

Contents, October, 1914



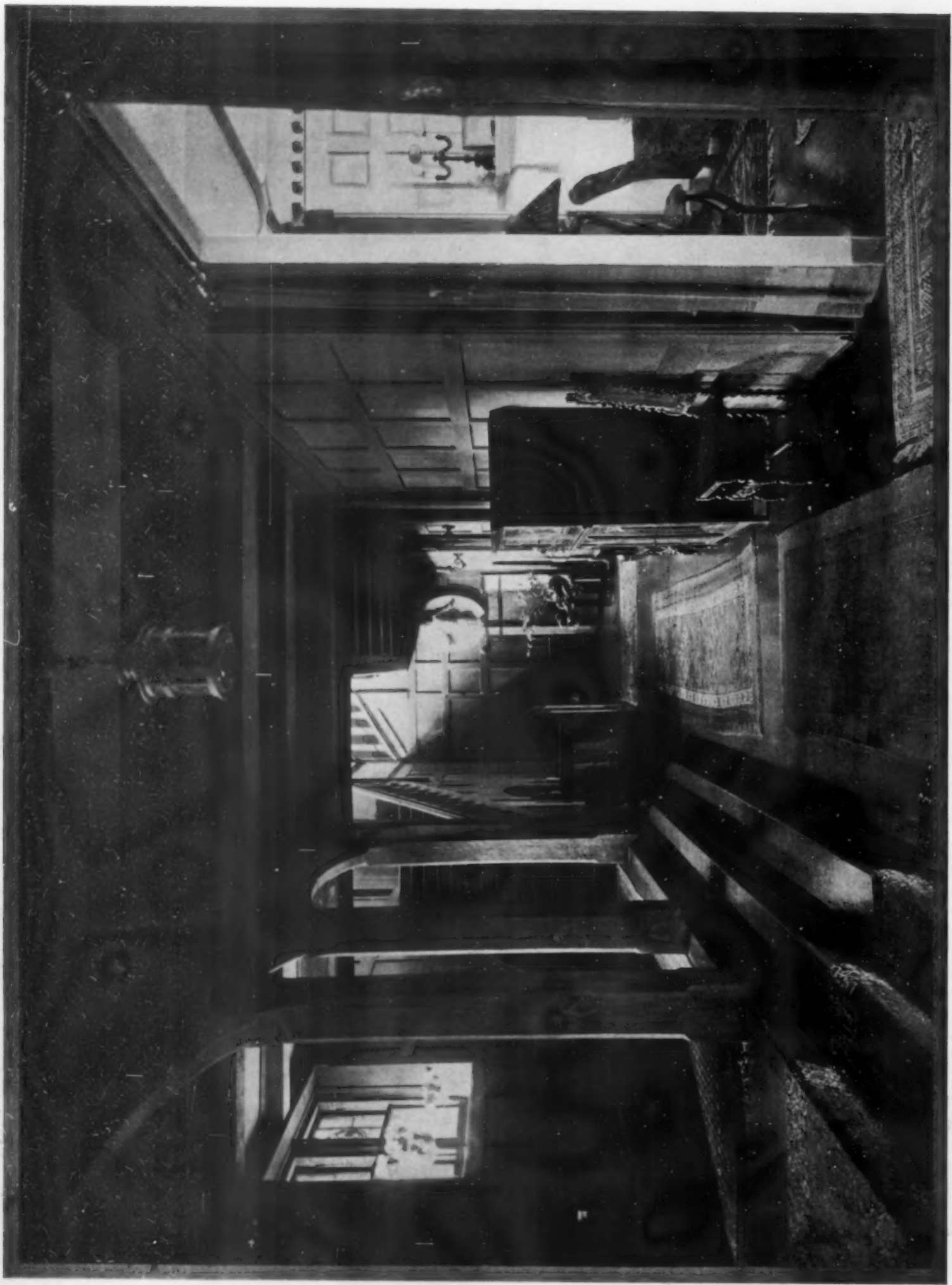
FRONTISPIECE.....	198
<i>Photograph by Jessie Tarbox Beals.</i>	
BEFORE AND AFTER FURNISHING.....	199
<i>By H. D. Eberlein and Abbot McClure.</i>	
AN ORIENTAL GENTLEMAN.....	202
<i>By Williams Haynes.</i>	
EFFECTS WITH NEW WALL PAPERS AND CURTAIN FABRICS.....	205
<i>By Lillian Holmes.</i>	
WHAT TO PLANT THIS FALL AND HOW.....	208
<i>By D. R. Edson.</i>	
THE RETURN OF THE DOOR-KNOCKER.....	211
<i>By May Emery Hall.</i>	
BULB SUCCESSION FROM APRIL TILL AUGUST.....	212
<i>By F. F. Rockwell.</i>	
THE USES FOR WOODWORK IN INTERIOR DECORATION.....	215
<i>By Alfred M. Githens.</i>	
DISTINCTION IN WINDOWS.....	217
<i>By Mary H. Northend.</i>	
PHLOX—AN AMERICAN PLANT.....	218
<i>By Grace Tabor.</i>	
MAKING THE CELLAR DRY.....	221
<i>By George E. Walsh.</i>	
NEW IDEAS IN FLOOR COVERINGS.....	222
<i>By Lydia LeBaron Walker.</i>	
THE GARDEN CLUB.....	225
A SPRING GARDEN MADE IN THE FALL.....	226
<i>By Bertha Scott.</i>	
RESIDENCE OF A. RAYMOND ELLIS, HARTFORD, CONNECTICUT...	228
INSIDE THE HOUSE.....	230
GARDEN DEPARTMENT.....	232
GARDENER'S CALENDAR.....	233
EDITORIAL.....	234

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RICHARDSON WRIGHT
Managing Editor
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Dignity and the essentials of hospitality must at once characterize the atmosphere of an entrance hallway. Both have been successfully established in this corridor of the Horatio Lloyd House at Ardmore, Pa. The solid pillars and the open beams, the depth, affording a vista, and the paneling, show the effectiveness of woodwork. The gradual rise of the steps to the platform giving approach to the stairs lends the desired air of welcome. A few pieces of furniture, an adapted ship's lantern, sconces by the farther door and a Bambino complete the simple decorations.



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The hallway before furnishing



The hallway after furnishing

Before and After Furnishing

A STORY OF DECORATION IN THE PROCESS—CREATING AN INDIVIDUALITY FOR EACH ROOM—HOW OLD FURNITURE WAS ADAPTED TO A NEW HOUSE AND THE CONSEQUENT EFFECTS

BY ABBOT MCCLURE AND HAROLD DONALDSON EBERLEIN

“BEFORE AND AFTER” pictures, exhibiting the marvelous potency of sundry hair restorers to grow luxuriant hirsute crops on bald heads or setting forth the instantaneous exhilaration produced by this or that potent tonic, have so long served as laugh provocatives in the comic press that the average reader is apt to overlook the real sterling value of “before and after” object lessons, with their fruitful opportunities for comparison.

Nothing could be more aptly illustrative or definitely convincing of actual achievement in the case of furnishing a house than “before and after” pictures, and nothing can better indicate the latent possibilities of room treatment. A “before” picture is not unlike a land survey chart; it provides a working basis for the furnisher to construct a scheme upon and gives the bare physical features of a room that must be weighed and considered in any

intelligent plan of furnishing be the decoration never so small.

A systematic plan it is absolutely necessary to make and use in arranging a house if the result is to be satisfactory. A house furnished “by chance” may be decoratively successful, but the odds are strongly against it and the success will be purely accidental. In determining upon any preliminary scheme for the choice of papers and hangings and the placing of furniture in a house, it will be found helpful to use photographs of the empty rooms in conjunction with a floor plan giving exact measurements and dimensions. In default of such photographs, which are convenient but not indispensable, a careful study of the empty house ought to be made, taking into account the wall spaces, the location of fireplaces, doors and windows, and the way in which the light enters in the several rooms. The original plan will doubtless be modified from time to time, but it affords a valuable



The problems presented by the bare living-room was to strike an average of light and to preserve the simplicity of line

foundation to build upon; without such a guide an unfortunate outcome is almost inevitable. Indeed, it is the lack of plan and discrimination and the prevalence of haphazard furnishing that spoil so many interiors that might have been made thoroughly attractive at the expense of a little thought. To such an extent is this true that some architects now decline to have the interiors of their houses photographed after their clients move in.

A specific instance of plan in furnishing to suit the conditions of the house is shown in the accompanying illustrations, photographs being taken before and after the furniture and hangings were put in place. The floor plan for each room was carefully studied. The cuts indicate the results attained. In considering the furnishing of a house it must be treated as a consistent whole and the relation of one room to another borne in mind. If a sense of unity is not preserved in this way the general effect of the interior will in all probability be patchy and restless and the real size apparently diminished.

The quality of rigid self-restraint is imperatively essential for anyone devising a scheme of furnishing. The universal temptation is to put too many things in a room, and

thus oftentimes the whole effect is ruined and no piece of furniture appears to advantage. One of the chief problems is usually to decide how much can be left out rather than how much can be put in. While realizing fully that crowding is a serious fault, many people, nevertheless, who have started out with an ideal of simplicity have allowed their acquisitive faculty to override their sense of proportion and let their rooms get too full, thereby spoiling their balance. Elimination is hard to practice, but its lesson must be learned.

Before providing for the actual placing of any of the movable furniture, walls, floors and windows must receive attention. The treatment accorded them constitutes a vital part of the general furnishing scheme. They supply the background and must be settled upon first. The method of dealing with these features is also one of the chief factors in giving the interior unity.

In the majority of modern houses the prevailing tones of walls and woodwork are light unless the scheme calls for oak or other dark paneling, in which case the unpaneled portion of the walls is often of stronger hue and



French windows give access from the dining-room to the porch, beyond which was sufficient foliage not to necessitate elaborate hangings



Infinite possibilities were found in the master's bedroom, yet the idea in mind was to maintain restful simplicity

the light and enlivenment must be gained by bright color introduced in other ways. Light tones in walls and woodwork serve better than dark tones as a foil for the furnishings, which then appear to better advantage. In the choice of papers it should be remembered that, unless the walls are to form a decorative feature themselves and be kept free of other adornment, plain papers, and next to them inconspicuous powdered patterns in point of suitability, are to be preferred. The plain papers ought to be of as neutral a tone as possible to avoid any clash with the colors of rugs, upholstery or hangings.

