability of the pieces. In connection with this solid weave a sort of basket weave in a plaited effect is used, mostly for table tops, drawers, doors and other plain surfaces, and the furniture in which this combination is used has wonderful wearing qualities and is as practical as the ordinary wooden furniture. Bedroom suites in this style are particularly good in natural color, white, French gray, green or brown. The bureaux and dressing tables have glass knobs on the doors, glass tops over cretonne mats, and the chairs, cushions of cretonne to match. A bedroom suite of this description, therefore, if done in a dark color is a part of the summer-home transformation that can be permanent, for, with only a few changes, the room is quite as appropriate for winter as for summer use.



Japanese bird motives that were limited to crepe toweling now are found in full width goods



A great variety of table cloths, with brilliantly patterned borders, may be had for the dining-room

Dining-room sets that include round table, chairs, buffet and serving table, as well as complete sets for libraries, are also made in this combination of weaves, although these pieces seem rather more practical for the house that is used only in summer.

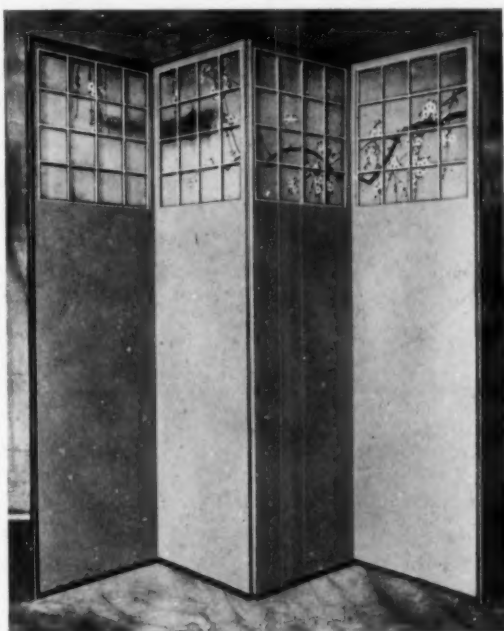
There is no more comfortable piece of

furniture for winter or summer room than the willow *chaise longue*, and a new model is made in two pieces that form a regulation *chaise longue* when placed together, but when separated make an easy chair and a rather large stool. The willow plant stand, too, is an attractive piece made in a new shape that stands quite high, the receptacle for the plants, which may be had either round or square, being deep enough to hold a large flower pot, with a shelf for a second plant quite near the floor.

In lamps, as in furniture, it is possible to have every variety for summer use, made of reed or willow, with cretonne-lined shade, and by substituting these for the heavier and more substantial-looking lamps in ordinary use, much will be done toward producing the desired effect of lightness and dainty coloring. Of all shapes and sizes, including the little desk or boudoir lamps, and tall floor lamps, as well as the adjustable reading

lamps with floor standards, these lamps are substantially made and quite plain as to design, with openwork shades lined with cretonne. The cretonne, of course, should match the draperies of the room, and the effect of the gay colors under the openwork willow is pretty in the day time, but particularly charming when the lamps are lighted. For the summer transformation, therefore, there is nothing more easily effected or more satisfactory than this changing of the lights.

To roll up the heavy rugs and put in (Cont. on page 498)



Screens in the bungalow serve a multitude of uses. A very pretty Japanese one of silk or linen has a transparent panel in colors at the top



Vines or screens should shade the porch and it should have some blooming life in porch boxes. Wooden furniture of the straightforward, Windsor lines is very appropriate for the porch dining-room

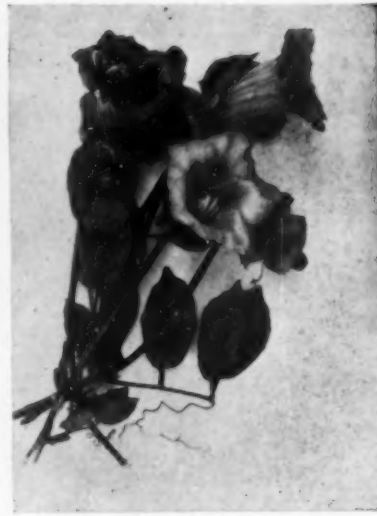


Tuberous begonia

The Emergency Garden

THOSE PLANTS WHICH MAY BE GROWN FROM SEED AFTER THE FIRST OF JUNE AND SATISFACTORY POTTED PLANTS THAT MAY BE SET OUT TO GIVE THE RENTED HOUSE GARDEN ATTRACTIVENESS—SUMMER BLOOM FOR THE DELINQUENT PLANTER

BY D. E. LAY



Cobaea scandens

THERE is no use of living in the country if you have no flowers. The home in the city as a base from which excursions are made into the country would be a better way about it. But the vacation home, the rented house—how about that? So often the expectations of a country cottage fail because it is thought impossible to start bloom that amounts to anything after the first part of June, when the average occupant moves to a summer home. Such is not the case; even if you do not commence your hegira to the country until the early part of June, there is still hope for you. Here are some ways to get the full effect of living in the country, even though your house may be a temporary one and one rented only for the summer months.

The best plan would be to lay out your garden early and consult with the local horticulturist, hiring him to attend to the planting of your favorite blooms before you take occupancy. This is not always possible, however, so one must be content with the flowers that may be sown or planted after June first.

There are a number of delightfully effective plants that may be sown at that time. Sweet alyssum, with its white brilliance, flowers a month from the time the seed is sown, and there are many more which will bloom in August from June sowings. A number of other choice varieties bloom until the frost catches them. Let us take them in alphabetical order:

Alyssum.—White plants growing to six inches in height, having a pleasant fragrance about the tiny flowers. Alyssum will be extremely desirable for borders beside paths and at the edges of beds.

It is particularly effective also before dark foliage and accomplishes much in covering bare spots. Sow at intervals.

Antirrhinum.—The snapdragon in single colors is very beautiful in dark reds, pinks, yellows and white. If planted early in June in a well-enriched and finely prepared bed should blossom by early fall.

Asters.—Wonderful effects for fall appearance may be had if the best aster seeds are purchased. There are many wonderful varieties of these plants greatly improved. If planting is not made later than the first week in June results may be had early in September.

Calendula.—A very hardy annual, sometimes called pot marigold. The flowers are large, flat and aster-like, but excellent for cutting, and provide a choice of flowers shading from gold through orange to white. Sow lightly and thin out.

California Poppy.—The brilliantly petalled flower so common in the West, blooms quickly from seed, and has blossoms all summer long that are decorative as cut flowers. Whole beds of these plants are very effective, not only for the color of the bloom, but also for the grayish, delicate foliage.

Candytuft.—Also a dwarf, white edging plant, somewhat resembling sweet alyssum, but the plants are taller and the flowers larger. These seeds may be scattered thinly and finely and the growing plants thinned out. Also useful for window boxes.

Annual Coreopsis.—Simply sow the seed and thin out the plants. *Caliopis* (as it is also known) is extremely easy of



A box hedge takes many years to grow; kochia gives a surprising effect in a single summer. Rose moss is growing here in the foreground



Even if there was not time to plant a garden, give the house some touch of floral brightness. Porch or window-boxes accomplish much. The trailing variegated vinca is a graceful box plant

growth, and plentifully produces daisy-like flowers with large, open heads. Colors are gold, yellow, red or golden yellow with bronze centers.

Gypsophilla, or Baby's Breath.—The annual sort produces within six weeks from sowing a cloud of feathery blooms, either of pink or white. The flowers themselves are quite small, but are borne on tiny, thin stems above grass-like foliage. Repeated sowings will keep a bed in bloom for most of the season.

Love-in-a-Mist.—The flowers are somewhat like grass pinks, but usually of a blue color and with finely cut, moss-like foliage. An old-fashioned favorite; flowers white, blue or yellow.

Marigolds.—These well-known orange and yellow and bronze flowers are most effective in the fall, and add color when much other bloom is past. They may be had in tall or dwarf sorts (the former, the African varieties; the latter, the French). The plants like sun and bloom for a long season.

Mignonette.—This plant is chiefly desired for its fragrance, as the small, inconspicuous flowers are not particularly attractive except indoors in combination with other cut blooms. Sowings are

made at periods of about a week, as the plants do not last long, and in this way the season may be extended.

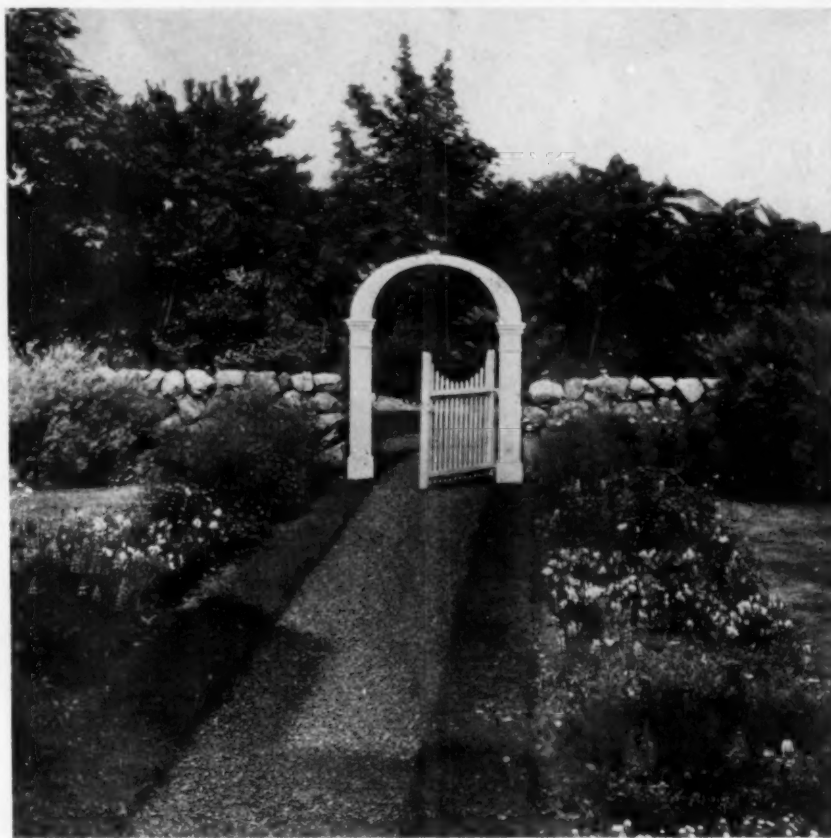
Nasturtiums.—If you do nothing else, at least plant the nasturtiums. There is scarcely a use about the new country place to which it may not be put. The dwarfed forms are particularly attractive as borders or coverings for the bare lattice work beneath the porch. Climbing varieties completely cover ugly fences, objects that may not be removed from the lawn, or they may be trained high up a wall or lattice. Of late years the flowers may be had in a great variety of really beautiful blooms, and the double forms can give considerable variety.

Pansies.—Pansies may be sown early in June in the seed bed, and if care is given them will be very satisfactory for fall.

Phlox Drummondii.—The annual phlox with its brilliantly colored and variegated blossoms has a remarkable range of colors. You have a good chance to

get late summer effect from June planting.

Portulaca.—Another favorite of the old-fashioned garden, and
(Continued on page 506)



Don't make circular beds of geraniums or cannas in the front yard. Such an arrangement as this may be achieved by plants set out early in June and succeeded by the blossoms which grow from seed



An arbor or pergola may be made into a shady bower by the use of such vines as Japanese hop and Kudzu, which may be set out early in the summer



Geraniums making such a border as this placed before a hedge and combined with alyssum are ever so much more satisfactory than stiff bedding arrangements



The treatment at one end of the house shows a particularly successful sun parlor and sleeping porch addition. The screened-in room on the first floor is paved in tile

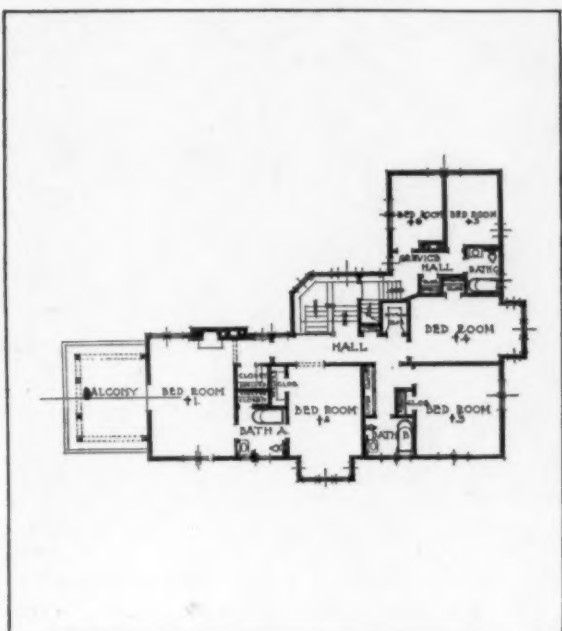
Simplicity of line, with the horizontal emphasized, marks this house. Even the planting carries out this effect and, as a result, the house fits its site perfectly



THE
RESIDENCE
OF
ARTHUR HUNTER
MONTCLAIR,
NEW JERSEY

*Davis
McGrath & Kiessling
architects*

The architects are strong believers in the casement window and they have well mastered its difficulties. Small units are used and grouped with mullions between. If a casement window is not over two and a half feet wide, it may be made weatherproof



This sort of plan makes possible a service section and stairway distinct from the master's rooms



The dining-room is rendered attractive by a broad bay and the English casements, with transoms above, make Jacobean furniture appropriate



Efficiency results in this plan. It will be seen that the service department is centrally located for efficient service—near to the entrance and the dining-room



Now that bric-a-brac is out of fashion, there is no mantel shelf needed to uphold it. The treatment in this living-room, with its simple tapestry brick fireplace and its restrained use of woodwork, creates the impression of dignity and durability



The woodwork in Mr. Hunter's house shows a keen appreciation of the decorative possibilities of grained wood simply finished



The entire stair space is taken up by the little section at the junction of the two wings; the house proper is devoted entirely to room space



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

will also purchase any of the articles here described for subscribers living at a distance, or will furnish the names of the places where they may be obtained.

Japanese Lamps

LAMPS and lanterns typically Japanese in appearance and construction, which have heretofore been used only with candles, are now fitted with electric bulbs, and make charming porch lights, or they are equally useful for halls or living rooms. The wall lamps or lanterns which are intended to hang flat against the wall may be had in several different shapes, and are made of rice paper with lacquer frames. The table lamps, with their slender standards and bell-shaped shades, are made with both cedar wood and lacquer frames, and in some the rice paper is perfectly plain; in others it is decorated with fascinating little Japanese scenes. The lamps are picturesque, very light in weight and easily handled, and, whether made of plain or decorated rice paper, the effect when they are lighted is charming, and there is just the right amount of subdued glow that is sufficient for summer nights.

The New Willow-Framed Hungarian Ware

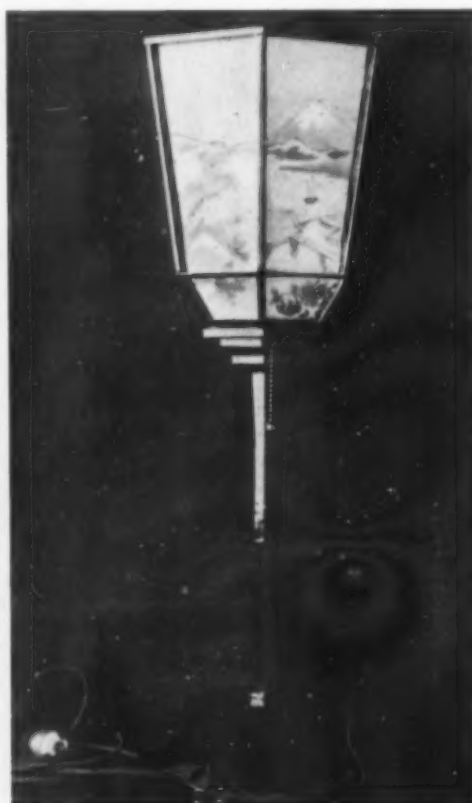
THE fad for Bulgarian colors in dress was the forerunner of the demand for Hungarian peasant pottery—its flower decorations vying with the vivid Bulgarian hues. Combined with willow, the various pieces of pottery now shown in this country are most attractive for summer homes. The trays, plate and jug holders, cup racks, etc., have just enough of the willow work to tone down the coloring of the pottery and make a harmonious whole, while the brightness of the pottery decorations relieves the quiet of the willow.