The house in question, of which "before and after furnishing" views are shown, supplies some valuable hints in effective treatment, hints that may be readily gained from a descriptive comment. The floors are of Georgia pine with a shellac finish. The walls in the hall have a rough sand finish, and in the living-room and dining-room they are smooth plastered. Save the mahogany handrail of the banisters the woodwork is white. Other physical features of the interior are sufficiently shown in the illustrations.

In the hallway the sanded walls are tinted a very light gray, affording an excellent background for any furniture or hangings that come in contact with it. On the floor are Oriental rugs, which always go well in any place they may be put, one of their singular virtues being that their perfect balance of color never clashes with the surroundings. The carpet on the steps is of a rich red. At the dining-room and living-room doorways the portieres on the hall side are of an unusual shade of true red velvet without a trace of purple in it. The articles of furniture and the adornments, as the cut indicates, are few in number but well disposed, and any objectionable thing in the way of a hatrack is conspicuous by its absence. There is an ample coat and hat closet, so that all apparel impedimenta can be kept well out of sight. At the large circular headed window on the stairway is a curtain of sundour. On the wall at the turn by the foot of the stairs is a piece of old Japanese brocade of mellowed color, lending a note of distinction to its environment.

A hallway, inasmuch as it gives a visitor his first and oftentimes most lasting impression of a house, should



The living-room decorated shows excellent taste and effectiveness in both the choice and arrangement of furnishings



Unity was preserved throughout the first floor, as can be seen by comparing the decorated dining-room with the living-room above

be fairly representative of the rest of the interior. In the present instance the note of restraint and simplicity sounded in the hallway is echoed in the living-room. Rugs of Oriental pattern cover the floor and the walls are papered in a light plain tan. At the French window opening on a porch at the south side of the room, and at the range of three windows on the west, the curtains are of unfigured white scrim.

It may seem to some that a great deal of space is unnecessarily taken up in minutely describing the groundwork of a room, its permanent stake setting, so to speak. It were well to remember, however, in this connection, that in any piece of work, whether it be building a house, painting a picture, decorating a room, or any other form of creative activity, unless the foundation or background be well considered and prepared, no amount of subsequent pains lavished upon other features will either cure or cover the radical defect. There will always be some insistent reminder of imperfection. It is the part of wisdom, therefore, to prepare the fundamentals fully at the

outset and not have cause for any regret afterwards.

In the center of the living-room is a gate table that the owner picked up in the course of a New England vacation. It is low enough to be used comfortably for cards or other games, and not too large for the middle of the room. Between the door and the fireplace is a semi-circular Adam side table wrought with all the delicacy of carved classic detail that characterized the mahogany furniture designed by the Adelphi. Beyond the fireplace, in a corner near the west window, is a tea-table with its paraphernalia, while on the opposite side of the room, between the corner and the south window, is a tall Sheraton secretary or bureau bookcase of peculiarly graceful lines and made after a pattern characteristic of the American Colonies. The mantel garniture is extremely simple, consisting of a brass nautical clock that bells the hours in a manner agreeably reminiscent of shipboard, and two Lowestoft vases. A baby grand piano and the chairs, several of which are fine old Hepplewhite pieces, complete the furniture of the room. The pictures are few, so that the wall spaces are not unduly broken up. At the door

(Continued on page 261)



Showing how the restful simplicity was attained in the master's bedroom by the use of simple furniture and few but tastefully chosen decorations

An Oriental Gentleman

THE CHOW-CHOW, A FUR-COATED WITHOUT A BOOM—ONCE A CHOW,

BY WILLIAMS HAYNES

COBBY FELLOW WHO WON FAME ALWAYS A CHOW—HIS MYSTERY

Author of "Doggy Great Britain," "Practical Dog Keeping"

IT was just about eight years ago when I was first introduced to that suave, dignified, self-contained gentleman from China, the chow-chow. In those days one did not run into him very often about town. To be sure, he did turn up occasionally at the bench shows, but even in the very doggy set there were only a few who knew him well enough to speak to him. He had but recently visited this country, and though he bore capital letters of introduction from some English friends with whom he had stopped on his travels from the Far East, still he was never the sort to push himself forward. Since that time, however, he has

made a host of staunch, good American friends in all parts.

I don't suppose there was ever a dog who worked up to the front with less fuss and racket. One does not ordinarily think of the chow-chow as a very popular dog, but nowadays no one is at all surprised at meeting him anywhere, and the entries at the bench shows, which are generally a pretty good practical gauge of a breed's popularity, have several times doubled in numbers. Certainly there never was a "boom" in chows, and for a dog with so mysterious a past they have had but very little publicity.

Usually the arrival of a new breed is the signal for a loud blare of trumpets and a clash of cymbals—their history, points and good characteristics are literally shrilled from the housetops. Not so with the chow: he slipped into our midst as quietly as if he had had to evade the Asiatic exclusion laws. He stood all ready to welcome us to our friends' homes before we more than suspected that there was any such dog.

The very first chow I knew professionally was Champion Patoo. He had been born in England of Chinese parents and later naturalized in the United States, but in spite of all this he was always—first, last, and all the time—a chow. In that he was typical of his race. Many dogs will reflect their environment. The chow merely absorbs his and remains a chow. Indeed, you could never tell, no matter how much might depend upon it, whether a chow-chow had been born on the Bowery or on Fifth Avenue. In this he is a true Oriental, rising triumphant over our petty mushroom civilization. You suspect, and not without reason, that a chow

was a chow when our own ancestors lived in a cave and hunted with a stone axe.

When you first meet a chow—I remember it was so with me when I was presented to Patoo—you may not be very favorably impressed. The dog's wolfish appearance, his obvious strength, and his famous scowl are forbidding. Moreover, he has a very disconcerting

way of sniffing at your ankles and then standing off to survey you critically. His truly Chinese mind persists in regarding all men as guilty till they are proved to be innocent. Once, however, he has convinced himself that you are "all right," he is a very different sort of a dog. On better acquaintance he proves to be a rather

rollicking, decidedly good natured dog—qualities with which a stranger would never credit him. In fact, many people who do not know him well have the idea that a chow is a surly, short-tempered brute, and time and again he is summarily condemned as such without so much as a mock-trial. This is the result of his stand-offish disposition and his very evident distrust of strangers. It must be confessed that sometimes he carries his policy of eternal vigilance too far for the peace of mind of nervous visitors, but with his own people he is always a very lovable dog.

The true chow-chow is not to be known in ten minutes, and if you do not know him well, you do not know him at all. Among his own family and friends he casts off his suspicious air and Chinese aloofness and becomes a jolly playfellow, thoroughly capable of enjoying a good romp and with a remarkably keen sense of humor. He is bright, faithful and affectionate. A better natured dog, especially with young children, does not live. By appearance, by reputation and by nature he is a splendid watchdog, and he has courage enough and strength enough to be a very real protection. In his dealings with other dogs the chow adopts the hands-off motto; he bothers no dog who does not bother him. His owner can rest assured that he will not be mixed up in street brawls, but he had best be on his guard if he has a neighbor with a flock of prize sheep, for Mister Chow has been known to satisfy illegally his appetite for mutton.

Externally the chow-chow has three unique points, points that



He carries his head high, not a little cocky. Folks who do not know him have the idea that he is a surly, short-tempered brute

he shares with no other dogs. His coat is not hair; it is fur. His hocks, the joints in the hind leg, are not bent; they are straight. His tongue is not pink; it is blue. Any one of these very distinctive features would point to an origin distinct from that of the European breed of dogs, and since the blue tongue is unknown in any canine, wild or domesticated, this is possibly a "fancy point" developed by long and careful breeding. If so, how many, many times nimble yellow fingers must have pried open the mouths of new-born puppies and anxious almond eyes peeped in to see what degree of blueness had been attained!

The chow is a very compact dog of medium size. Heavy bone, a short back, deep, broad chest and powerful loins and quarters are all prime requisites, since a leggy, "shelly" dog is an abomination. A chow's head is large, the skull flat, the muzzle deep and rather broad, avoiding any suggestion of the pointed, fox-like head of the pomeranian. The ears must be small and prick, carried tilted a little forward, giving the dog the much desired scowl so typical of this



A bright, up-standing, powerful dog of wolfish appearance, without the wolf's slink or hang-dog look

breed. The correct eyes are small, very bright and black in color (in the blue variety light eyes are allowed). The tail must be carried tightly curled over the back. This tail carriage, so very different from the sweeping droop of the wolf and fox, has, like the blue tongue, been a puzzle that scientists and breeders have in vain tried to solve. The chow is always self-colored. Red, black and blue are all common, but cream and white are also admitted by the standard. Personally, I think the deep, warm red is the prettiest shade. A coal black is very showy, but many black dogs are rusty looking. I have never fancied a blue; but different men: different tastes. Whatever the color, it should be solid and even, and, though

many dogs are markedly lighter on the under part of the tail and down the backs of the thighs, this is not desirable. The fur-like coat comes in both the rough and smooth variety, but the latter has never been widely popular in America.

The chow may be summed up as a bright, up-standing, cobby dog of wolfish appearance, but without the least suggestion of



A true Oriental, he absorbs his environment and remains always a chow



He has a forbidding scowl that has become famous



A compact, medium-sized dog; heavy bone, short back and deep, broad chest



Fur, not hair, is his coat—one of the points shared with no other dog



He has a disconcerting way of surveying you critically



Other points proving his Asiatic origin are his straight hocks and blue tongue

the wolf's slinking movements and hang-dog characteristics. His straight hocks give him a rolling gait, much like Jackie just ashore after a long cruise, and his high-carried head and tightly-curved tail are decidedly cocky.

It may be that buried in some old Chinese manuscripts there are records of the chow, but, so far as we know, the breed is without any history. This probably accounts for the popular belief that the chow-chow is the common or garden variety of Chinese mongrel. This is not the case. Street curs there are in China beyond all numbering and many of these are wolf-like animals, but they are not the real chow, who is highly regarded and generally in the hands of the mandarins or wealthy merchants. The

breed's three distinctive points furnish evidence of great age, which is supplemented by fragmentary reports from travelers in the East. The earliest mention of the chow that I know is in Daniels' "Rural Sports," published in London in 1801:

"Mr. White describes a Chinese dog and bitch, brought from Canton, where they are fattened on rice meal and other farinaceous foods for the table, as being about the size of a spaniel" (in 1801 the spaniel was a much larger dog than he is to-day), "colour pale yellow, with coarse, bristling hairs on their backs, sharp, erect ears and peaked, fox-like heads. Their hind legs with no bend in the hock or ham, and so unusually straight as to cause an awkward gait in trotting. When in motion their tails are curved high over their backs and have naturally bare spots on the outside from the top half way down. Their eyes are jet black, small and piercing; inside their lips and mouths of the same colour, and the tongues blue."

This can surely be no other than the chow-chow, and from this passage we can gather that the same features that distinguish him to-day marked him over a century ago, fifty years before the Airedale was thought of and just about the time the bull terrier was being manufactured. Evidently the breed is no



History proves that the breed is no upstart, the same features that distinguish him to-day marked him over a century ago. Always a gentleman in China, he is a gentleman here



That so stand-offish an Oriental should have won admirers without advertising speaks well for his sterling qualities which are being appreciated more and more each year

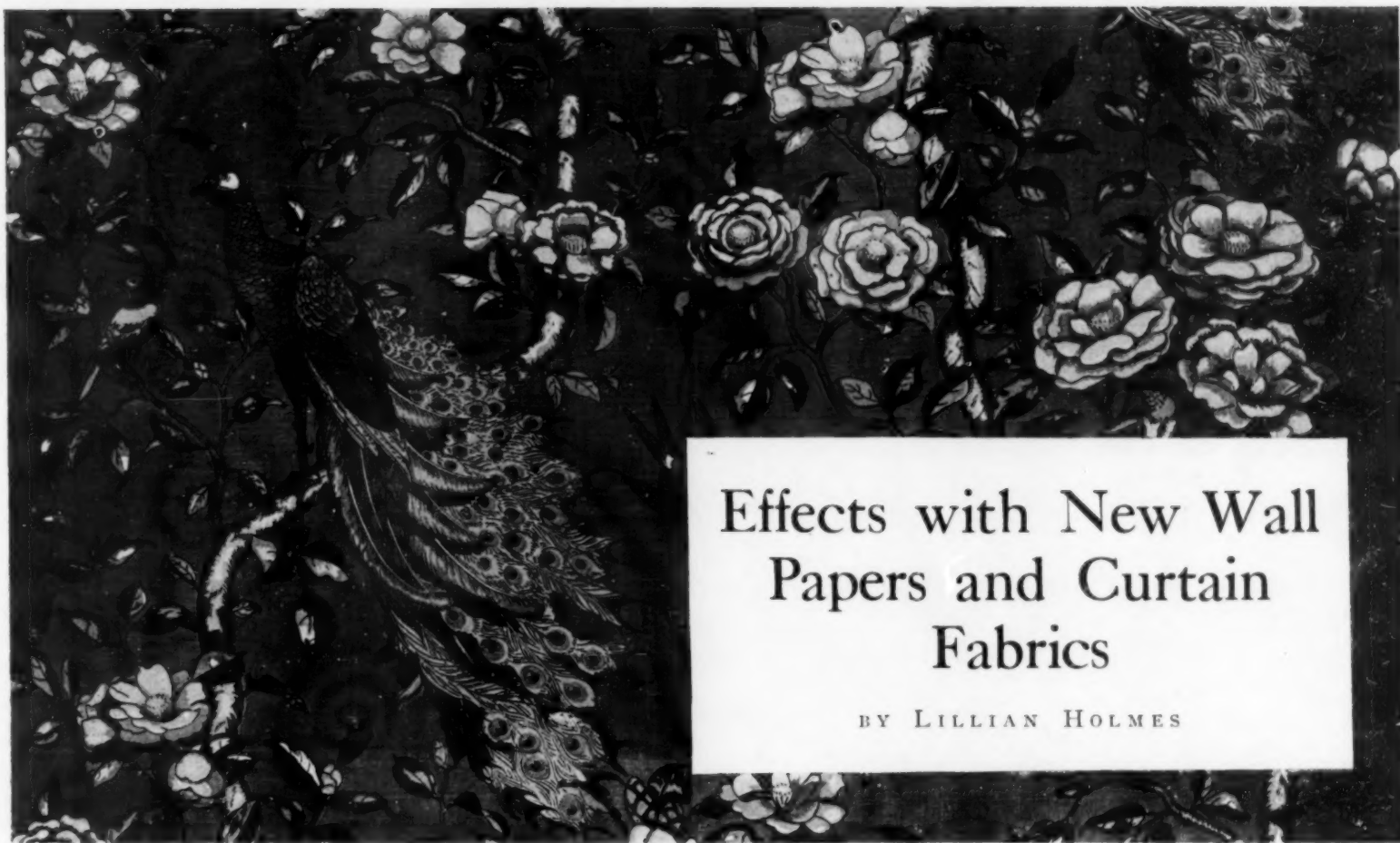
upstart, but we have no hint of how or when or why they had their origin. It is, of course, easy to guess that the wolf family had a hand, or rather a paw, in the making of the chow, but this is pure speculation, and the curled tail and yellow eyes changed to "jet black" bob up to worry the theorist.

From this same passage we learn that the chow is esteemed as an article of diet in China. This is perfectly true, but the stories about the dog refusing to eat flesh are hardly confirmed by the very cosmopolitan appetite they display in America. Many years before the chow was introduced to this country he was common in England, but it is likely that the very first of the variety to land on our shores came to California direct from China. When Dr. Henry, of Philadelphia, went to San Francisco to judge the bench show, Mrs. Jarrett accompanied him and was so captivated by the odd Oriental, that she brought back a pair with her. So the breed was introduced into the Eastern States. Mrs. Charles E. Proctor, Mr. Edward L. Tinker and Mrs. Van Heusen were the owners of the first kennels, and two of the early heroes of the breed were Champion Chinese Chum and Champion Pattoo. Both of

(Continued on page 251)



Ears small and tilted forward, eyes very bright, and the tail carried tightly curled



A wide blue linen with bird motif

Effects with New Wall Papers and Curtain Fabrics

BY LILLIAN HOLMES

EXPLODING A POPULAR FALLACY ABOUT DARK-TONED PAPERS—WHERE THEY CAN BE USED EFFECTIVELY—THE PURPOSE OF SCENIC PAPERS—FUTURISM IN CRETONNES—MADRAS AND ITS GROWING POPULARITY

THERE is no part of a house that one lives with more than the walls; they constantly stare at one, and if they be not deftly treated they may stare him out of countenance. The windows are as much features of the walls as the eyes are features of the face. The two elements, therefore, of walls and hangings are properly considered by decorators as forming a single study. They are so combined in the present article. Few subjects are more delightful, partly because of the wide range of pleasing effects that are attainable, and partly because the producers have placed at the reader's disposal so many really charming papers and fabrics.

Every season, purchasers of wall paper have to strike the time-honored balance between light and dark colors. The light papers appear to be received with, possibly, just a shade more favor, because a great many people think that the darker colors must necessarily fade. This is an injustice to the better class of deep-toned papers, many of which are warranted to be light-proof. A good part of the public has not yet been educated to appreciate this. Consequently the demand runs largely to plain effects in soft ecrus, grays, light tans and white. However, among artistic people who realize the advances made in permanent coloring there is a movement towards a little more color in their plain papers. Charming tones of blue lead in this class, with pink, mulberry and old rose as close seconds. Both the lighter and darker papers referred to are either with delicate fabric effects or self-toned figures. The best papers are not absolutely plain. The finest effect in so-called plain wall coverings is considered to be that of genuine grass cloth. The imitation is hardly satisfactory unless of a decidedly superior character. The illustration of the living room in a country house shows a chaste application of

plain-effect paper; which, of course, is fadeless, to withstand the copious floods of light.

Among the new tapestry papers, one which has met with great and instantaneous success is known as "thread of gold." Over or through the tapestry effect run delicate and close lines or threads of gold, more visible in some lights than others; hence the name. It is impossible to convey the rich effect of this in a photograph; but it is shown, as well as may be, in, for example, a beamed and paneled dining room. Here, by showing the thread of gold paper in separate wall spaces, a distinction is conferred even greater than if laid on in mass. Thus the historic treatment of a real tapestry is followed with this superb tapestry paper. It is hardly necessary to say that so excellent a product is light-proof.

Floral papers continue popular, but need have no periodic significance. Dainty colors are favored. There is a slight tendency to smaller patterns, but hardly enough to establish a rule. As the bedroom illustrated has a French atmosphere, the paper appropriately draws its inspiration from the same source. Jacobean papers are, of course, uniquely conventionalized floral motifs. They have sufficient character to give them a distinct place. There is a dignity in their very strength. You get a glimpse of it through the section of hall in the living room pictured. There is a certain fitness in having such an environment for the Gothic fireplace. There is just enough of this aggressive paper in the panel to make it interesting without any danger of monotony.

The better scenic papers continue in high favor, and it is just to say that they merit all the consideration they receive. It is about as hard to get an original, an actual original, as it is to get the true original of an antique Oriental rug. The writer recalls

one scenic paper the complete pictorial scheme of which sold for as much as two thousand dollars. The correct treatment of such paper on the wall is the same as that of handsome tapestry; a complete picture should occupy each section without repeating. Indeed, the proper use of scenic paper is so well shown in the reception room photograph that we shall turn to it at once. In this instance filler paper is provided to dispose of the small panels, leaving the larger ones exclusively for the scenes. No pictures are hung over this paper; the pictures are the paper. Everything is sacrificed to it, all attention centered upon it. There are no draperies to the windows. And even the mantel is devoid of ornaments, except a few in plain glass or monotone. Even the chairs and other furniture are comparatively



Some of the new wall papers: in the upper left-hand corner, a Wedgewood; below it, a simple, self-toned gray, with bright Futurist binder; a tapestry with gold threads. From the upper left, another tapestry, suitable for use with Madras hangings; two papers made to combine with a matching border, and a bedroom paper in pinks and blues on a floral background

plain. It is the scenic paper that makes the room, and with deliberate intent. This is the correct point of view with paper of this nature.