Very little of this peasant ware finds its way into this country, and single pieces are more easily found than sets. Tea and breakfast sets are being imported, but the single pieces encased in willow frames make the strongest appeal, especially for outdoor use.

The peasant pottery is a nondescript color—not white, nor yet yellow; perhaps deep oyster white will best describe

it, and the garish decorations are of flowers and garlands and urns in reds and pinks, blues and greens.

An odd design in a willow flower stand for the porch is in shape a half circle standing waist high; and in the openwork willow shelf at the top are a half dozen Hungarian flower pots. Two of these



An electric table lamp made of Japanese decorated rice paper, with lacquer frame

half-circle flower stands will completely surround a good sized porch post and form a very attractive summer furnishing. The stand may also be used indoors.

A vase holder, with reed framework in place of willow, provides very effective decoration. Three cylindrical vases of the Hungarian ware, about nine inches tall, stand well supported in the reed frame,

the handle which lifts them all together coming from the center of the frame, like the "salt-and-pepper" shakers familiar to us all.

A cake and muffin holder is made on the same plan, with three plates framed by the reed, and center handle—a most practical and indispensable article for summer tea service on lawn or piazza. The single plate holder, with ears of reed by which to pass it, is also useful, and does away with fingering the plate itself.

For porch or lawn service, the pitcher and mug tray is most desirable. The round willow tray has six small circles of reed near its edge to hold firm the six mugs of Hungarian ware, and in the center a willow basket with a substantial handle to lift the whole tray, holds the commodious pitcher to match the mugs. Whether the contents be beer or cider, lemonade or water, the effect to the eye is the same. A more simple arrangement is in the willow and reed jug holder, a basket-like affair supporting a generous Hungarian jug suitable for any thirst-slaking fluid.

Oddest of all, and with the most euphonious name, is the "jug and mug tree." It is first cousin to a clothes tree, and reminds one of some of the wonderful tree growths described in fairy stories. The tree is a willow and reed one; its apex is a handleless basket supporting a large Hungarian pitcher. Below, jutting out at intervals from the trunk, are what appear at first glance to be a half dozen supplicating hands. On closer examination the extended palms prove to be little willow baskets, each holding a mug to match the pitcher, inviting you to take a drink. The effect of the whole is somewhat bizarre, but its usefulness cannot be disputed.

Some New Willow Furniture

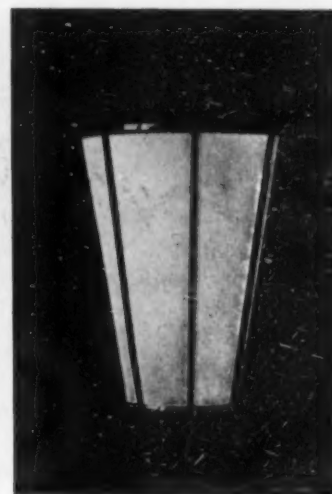
AN innovation in tea tables is provided for summer use in the round willow table with tete-a-tete chairs attached. The main recommendation for this piece of furniture is that the table and chairs, being so light, can be moved all in a moment as one piece of furniture



A lantern made of rice paper and lacquer suitable for a porch light



The new Hungarian ware, with its vivid colors, is very effective with willow furniture. Here is a breakfast set with an attractive flower design



These Japanese lamps are light in weight and afford a subdued glow

—most convenient for porch or lawn use.

A most attractive portable summer shelter is also made of willow, consisting of a circle seat with a large umbrella canopy. The canopy frame is of willow, intended to support a creeper, so forming good protection from the sun. The circle seat is built about an open circle six inches or so in diameter, through which the trunk of the creeper grows to reach the stem of the umbrella. Provided with a healthy pink rambler to grow up through the center and spread to cover the canopy, and cushions of English glazed chintz plentifully sprinkled with pink roses to cover the seats, this rest-for-the-weary makes a most welcome addition to the garden furniture.

Summer furnishings, particularly those for the bedroom, have been improved upon and developed in a substantial weave of willow or reed, until everything included in a bedroom suite can be had,

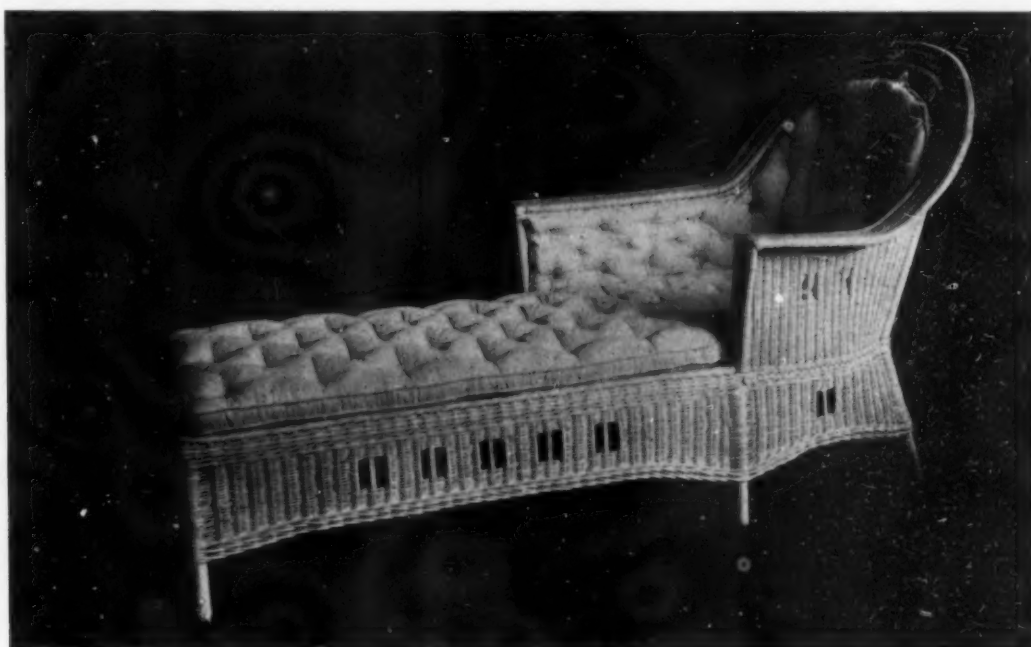
as practical as the suite of wood, and much more suitable for warm-weather use. Nothing could be daintier or more attractive than the suite of imported reed, with its dressing table, bureau, chiffonier and chairs, with screen and twin beds, done in white with cushions of pale-blue poplin. The pieces are substantially made, very little openwork being used, and the fronts of the drawers are done in a diagonal weave, with ornamental panels of the same design in the head and foot of the beds. The bureau, chiffonier and dressing table have glass tops over blue, and the knobs of the drawers are of glass in a pretty design. In spite of its dainty appearance, this furniture has excellent wearing qualities, and there are such delightful possibilities in color schemes and combinations with draperies and rugs that it is a most valuable innovation for the summer house.

A Folding Cot

THE capacity of most country homes is often extended to the limit as far as guests and sleeping accommodations are concerned, so that a folding cot that occupies practically no space, but can be produced when necessity demands, ought to become popular with householders whose hospitality is apt to exceed their accommodations. This new cot folds up like a jackknife, directly across the center, so that when not in use it occupies no more space than a folding screen. The frame is of metal, and instead of springs a piece of heavy canvas attached to the frame by spiral springs forms the bed, which is quite comfortable for summer use. If used at other seasons, however, there is a mattress to fit the bed, which should be supplied, as a single thickness of canvas under one is anything but sufficient in cold weather.



A new folding cot for emergency or regular use in the summer cottage

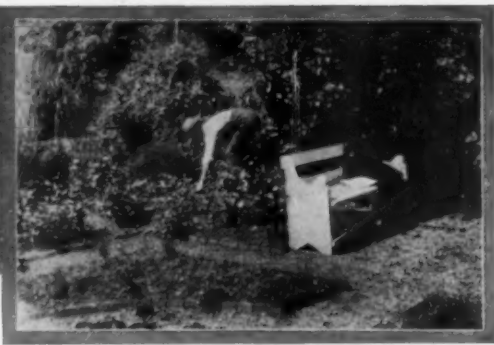


A chaise longue made of close-woven willow with an open-work design. This piece will be a pleasing addition to the summer bedroom furnishings



Garden Suggestions and Queries

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



When to Plant

THE question of just when to set out the late tender things, such as tomatoes, peppers, egg-plants, cucurbits and lima beans, is always a puzzling one. With the tenderer flowers—salvias, caladiums, coleus, tuberous begonias, etc.—waiting a few days for absolute safety does not make so much difference. But it is very natural for one to want to have the first ripe tomatoes, or the first beans in the neighborhood, and muskmelons or lima beans as early in the season, which is short enough, any way, as they can be had. Planting too early not only risks the life of the plants, but, even if they are not lost, cold, backward weather will check them so that they will be permanently injured and probably mature later than plants set out after them. On the other hand, when it has become warm enough, every day lost is a serious handicap; and waiting over a day may mean a week's delay on account of bad weather. The best solution I know for this dilemma is to make two plantings of such things—not to double the amount, but to risk half a week or so before you would feel absolutely safe. In that way you will be sure of getting absolutely the earliest crop of these which the nature of the season will allow. If the first planting is lost it can be replaced later, and in the meantime the second planting is coming on to give you the earliest yield.



The "Seed-Bed" versus Direct Sowing

Most of the flowers, and many of the vegetables which are sown outside during May and June, may be planted in either of two ways—sown directly where they are to grow, or in the seed-bed or border for transplanting later. Unless there exists some special reason in an individual case, I think that the latter method is the most satisfactory. You can get better and much more evenly graded plants; the flower-beds or vegetable rows, when transplanting is done, can be given a perfect "stand;" and incidentally a great

deal of space is saved, which can be used for earlier things, pansies or spring-blooming bulbs in the case of flowers, and early things, such as lettuce, radishes, turnips, kohlrabi and peas, in the garden. The seed-bed may be made where it can be watered and carefully protected from insects while the little plants are growing. The rows should be four to eight inches apart, according to the things grown, and the little plants carefully thinned as soon as they begin to crowd each other. Such flowers as have a tendency to grow up into a single, tall stalk, like antirrhinums, heliotrope, and many others, when first started from seed, should be pinched back to induce a branching growth. It is a good plan to have on hand a supply of tobacco dust, and use it freely over the seed-bed, beginning just as the first seedlings are breaking through the soil, to keep away the various insects which may be interested in your undertaking.

Don't overlook at this time plantings of cabbage and cauliflower for fall and winter use. These should be put in from the first to the middle of June. And a generous sowing of beets and of carrots for late fall and winter use. The carrots especially should be put in as soon as possible after this date. Succession crops of all the quick-growing things will be in order also—lettuce, radishes, turnips, spinach, peas, etc. But change the varieties. Select sorts that are adapted for summer use. Of such, Brittle Ice and All Seasons and Deacon lettuces are good; Chartiers, Crimson and White Strasburg are standard summer radishes. British Wonder, a dwarf, and Alderman, tall, are splendid peas. Amber Globe is a fine quality turnip, and any left over will keep well through winter. Victoria, or New Zealand, spinach will "stand" well in hot weather—the latter requires lots of room.



Watch for Insect Pests

Where you are going to set out tomato or other plants, or choice flowers, take care of the cutworms *before* plant-

ing. Mix bran and Paris green, a good teaspoonful of the latter to a quart of the former. If the ground is bare, put it on dry; if there are other things for the worms to eat, mix a little brown sugar or molasses and water with it to make a mash; spread it about in small quantities in the evening several days *before* planting. Cucumber beetles and squash bugs may be kept off by using tobacco dust around the hills, and arsenate of lead as soon as the plants are large enough to spray. For rose bugs, which usually will be sure to put in an appearance about this time, use extra-strong arsenate of lead—and it is well to apply Bordeaux at the same time—and hand picking. Also use Bordeaux on the young beans, potato and melon vines. It is an easy matter to begin early and attend to this regularly, and it will save a great deal of work and worry later. The currant worm also is likely to turn up about the time the fruit is forming. Arsenate of lead or hellebore, if the fruit is partly grown, will take care of them, and the same treatment may be applied to the cabbage worm, which you may expect shortly after you see the small white or yellow butterflies hovering over the plants. Our old friend, the potato bug, may also be looked for after the first real hot summer days; but arsenate of lead and Bordeaux will take care of him.



Constant Cultivation

The big, regular job in the garden—and in the flower-beds, too, for that matter—during the month of June is *constant cultivation*. Every week if possible slide the wheel-hoe or the scuffle-hoe over the ground between the rows, working as close as you can without cutting roots, and not going deep enough to break them. If this seems like a lot of useless work, just remember that every time over is of more benefit to the garden than a light rain. And if you never let the weeds get started between the rows, you won't have much trouble controlling them in the rows.



THE GARDENER'S CALENDAR

Wherein is laid out his daily work for the year, together with sundry facts useful or interesting.



Sixth month
Morning star—Saturn

June, 1914

Thirty days
Evening stars—Jupiter, Venus, Mars

Sunday

This calendar is for the latitude of the Middle States, but it is available for the whole country if it be noted that for every one hundred miles north or south there is a difference of from five to seven days later or earlier.

7. ☾ Trinity Sunday. Resolution for Ind., 1776. Watch for currant worms, rose beetles and plant lice or aphids. Helibore, handpicking and soapsuds are the remedies in order.

14. ☼ Flag Day. Look everything over for borers. Castings that look like sawdust on bark of trees or shrubs reveal their whereabouts. Kill them with long wire probe.

21. ☾ Dig out weeds persistently also. It is getting tired of such work that causes failure; weeds are not ineradicable but they are more persistent than man.

28. ☼ Consider keeping bees if you have none already. Honey is a wonderful antiseptic, food and medicine. Use it instead of sugar for everything, including preserving.

Monday

1. ☾ First quar. 9h. 3m. A. M. Everything is to be guarded against cutworms now. Rub all adventitious and unwanted buds from trunks of trees, etc., as soon as they appear.

8. ☼ Full moon 0h. 18m. A. M. Tie things up as fast as they grow, otherwise they become twisted and hopelessly out of shape. Use Bordeaux on potato plants to forestall scab.

15. ☾ Last quar. 9h. 20m. A. M. Franklin first drew electricity from clouds 1752. Keep tomatoes off the ground and so free from wireworms.

22. ☼ Sun enters Cancer 1h. 55m. A. M., and summer begins. Insecticides may be bought ready mixed, and these are better than home mixing if you buy only from the best dealers.

29. ☼ Keep grapevine suckers rubbed off and the ground around the vines clean. Also keep suckers rubbed off from all trees, especially newly-planted specimens.

Tuesday

2. ☾ Till ground surface everywhere twice a week. Spray roses with potassium sulphide; use this also on hollyhocks, phlox and everything subject to fungous troubles. Watch for aphids; use soapsuds.

9. ☼ Till to-day. Spray roses as above, and everything else that may be subject to fungous.

16. ☼ Till to-day. Spray roses with potassium sulphide, and with soapsuds if aphids are in evidence.

23. ☼ New moon 1h. 33m. A. M. Till to-day. Spray roses, etc. Cut roses early in the morning as fast as they bloom; this is the only way to have plenty, and to get the most out of them.

30. ☾ First quar. 2h. 25m. P. M. Till to-day. Spray roses, etc. A mulch of lawn cuttings above the roots of young trees and shrubs is an excellent thing for conserving ground moisture.

Wednesday

3. ☾ Hobson sank Merrimac 1868. Planting day; sow succession of anything desired, using early varieties of corn, beets, etc.

10. ☼ Trim evergreen hedges. About now it will probably be time to spray with arsenate of lead for codling moth. Keep a close watch daily for its arrival.

17. ☼ Battle of Bunker Hill 1775. Pick seed pods from flowers as fast as they begin to form; or better, cut the flowers as they fade. This promotes bloom.

24. ☼ A planting day. Sow succession crops as wanted. Pot up strawberry runners for plants to set out next month.

Thursday

4. ☾ Sowing may be done to-day also. Thin out everything constantly. Layer melon and squash vines as protection against loss by borers. Tie up tall-growing things as fast as they grow.

11. ☼ Apply nitrate of soda to top crop vegetables. Dig a little bone meal in around roses and all perennials that are beginning to flower.

18. ☼ War of 1812 began. Watch for cutworms. Prune all early blooming shrubs now, if they need it. Always prune with restraint, however, eliminating only weak and unsightly wood.

25. ☼ Plant potatoes for late crop; such will often avoid blight altogether. Plant now New Zealand spinach, summer radishes and endive—all heat resisters.

Friday

5. ☼ Till to-day. The exact date of spraying for codling moth, pear slug and psylla cannot be fixed. Watch all fruits from now on closely, and be ready when the time arrives to do the work at once.

12. ☼ Till to-day. Trim tomatoes and stake up, or fasten according to method you have selected for training.

19. ☼ Till to-day. Trim deciduous hedges. Picking the rose-bugs by hand is, of course, much surer than any spray.

26. ☼ Custer defeated by Sioux 1876. Till to-day. Soot, kainit, tobacco dust and stems are excellent for the soil as well as being maggot preventives; sift on.

Saturday

6. ☼ Apples may require all told 7 sprayings, plums, peaches and apricots 6, cherries 4, pears 3, small fruits, shrubs and shade trees 2, roses one a week from April to end of summer.

13. ☼ Saturn becomes Morning Star. Spray elms for leaf beetle; enlist neighborhood co-operation in this work, else it will avail little.

20. ☼ Mow lawns often but never very close. Seed bare spots persistently, and they will ultimately yield and become grass-grown.

27. ☼ Make a seedbed for fall and winter vegetables and flowers, and sow now whatever you may wish to have then.



"Gather ye rosebuds while ye may, Old Time is still a flying."—Herrick.
"A dripping June brings all things in tune."

Generally fine and warm, though a bit freaky; hot at end of month



EDITORIAL



URBANITY AND THE SUBURBANITE

IN those archaic days when humor was young and a joke had to be driven home by the thrust of a sturdy elbow, some wit invented the risibility of the suburbanite. It gained in favor—students of the dead languages become friendly with it in various of the classics. Plautus was fond of this ancient witticism in Roman days, and, although no record is extant as to the reception of the fun at the commuter's expense, from the position it occupied in the play we judge that if Plautus was a successful dramatist the Roman audience gave sympathetic recognition to humor of this sort. Perhaps some Roman Cohan convulsed his hearers by requesting silence while the citizens of Ostia left to catch the last boat, or others hurried to be in time for the late conveyance to Tivoli.

To-day among the fun-makers' stock in trade the suburbanite theme holds a prominent place, and in spring and winter if all the jokers' subjects could be gathered and grouped it would probably be found to preponderate in this census of wit, not only numerically, but, if the test could be made, by weight. There is not a paper in the land that does not have some one of the stereotyped representations of the man from the suburbs.

As a result of the constant iteration of this theme the out-of-towner has become shy, apologetic. City dwellers may receive instant recognition at the mention of their metropolitan habitat, but the mere statement of a suburban residence has the opposite effect. The poor suburbanite has no increment of dignity to be gained from his home. Whenever its whereabouts are discovered, he either meets with a polite "Oh!" or else one of the hundred and fifty-seven varieties of commuter story.

And literature and language have made this suburbanite joke a firmly fixed custom. Perhaps you think that your figure is trim, your apparel in style, your eyesight good, your carriage bold, distinguished, genteel! If you daily cross the metropolitan boundary line, that is impossible; once over that Rubicon you become a bundle-burdened, bespectacled, seedy, awkward plodder. Don't try to disprove the general impression; your dictionary will back up the comic papers. What are the synonyms of courteous, cultured, polished? Why, urbane, civil, politic, and each one is derived from a root meaning of or pertaining to the city.

But if you are a suburbanite, if you are branded with the opprobrious epithet "commuter," take cheer. Your sentence has been commuted from death to life imprisonment, as it were. The brilliant metropolitan pace kills; we who live beyond the pale of culture must admit it. In the mad chase after fashion, the brilliant fencing of wit, it takes a man of strength—and a long wind—to keep up. We outsiders may pursue our quiet round at least content in our lot. We will live longer in our peace. So, here's to eye-glasses and paper bundles, to rubber plants and baby carriages, we adopt the insignia of the cartoonists' conception. Our sentence is consignment to a lotus land of blue sky, the patch of green ground, the rolling turf of the links; to whole roads bordered by those curiosities of cities—trees. We are deprived of the scientific improvements of janitor service and air shafts; we still climb up steps in absence of that modern catapult, the apartment-house elevator. We are more or less rural; even if there may be no hayseed in our hair, for the most part we substitute for grand opera the symphonies of the barnyard, the voices of the woods and fields. Our gallery is painted along the hedgerow and in the half-acre garden pictures. Much of our stage is the living-room carpet where the children play. For literature, there is all the material of the Commuter Cycle—old enough in theme to have earned dignity. Perhaps we may lack the urbanity to appreciate its subtleties completely, but in our rustic fashion we are quietly amused.

FASHIONS IN FURNITURE

IN the elaborate showrooms of a great furnishing and decorating house a courteous, soft-spoken salesman was just completing a sale. This is part of what he said: "Oh! dear, no, madam, the Georgian style is quite *passe*; none of the best people are buying it. But Jacobean, that's all the thing this year! Indeed, one might say it was very fashionable at present."

The prospective purchaser became quite convinced at this. Her order was Jacobean. To the person who overheard this conversation it sounded reminiscent. It recalled that part of the Barrie play where the fond mother gives the commission to a gentleman to buy a razor for her son. Her instructions were to purchase one for a young man about five feet nine, with blond hair and blue eyes.

What can be expected of the public taste when furniture of the period styles is sold by a dealer under the argument that it is in fashion this year? One might just as well expect an architect to advise his clients to have a façade with Corinthian columns upon his house because Doric detail has "gone out."

It is the peculiar psychology of fashion to neglect fitness as a determining factor. Sometimes novelty, sometimes eccentricity, sometimes *chic*, sets a style in garments. The mysterious arbiter unalterably fixes it. Although unexpressed, there is a clear understanding that it will be evanescent. This year's gowns "go out" next year. We do not wish to deny that fitness is absent from fashion. Often it is present, but merely incidentally a part. Mode means temporary favor, prevailing only in incidents of time.

The period styles are developments, natural evolutions. Historical influences become crystallized in form and detail. Now it was the growth of the new learning, now the new discoveries in Pompeii, now the spread of commerce, which affected them. The craftsmen of each period adapted the new ideas of their civilization to the old forms their predecessors had left them, and modified these new elements to the usage of their time. It may be argued that this is nothing more than fashion. We do not agree because of the factor of permanence in each style.

But these styles reflected the kind of life of the people. It was gay, it was decorous, or it was a time of strict restraint and simple pleasures. At any rate the period styles had a utility element; they were created to form an appropriate background to the life of the people, they reflected tastes which, though predominating at the time which gave them birth, still are characteristic of many to-day. Since they are in the realm of art, their interest is lasting, for art is of all time. Seek, therefore, that period which meets the demands of your own life.

In modern usage we have these resources of the great furniture groups to draw upon. We do not say that Georgian is better than Jacobean. There is the place for each. Both may exist just as there is room for the romantic and the realistic novel. Each style has its peculiar feeling, its fitness depends upon the atmosphere which is made desirable by local conditions. The kind of house, the type of life of the individual, the character of the neighborhood and the function of the particular room—and its color scheme—these all are considerations bearing on the proper selection of furniture. People are different; their requirements, thoughts and manners are different. The decorator, whether he be the houseowner or the professional, must make a study of the specific problem from the standpoints suggested above.

There is no Prince of Wales, no Paris, to decree what furniture and decorations you should select. You and good taste in partnership are the judges. You may not use period styles at all, but whatever method you choose, use it because it answers your needs and your artistic sense, being thankful that we are not compelled to dress our homes as we are our bodies.



HEATING PROBLEM SOLVED.

In this beautiful living-room the artistic effect is not marred by ugly radiators, but the architect has placed them in window recesses covered by Special Grilles designed to fit the odd shape of the panel and to harmonize with the period and style of architecture.

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OUR WONDERFUL NEW HYBRID GIANT FLOWERING MARSHMALLOW. Everybody should be interested in this hardy, new old-fashioned flower. It is perfectly hardy and will grow everywhere.

Our **NEW ILLUSTRATED GENERAL CATALOG NO. 40** describes the above, mailed upon request.

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gateway, walk or lawn. It is a simple matter to grow roses or vines if you make the most of them by setting up an

Trellis Arch. Nothing will add so much to the appearance of your grounds. Made of strong, heavily galvanized rods and wires. Very easy to put up.

Made in various sizes—we will send catalog from which to make selection. Also Excelsior Rust Proof Trellises, Fences, Tree Guards, Bed Guards, etc. Ask your hardware dealer. If not found there, write direct for catalog C.

WRIGHT WIRE COMPANY
Worcester, Mass.



This delightful summer house complete for \$50

(Freight prepaid East of Missouri River)

A breezy retreat from the summer's heat

What a lot of enjoyment you could take with this magnificent summer cottage, were it on your lawn or in your garden.

What a cool, refreshing spot it would make for reading, sewing or entertaining on warm summer days.

What beauty, charm and distinction it would add to your property! For only \$50, you can have it—for a small, additional investment you can have seats, swings, chairs, pergolas, fences—in fact, rustic work of all kinds—turning your yard into delightful "grounds." Decide now to invest in some

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We also make over 100 different pieces of famous Old Hickory Furniture for porch, yard and bungalow. This substantial and charming furniture is made of sturdy hickory, with the natural bark left on. The seats and backs are woven strips of inner bark. It's the logical outdoor furniture—you can't break or injure it—it lasts forever.

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It tells all about Old Hickory rustic work and Old Hickory Furniture. Tells of our care in selecting the materials so that long durability is assured. You'll be surprised to find how inexpensive this finest of rustic furniture and rustic work is. The group shown in the lower right hand corner—of two chairs, settee and "catch-all"—complete for \$26.75—is a good example of Old Hickory economy. Write for book today.

Free "catch-all" or doll set, if you order within 30 days

Don't miss this great offer. The "catch-all" for books, magazines and anything you want to keep handy is a great convenience. The doll furniture is the cutest and strongest doll furniture you ever saw. Practically unbreakable. Either doll set or "catch-all" are free to you, if you order within 30 days, the group of Old Hickory Furniture illustrated or the summer house.

The Old Hickory Furniture Co.
412 So. Cherry Street Martinsville, Ind.

This Entire Group \$26.75



A Small Country House of Ingenious Planning

(Continued from page 458)

by this simple device. Of course, care is taken to keep the register closed when cooking is going on. This can be done from the kitchen by a chain, which is attached to the under side of the register.

The front bedroom is eighteen feet long, and is so arranged that it will accommodate a double and single bed, two dressers, a table and chairs. It has a closet 5 by 7 feet. The smaller room, which opens on the upper veranda, has a skylight four feet square beside the two glass doors. It does duty as a studio when not needed for a bedroom.

The waste places under the roof have been utilized and each room and the bath has a small door opening into one room. Trunks and boxes are stored here. There is also a generous attic above, with ventilators at each end, which assist in keeping the bedrooms cool in summer. These are closed from the inside in winter.

A word as to expenses. A city apartment with three sleeping rooms, or a bungalow in a desirable location, will rent for from \$50 upward. We pay, including interest on \$4,000 expended at 5½%, taxes, insurance and fuel, less than \$25 per month. We are two minutes' walk from the trolley, fifteen minutes' walk from the railroad station and fifty minutes from New York City. Long Island Sound is hardly a mile away, just a short boat ride, and the boat lies in the river, seventy feet below our garden.

A Comfortable Camp in the Woods

(Continued from page 451)

stained and held in place by wrought-iron nails with large, rough hand-hammered heads. This use of undressed wood for interior finish is one of the most successful features of the interior treatment, as it gives a feeling that is decidedly camplike and spontaneous. The rule adopted in the design of the interior was to do nothing that could not be done with the ordinary tools of a pioneer woodsman and with materials that could not be obtained at the nearest saw-mill, and a plane was taboo.

This rule was faithfully followed in every detail except in connection with working parts, such as sash, shelving, floors, etc., where sanitation and practical considerations were of importance. Hukweem is an Indian name, meaning Loon, and this bird is used in every conceivable way in decorations.

All the furniture was specially designed and built by Chas. Rholffs, of Buffalo, and the loon appears on every piece of furniture in one way or an-



Bring the Birds Around Your Home

Our 1914 Catalog

Tells you how to attract them by planting. It also gives reliable information regarding Hardy Trees, Shrubs, Vines, Roses and Hardy Flowering Plants for every purpose. Send for a copy.

We solicit correspondence relative to any planting problem

The New England Nurseries Co.
Dept. E, Bedford, Mass.

other. The camp idea is further carried out by the display of hunting trophies on the walls.

The treatment of the bedrooms is particularly successful. Here the style is one of simplicity. The furniture is of spruce roughly planed, with tool marks showing. The covering and draperies are of chintz, and the wall decorations are confined to a simple coat of water-color on rough plaster.

The plumbing is of the best character, and in the lath no attempt was made to strike any note other than that of simple practicability, and there is no suggestion of the "Old Oaken Bucket" or the tin basin.

The main camp, as will be seen from the plans, contains five bedrooms and two baths, while provision is made for a large overflow of guests by two bedrooms and bath in the boat house. The son of the family has his own quarters, consisting of a bedroom and bath, with living-room and billiard room nearby. The servants have separate quarters accommodating eight, while the laundry, ice house and storeroom are all in separate buildings.

A common mistake in building a camp in the woods is frequently made in the treatment of the grounds surrounding the place.

At Hukweem the dominating idea was to see how little, rather than how much, could be done. Instead of clearing off a large space for lawns, only a very small area immediately in front of and on the south side, where the entrance turn was built, was cleared. Elsewhere the native shrubs—huckleberries, kalmia, young spruce, viburnums, mountain ash, ferns, wild orchids and every species of natural ground covering were left undisturbed. The camp is set back almost 300 feet from the lake, and it was necessary to cut certain views or vistas to the lake and distant mountains. These views were carefully selected, and all the poplars, locally called popple, were first cut out. These are at least short-lived trees and undesirable—then such other trees as were necessary were cut down or their limbs trimmed so that instead of one view of the lake and mountains, there are many, and each one a different picture. This method also tends to conceal the camp from the lake to a very great extent, making it more retired and suggestive of a "camp." Trails or paths were then cut through the underbrush and the bare earth exposed by grubbing out the thickly matted ground cover. These trails were then covered with pine needles, which prevent the growth of weeds or plants to a large extent in the paths. The idea of sticking close to nature does not preclude all the artifices necessary to the comfort and enjoyment of man, and a tennis court was successfully attained by clearing and grading a naturally level part of the grounds in a place when it is not seen from the camp

SAFETY FIRST

When "SHE" Drives

Your first consideration is safety for her and the youngsters. Specify for your new car, or equip your present car with

Goodrich Safety Tires

Best in the Long Run

Your first consideration is safety for her and the youngsters. Specify for your new car, or equip your present car with

Goodrich Safety Tires

Best in the Long Run

Goodrich puts safety in the tread—sure-steering and sure-stopping on slippery streets and oozy roads—skid-stopping safety which makes the brake effective. Goodrich construction carries that safety principle through and through the tire.

There is no sound reason for your paying more than the Goodrich schedule for any high-grade tire:

Size	Smooth Tread Prices	Safety Tread Prices	Grey Inner Tube Prices	Size	Smooth Tread Prices	Safety Tread Prices	Grey Inner Tube Prices
30 x 3	\$11.70	\$12.65	\$2.80	34 x 4 1/2	\$33.00	\$35.00	\$6.15
30 x 3 1/2	15.75	17.00	3.50	35 x 4 1/2	34.00	36.05	6.30
32 x 3 1/2	16.75	18.10	3.70	36 x 4 1/2	35.00	37.10	6.45
33 x 4	23.55	25.25	4.75	37 x 5	41.95	44.45	7.70
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Size for twelve tumblers, \$4, or complete with etched blown tumblers for \$5.50.