In some bedrooms what would be an otherwise simple room can be brightened and enriched by the use of beautiful madras covering for bed and bureau, and as a curtain fabric. Without lack of harmony it imparts warmth and cheer to sedate surroundings. Of madras it may be said that it is coming in once more with greater strength than ever. One reason is that it is now obtainable in colors which do not fade. Rather bright chintz colors are favored for bedrooms, and darker tones for living and dining rooms. In connection with the bedroom just referred to, a chair rail can be set around the walls. This is a little

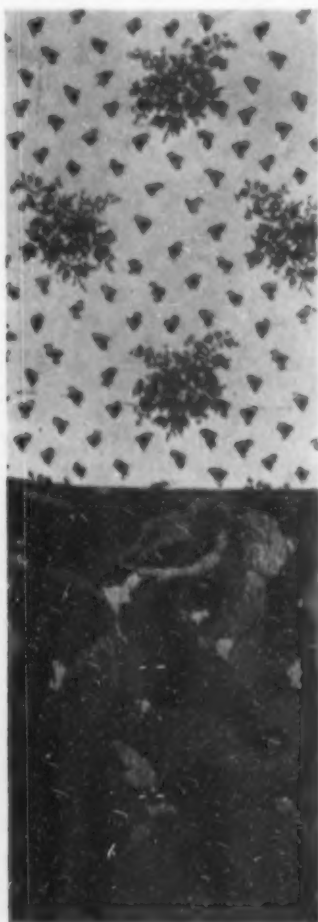
been supposed to bring it. Backgrounds are natural, or in the popular blue, or of yellow, lavender or tan.

For upholstering in general there are strong arguments in favor of cotton or wool tapestries. The decorations are similar to those of cretonne, but are rather more subdued and richer. The general tone of such upholstering should be similar to that of the wall paper. To sum up, therefore, we may say that, while cretonnes have come to be used like tapestry in upholstering, they have by no means supplanted tapestry for that purpose.

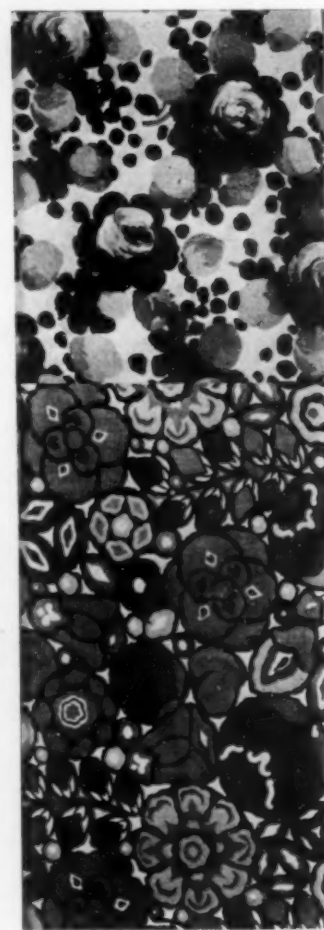
The time-honored lace curtains have gone out. Their place is taken by net, voile and scrim. Borders are of fillet or imitation fillet. The imitation is good and much cheaper. Fish nets are of

unusual in bedrooms. It has the effect of dividing the paper into oblong panels, and its lines are in conformity with the rigid precision of the other arrangements.

Cretonne is the most democratic of the fabrics for room decoration. The new patterns are in small and medium sizes. There is a Futurist suggestion in the geometric separation of the elements composing the design. Decorators as a rule do not recommend the Futurist style, but there are exceptions. It goes quite nicely with willow furniture for porches, breakfast rooms and sun parlors. In short, its expression is informal, and that fact is the best key to the use of Futurist decoration. Bird designs in cretonne continue in demand. There used to be a mild superstition that birds flew away with good fortune; but ever since the famous play they have



A gray linen above, and a Madras of new design and color



A cretonne and a linen showing the influence of Futurist movement

light weight and lacey effect. They are white or cream. If there is any preference it is for the latter. Earlier in this article we looked at the picture of a living room in a country house to observe the paper. Let us return to the same room to look at the hangings. Here we find voile curtains with fillet borders. The curtain treatment conforms with the unique windows with upper sections. This arrangement provides two sills, upper and lower, the latter being the wider; but both sills can be, and are, adorned with plants. While this window architecture is, perhaps, hardly germane to our present subjects, it is considered too appealing to be passed by without a word of comment.

Casement or sill curtains are to be had in more than a dozen different fadeless shades, so that there is no difficulty in matching any color scheme. Being so constantly exposed to light, it is important that such curtains should be of material that will not fade. To indicate this desirable quality, dealers use various terms, such as "sundour," "sunfast," "lightproof," etc. The first cost of these fadeless fabrics is a little more, but one is willing to pay a trifle extra if it brings the assurance that the curtains will continue to look as pretty even after they have been up a long time. For it must be admitted that the beauty of some fabrics is like that of some people, only face deep; and to face the sun seems to make them grow pale with fright. It is one thing to repose in the subdued light of a dry goods shelf, and another to face a long fusillade of sun rays through a window with a southern exposure. So that bargains are not always what they seem; and if there is any material that ought to hold its color it is surely that of the curtain.

Casement cloth is favored also for the shades. Window shades

of this material have the advantage of a soft appearance, and they do not crack. Poorly selected shades are sometimes the one harsh note that mars the sides of a room. A stiff and paper-like appearance in that quarter clashes with the soft and fleecy draperies. An appreciation of this has made welcome the shades of casement cloth. They are made to order. Cream or ecru is the color most selected.

Aside from the purely decorative aspects of wall papers and curtain fabrics, care should be taken to have them maintain what we may call a certain "average of light." That is to say, they cannot always be selected on their own merits alone. A paper only expresses what the light in the room permits it to express. A comparatively dark pattern, for example, may look well in the light show rooms of the decorator, and yet be killed on

the wall by reason of too few windows or too much foliage outside; because the effect here is to darken the paper several shades. It is always necessary to consider, therefore, how the desired

selection stands in relation to this average of light. A mistake of this kind is not likely to be made by an old householder or by a young householder more than once. This little hint is just thrown out so that perchance it may not be made at all. The American home, in the thoughtful working out of every detail, is becoming more and more a work of art. This applies not only to the mansions of the wealthy, but to the infinitely greater number of less pretentious houses where modesty is the handmaid of good taste.

Two of those details are comprised in the papers for the wall and the curtains to the windows. To select just the right combination may prove a task, but the ultimate effects bring justifiable compensation.



Where a scenic paper is used, everything must be sacrificed to it; no pictures are hung, no draperies, even the furniture should be comparatively plain



Jacobean paper in this living-room has been used in harmony with the Gothic mantel. The colors brighten up what would otherwise be a somber wall treatment



Stake out the position for beds and borders

What to Plant this Fall and How

WORK IN OCTOBER THAT WILL SAVE TIME NEXT APRIL AND MAY—WHERE TO PLANT—PROPER PREPARATION OF THE SOIL—THE ANTE-FREEZING GROWTH—WINTER PROTECTION

BY D. R. EDSON

Photographs by R. S. Lemmon



Cut injured roots back to sound wood

Of the opportunities which the average gardener frequently overlooks, fall planting is the most important. Here Nature practically offers us a chance to get a second spring in the same season; yet most of us let the chance slip by. We do not follow the numerous examples which she herself sets. It is true that the impulse for fall planting does not get into one's blood quite so feverishly as the spring itch for gardening; but it is also true that quite a number of things may be planted to better advantage in the fall than in the spring, and others may be

planted as well in the fall as in the spring, thus leaving more time to attend to the overwhelming number of things which have to be done in April and May. Besides, with many classes of plants, a whole year can be gained by planting this fall instead of waiting until next spring.

One of the reasons why fall planting has not become more general is that most of the things to be set out now are shrubs and roots, instead of seeds; and very many gardeners seem to have the idea that there is some hidden mystery or difficulty when it comes to planting any of the former. This is an absolutely mistaken impression. It is true that shrubs, roots and bulbs cost more than seeds; but most of the former last from several years to a generation, while the garden from seeds has, for the most part, to be planted over again every season—and some of it several times during the season. A few dollars judiciously expended will give you some mighty interesting work to do this fall, and a very satisfactory showing in shrubs, perennials, or small fruits next summer.

There are two things which the fall gardener should learn at the outset. The first is, that some of the things sown or planted

out in the fall have to make a considerable amount of growth before freezing sets in, whereas others remain dormant, to begin growth only with the return of spring weather. The second is, just what may be done in one's own locality. Plants that may succeed finely with fall planting in one locality, may fail at some other point, not far distant, and in nearly the same latitude. In this, as in most other things, experience is the best teacher—but the most expensive. Lacking personal experience, that of friends or neighbors, or the advice of the nurseryman from whom one buys, should be utilized. The severity of the winter and the character of the summer season both have to be taken into consideration. Where a prolonged summer drought may be expected, fall planting, other things being equal, will give the best results with all classes of plants for which the winter will not prove too severe.

As a general rule the classes of plants available for fall planting include the following:

Shrubs—Practically all



Firm the soil down well with the boot. Don't be afraid of hurting your plants

sorts of hardy decorative shrubs, excepting the evergreens.

Trees—Flowering and ornamental trees, except such sorts as have very thin bark, such as beech and birch; and those which have large, fleshy roots, such as the tulip tree and magnolia.

Perennials—Practically all of the hardy herbaceous perennials, such as are ordinarily found in the hardy border.

Fruit-trees—All sorts, except the stone fruit, peaches, plums, etc.

Small Fruits—All sorts, except strawberries; although in severe climates they are usually set out in the spring.

Bulbs—All the hardy bulbs, such as tulips, narcissi, hyacinths, hardy lilies, etc.

Roses—Rugosas, hybrid perpetuals and hardy climbers may be set out now and in moderate locations, even the hybrid teas; but practically as much time can be saved and more certain results obtained by preparing the bed now and waiting until early spring for setting the plants.

Seeds—Such annuals and perennials as are self-sowing under favorable conditions may be sown now. Sweet peas, sown so late that they will not start and covered deep in a well-drained situation, will come up far ahead of spring plantings.

Before taking up the special requirements of these various groups it may be just as well to emphasize a few of the general rules for fall planting.

To put one of the last things first—for the sake of making its importance clear—is the subject of winter protection. The efficiency of this protection will determine to a very large extent the success of all the fall planting operations. The purpose of "winter protection" is not to keep plants from freezing, but to keep them frozen; to protect them from the damaging effects of alternate freezing and thawing, and of starting too soon in the spring; and to shield them from bright sunshine and cold, dry winds. Once the gardener realizes this, he will not make the mistake of putting on his mulching too soon, of smothering still-growing plants to protect them from freezing, when Nature's method of treatment is to freeze them hard.

It is equally important that the right kind of material should be used for mulching. It should be something that will keep the plants and soil thoroughly protected and shaded, while admitting

air, and not retaining too much moisture. Nothing is better than dry leaves. Meadow hay is particularly good. Thoroughly dry, light and strawy manure is also good, but fresh manure, which may become a solid frozen mass about the plants, should be avoided. Manure which is in the proper condition is the easiest mulch to apply. It will "stay put," after a slight beating down with the fork, without further attention. Meadow hay or straw, when once it has become settled, will stay in place. Leaves, however, should be held in place by a low wire border, a foot in height, run around the edge of the bed or border which is to be covered. Or they may be held in place with pine boughs. As a rule the winter mulch should never be put in place until the ground is frozen hard and continued freezing weather may be expected. One should not, however, wait until this time to get it ready. Gather your material and have everything in readiness to put it on when the time comes. If leaves are to be used, the wire borders should be put in place with wooden freeze-stakes before the ground freezes. The depth of the mulch required will depend upon what it is being used for and the severity of the climate, but six inches is sufficient under average conditions, although in the colder Northern States two inches or so more than that may be beneficial.

The first step to take in starting your planting for this fall is to go carefully over the lists of the various classes of plants available for fall planting—and there are special catalogues of single kinds of plants, such as peonies—and make out and send in your order. This should be done at once. Delay is much more likely to have serious results than is the case with spring planting. It may mean a difference in results, not of a

week or a month, but a whole year.

The second step is the preparation of the soil. Knowing exactly what you will have to plant, set about getting everything in readi-



When trees and shrubs have been set, cut them back fully a third. Cane fruits, grapes and roses should be cut back even more severely



Practically everything planted in the fall needs protection to keep it frozen. Dry leaf mulch held in place by wire border is best for small shrubs

ness before the plants arrive. The sooner all shrubs, perennials and most bulbs can be got into the ground after they are received the better. Mark out with small stakes the position of any beds or borders which may have to be made, or the location of shrubs or trees. A couple of dozen shingles, split lengthwise into pieces two inches or so broad, will furnish you a goodly supply, if you haven't on hand or haven't time to lay in a supply of regular twelve- or eighteen-inch painted plant labels. (100 twelve-inch labels cost but seventy-five cents.)

Too much care cannot be taken in preparing the soil for such things as will occupy it for several years. Such plants need not only a good, strong start, but a supply of plant food for the future. Beds or borders for perennials, small shrubs, bulbs or small fruits, are best prepared by trenching or digging two spades deep, working a good supply of manure into the soil as deeply as possible. Where the manure cannot be had, or in addition to the manure—using more in the former case—try a mixture of bone flour, coarse or knuckle bone and cottonseed meal. This should be worked thoroughly into the ground to a good depth, if possible a week or two before planting. Where trees or shrubs are to be set generous-sized holes, two to four feet in diameter, or even more for large trees, should be dug out and thoroughly enriched, keeping the manure or bone well below the surface. If the ground has a stiff, clayey subsoil, it should be broken up thoroughly with a pick-axe and crowbar, or, better still, with a charge, where each hole is to go, of agricultural dynamite, which does the job much more thoroughly than it can be done by hand and will make a remarkable difference in the aftergrowth of the things you plant.

Another vitally important thing in fall planting is to select positions for the various things where the ground is either naturally or artificially well drained. In poorly drained or heavy, wet soil a large percentage of the things set out will be sure to be winter-killed. Moreover, such soil, though it may sometimes be used to advantage through the summer for



The original soil should be kept around the roots of small trees until they are actually set in the ground. Water before and after planting



In laying straw mulch, place branches over it to hold it down. This mulch should not be laid until after the ground is frozen



Seed flats must have ample drainage; a scattering of potsherds is sufficient

such crops as celery, is always a poor place for perennials.

The third step in your work will be when the plants arrive. They are usually shipped by express, carefully wrapped, and the roots should still be in a good moist condition. If, upon opening the package, you find that they are dry, immerse them for several hours in a tub or pail. If your ground is not ready when the plants are received, or if inclement weather prevents your planting them at once, keep them sheltered from wind and sun, and the roots covered with damp moss, leaf-mould or old sacking, but where there will be a free circulation of air about the tops. Should trees or shrubs reach you too late for setting out, they may be safely wintered over by "heeling" them in under a barn or shed, where they will be protected from sun and wind. Dig a narrow trench and pack them in firmly, slanting them back forty-five degrees or so, for convenience.

The next step is the actual planting. If the ground has been carefully and thoroughly prepared this will not be difficult; all the "work" will have been done. Have everything in readiness before you take your roots, shrubs or bulbs out on the lawn or grounds to plant. Bright sunshine and drying winds may seriously injure them in an almost incredibly short time. A common error in planting, and the most serious one, is not to get the soil packed in firmly enough about the roots. Don't be afraid of hurting your plants. Pack the soil in about the roots gently at first, but with all your weight. Don't be afraid to use your feet; they are if anything more important than your hands for this sort of planting. Another mistake frequently made when the soil is rather dry and water needed, is to apply it after the planting is done. Pour a pint or a gallon, as may be necessary, into the hole before the plant is set in at all, and if necessary another dose after the hole is half filled in, letting it soak away, in either case, before continuing operations. A pint of water applied in this way will be more effective than

(Continued on page 236)



The Return of the Door-Knocker

ONE OF THOSE "LITTLE THINGS" THAT HAS RISEN FROM THE PLANE OF THE STRICTLY UTILITARIAN TO THAT OF THE DECORATIVE

BY MAY EMERY HALL

Sketches by the Author. Photographs by Mary H. Northend



WE must confess at the start that our chief interest in door-knockers is largely a sentimental one. We like to dwell on the days that preceded the sharp electric bell, when the knocker's friendly *rat-tat-tat* betokened genuine, old-time hospitality. From the time that the London knocker, immortalized by Dickens, assumed the features of Marley—yes, and before then—a truly human interest has attached to this guardian of the door.

The primary purpose of the door-knocker was, of course, strictly utilitarian. In time, however, its ornamental possibilities received attention. Thus the evolution from the simple iron ring that did duty in early times to the ornate designs of modern days. The Colonial period in our own country has given us a wealth of knockers, their patterns being traceable to England. The best work of the conscientious artisan went into this form of building hardware, with the result that many of the knockers were truly works of art.

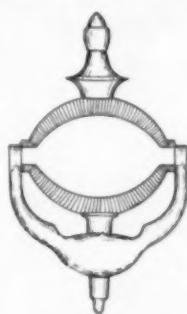


Italian Renaissance is characteristically ornate

This suggests one of the sources from which our present-day supply of knockers come, for, as hinted above, the knocker is fast coming into its own again. I refer to ancient homes, particularly in New England. If the knocker-hunter have the good fortune to locate one of these mansions in the process of demolition, he may be able to pick up the desired reminder of Colonial days for a trifling sum. With many unappreciative persons, the old, artistic knockers merely represent so much "junk." Even in the antique shop, where exorbitant prices are usually supposed to obtain, iron and brass knockers can be purchased for a few dollars. They may not be genuine antiques—and the dealer is often honest enough to say so—but if the chaste Colonial pattern is reproduced satisfactorily, what difference does it make?

Another source from which the modern door may be supplied with this ancient fitting—and this is by far the largest field—is the output of the manufacturer of artistic "finishing hardware." This whole subject is receiving an immense amount of attention to-day, and rightly so. Why should we make an exhaustive study of the architectural plans of our homes, the size and number of the rooms, the appropriate finish of walls and floors, and then utterly ignore the matter of hardware fittings?

It is, indeed, in the careful choice of the misnamed "little things" that the house-builder has the greatest chance in the world for that distinctive note that will distinguish his home from that of his neighbor. There is every good reason why the knocker should be included in the building hardware. Its popularity by no means indicates that it is a far from practical fad that will soon pass away. Very often it is connected with the electric bell and thus performs a double function.



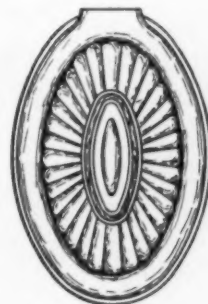
This Colonial is better for outside doors

The door-knocker is equally suitable for the city home and the country bungalow. As to style, it should be as nearly uniform with that of the house as possible. As Colonial architecture is so generally prevalent, the Colonial knocker is likewise popular. An attractive assortment of simple, dignified designs are offered that appeal readily to the person of refined taste. The oval, perfectly plain or with simple ornamentation, is a favorite pattern. The beaded edge makes a pleasing finish. The Greek vase and urn are often seen, both with and without the name-plate.

But the knocker designs do not end with the Colonial. Indeed, so great an interest has been revived in the whole subject that knockers are now classified by schools. Thus we have the Romanesque, the English Gothic, the French and Italian Renaissance, and so on. Then there are knocker designs that do not fall readily into any architectural period, but form a group by themselves. Their name is legion and each suggests an interesting story. There is the Stratford knocker, for instance, bearing the well-known bust of the Bard of Avon; the Falstaff, the Robin Hood, Windsor Stag, the Lincoln Imp (copied from a gargoyle on the cathedral), and a Cheshire Cat with exaggerated humped back.