Circular giving complete description upon request.

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NEW YORK: 136 East 42nd Street

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Sanitary engineers agree that the really sanitary way of disposing of garbage and refuse is to burn it on the premises where it originates—before it decays and causes foul odors and provides a nesting, breeding and feeding place for flies, rats and other pests.

And it is also the most economical way because garbage and refuse contain a large amount of good fuel matter which can be utilized for heating the hot water needed in apartment buildings, hotels, restaurants hospitals and homes.

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burn garbage and refuse, without odor. They eliminate the garbage can and the garbage wagon. They keep the back door of the kitchen as clean and sweet as the drawing room.

And they are by far the most economical device for heating water because they use, as part of the necessary fuel, the garbage and refuse from the kitchen.

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without removing the screens and admitting flies and mosquitos. By the mere turn of a little crank, shutters are opened, closed or securely fastened at any angle, from the inside.

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is attractively finished to harmonize with the woodwork and can be easily installed in old or new frame or stone dwellings. At hardware dealers, or booklet sent on request to

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and can only be found by careful search, so unobtrusive its necessarily formal lines were made. A pergola, a gazebo, and even a flower garden with a fountain and straight flower beds, were all realized by careful planning, so that they do not obtrude, but rather retire, and seem to fit their natural surrounding as easily as an old glove. The day may come when the Italian villa of Lake Como type, or something else more architectural, will supersede the camp idea in the Adirondacks and be more or less appropriate, but at present Hukweem is typical of the best work now being done in this class of design.



The Garden Club

(Continued from page 452)

owing by us to the Chinese or the Japanese for anything in the rose world—for we owe them so much on other scores. But their part of the world seems to have neglected the rose to a remarkable degree, considering that the lovely tea rose in its original form comes from there, and that they are the happy owners of the splendid rugosas in their wild state. So as it stands now the rose is distinctly a plant of the so-called Aryan races—which is hardly definite enough to stir us into an ecstasy of patriotism, one must confess, though it does in my illogical breast minister pleasantly to prejudice.

I am in a fair way to have all this racial pride take a tumble, though, it seems; for it is to the China, or tea rose, that we are already indebted for the great glories of our rose gardens today—the H. T. class—and to the wild rose of Japan, *rosa rugosa*, that the growers here in America are looking for their great help in developing our own ideal garden rose—which must, of course, be as hardy as it is beautiful, and must blossom all of the time. And it is, moreover, two other Japanese species that have furnished American growers our wonderful ramblers, the commonest—and horriddest!—of which, the ubiquitous crimson rambler being the child of one—*rosa multiflora*, while the loveliest ones—Lady Gay, Evergreen Gem, W. H. Egan, Dorothy Perkins and Dawson—are the offspring of the other—*rosa Wichuriana*.

The last was given to America in 1893 by Mr. Jackson Dawson, of the Arnold Arboretum, explained the rose man; and he insists that we ought all to always remember this man, and to hold his name in highest esteem among horticulturists in America. The Dawson, Dorothy Perkins and W. H. Egan are all his hybrids, and I do not know how many more, for we were not given all the names, of course; but all around his cottage are wonderful climbing hybrids, we were told, being tested and weighed in the bal-

ance to see whether they are worth offering to the world—or whether they are not worth even keeping at all. Think of the patience! To begin with cross fertilizing blossoms and guarding them; then planting the seeds thus produced; then waiting for these to come up; and then waiting for them to grow up after they have come up, until they are old enough to blossom themselves; and then to throw them all away, root and branch, if they fail to meet a certain standard! Why, one needs to be a Job and a Methuselah combined to go in for this sort of thing, I vow!

Hybrid teas are the roses which now approach nearest the ideal for the garden, for they do bloom all summer; most of them are fragrant, and they are not impossibly tender: But, oh! how I wish they would hurry up and mix rugosas and hybrid teas and hybrid perpetuals, and whatever other ingredients are necessary, and give us the warranted-hardy-delicious - smelling-beautiful-double-flowered-free-from-bugs-and-disease rose, in all the colors, which our hearts are craving! "Doesn't seem much to ask," says Polly Addicks, really sulky about it, "when you see what has been done."

For our gardens we were told to have no teas unless we were willing to protect "thoroughly"; to have many hybrid teas and protect these "moderately"; and not to give much space to hybrid perpetuals unless we had some special favorites among them. I, for example, have always loved a "Jack" rose because of its association with my frivolous coming-out age, an armful of these as large as myself having figured conspicuously in a certain very sentimental scene about that time—so of good rousing General Jacqueminot I have several, and always shall have several. To make them somewhere near perpetual—the name is a cheat!—I am this year going to try cutting back the branch that has flowered, as he suggested, almost to the main stalk. They will put forth a new branch treated thus, and very often—though not always, I judge—this new branch will blossom. Anyway, it is worth trying.

Together, Polly Addicks and I have worked out a wonderful "efficiency gardening" scheme this summer—and this is one of the fine things about a garden club, by the way. It makes for this sort of mutual interchange of ways and means, and gets things running smoothly for you when you have never been able to get them running smoothly for yourself. And, thanks to this scheme, I am really enjoying my small rose garden for the first time.

Counting in this year's additions, I have about eighty roses; and my schedule, which hangs beside the door of the sitting room up-stairs, calls for "Tuesday: 7 to 8 A. M., spray roses," following "Monday: Dissolve soap for rose spray." This have I followed religiously ever since the Tuesday nearest to April 15th;

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Rolling will press the soil back around the roots and make firm healthy sod. It gives the grass a chance to get the start of the weeds and makes a soil in which ants and moles will not work.



DUNHAM Water-Weight ROLLER

You can fill this roller with water to any weight you want for soft lawns, for driveways or tennis courts, or for rolling the lawn later in summer.

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Before Rolling

In spring the sod is heaved up and full of cracks and air spaces. While moisture is plenty the grass will grow in spite of this. But when dry weather comes the roots dry out and die.



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Firmly packed soil like this holds the moisture in dry weather. Sun and wind cannot dry out the roots and the grass gets the good of the sprinkling.



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is all that's required to set up a Corcoran Tank and it is absolutely watertight without paint, putty, white lead or calking.

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It's all in the iron bands with adjustable draw-rods at the intersections placed over antifriction plates—draws every joint tight and holds it there.

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Before you buy any kind of tank or windmill get our new catalog.
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A. J. CORCORAN, Inc. - 17 John Street - NEW YORK, N. Y.

and so, before the rose expert came to inspire everybody, it was actually a working scheme, tested and found good. I told him about it, and he was delighted.

Soapsuds and fungicide are used all the time, for plant lice are forever around, and fungous diseases, being incurable, must be forestalled. But the poison for the chewers we do not use unless something is eating up the plants. Our three stand-bys are whale oil soap solution, $\frac{1}{2}$ pound of soap to 4 gallons of water—this amount is enough for one complete application in my garden, my allowance being about a pint to a plant; this is only a trifle less—arsenate of lead for the worms and slugs and rose bugs—the eaters—in the proportion of one-half pound to five gallons of water, and potassium sulphide, two ounces to four gallons of water, for mildew and fungous diseases generally. Bordeaux mixtures we only used at the first general clean-up the middle of April, for it shows and looks ugly on the foliage later. The proper strength for it is one pound to six gallons of water—which is more than enough, but I use it all up, for I have everything in the roses' neighborhood treated to a dose, as a precaution.

Every week we use the potassium sulphide, and I dissolve it and mix it and go straight out and spray with it, for it does not keep. I believe it holds the aphids in check, as well as fungi, for they never get very much in evidence; but, to be quite certain of their never getting a hold, I use the soap before the potassium whenever I see a sign of one of these wretches; consequently a "stock" of soap dissolved is maintained, the half pound in one gallon of water, ready to be reduced and used instantly any Tuesday I find need of it. And by setting the potassium to dissolve when I go out to use the soapsuds, I save time and get through the two sprayings in very little more time than the usual once over the plants takes.

Each morning I cut roses, before breakfast usually. But we swore an oath to each other, did Polly Addicks and I, that we would never let anything induce us to do any spraying or doctoring on any day save the one set apart for it. For once you get to dabbling and pottering around at other times, you are a goner!

So it is on Tuesdays only that we spray; and on Tuesdays and Fridays that our rosebeds are raked over and tended; and not a touch do they get on the days between. Spraying and raking over—tilling, I suppose, one should call it—and tending generally uses up about three hours or three and a half in the week—one hour being my spraying time, and the other two being the man's. And I could do all of it myself, if he left or anything happened to him, in the same time, or very little more. For, being always done on schedule—barring rain, when it is done the first day after that

admits, and the schedule resumed immediately with never a lengthened skip, but rather shortened one, to get it adjusted—it never takes longer than the time allotted; for it never gets ahead of us.

The rosarians' finest roses were these:

HYBRID TEAS

White—Bessie Brown, Kaiserin Augusta Victoria, White Killarney, Molly Sharman Crawford.

Yellow—Betty, Mrs. Aaron Ward, Duchess of Wellington, Sunburst, Marquis de Sinety, Mme. Ravary.

Pink—My Maryland, Killarney Queen, Caroline Testout, Lady Alice Stanley, William Shean.

Red—Richmond, Laurent Carle, General MacArthur, Chateau de Clos Vougeot.

TEAS

White—White Maman Cochet, William R. Smith, Marie Van Houtte.

Yellow—Etoile de Lyon, Lady Hillingdon, Harry Kirk, Miss Alice de Rothschild.

Pink—Duchess de Brabant, Maman Cochet, Mrs. Hubert Taylor.

Red—Meteor, Corallina.

Souvenir de Catherine Guillot is a reddish-copper, neither red nor yellow, though favoring both; very rich.

HYBRID PERPETUALS

White—Mrs. Andrew Carnegie, Frau Karl Druschki.

Yellow—Gloire Lyonnaise (white, tinted yellow), Celine Forestier.

Pink—Magna Charta, Mrs. John Laing, Paul Neyron (dark pink).

Red—Baron de Bonstetten, General Jacqueminot, Prince Camille de Rohan.

CLIMBERS

White—Silver Moon, White Dorothy.

Yellow—Francois Poisson, Aviateur Bleriot.

Pink—Dorothy Perkins, Lady Gay, American Pillar.

Red—American Beauty, Excelsa.

A Seaside House that Fits Its Site

(Continued from page 455)

a reading lamp, matches near by, a vase of flowers. Books were in the "built-in" case. A large easy chair was drawn close to the table—a tiny pair of heel-less slippers beside the footstool! It was an apartment fit for the best in the land. It seemed to me that there would be less trouble about the servant problem were they all treated in so courteous and friendly a way.

Within the house everything has the appearance of handicraft work. The huge beams are pinned together. The owner is interested in our native Americans, so he has as much of their craft as he could



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With the Corbin Cylinder lock on guard. It has the highest degree of security, and serves as an effectual barrier to thievery. The front door cylinder is the same as that used on the finest office or public building and it has advantages which are peculiar to itself. Catalog K112 tells of them. Sent on request.

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An Economical Roof Can Be Artistic

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“CREO-DIPT” STAINED SHINGLES

14 Grades, 16, 18, 24-inch. 25 Different Colors.

They come in bundles, ready-to-lay, —one even stain, perfectly dry, ready for the job. We preserve them in Creosote against wet or dry-rot or worms. We use only selected Red Cedar shingles. You pay for no waste in either shingles or stains.

Most pleasing effects obtained by using one color on side walls and a darker tone on roof. They are being used by architects, builders and owners all over the country.

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Standard Stained Shingle Co.
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Residence of John Miller, Shaker Heights, Cleveland.
Note the softened roof lines

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COLDWELL
Combination Roller
and Motor
Mower



EDWARD RAY, says:

Philadelphia, Nov. 12, 1913

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DEAR SIR:

I have just completed a tour of the United States and Canada and was surprised to find the nice condition of courses where your Motor Mowers were in use. I consider it absolutely essential for conditioning the fair ways of all courses. It certainly makes

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get. Indian rugs are on the floor and hang from the balcony. Indian baskets are on the walls, holding brown grasses or gay flowers. They are used for waste-paper baskets; rows of them are on the shelves. Indian pottery, saddle ornaments, blankets, etc., have been placed in decorative ways here and there. The table runners, pillow covers, even some of the book and magazine covers, have been ornamented with a pattern from the Indian rugs. Where it has not been possible to keep strictly to the Indian scheme of things he has filled out with material in similar colors from Mexico. Some of the dishes are from China, decorated with the dark, rich shades used by the Indians. He has kept firmly to the bald, primary shades of red, blue, orange and browns. The hangings at the windows are of crepe, dyed a rich orange (by his own efforts) with the juices of sea-shore plants. The dining-room chairs are upholstered with untanned calves' hide.

The crowning touch of originality is in the piano. The dark mahogany of the Steinway grand seemed to him to be a jarring note. It did not look at all like the rest of the room. With such courage as only a man can show, he painted it a rich Indian red! Not a common coat of paint, but a soft, rich sort of lacquer. Not a woman on earth would have ventured so original a trick. It would appear a most shocking absurdity in the ordinary drawing-room, but here, where he has had the joy of doing everything just as he wanted to, it is entirely suitable. The flood of sunlight pouring into the room, the sparkle and glitter from the ocean, seen through them, the barbaric coloring mellowed by the shadows from the high ceiling, the Indian-red piano, with a great, round bowl of sprawling sprays of red geranium, the flame of the open fire, combine to make as cheery, harmonious and original a room as can be found anywhere. It is full of the charm that always comes from a fearless expression of taste. It is a man's picture, his own technique, his own idea of comfort and cheer. It is complete, and left me nothing to suggest in the way of homey contrivances that make for convenience. Never could there be a neater home. My doubts as to man's ability to build pleasantly are stilled for ever.

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The Seventh Bungalow

(Continued from page 466)

rarest joy of all, a light that is portable and by which you can read in bed. But the greatest benefit we derive from electricity is in having our own water supply. We dug a well in the cellar and installed a pressure tank $2\frac{1}{2}$ feet in diameter and 6 feet long. This is buried under the cellar bottom. The tank holds 220 gallons of water. The outfit is equipped with an electric pump which starts and

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stops automatically. We always have an abundant supply of water without ever giving it a thought. As long as there is water in the well and "juice" in the wires we are sure of our water supply. The whole outfit installed cost only \$125.00. An electric current is not indispensable and need not dissuade anyone from building in the country merely because current cannot be obtained. A good water supply is possible either with a hot-air or gasoline-driven pump, or even with a hand pump, and with either a pressure tank or an attic tank. Our system is the ideal one because it requires absolutely no attention except to pay the meter bill. The water supply has withstood a temperature of 10 degrees below zero for several days this winter without a single frozen pipe.

There is one point about a bungalow that a housebuilder will discover sooner or later. From its very nature—if it is a true bungalow—it is a structure all on one floor. This method of construction results in a great deal of waste space in the attic. For an average of eight rooms we shall require a foundation, say, 30 by 40 feet. We thus have attic space 30 by 40, which may not look like much on our blue-prints, but when the house is completed we see this enormous wasted space and commence to wonder why we hadn't used that space for second-floor rooms by means of dormer windows, and thus cut down the size—and cost—of our foundations. Well, there are two reasons for it. If we have a second floor we cease to have a bungalow, and such rooms, coming directly under the roof, are always hot. "But, why not raise the roof?" you may ask. That is possible, but then you must bid good-bye to your mental picture of "that low, squatty effect" that the books talk about that will make your house look as though it sprang right out of the ground, and in its place you will probably get something that looks like a cross between a Kansas grasshopper and a railroad signal tower.

It is a mistaken impression that a bungalow is the cheapest form of construction for a given amount of floor space. This is not so. Probably the cheapest type of house is the so-called "L" house, that is a blot on every landscape in these United States. They are entirely lacking in distinctiveness, and are usually built by a man who wears "mail-order" clothes and "mail-order" teeth, and has even bought "plans complete for \$2.85" from the same "mail-order" catalogue that supplies all his other earthly needs. No magazine ever publishes an article on "the 'L' house beautiful," and yet it is our typical form of architecture. There are at least twenty such houses in my town, which only has 300 inhabitants. But they cost less than a bungalow, for the reason that the same roof covers two floors instead of one.