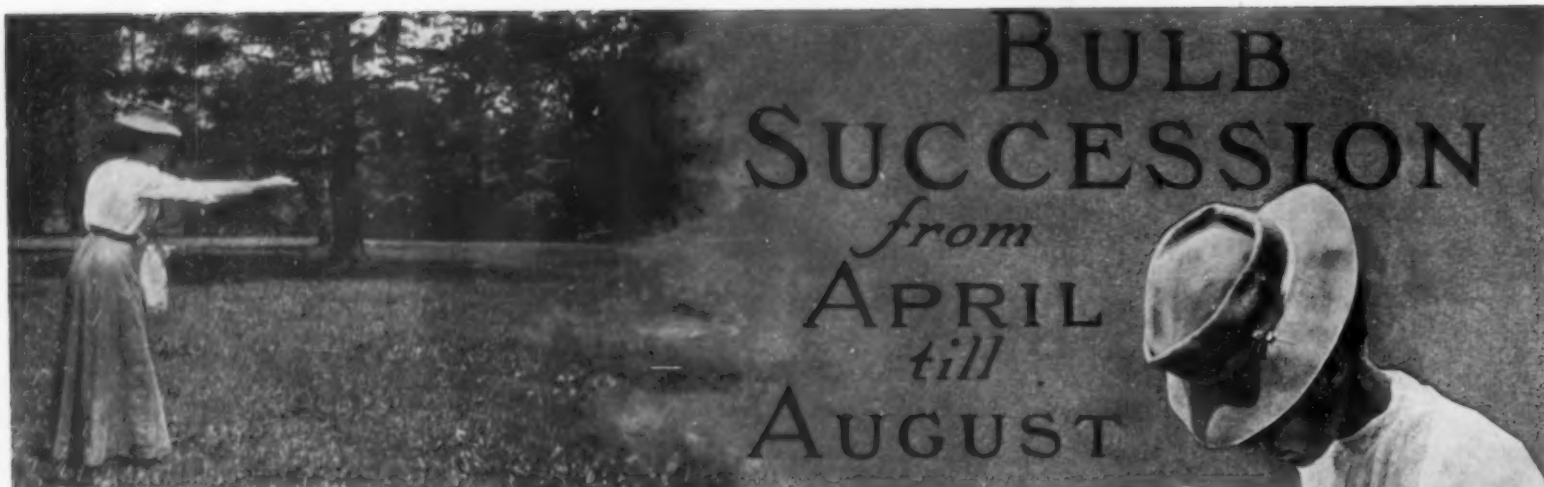
English Gothic is too staunch for inside use



For guest room these two are excellent designs: Lincoln Imp and Colonial

Besides the knocker for the outer door, there is a smaller size for inner doors. The guest-room knocker, it is often called. No quainter memento of a trip to England—the land of knockers—can be selected than a souvenir of this sort. In one home that I know, the famous Lincoln Imp, brought from overseas, holds fiendish guard over the guest-room door.

The materials from which knockers
(Continued on page 242)



Natural planting of crocuses, scilla and snowdrops

A PHASE OF FALL GARDENING THAT COSTS BUT LITTLE LABOR AND TIME AND BRINGS BIG RESULTS—THE SORTS TO BUY AND HOW TO PLANT THEM

BY F. F. ROCKWELL

WE hear a good deal these days about succession crops—follow-up crops in the vegetable garden and continuity of bloom in the flower garden. Very little attention, however, has been paid to obtaining a succession of bloom in the bulb garden. The spring-blooming bulbs are popular, but they would be much more so if more people realized that their season can, by proper selection, be extended from very early in the spring—much earlier than any of the perennials begin to bloom or than is safe to set out plants in flower from indoors—all through the spring and into early summer. In fact, their season may be extended practically throughout the summer if one includes the hardy lilies; but these are not, of course, covered in the term “spring-flowering” bulbs, and, moreover, most of them require treatment rather different from the latter. In describing how proper selection may prolong the flowering season in the bulb garden, I have given more consideration to the three most popular and important of the spring-blooming bulbs—tulips, narcissi and hyacinths.

Aside from the fact that, as ordinarily planted, the flowering season of the spring bulbs is unfortunately short, almost every point that one can think of is in their favor; especially so for the use of the person whose garden time as well as garden space is limited. The culture is the easiest imaginable: buy good bulbs, plant them properly, give them a light winter mulching, remove it in the spring—and success is yours. The reason for this is that the buyer of a bulb is getting what is practically a “finished product”; all he has to do, so to speak, is to open the can and warm the contents, and it is ready for use. With a seed or a plant or even a shrub, however, he has got to do some real gardening. And the reason lies in the fact that the industrious

Hollander or Frenchman or Jap who grew the bulb has done the real work with it; the flower is contained inside, literally a perfect miniature already formed, needing only the proper application of the sufficient degree of moisture and heat and sunshine to swell it to its mature proportions and to tint it to the most delicate or dazzling of colors. That is why, for example, you can grow a lily bulb in pebbles and plain water. For the amateur, success with the spring flowering bulbs is more certain than any other class of flowers. As already stated, their culture is the simplest; furthermore, they are practically free from insect pests and diseases, more so than any other class, not even excepting shrubs; finally



Divide narcissi bulbs before planting



After the snowdrops and scilla come the crocuses. These scatter-planted here are year-old seedlings. Note the hair-like leaves of the young plants

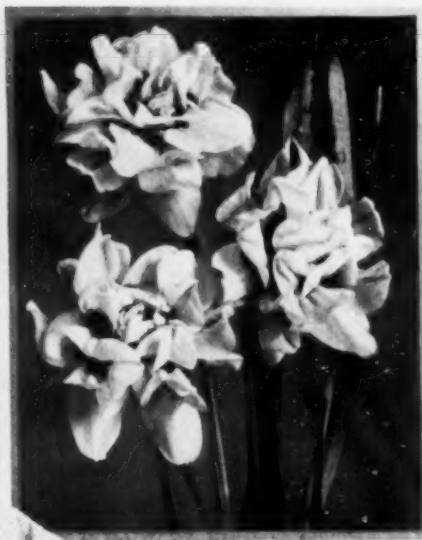
they escape that greatest of all garden plagues—the mid-summer drought. When your other choice flowers are drying up or necessitating the daily use of the hose and the constant maintenance of a dust mulch, your bulbs are lying dry and dormant, “resting up” for the autumnal root growth and the spring flowering period, at both of which seasons moisture is usually abundant. Nor is their cost excessive: the most beautiful of the narcissi for plant in mass or naturalizing can be purchased for from half a cent to a cent and a half apiece. Nor, again, is the fact that their cheery blossoms come at a season when practically

no other flowers are in bloom, to be overlooked.

Before making out your bulb order, even though you take pains to select varieties that will give you a long season of bloom, careful consideration should be given the method in which the bulbs are to be used. There are three quite distinct general methods of planting: in formal or designed beds; in informal beds or in long borders, and in naturalizing either in single specimens or small groups, or in large colonies. A great change in the method of planting has taken place during the last decade or two—a change that proves a boon to the gardener. In passing it may be noted that formal beds are no longer popular save in certain locations, and the bad reputation bulbs



Narcissus poeticus is simple in construction



A shady position is necessary for narcissus Orange Phoenix



Make a hole with a dibble at the point where the scattered bulbs have fallen, and the naturalized planting will be completed

had in regard to their short blooming season was due mainly to the fact that when used for bedding or de-

the bulb buyer get over his habit of sending in an order for Collection A or Collection B to "be

ing reversed and tulips and narcissi are being given more and more prominence. Practically every fall catalogue I have received this year makes a special feature of Darwin tulips. Formal beds, and especially those laid out on the lawn to display geometrical designs, are, it is a pleasure to note, growing out of favor. In these days one seldom sees the old-fashioned anchor, ship or cartwheel that used to mar the appearance of an otherwise pretty front lawn. Such abortions never did have any practical or artistic *raison d'être*, although the

legitimate, formal bed still has its place, either in the laying out of formal grounds or to supply a mass of color as part of some landscape scheme.

I would urge most emphatically that



Early flowering double tulips start the succession in their kind

signs, as they formerly were, the gardener had to select sorts that would be as uniform as possible in time of flowering, height, color and in habit of growth. It is rather interesting to note, too, that whereas the hyacinth formerly occupied the chief position among these spring blooming bulbs, since they met these conditions most satisfactorily, this state of things is be-



Dragon tulips are strong growers and have brilliant coloring



Late flowering Darwin tulips will conclude the succession of this variety. They flower through May and are robust

planted according to the diagram herewith." Don't be tempted into buying a collection of bulbs just because, for the same money, you get a dozen or two more than you would by making your own collection of named varieties. What you are looking for for your money is not the largest number of bulbs, but the most satisfactory and

longest display of flowers, and this is only accomplished by making your own collection for planting an informal bed or border, or by naturalizing them, or, better still, by using both methods.

To select and plan for a long season of bloom, first measure your bed or border and see how many bulbs of the required variety it will take to fill it. Hyacinths and the late flowering tulips should be set six to ten inches apart each way; the smaller earlier flowering tulips and Dutch Roman or miniature hyacinths a little closer, say five to eight inches. The various narcissi should be put from six to twelve inches apart, depending on variety and size of bulb, for full effect the first season. The narcissi, however, multiply very rapidly. From a few dozen bulbs you can, in the course of three or four years, get enough to make further plantings or to fill in a good deal of space, if, in the first place, they are set rather far apart.

Naturalizing is simply getting as natural an effect as possible. The simplest way is to get a sufficient number of the bulbs of the flowers you want, scatter them thinly broadcast, and plant where they fall. For this purpose, of course, only plants are used which are perfectly hardy and will increase themselves from year to year; therefore, perfectly satisfactory results can be had by using bulbs that are not all of the first size. For instance, if you get a third of the quantity in first size bulbs and the rest in smaller, you will have a good show the first year after planting and plenty of other bulbs coming on for succeeding years.

Having then determined the number of bulbs you will require, there remains the problem of selecting those which will give the best satisfaction.

I mention the tulips first, for they are at this time probably the most popular of all the spring flowering bulbs. There are three main classes or sections: the Early Flowering sorts, single or double; the May Flowering or Cottage Garden, and the Darwin type, which also flowers in May. The other classes that are not so important are the Paris or Dragon tulips, which are good, strong growers and are beauti-

fully colored with fringed and grotesque shaped flowers, and the class known as the Breeder tulip, from which the Darwins have been selected and developed. In size, season of bloom, robustness of growth, etc., these are similar to the Darwins; the reason for their having dropped out of the public eye is doubtless that their dull, solid "self colors" were not popular for bedding effects. Some catalogues do not list them, but I can assure

you that it will be very worth while for you to find one that does and to try out a few varieties.

The time of flowering depends upon variety as well as type; therefore, for the longest flowering season for tulips, pick from the earliest of the single and double early flowering several of the late and mediums of both the Cottage Garden and the Darwin types, and a few of the extra late of the latter.

Of the narcissi there are also a number of different types, all more or less confused under the names given them in the trade. The most

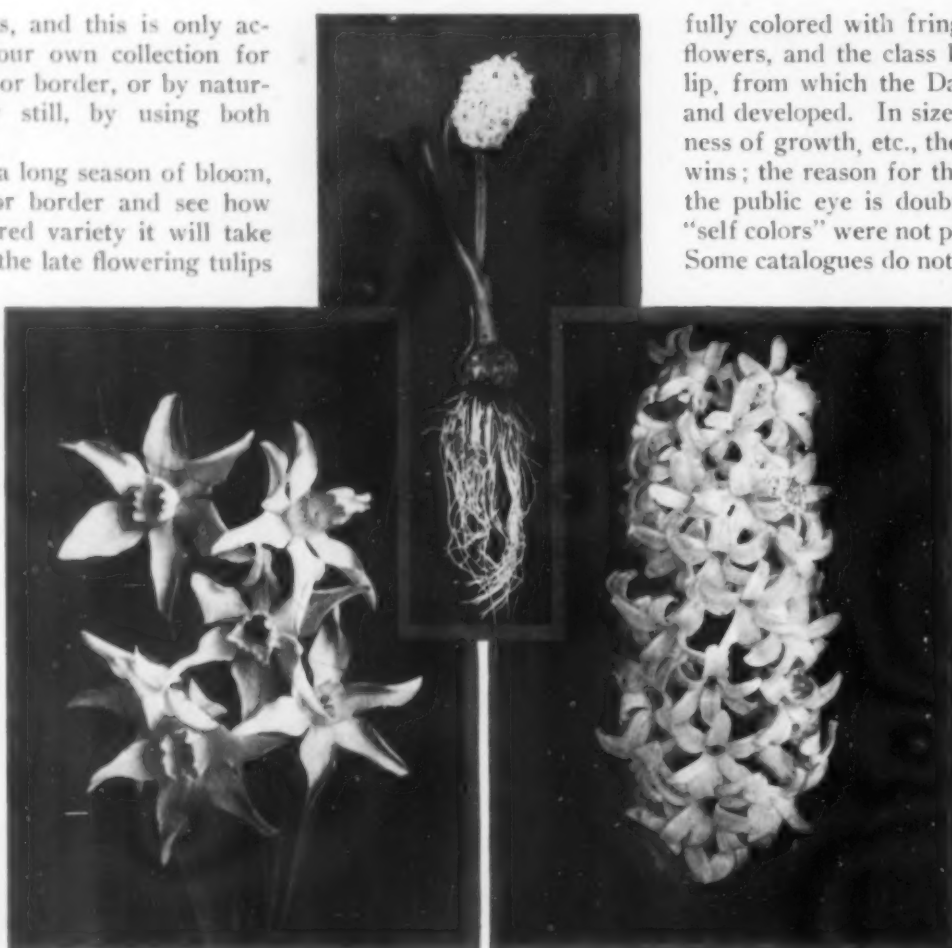
important class is the Giant Trumpet narcissus. This includes such popular and splendid sorts as Emperor, Glory of Leiden, "the king of daffodils," and the new giant flowered King Alfred, which attracted a great deal of attention at the New York flower show last spring.

In addition is the Medium Trumpet class, which is listed under such various catalogue names as "Star," "Crown," "Chalice-cup" and "Peerless" narcissi. This class includes *Barrii Conspicuous*, one of the most beautiful of all narcissi and especially valuable for cutting, and the several fine *Incomparabilis* and *Leedsii* varieties.

The Polyanthus, "Cluster-flowered," or "Nosegay" narcissi are different from the foregoing in that the flowers are borne in clusters and are also deservedly popular on account of their pleasant fragrance. Paper White Grandiflorus, which is a favorite cut flower of the florists, and the "Chinese Sacred Lily," which everyone has seen growing in

bowls of water and pebbles, are the two best known of this class, but a number of the others are equally fragrant and beautiful and should be tried. This class is not as hardy as the others, but

(Continued on page 244)



All the varieties of narcissus require rather heavy soil and a partially shaded position, if that is possible

The hyacinth, the third in the bulb succession. Above is shown several weeks of storage root-growth



Under the shadow of rhododendrons is an excellent spot for bulb planting, especially for narcissi

The Uses for Woodwork in Interior Decoration

WHEREIN A DEMOCRATIC PIONEER TYPE OF ROOM IS EVOLVED IN A SIMPLE MANNER—SPECIFICATION AND DETAILS THROUGHOUT—THE KINDS OF WOOD TO USE—THE COSTS

BY ALFRED M. GITHENS

EDITOR'S NOTE: This is the first of a series of valuable articles on Woodwork in Decoration, by Mr. Githens. Each will be developed along the lines of a Period, and contain matter of eminently practical value to both architects and those considering the erection of a house. In this article the kinds of woods are considered; the next will discuss the varieties of wood finish.

ARCHITECTURE, unlike our old algebra books, allows many "answers" to the same problem. Under certain conditions one answer might seem the more satisfactory; under others, another; and a comparison of results is interesting.

Just such a comparison shall be attempted in these articles. It shall be a problem in room-decoration, and we will assume identically the same room throughout the series, and each month treat it in a different way, find a different "answer." It will be an ordinary room with ordinary window and door openings and a fireplace in a projecting chimney breast. From the informal type of the present issue, we shall carry it through several of the historic styles, such as "Adam" or "Jacobean."

The room may be in city or country, this is unessential; but the room should harmonize more or less with the lives of its occupants and must harmonize with its furniture. The mantel and wainscoting, for instance, must be designed to accord with the tables and chairs destined to be placed next them, the furniture thus governing the style selected; or else, the style of decoration being first determined, the furniture must be chosen to suit.

This issue will assume furniture of the so-called Mission or Craftsman type; therefore the architectural character must be simple, strong, crude, not easily injured, a frontier architecture almost, one remove only from the log cabin or the Swiss mountain hut.

Such a room is democratic, suited to any way of life; dinner therein might be a formal function, served by a butler, or the housewife might serve it herself; evening clothes or shirtsleeves would find themselves equally at home. But such latitude, mark you, is not allowed the furnishings. A Heppelwhite or Sheraton chair against the rough stone fireplace would seem flimsy, absurd; there should be nothing that is delicately refined, such as fine tapestry or silk Oriental rugs, but rather

leather cushions and grass or Navajo rugs, with perhaps a bear-skin on the floor. The floor itself should be of a not too highly polished wood, or better, square, dark-red tile; the ceiling might expose the heavy beams.

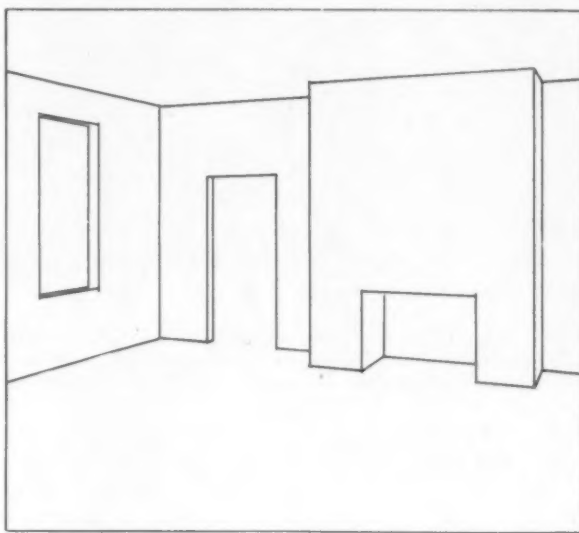
It is a comparatively inexpensive treatment, the greatest effect, with the least cost, I should say, consistent with sound construction and good workmanship.

A rough stone chimney breast is economical, if the stone can be found nearby; field stone or seam-faced quarry stone would be the preference; or rock that has just started to decompose, or rock exposed to the weather for some years, so that it is stained with iron; certainly not the hard, cold gray or cold blue rock admired of quarrymen and school building committees. An acquaintance of mine spent days driving about the countryside investigating old stone walls and buying particular stones in them for this color. A gate-lodge not far away is faced with fragments of micaceous rock, chosen for their unusual tint or glittering brilliancy.