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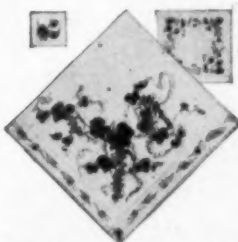
ALL ships from the Eastern ports know Vantine's. No corner of the Orient but has been searched for its art, for its comforts, for those inexpensive luxuries which so gracefully mingle the quaint and the practical, the mysterious and the magnificently simple. The purpose of this book is to bring Vantine's, The Oriental Store, to your home—to assist you in ordering by mail objects of art and utility specially designed for summer use which were collected by our representatives in the busy cities and silent places of Japan, China, Turkey, India, Persia and Egypt. Write to-day, and by return mail we shall send postpaid this interesting Vantine Book.



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If your lawn is full of holes and hoof-marks, after each time the grass is cut—you have nobody to blame but yourself.

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The Ideal Power Lawn Mower cuts the lawn quickly, smoothly and evenly. It has a 35-inch cut, works neatly and closely

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The price of the Ideal complete and ready for shipment, is but \$375.00. Contrast this with heavy, cumbersome power mowers that cost from \$1,200 up. Write to-day for our attractive illustrated booklet.

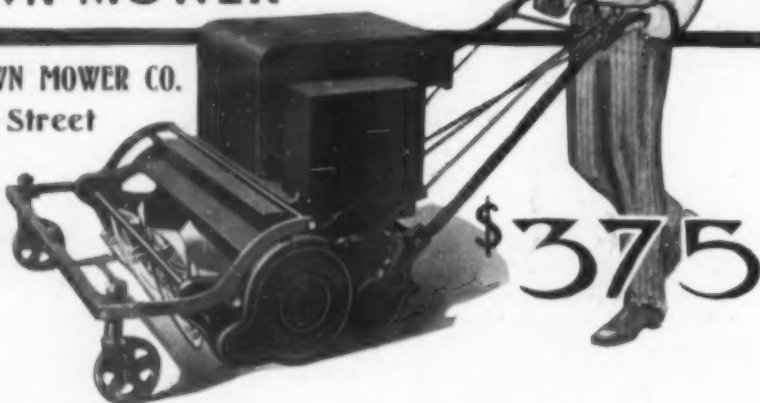
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our bungalow, as the plan shows, but it serves no other purpose than to get to the attic to store trunks and set the mouse trap. We have thought of the possibility of an open-air sleeping-room on the second floor, but experiment proved that during July and August the attic was hotter than the seven hinges on the gates of Inferno. Because of this air space, the rooms below are delightfully cool.

Every home should have an open fireplace. It is the focal center of the whole house, the shrine around which the entire family assembles. Our fireplace was first to be brick and stucco, but I had already built several of that kind for my neighbors. I had also built innumerable field-stone fireplaces of every shape, size and previous condition of servitude. We therefore decided on a "tapestry brick" fireplace, and have never regretted our choice—merely because it is distinctive, not because it is any better.

There are a great many possibilities for individual ideas in a house that will occur to the builder while the house is in progress. To most people housebuilding is a sort of a nightmare, anyway, and the contractor meets every suggestion of a change with a raise in price. A sort of legalized game of poker. When the family finally receives the keys and breathes a silent prayer that the house is at last finished without utter bankruptcy, it somehow always reminds me of that picture of "The Landing of Columbus," where they are all giving thanks that the awful journey is over and that they have even escaped with their lives.

Housebuilding costs are governed a great deal by local conditions. This is not so true of material as of labor. Another point is that the cost of a house is influenced far more by its size than by its shape. If you are anxious to keep down the cost of your house, decide first of all if you can get along without a cellar. If you ultimately intend to use it in the winter and intend to have a furnace, a cellar is a necessity. Otherwise it has but little relative value. Cut out the cellar, and the house should cost \$250.00 less.

By referring to the plan it will be seen that a single chimney serves for the living-room fireplace, the kitchen range and the furnace. This is another great saving over the cost of two chimneys. There are two points to remember in a bungalow chimney—to have it higher by at least two feet than the highest part of the ridge, or your range will refuse to draw, and to allow at least twelve square inches in the fireplace flue for each square foot in the fireplace opening. This is not as complicated as it sounds. If the fireplace has an opening three feet wide and thirty inches high it has a surface area of 1,080 square inches. One-twelfth of that is 90 inches, and an 8-inch by 12-inch flue gives you 96 square inches, which is enough.

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the especial *bete noire* of architects and contractors. I know, because I am a contractor myself. People bring pictures of houses to me that are accompanied by a printed statement that "this house can be built for \$1,985.00," when the actual figures will run close to \$3,000.00. A friend of mine built from a California bungalow book. He first tried to get some contractor to take his house at the book price, which was in this case \$2,200.00. He failed in this because none of the contractors he approached happened to be in business for their health. He then decided that all contractors were robbers, anyway—which has an element of truth in it—and built his house by day's work, buying all of the material and superintending the construction himself. When he paid the last bill he showed me his check-book stubs. I promised never to tell anyone, so I will keep my promise. The total was \$3,789.00, and he still had to pay for digging a well. But the book is still smilingly telling someone that "this house can be built for \$2,200." Where? Certainly not in any section where material costs real money and where laborers do not merely work because they need outdoor exercise to keep from getting the gout.

The actual cost of our bungalow was \$4,500. This included everything—well water supply, cess-pool, grading our lot, making a lawn, planting trees and shrubbery, steam furnace, electric-light fixtures, kitchen range, wall paper, wire screens; in short, a complete house without furniture, except various built-in window seats, sideboard and kitchen cabinets. If you add to this a contractor's profit of 10% and an architect's fee of 5% the cost would have been approximately \$700 more.

You can build one like it in your own locality for the same price if the following price conditions are true: Laborers, \$1.75 a day; carpenters, \$2.50 a day; masons, \$3.60 a day; framing timber, such as hemlock or chestnut, \$30.00 a thousand feet; shingles, \$6.50 a thousand, etc. You can build it for less if you merely want a summer cottage. This should eliminate at least \$600.00 worth. Our grounds cost about \$250.00 to get into shape. Yours may not cost anything.

We have a large living-room, dining-room, porch for summer or winter use, three bedrooms and bath, also a maid's room on one floor. All the rooms are large except the maid's room—but then, we have a small maid. The house is well supplied with closet space. There are two splendid closets in our principal bedroom. My wife and I each have one. If more houses had this arrangement, Reno would soon become a tank town. The house is remarkably cool in summer and warm in winter. We feel that it is just what we want. If we should sell it to-morrow we should like to go across the road and build one just like it. That is the real test.



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HOW many scenes such as this would occur? Over ninety per cent of the destructive fires in this country are discovered in their incipency—while they are in the *vital-five-minute* stage.

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The same boiler that heats your greenhouse can then make the garage comfortable to work in at but slight additional coal expense.

When the greenhouse and the garage are considered at the same time we can work out a saving to you for both. In fact,

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If, however, you already have a garage then it's a simple matter to connect a greenhouse to it. You see how successfully this idea has been worked out in the subject shown where the layout is as charming as it is in every way practical.

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The Outdoor Living-Room

(Continued from page 461)

As the garden is usually rectangular, the house forming one side, there is opportunity for four principal features, axially opposite, one being the entrance from the house, often by a short stairway with its many possibilities of elaboration. One of the other features will often be a gateway, perhaps arbor-covered, leading to other portions of the grounds. Locate this at one side when possible so that something more important, such as a semi-circular pool against the wall, an arbor-covered seat, a garden house or pergola, may be axially opposite the house entrance, with a fountain, sundial or gazing globe in the center of the garden.

These latter three objects are used chiefly to emphasize the central point of a garden at the junction of converging paths. Of these, the former is most pretentious, whether consisting of a pool, with statuary figures, or a fountain basin supported on a pedestal above the sundial. Next in importance comes the sundial. A peculiar fascination and sentiment ever clothes this interesting device, and it is sufficiently accurate to mark the passing hours in a really beautiful garden which one dislikes to leave at any time. A sundial of hand-chased brass on a pedestal, often of Pompeian stone of classic mould, may be chosen from the varied stock of many dealers in garden furniture. They are best set on a stepped base of brick or stone, often circular, sometimes square and occasionally octagonal, intended to detach them somewhat from their surroundings.

More recently the gazing globe has come into favor for the central garden position. It is, however, among the oldest of garden accessories. Consisting of a crystal sphere mounted upon a terracotta pedestal of Pompeian design, this magic reflector of sky and landscape presents a charming kaleidoscopic picture of everything round about.

Brick or flat stone paths are best, their plan depending upon the arrangement of the garden and chiefly whether the fountain or pool is located in the center or against the wall. With the latter arrangement a paved area nearby provides an attractive spot for garden furniture if large trees shade it, especially during the luncheon and tea hours. Supplementary shade may be provided by a large garden umbrella, if necessary, or one of the picturesque tents of green and white striped canvas. With an arbor-covered seat, a garden house or pergola axially opposite the house entrance, and with a brick or stone-paved area about it, the fountain may well occupy the center of the garden—the principal feature to be observed during luncheon or tea. These features provide their own shade, although over-

DUTCH BULBS

THERE is no more useful garden material than what are known as Dutch Bulbs, Hyacinths, Tulips, Narcissi, Crocus, etc. They give for a small outlay of time and money an abundance of flowers in the house from December until April, and in the garden almost before the snow is off the ground in the spring until the middle of May.

From NOW until July 1st—NOT LATER

These bulbs are grown almost exclusively in Holland, and in enormous quantities, where they are sold at very low prices. Usually they pass through the hands of two dealers, and more than double in price before reaching the retail buyer in America. By ordering from us **now** instead of waiting until fall, you make a large saving in cost, get a superior quality of Bulbs, not usually to be obtained at any price in this country, and have a much larger list of varieties to select from.

Our orders are selected and packed in Holland, and are shipped to our customers immediately upon their arrival from Holland, perfectly fresh, and in the best possible condition.

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Fine Mixed Tulips	.70	3.50	Double Daffodils	1.50	7.50	Narcissus Golden Spur	2.00	10.00
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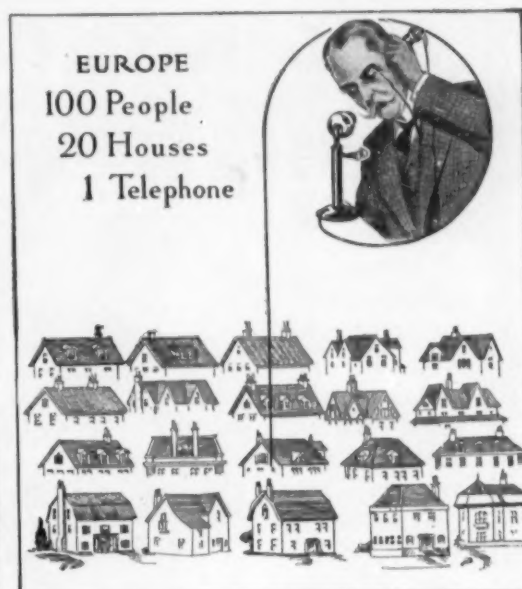
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hanging trees nearby are never unwelcome and lend a natural charm to the formal arrangement.

The construction of these architectural features and the materials used, of course, should harmonize with the house and wall or fence. Too elaborate design is the chief danger. Benches, statuary, large pots and fountains are to be had in terra-cotta, Pompeian stone and marble reproduced from famous models in the best gardens of Italy. The same may be had in Italian marble at slightly increased cost. Terra-cotta, of course, combines strength and durability with high artistic qualities at small expense. When of that exquisite old ivory tint, it seems to harmonize with any desirable color scheme.

A garden house may, with propriety, be more pretentious than an arbor, sun-room or pergola, the mission of the latter three being to provide a support for vines rather than to be surpassingly beautiful in itself. It is well to remember also that the pergola is of Italian origin, best used in Italian adaptations, its colonial and English equivalent being the simpler arbor of our forefathers—usually preferable for American use. Even so important an accessory as this may be bought ready made for a country carpenter to set up without difficulty. This ensures a pergola or sun-room of correct design and proportion at a decided saving of time and money. Of the several good pergola types, the best is that famous one at Amalfi, consisting of concrete supporting columns and a top of poles. Located across the garden living-room opposite the house, such a pergola may fulfill its true mission by leading from one portion of the grounds to another through the garden, its ends really serving as gateways or entrances to the garden. Again, it may be the continuation of a piazza along one end of the house and extending along one side of the garden, serving both as a side entrance to the garden and to lead beyond into other portions of the grounds or to a street or driveway. Such an arrangement, together with the house, gives great seclusion on two sides of the garden.

The benches and seats already alluded to are to be found in a great variety of shape, size and decorative treatment, with and without backs. They form the year-round furniture of an outdoor living-room and serve to decorate it as do the more pretentious features. The straight bench without back or arms is most commonly seen, usually standing in pairs at opposite sides of the garden beside the border paths. Wall seats are also charming. The bench is usually flanked at each end by ornamental, carved arms, and the wall itself serves as a back. Semi-circular and half-oval seats frequently become parts of the architectural scheme about a fountain pool, sundial, gazing globe or paved area



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intended to serve as the actual living portion of the garden.

As supplementary adjuncts, large, ornamental pots of green or ivory-tinted ware containing bay trees or flowering shrubs are useful as architectural units. Placed at the corners and flanking the entrances to a terrace or paved area in the garden they suggest partition walls, define the extent of an outdoor room, and seem almost to bring the outdoors into the house. Not until several potted ornamental plants have been so placed does one realize how singularly beautiful and refreshingly cool the dull, rich green pots themselves can be, or how well they blend, yet contrast, with the varied foliage of the garden. Designs of classic simplicity and attractiveness are to be had to grace any landscape however restricted or extensive.

Quaint Japanese garden accessories, bridges, arches, curiously carved dragons and other figures, cozy-corner seats and other ornamental conceptions, are best restricted to purely Japanese gardens, now much in favor as one of several isolated features of large grounds. More latitude in use may be accorded pagoda-shaped stone lanterns, which are much in vogue for out-of-the-way places, especially in informally treated grounds, shrubbery corners and woodland glades. At dusk during garden parties they present a very pleasing effect when lighted, for they have diminutive oiled paper windows which give out a diffused, picturesque light in accord with the tranquil charm of the evening hour. These lights, seen through the trees here and there, combine with flowering plants to suggest a veritable fairyland.

Coming now to the furniture of the actual living portion of terrace or garden, the tables, armchairs and settees must be of a sort easily moved about as desired, yet of sufficiently sturdy build to withstand any tendency to split on exposure to rain and sun. They may be entirely of wood after the English fashion, or with bent-iron frames, wood table tops and chair bottoms, after the style prevalent in Europe. Old English garden chairs, settees, garden houses, rose arbors, and the like, may be selected from a large number of stock styles of beautiful and varied design at moderate cost. Then, too, there are the charming little French and English lacquer tables and a great variety of chairs. Rustic and old hickory pieces may be used in informally treated gardens, especially under the shade of trees.

In any case, the design should be in accord with the character of the house and garden, and the simpler the better. This applies with equal force to arbor seats, for the arbor portion is intended primarily as a support for vines. Teak or oak are probably the best woods to employ, although well-seasoned white pine or cypress are suitable if carefully and regularly painted. As this furniture



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President of Tree Surgeons

is brought indoors during the winter, it escapes the worst storms. Green seems to be an appropriate color for garden furniture and wood flower tubs, but there is grave danger that it will quarrel with the varied natural greens near it. That peculiar green hue of the best pottery seems to be impossible to obtain with paints. White is probably preferable, though it looks rather glaring unless care has been taken to provide a constant succession of brilliant flowers nearby to relieve it. Oak or cypress untreated and allowed to take on the silvery gray which exposure to weather will give are, on the whole, the best for an open-air room. Such pieces are especially charming and unobtrusive with natural stone walls and paving.

If there be a garden house, greater latitude is permissible. Because of the sheltering roof it may be furnished like a piazza if desired, with willow, wicker, reed or Canton chairs and grass or wool rugs, of which the variety at low cost is very great.

As to the number and arrangement of furniture pieces for an outdoor room, the principles of interior furnishing hold. A table takes the central position, two settees may well flank opposite sides, with another at the back, unless that place be occupied by a pool, fountain, arbor or wall seat, and two to four chairs complete the picture.

A garden living-room embodying some of the foregoing suggestions, where friends may be entertained informally, and into which the home life may be carried without fear of intrusion, should prove a never-ending source of pleasure and comfort to its owner, making for better health of the entire family and fostering an intimate knowledge and love of all growing things.



The Problem of the Sleeping Porch

(Continued from page 464)

deeply grooved crosswise at frequent intervals to allow water to drain off under the tracks. Even with this precaution, the sash are apt to freeze in place after wet snow has fallen. This type is not as weather-proof as some of the others, but is usually easy to operate if accurately and carefully installed.

There seems to be no reason why the sash could not be hung from overhead track, and guided by metal lugs attached to the sill in the manner sometimes used for street car doors, but the method first described is the one commonly used.

(7) The "casement" type (hinged at side to swing in). This will give fairly good results with narrow sash, but if as



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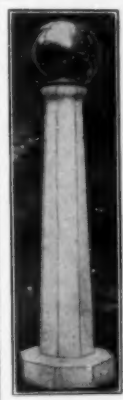
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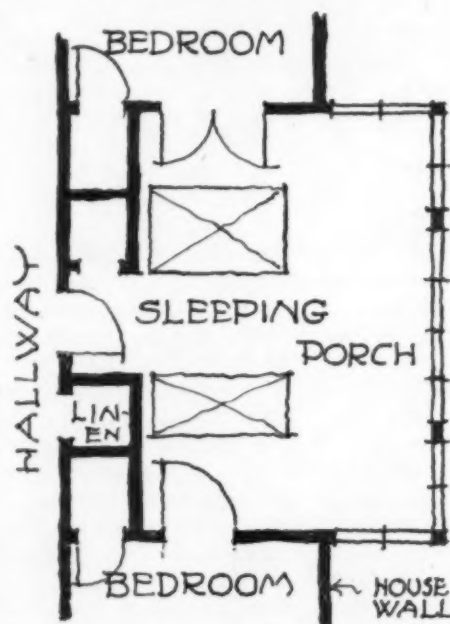
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wide as two feet six, the sash occupy valuable space in the porch, and present besides so great an area to the wind that ordinary adjusters will often fail. If the sash are kept quite narrow they may be hinged together like old-fashioned shutters, and the mullions omitted, but this arrangement must have careful usage on account of the stress on the upper hinges.

It is assumed that outside "whole" screens will be required, so no "swing-out" types of sash have been suggested. If no screens are desired, types (5) and (7) may be made to swing out instead of in, and (7) may be further varied by hanging the sash by the "accordion-door" method from overhead track.



Plan for an outdoor sleeping porch, showing its arrangement with respect to the house proper

Awnings may, of course, be attached to the outside of the main posts in the usual way. Curved forms, either in plan or elevation, greatly increase the difficulty of installing the inclosure, and should be avoided where economy is desired. The same objection applies to corner brackets, strongly projecting post caps and similar features.

A light in the porch will add to the comfort of its occupants, and if a lighting circuit is available, a ceiling outlet, controlled by a conveniently located switch, may be provided. A wall outlet, equipped with cord and *presselle*, to ring a bell in the service quarters, will often be of use. Attempts at heating, on the other hand, are in conflict with the idea of the outdoor life.



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Quality Crops for the Home

(Continued from page 456)

day and a half or so in a moist, warm place by spreading it out on a piece of damp bagging or cotton, and rolling it up. Then, when ready to plant, mix this pre-sprouted seed with the other. That will give you two chances instead of one of striking the right sort of weather while the seed is germinating. Then, in covering it, be careful *not* to cover it all to the same depth. Scatter the seed and pull the soil over it with a hoe, so that it will be covered from a little less than half to a little over three-quarters of an inch deep. And that will give you two or three chances instead of one again. As two or three plants will be enough for each hill, anyway, it makes no difference about the seed which does not come up. It is much better to make sure of having a few plants than to take a chance on losing or sprouting all of the seeds planted.

In preparing the hill the soil should be only slightly elevated above the surrounding surface unless the soil or the season is very wet. Dig out a space eighteen to twenty-four inches square and put in some very fine manure or some of the compost mentioned above, and *mix well with the soil* before filling the "hill" in again. Make the hills four or five feet apart each way. If one has some of the miniature or "melon" frames at his disposal these may be used and the seed planted a couple of weeks sooner than would otherwise be possible. Very often, instead of being planted in hills, melons and cucumbers, which do not require nearly so much space as watermelons or squash, are planted in continuous rows. In this case, instead of making hills, make a broad furrow the length of the row; put the fertilizer or manure in this, and in covering again ridge it slightly, with the slope to the south a little longer than the other. Then if the seeds are sown or the plants set on this miniature hillside, they get the benefit, not only of perfect drainage, but of a little additional warmth and protection from cold north winds.

In culture, the methods for the various vine crops in the home garden are much alike. If there is any choice as to selection of locality, remember that muskmelons are the most dependent upon all the sunshine they can get. Another cultural direction which applies equally to all the cucurbits is not to let a crust form on the soil, either between the hills—where there is a great temptation to let a crust form and the weeds start before the vines begin to run—or on the hills themselves. Sunshine after a hard, beating rain will sometimes form such a hard crust over the hills that the seeds, even when they germinate, fail to push up through it. Should such a rain occur before the plants have come up, see to it that the surface is broken up at once with the fingers or a small hoe.

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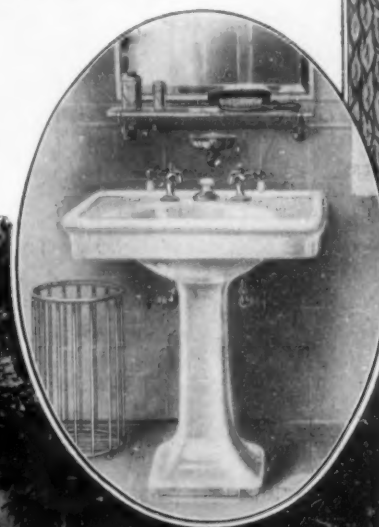
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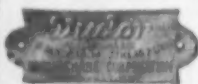
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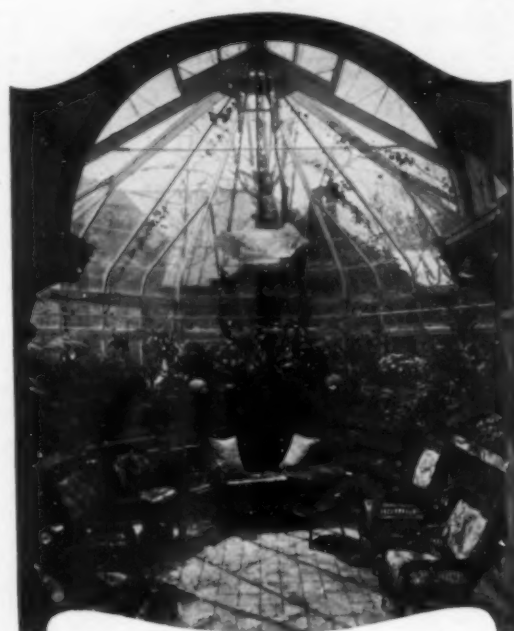
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Muskmelons are of two types, as far as color of flesh is concerned—the green-fleshed and the salmon-fleshed. Some people prefer one and some the other. Personally I prefer the latter; but the green-fleshed sorts are as a rule better shippers, and therefore one is more apt to find them in the markets. They also vary greatly in regard to size. The smaller round sorts, with comparatively smooth surface, such as Jenny Lind and Hackensack, are earlier. The larger, oval sorts are sometimes termed cantaloupes, though in some sections this term is used for all muskmelons. They prefer a slightly heavier soil and require a longer and cooler season of growth. There is a new, or "bush," form of muskmelon which promises much for the small garden. It may be planted as close as three feet apart each way. The fruit set close about each hill, and the "vines" are very dwarfed. There are a large number of good varieties of both the green- and the salmon-fleshed sorts. Personally I use Netted Gem (Rocky Ford) for an early, green-fleshed sort, and a few hills of Montreal Nutmeg, which is less certain, but of superfine flavor when the season is favorable for a late. Of the salmon-fleshed sorts, Fordhook and Spicy are the sorts I grow, although Emerald Gem, Osage, Burrell Gem and Paul Rose are all fine sorts. Ripeness is indicated by a softening of the fruit and a change in the appearance of the stem, which cracks at the fruit and separates easily from it. They should be picked then and kept until wanted in a dry place.

The extra-early cucumbers are small and inferior in flavor. For home use there is no better sort than Davis Perfect, a splendid type of White Spine. Where the seasons are very hot and dry it is advisable to make a second planting a month or so after the first to furnish fruits for late fall. The cucumber should always be cut clean and not pulled from the vines; and all the fruit should be gathered whether there is use for them or not, if the productivity of the vines is to be kept up. Fruits that get too large may be used for large pickles or allowed to get nearly ripe and sliced or cooked in batter in much the same way as egg-plant.

Of squashes there are also a number of types, such as summer and winter, bush and running. In the small garden the bush summer varieties are very desirable, as very few fruits will be wanted, and these take up very little room.

Either the scalloped or the crook-necked type may be grown. Both, however, should be used while still comparatively young and while the skin or shell is soft enough to be readily indented with the finger-nail. There are a few varieties which are good for both summer and winter use. The best of these are Fordhook and Delicata. The former of these may be had in either running or bush



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form. In a small garden a few hills of any of these may be depended upon to furnish delicious squash almost the whole year round, as any fruits that are not used during the summer may be gathered, and will keep well through the winter. In the way of insect pests, the squash has an additional enemy in the squash vine borer, a large, white grub which develops in the vine near the root and causes the whole plant, even when half grown, to wilt and finally die. The leaves of some of the plants beginning to droop during the noonday heat indicate the presence of the enemy. A careful search will usually locate the exact spot in the vine where he is present, near the base of the plant. A small hole near one of the leaf stems, with a few grains of sawdust-like material, will be a further clue to his presence. With a little practice you will be able to locate his exact position, and then, with a thin, sharp pen-knife blade slit the vine lengthwise for an inch or so, and dig him out. Put fresh earth over the wound and work a handful of nitrate of soda around the hill to stimulate active growth. If desired, the vine may be pinched back after they attain a length of six feet or so, throwing more strength into the laterals and the fruits already formed. Hubbard, Delicious, Heart of Gold and Boston Marrow are all excellent standard varieties. In gathering the fruits for storing for winter the most care must be taken not to bruise them, as spots that do not show at all at the time will develop into centers of decay soon after the fruits are stored, with the result that the whole supply is pretty certain to be lost. A good method is to cut a small section of the vine on either side of the stem with the fruits when gathering. Store in a safe, perfectly dry place before danger of a hard frost.

Pumpkins usually occupy too much space and are too little used to be grown in the home garden, but a few hills of one of the table varieties sown in the late sweet corn will add a few delicious pies to the Thanksgiving larder, provided you will keep the squash bugs off until the vines get well started. The small "Sugar" pumpkin has the finest flavor of any of the round, yellow pumpkins. For storing they should be handled in the same way as squash.

Watermelons are easier to grow than muskmelons, but they require much more space and a longer season of growth, and of course do not compare in flavor. For the Northern States the season is too short for many of the best varieties. Sweetheart, an old favorite of excellent flavor, usually ripens a good proportion of the fruits in the Northern States. Halbert Honey is the sweetest watermelon which I know of for planting as far north as I am situated. It matures in about the same time as Sweetheart, or a little sooner, and I now use it in place of that sort.

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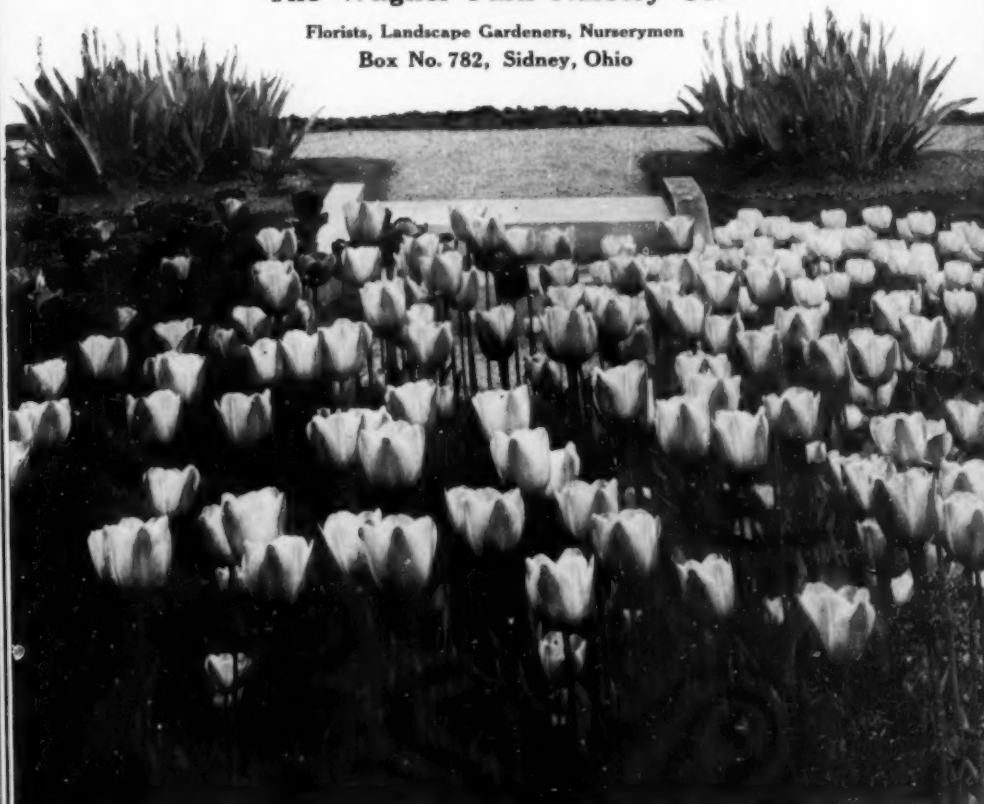
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is so artistic in design, so clear and sparkling that it adds an unusual charm to the serving of even the simplest refreshments.

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ON EVERY PIECE



Bringing Summer Into the House

(Continued from page 469)

their places those that are light in both weight and color is a matter of little trouble, and yet the appearance of a room is completely changed by the process. So numerous are the varieties of summer floor coverings that it is easy to carry out the color scheme and decorative effect of a room at small expense, or if desired special sizes and combinations of colors can be made to order for prices that are quite reasonable. For excellent service in either first-floor rooms or bedrooms there are probably no better floor coverings than the Scotch art rugs that come in such a wide range of colors. They can be had with plain or figured centers, and well-designed borders and the colors and patterns are so many and varied that it is quite easy to select rugs to go with any draperies and hangings that may be used.

The Colonial rag rugs, too, are deservedly popular for summer use, especially in bedrooms, as they are woven in the most delicate shades of pink, blue, yellow and green, with charming floral borders. They are by no means limited to use on the second floor, however, for there are other rugs of the same weave in rather darker colors, with borders of conventionalized figures or bands in harmonizing shades that are suitable for living-rooms and dining-rooms, while for the room that has a strictly Colonial atmosphere there are the old-fashioned "hooked" rugs that look as if they had been made for a Colonial kitchen and somehow overlooked and never used.

Circular rag rugs in colors suitable for summer use come from Japan, as well as other rugs from the same country that have unusual designs quite different from those of domestic make. Imported from Japan, too, are some jute rugs made of a flax-like fibre and woven in Oriental rug patterns that are wonderfully effective.

The outdoor living-room has become such a universal necessity that its furnishings and rugs are a distinct part of the outfit for the summer home, and the rugs particularly are to be had in almost as many different varieties as those for indoor use. All of these outdoor rugs are made of cocoa-fibre or grass and are impervious to wind and weather. There are plain grass rugs in solid greens and browns, rectangular rugs of cocoa fibre with banded borders, big oval rugs of flag grass with borders formed of an intertwined strand of black, and Chinese grass rugs with checked centers and tessellated Oriental borders. A very ornamental type of these outdoor rugs is a new variety made of cocoa fibre in the most delightful patterns and combinations of colors suggestive of Japanese printed fabrics, and a decided innovation in the way of porch floor coverings.



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If you could sheathe your house in a vacuum it would last for thousands of years. Weather causes ninety-nine per cent. of house decay.

Rain seeps through defective paint, creeps under cracks and scales. Then your wood rots, your house value is lowered, the tone of the neighborhood, too. Finally, the repair bills come.

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If special porch furnishing is to be bought for the summer home, there is no more serviceable kind than the combination of closely woven rattan with wooden frame. Comfortable chairs and settees are made in this style, with the wood-work done in green or in the natural color and finished with narrow, black bands. Rather more elaborate are the sets of porch furniture made entirely of wood and painted white with green trimmings, or in solid white with a little floral design done in green on the back. Furniture of willow and wicker is, of course, thoroughly suitable for porch use, although care has to be taken not to expose it to the weather if there are upholstered cushions. If special furniture is not desired for the porch, and one wishes to buy chairs that will give continuous use indoors as well, there is nothing more serviceable than the regulation Windsor chair. It is comfortable in shape, can be had at various prices, and after any amount of hard wear in the summer can be done over for use indoors the remainder of the year. For the rustic camp, to be carried outdoors and left without worry, there is the almost indestructible hickory and ash furniture. It is built on good lines and is comfortable.

To make a really livable outdoor room of the piazza, screens or awnings are a necessity unless it is well protected by vines, for there is nothing that has more to do with one's comfort in hot weather than the proper arrangement of light. The shaded porch or semi-darkened room may not be half a degree cooler than the one on which the light beats with full force, but it looks cooler, and imagination has much to do with personal comfort when the thermometer is high. Porch screens come in a wide variety, from the semi-transparent type of bamboo fibre that rolls up to variations of the Venetian blind. This is now being made, the wood strips in alternating colors. Green and brown are the most common colors, however.

Awnings, that add so much to the summer-time appearance of a house, as well as to the comfort of its inmates, should be, without question, a part of the summer transformation of the house, unless it is unusually well shaded. If special designs are wanted they can be made to order, and the conventionalized figures or monograms with well-proportioned borders are stenciled in a dark color on the light awning material with excellent effect. However, for the house in which the scheme of summer outfitting is not elaborate the ordinary striped awnings are quite satisfactory, both as to appearance and service. In addition to the usual assortment of awning materials in different size stripes and a variety of colors, there is a new imported pattern, the stripes of which are quite wide, five inches at least. It is made up in blue,

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FOR those of you who do not care for fixture treatments with either domes or indirect dishes, this one for hanging over the table, is among our choice new designs.

Its modeling is along the Old English lines. The old silver finish and soft yellow silk shade make a combination most pleasing.

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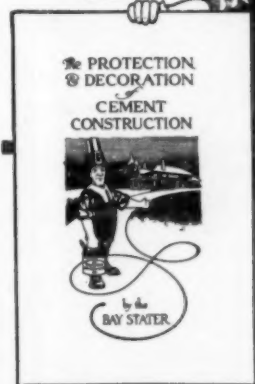
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Thread & Thrum Workshop
Auburn, New York

green and red, with the alternating stripes of white, and is much more effective than the narrow stripes or those of varying widths.

After all, though, there is nothing that plays so important a part in the furnishing of the attractive summer home as cretonnes and printed stuffs

This use of printed fabrics simplifies to a great extent the question of making a summer home out of the all-year-round house, for if willow furniture is not available or desired, cretonne slip covers can be put on most of the pieces, and the effect is almost as good as if willow were substituted.

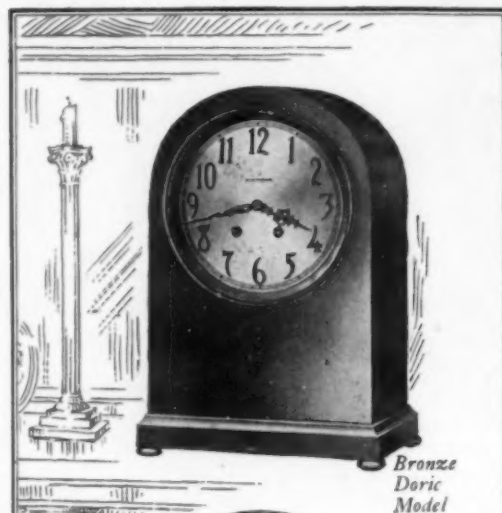
As for colors and designs in these materials, one has only to decide on the style wanted, and it is easily found. Cretonnes and chintzes and printed linens show tiny flowers and enormous ones, dainty colors and colors that fairly scream in their endeavors to be unusual and conspicuous, conservative designs and strange-looking patterns that proclaim the ideas of the more modern designers who are striving after something different. Some of these new materials seem frankly hideous to the majority of people, who admit that they are not as yet educated up to their appreciation. Others are not only striking, but decidedly interesting, notably the black and white combinations, and some of the heavy linens that are printed in crude colors; but whether they would bear living with is a question, and the fact that only a master hand should use them is evident.

The English glazed chintzes, with their enormous flowers in the brightest of colorings in white backgrounds, are particularly suitable for summer use, and the hard surface gives them the additional advantage of keeping clean much longer than other materials used for the same purpose. A new use to which these chintzes have been put is in the making of window shades of the ordinary roller type. On account of their large figures, they cut to good advantage for this purpose, and, as they lie flat against the windows, the light comes through with charming effect.

The Summer Cottage

(Continued from page 446)

adjoining obstructions. This was done in one case very successfully at Gloucester, Mass. The house was built upon the side of a hill overlooking the harbor at Eastern Point. There were some fruit trees upon the site when work was started, and the writer found that by climbing into one of these trees a beautiful view could be had of the surf breaking against the rocks. Accordingly, it was decided to build an overlooking balcony from the stair landing near the third-floor level



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In another case the lot was located on a point of land extending into the water. A single room built above the roof of the cottage, with a fireplace, and no windows whatever, but only posts at the corners and the space between filled with screens is a most delightful retreat on a hot day. If there is any air at all it will penetrate that tower room, and the steps which lead to it are most attractive. There are shutters outside the screens which pull up with cords to form awnings, and which let down and fasten with hooks when a wind-storm comes along.

If it should happen that the house is to be back some distance from the seashore, and it is desired to make a beauty spot of one's own where the surroundings do not lend themselves to attractive treatment, we may borrow an idea from the Spanish houses, and build around a patio. This naturally implies a somewhat pretentious establishment, perhaps, and always seems a little bit selfish, as though one wished to keep all the beauty to himself. At the same time there are advantages in it. And if there are not rooms enough to go all the way around, the remaining sides can be built in the form of a wall, with rambler roses to grow over it or a high lattice fence to be made the background for the growing of vines. The floor of the patio can have a pool of water in the center, with goldfish and water plants to keep it fresh and to destroy mosquitos. The rooms around the patio will have windows on the side toward the street and on the inside, toward the garden as well, so that there is splendid cross ventilation when the windows are open.

The heating of a cottage is a thing which must be thought of carefully. This can be done by means of a furnace or boiler, or it can be done by a very much less expensive method. All that we need is a "torpedo" stove and some sort of a casing, together with a slight knowledge of heating information. We can set the stove up under the house or on the first floor if necessary and connect the pipe to a chimney. If the stove is on a wooden floor it will be best to cover the wood with bricks laid close together on edge, and then sift sand into the crevices until they are all filled even full. Then build a little room around the stove from pieces of galvanized iron, and stiffen the top with pieces of gaspipe standing on end like columns, with a nail through the sheet metal into the hollow pipe. Cut holes in the top and run pieces of stovepipe or of furnace pipe to the various rooms to be heated or to one large central room. Build an inlet for the air to enter the bottom of the heater, and have this connect near the floor of the lowest room. Then provide for cold, fresh air to enter from out of doors. A damper will regulate the amount taken from outside and the amount drawn off from the rooms. Remember that you cannot force air into a tight room unless



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In addition to the remarkable lasting qualities of Kellastone, its beauty and attractiveness lend a distinctive appearance to your premises that immediately enhances its selling and rental value.

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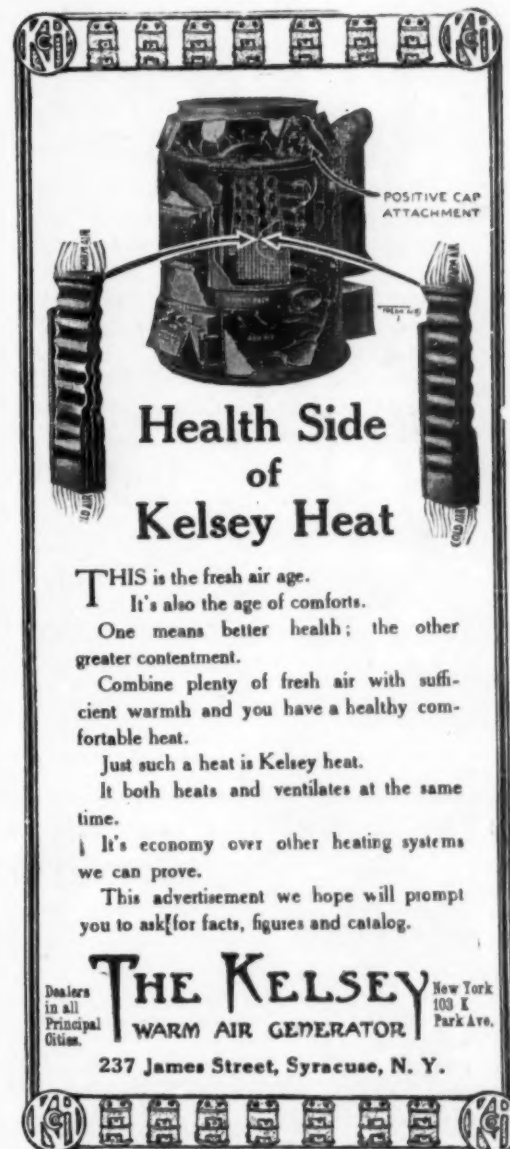
is weatherproof and fireproof. It can be successfully applied to brick, stone or wood on new or old buildings. Its elasticity enables it to "give" with the settling of buildings, thus making it practically immune to cracking and atmospheric changes. It's a non-conductor of heat, cold and dampness and is used with equal success as an exterior stucco or interior plaster.

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 One means better health; the other greater contentment.
 Combine plenty of fresh air with sufficient warmth and you have a healthy comfortable heat.
 Just such a heat is Kelsey heat.
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 It's economy over other heating systems we can prove.
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SPECIAL OFFER
If your dealer cannot supply you, send us 25 cents and we will mail you post-paid two sets of Feltoid Tips for demonstration in your home. Send for Booklet No. 12.

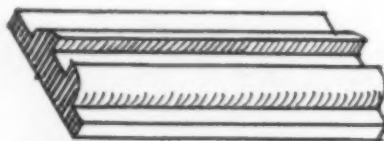
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you draw out some of the air already in the room. But when you allow the cold air to settle into the heater there will be no difficulty in getting the warm air to rise through the pipes into the rooms. A hot-water supply for the bathroom can be obtained from this same source if a heavy brass pipe of $\frac{3}{4}$ -inch iron size proportion is bent around the inside of the stove and connected to a storage tank in the regular way. This will provide all the hot water required by an average family. It is assumed, of course, that there is a supply of running water already piped to the house.

One very effective kitchen designed by the author was at the angle of a summer cottage, as shown in the sketch. The entire cottage except on the south side was surrounded by a porch twelve feet wide, with only a small enclosed room in the center. The kitchen was built of lattice walls on three sides, with copper screening back of them. Window and door openings were built in the lattice, and rambler roses and honeysuckle covered the lattice outside. The cooking apparatus was placed in an alcove where the walls were solid, in order that the



Plan showing arrangement and division of sleeping porch by means of sliding panels



Wooden moulding with groove for sliding panels

wind might not reach the flames or cool the oven. And sliding sash were arranged around the kitchen walls in such a manner that they dropped down into grooves as the sash do in "convertible" street cars. This room was kitchen and laundry combined. The temperature could be controlled easily. If the wind came up from the east and there was danger of taking cold, the sash on one side could be lifted. If the sun poured down on the housetops, the sash were dropped down into their pockets. But, whatever the conditions of the weather, this kitchen was shady and comfortable, and the pea-green paint matched the tendrils of the honeysuckle on the lattice. The sink, gas stove and refrigerator were white enamel, and the curtains at the windows were

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WONDROUS flowers may be had from Autumn-sown seed.

Of course you cannot sow every kind of seed late in the year, but there are certain varieties that bear flowers even more profusely, and on far sturdier plants, when started from July to September.

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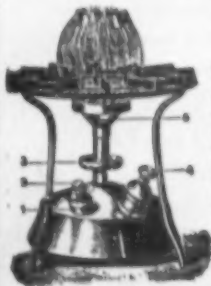
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white muslin, with trailing vines stenciled on in green.

In the matter of material, it is best to use a good grade, even if we have to make our building slightly smaller, and it is particularly wise to build those parts near the ground of masonry instead of wood. Concrete piers may be used for the foundations in place of wooden posts, and, if possible, it is better to use a solid concrete wall than to fill between the piers with lattice. The walls may be covered with novelty siding, clapboards, shingles or stucco. And each in order costs a little more than the one before. But, then, good shingles with creosote stain last much longer than the first-mentioned materials, and stucco is practically everlasting.

There is one small item of materials which is always slighted in building a house either for summer or winter, and that is insulation. If people would only invest a few extra dollars in proper insulation for their walls the money would be returned an hundredfold in the way of comfort and pleasure of living. The entire cost of insulation is very slight, yet it is most effective of all the materials which go into a building. It would be a matter of small expense, for example, to lay over the roof boards before shingling two or three layers of insulating quilt or fiber lining. These two materials are used in building refrigerators. The first is a layer of sea grass between paper covers, and comes in large rolls thoroughly quilted. The second is made in the same way, but the filling is hemp fiber. When laid on the roof under the shingles heat of summer and cold of winter are both kept out effectually. If we then provide small windows or openings under the eaves to permit circulation of air there will be a perceptible increase in comfort of living.

Mineral wool is excellent for use. It is not expensive, and may be put between all the outside walls of the house, and the rafters as well, at slight expense. Then, if the exterior of the house is covered with stucco, that is one more safeguard against heat.

There is one thing about the use of concrete at the seashore which should be pointed out here, and that is the relative cost—as compared with its use inland. Good concrete for building is made up of one part cement to from four to five parts of sand and gravel. This grit should be sharp and clean, or free from loam. But it should not be too fine. Sand and gravel from the beach is generally thoroughly washed and free from loam, and if it is coarse enough will make the best kind of concrete or stucco. So that under suitable conditions its use at the seashore is a real economy, particularly when it is convenient to bring cement to the site by boat.



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SUMMER DAYS mean Thermos days. A good book, a shady nook and a Thermos Bottle tinkling with icy-cold lemonade—or a Thermos Jar full of ice-cream, or chilled salad—here's solid comfort and a snap of the fingers for Old Sol!

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Food or Drink—Hot
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Thermos plays an important part in your summer arrangements. No yachting party, no woodland jaunt, no motor spin can be said to be truly complete without its Thermos equipment. In the home, it keeps Baby's milk at an even temperature and out of the reach of disease-breeding flies. On the vacation trip by rail or sea, you will find more real enjoyment in Thermos than in anything else you take along. Don't commit the error of attempting to travel without Thermos.

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12	100	250	500	1,000
2 1/2 ft. long...	\$0 35	\$0 60	\$1 50	\$2 50 \$4 50
3 ft. long...	45	75	1 75	3 25 6 00
4 ft. long...	60	1 00	2 50	4 00 7 50

NATURAL COLOR

12	100	250	500	1,000
6 ft. long...	\$0 60	\$1 00	\$2 50	\$4 00 \$7 50

EXTRA-HEAVY BAMBOO STAKES

FOR DAHLIAS, young trees, POLE-BEANS, TOMATOES, etc.

12	50	100
6 ft. long (diameter 3/4 inch up)	\$1 25	\$4 00 \$7 00
8 ft. long...	1 75	6 00 10 50

H. H. BERGER & CO., 70 Warren St., New York

What You Should Know About Curtains

(Continued from page 448)

upholstery purposes. There are also damasks galore, and delightful velours and velvets and many other materials which go by different names, according to the shop in which they are bought. The list is too long to mention all, but what I wish to make clear is that one should look the ground over very thoroughly before selecting, for among some of the new weaves may be just the one thing needed to carry out the scheme one has in mind. The style of furniture and the color scheme must, of course, be the deciding voice in selecting patterns. There are beautiful ones to harmonize with Georgian or Colonial furniture (which are the same general style), many that harmonize with Empire furniture (which is incorrectly called Colonial by many people), French furniture, willow furniture, mission furniture, all have fabrics quite beautifully suited to their needs. There are many Modernist designs in the shops; many of them too dreadful in both color and design and quite impossible to use where harmony and beauty are valued. There are a few, however, of real worth which could be used in bungalows and camps and rooms where one does not have to spend much time, but the color scheme must be very carefully thought out or you will find them jumping from the walls in a most alarming way. If one can change hangings and furniture coverings often one could use them for the sake of a new sensation, but I am certain that beyond six months one could not stand them. It is a fad which will be taken up violently by people who prefer novelty rather than good taste, and they will naturally choose the more startling designs rather than the few good ones. Among these last are some designs with lovely blues and orange and greens, colors which work in well with the dark tones of mission furniture and go well with the ever-useful willow. It is needless to say that they are quite out of the question with any of the great period styles of furnishing.

In making curtains, care must be taken to have the measurements exact and the pattern placed so it will match in the different curtains around the room. There is nothing which will spoil an otherwise well-planned room more than the haphazard making of curtains. Very large designs are cut to pattern in the shops, and there will often be waste in the making. The left-over pieces, however, can be used for cushion covers. Small or medium designs are more economical to use. When the material is chosen, calculate the amount needed and allow the length of a repeat for each pair of curtains when there are only two widths used, and also for each valance. The curtains may be such a length that more may be needed. Allow a three-inch hem

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My free illustrated booklet tells you how to attract and make friends of native birds. I have hundreds in my garden every year. Don't you want bluebirds, wrens, purple martins, flickers, etc., living near you?



Here in one garden—I've drawn a circle about each—are five Dodson Bird Houses, one Sheltered Feeding Table and one Bird Bath. Hundreds of beautiful birds live in this garden. The houses in the photograph are—

The Dodson Automatic Feeding Table for Birds. Price, with 8-foot pole, \$6—all-copper roof, \$7.50. Size, 24x22x12 inches.

The Dodson Great-Created Flycatcher House. Price, \$3, with all-copper roof, \$4. Size, 15x11x8 inches.

The Dodson Bluebird House—Solid oak, cypress shingle roof, copper coping. Price, \$5. Size, 21 inches high, 16 inches in diameter.

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The Dodson Cement Bird Bath. 32 inches high; basin 34 inches in diameter.

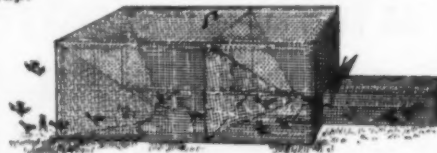
The Dodson Wren House. Solid oak, cypress shingle roof; copper coping. Price, \$5.

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All prices are f.o.b., Chicago.

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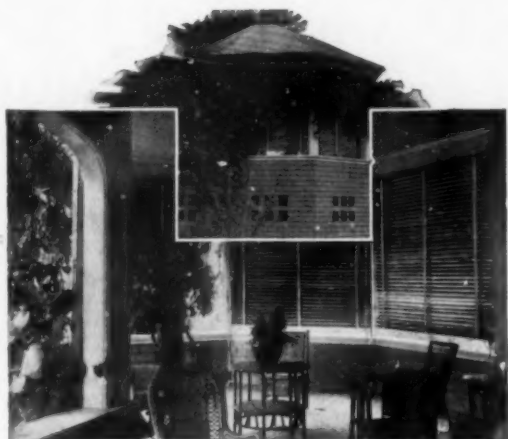
If there is any question you want to ask about attracting and helping our native birds, write to me. I'm glad to help any one who loves the birds.

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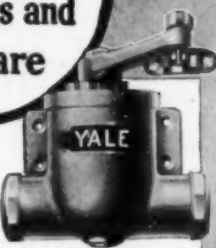
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and a six-inch turnover at the top if they are to have French headings. If they are to run on a rod, make an allowance sufficient to slip with ease. Designs are not always printed evenly, so the curtains cannot be cut by a thread or the pattern would go uphill and down dale. When the curtains are cut, the hems at the sides and bottom should be turned and pressed. If the curtains are not to be lined they can be hemmed at once, but if they are to be lined and interlined the hems should only be pressed at first. A very large table makes curtain making much easier, for one can mark off the length of the curtain on it and so get the bottom, sides and top at right angles, so the curtain will hang true and straight. If the curtain is to be eight feet long when finished, a line eight feet from the top of the table must be drawn across it. To this line the bottom of the curtain is pinned, face down, the side edge running close to the edge of the table. The curtain must be carefully smoothed and the top turned over so it comes exactly to the top of the table and pressed. This gives a true size for the curtain, and if care has been taken to have the measurements correct the curtain should be true. When this is done the interlining should be put carefully in place on the curtain. It should fit close to the creases for the hems and be cat-stitched around the edges. It should also have four rows of knot stitching through the curtain, the rows to be about ten inches apart and the stitches about six inches long. The stitches must not be drawn too tight. When this is done, turn the side and bottom hems in place and cat-stitch them. The side hems should be narrow.

Have a piece of lining, hemmed and put in place, the hem an inch from the bottom of the curtain, and then blind-stitch the lining to the curtain along the side. Put a row of pins about ten inches from the edge of the curtain, turn the lining back to them and knot-stitch the lining to the interlining. Turn the lining back, put in another row of pins, and continue the process until the other edge is reached, which must be blind-stitched to the curtain. Turn the top hem and baste. If French headings are to be made, the top edge must be divided into even spaces, leaving a margin of two or three inches at both sides. French headings are groups of three pleats sewed about three inches from the top on the back of the curtain, caught through the center at the front, and again at the top at the back. The hooks, or rings, should be sewed on at this time, the right calculation for their position being made, and there should be plenty of them to keep the curtain from sagging. Valances should be made in the same way. If there is not a large table one can use, the next best thing is the floor, but that method is hard on the back and knees! The bottom of the curtain must be



A Skeptic Convinced

NOTHING is more convincing than the frank testimony of the man who "gives up to the logic of actual experience."

The picture above shows the residence of Mr. John W. Slauson, of Middletown, N. Y. It speaks well for the strong points of

Vapor-Vacuum Heating
Trade Mark  Registered
Kriebel System

that Mr. Slauson should install this system in his new home, even though unconvinced that it would do *all* we claimed for it. His experience is given in the following letter.

MIDDLETOWN, N. Y., 64 Grand Avenue
Feb. 28th, 1914.

VAPOR-VACUUM HEATING CO.,
Philadelphia, Pa.

Gentlemen:

I want to express to you my *entire* satisfaction with the operation of my heating plant this winter. It has "stood the test" and comes out a winner. I took nothing for granted and I am free to say that I did not expect it would do some things claimed for it. But I give up to the logic of actual experience. The absolute noiselessness of the system is also a great factor and is highly appreciated. I will say that if I had been disappointed in the outfit, the disappointment would have been great and you would have heard from me in no uncertain way. Now that I am *greatly pleased*, it is only fair to say so, as I am glad to, without any reservation whatever.

Yours very truly,
(Signed) JOHN W. SLAUSON.

One feature Mr. Slauson does not happen to mention in his letter is our guaranteed 25% saving in coal.

Our book on heating explains this and all other features of V. V. Heating in simple, non-technical language. Tell us where to send this book to-day. No obligation, of course, so write before you forget.

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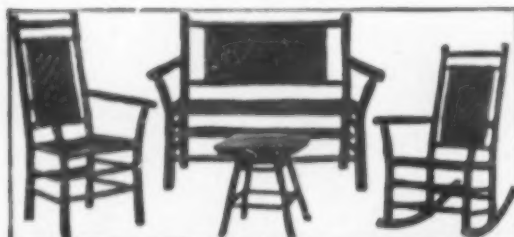
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Catalogue No. 14 illustrates and describes other types of engines and pumps. Sent free.

pinned close against the wall and a crack chosen to represent the edge of the table. The top of the table must be represented by a chalk line. If the curtain is not to be lined, but is to have French headings, put a piece of stiffening under the top hem. If it is to be run on rod, turn the hem the desired width after it is properly headed up, and sew it across by machine. Shaped valances are made on very heavy buckram and are almost too hard work to be done at home. The shape is drawn upon the buckram and then cut out and the material mounted on it and then lined. Trimming should always be put on by hand, as a machine is apt to draw it.

Curtain making is hard work, but it can be done at home if care is taken with the sewing and measuring and heading up, so they will hang correctly.

The Emergency Garden

(Continued from page 471)

a great boon to the delinquent planter. Will grow in the driest soil, spreading its yellow, orange and red flowers over a considerable extent of ground. It is splendid for carpet bedding and does particularly well at the seashore. The foliage is succulent moss green of a peculiar but interesting sort. Rose moss, as it is known, is desirable for rock planting also. Another value is that clumps of it may be taken up when blooming and placed in other sections of the garden that have become bare. An easy way of sowing is to mix the seeds with soil and scatter over tilled beds. Otherwise, simply sprinkle the seed on top of the soil and rake over the bed.

Salvia.—The red spikes of salvia are particularly effective during the summer months and add a touch of brilliance that cannot be filled by many blooms. If sown in June they should be in full bloom by the end of July and can be kept in blossom until frost.

With a groundwork of these rapidly growing annuals we should by no means neglect certain bulbous plants that are of rapid growth. Chief among them is the gladiolus. It would be futile to attempt a description of the wonderful shades and colors of these waxy, lily-like flowers on their straight spikes. The bulbs may be set out early, and weekly sowings made for bloom all summer, but a good effect can be had if this process is begun as soon as possible and continued until the end of June. Gladioli are gross feeders, and should be given doses of liquid manure during growing season.

When you have made your plan for the things sown in the ground there are opportunities for garden planting that will give you immediate effect.

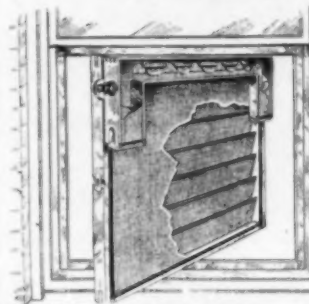
There is, first of all, the geranium. You have probably become tired of it because you have seen the brick-red sorts that bear no name. Ask for named varieties, stating the purpose for which

(Continued on page 508)

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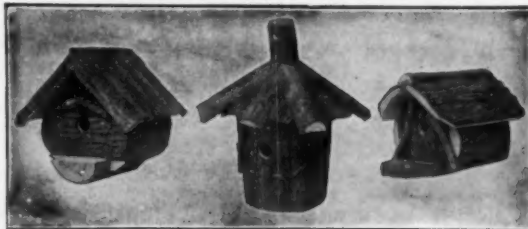
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HARPER & BROTHERS

(Continued from page 506)

you intend to use them, and make a selection to be planted in a bed just as you would other flowers. You may get some of the oak-leaved, scented sorts or the pelargonium, with great blossoms shaded beautifully. Here are some tried varieties of the single sorts:

Alphonse Ricard, bright vermilion; Beauté Poitevine, salmon pink; Mme. Recamier, a pure white; Marquise Castellane, a double-toned red; S. A. Nutt, a dark scarlet crimson. The single sorts may be had in light colors with large blossoms. There are ivy-leaved geraniums and variegated sorts, the best of the latter being a dwarf, Mme. Sallerioi. But above all, with your geraniums, do not set a circular bed or geometrical pattern in your lawn and arrange the flowers.

Do you know the tuberous begonias well enough? Here is a rich boon for the one who has to start late. The begonias are stocky plants, 12 inches to 15 inches usually, with interesting, shiny leaves. The flowers are great, waxy blossoms that grow sometimes 4 inches to 6 inches across, and are wonderfully shaded through the whole gamut of colors, from pale white through yellow to scarlet. What is more, they will bloom in the shaded parts of the garden. Do not confuse the tuberous begonias with the greenhouse begonia. You will find now that the tuberous sorts are not at all difficult to grow. They require a rich but fine soil in good cultivation, and demand plenty of water. Be sure that this is added after sundown. Use the tuberous begonias before a group of ferns or before the broad-leaved evergreens that are past flowering, or you can make a single border of these plants.

The summer house that is rented is usually dreadfully bare close to the porch and in the beds adjoining the entrance. You may fill in corners by a judicious use of the castor bean plant and a careful selection of cannas. These plants should be used carefully in such a situation, and by no means should they be planted in stiff rows. The castor bean grows very rapidly and will give a growth of interesting green that will cover up many unpleasant bare spots. It is recommended for this purpose only on account of expediency.

The castor-oil plant and caladiums are best used by themselves away from the house. A corner of the garden could be improved by them, planting them in a naturalesque manner and getting the full effect of their exotic appearance. The newly improved forms of cannas give color to the tropical foliage of the leaf plants. Remember that cannas may be had in a variety of colors—pink, white, yellow, crimson and scarlet and with bronze as well as green leaves. A very striking effect could be made by using these rapidly growing plants to shut off

(Continued on page 510)

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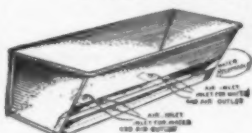
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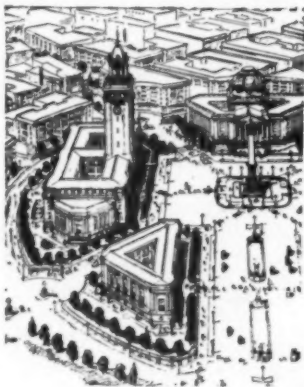
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Notary Public New York County, No. 6,
March 29th, 1913.

(Continued from page 508)

a view, to act as a boundary in a certain corner of the garden, and to produce a strong note of color.

There are some other common plants that are always to be had wherever you are, and yet are effective with the materials already mentioned. There is the bright bloom of the heliotrope as a border plant and for combinations with alyssum, for instance. Petunia seedlings may probably be bought from a neighbor or a local gardener and from the nurseryman. Neglect the ugly magenta shades. You will find that under the named varieties wonderful pinks, wonderful fluted blossoms that will make a fragrant border in the summer. Asters, pansies, violas and salvia are other reinforcements to the later garden that may be had as plants, even as late as the first week or two of June. You will find that with these materials you can lay out a garden that will be almost as successful as though you had planted it all with seed and it came up blossom after blossom.

One other suggestion is the *Rochia*, or summer cypress. You should be able to get plants ready to set out that will make a hedge within a few weeks. The plants grow into trim, oval bunches of delicate cosmos-like foliage of a deep green. This turns to a bright red by fall. Set plants about two feet apart.

Probably the most successful enemies of bareness are vines. There are some very rapid-growing vines that will cover an ugly wall of the house or wind over a pergola or shade the porch if you plant seed. Here are some successful sorts:

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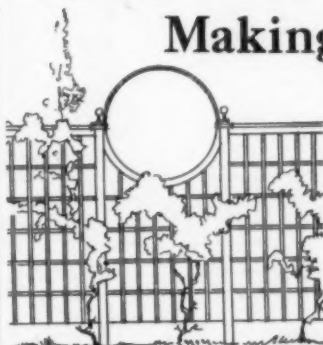
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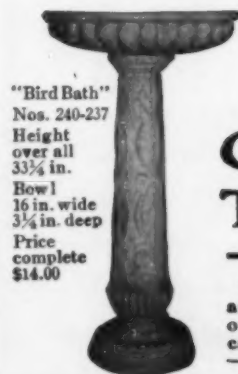
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