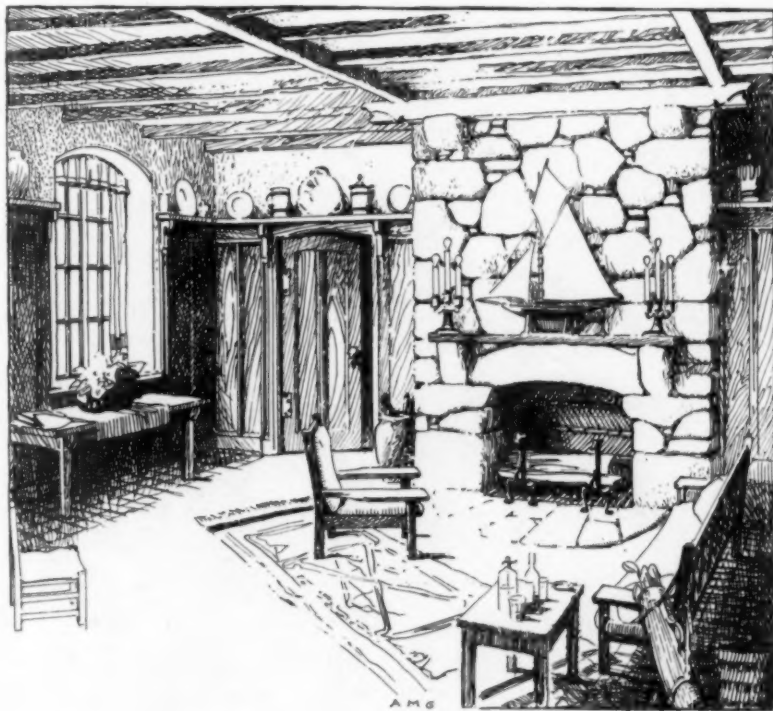
After selection of the stone comes the "bonding" or method of laying-up, and these two determine if the mantel be a success. The first the owner or architect must do himself; the second I have attempted to describe in connection with a house now being built in Maine, and I will quote the specification:

"Exposed stonework to be laid carefully, bonded as shown —; weathered faces of stones exposed —; small stones to be built in with large, to give variety; where beds are near the horizontal, stone to be laid exactly true, with mason's level; horizontal joints may carry through, but vertical joints must be broken, so that no vertical joint carries past more than two stones in height.

"Joints to be raked out and pointed with cement mortar very slightly colored with yellow ochre; no rodding or scratching of false



The problem—a bare, unfinished room to be decorated in accord with Mission or Craftsman furniture



The solution—chimney of fieldstone, wainscoting of dark oak, open floorbeams; the solid Mission furniture sets the key

joints; care to be taken that mortar is not smeared over face of stone."

The inner hearth and backs and sides of the fireplace should be of brick, as there are few stones that will stand the heat. The brick must be sound, hard and well burnt; but the color seems not very important, as it will be more or less blackened by the fire. Buff firebrick would be excellent if obtainable.

The "throat" or smoke chamber above the fireplace must be carefully built as shown, though a different damper may be used.

The area of the flue must be at least one-twelfth the size of the fireplace opening, and should be lined with terracotta, either round or square pipe, whichever is easier to get.

The outer hearth may be of flat stones of the kind used for the chimney breast; or, since we assumed a tile floor for our room, there need be no special outer hearth at all, the tiles carried up to the face of the fireplace.

The tile of the floor should be laid with wide joints, from a quarter to a half-an-inch, of cement and sand mortar slightly colored with yellow ochre to match the mortar in the chimney breast, or some other colored sample the owner may select. If the floor construction is not fireproof a four-inch bed of cinder concrete fill must underlie the tile. This is known as "deafening."

The beams are beveled to a sharp edge at the top, and four inches down strips of wood are nailed against the sides of the beams and board laid across the concrete, which is then poured on the board.

There is, of course, a wide range of selection in the floor tiles; the Welsh rough tiles, the smooth Ohio tiles, interesting rough-faced tiles from Boston and from Doylestown, and others of all textures and colors. They should be unglazed, the color harmonizing with other colors in the room; they can be square, oblong or hexagonal, and laid in patterns if desired; but be cautious, most cautious, in deciding to combine two or more colors!

There is still more latitude in the choice of a wood for doors and wainscot. If we intend to paint it, white pine, poplar or whitewood are best, and cheapest, too (assuming that we accept small knots if the builder prefers white pine); but such a room would seem more attractive if the grain of the wood show; of

course, it may be stained and finished in any way we desire.

Here, in the East, there are the following woods, ranged approximately in order of their cost, based on a thousand feet each, board measure, planed one side:

Cypress (Chestnut, if it can be had at all)....	\$35.00
North Carolina Pine	35.00
Georgia Pine, Birch or Common Red Oak.....	40.00
Maple, Ash or Red Gum.....	60.00
Best Quality, selected, kiln-dried, Quartered Oak	100.00

The rarer woods, like good mahogany or circassian walnut, would seem inappropriate here, too fine and delicate for the rough stone; American walnut is now unobtainable. However, those listed above fill almost all needs. A further survey of their qualities might be interesting:

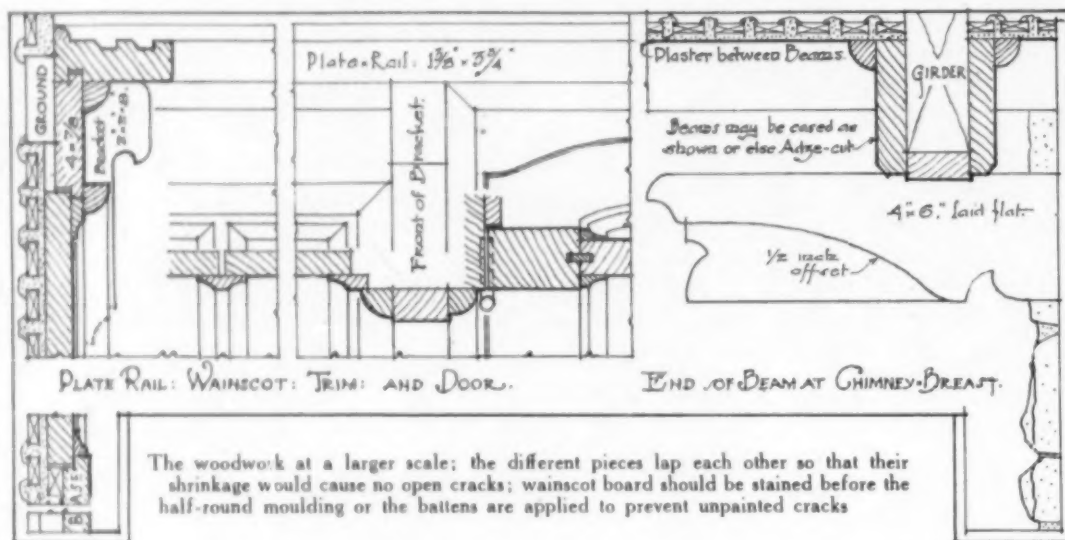
Cypress—From swamps in the nearer Southern States; a soft wood, easily worked; stands dampness fairly well—i. e., does not shrink, swell or warp badly; is easily obtained "clear"—i. e., without knots; has a beautiful and varied grain in layers alternately hard and soft, which swell irregularly under stain and varnish so that a perfect level surface is almost unobtainable, if one wants such a thing; then, too, it is unsatisfactory if uniformity of color is desired, as different pieces and different parts of the same piece vary from light to dark.

North Carolina Pine—Cut principally from the short-leaved Southern pine; neither soft nor hard; stands weather fairly well; easy to obtain "clear"; has a good, definite grain; does not take paint as well as the softer woods, but is excellent under stain or varnish;

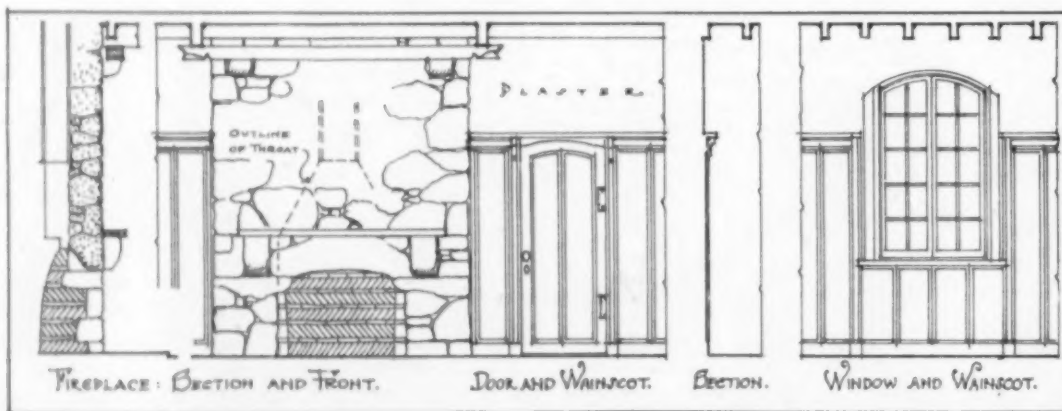
stands hard wear, so is used in floors, but in such a position it should always be "comb-grained,"—i. e., cut radially, just as "quarter-sawed" oak is cut—for then it cannot wear splintery. This adds twenty-five per cent to the cost.

Georgia or Yellow Pine—Principally from the long-leaved Southern pine; resembles the N. C. pine, but is far stronger, stiffer even than oak, so it is used widely for heavy framing timbers; contains much resin, which exudes through any paint applied to it; stains do not sink into it, but it can be shellaced and varnished its natural yellow color.

(Continued on page 239)



The woodwork at a larger scale; the different pieces lap each other so that their shrinkage would cause no open cracks; wainscot board should be stained before the half-round moulding or the battens are applied to prevent unpainted cracks



Elevations—proportions may be somewhat changed to suit real conditions; stones of the chimney all irregular, if possible, stones that naturally suit being chosen for the lintel and the corbels under beam and mantel-shelf



All the decorative elements here are effective

Distinction in Windows

DEVICES FOR GLAZING—THE ARRANGEMENT OF SILLS AND FLOWER DECORATION THAT ADD TO THE GENERAL ATTRACTIVENESS OF ROOMS—THE POSSIBILITIES FOR MAKING THE MOST OF OUR WINDOWS

BY MARY H. NORTHEED

Photographs by the Author

A WINDOW is an integral feature of a room. It is a decorative entity, a resource full of latent possibilities. We shall never get the best results out of our rooms till we become fully alive to the decorative importance of the window and bestow upon it a due measure of our attention. A window is far more than a mere aperture in the wall to admit light and air. It is a potent factor for good or ill and may go a long way toward making or marring a room.

Let us consider several of the possible ways in which window treatment may be made to add to the general attractiveness of our rooms. Of course, suitable curtaining is the first means of beautification that will occur to many readers, and curtaining is undoubtedly one of the best ways of achieving an agreeable and satisfactory result,



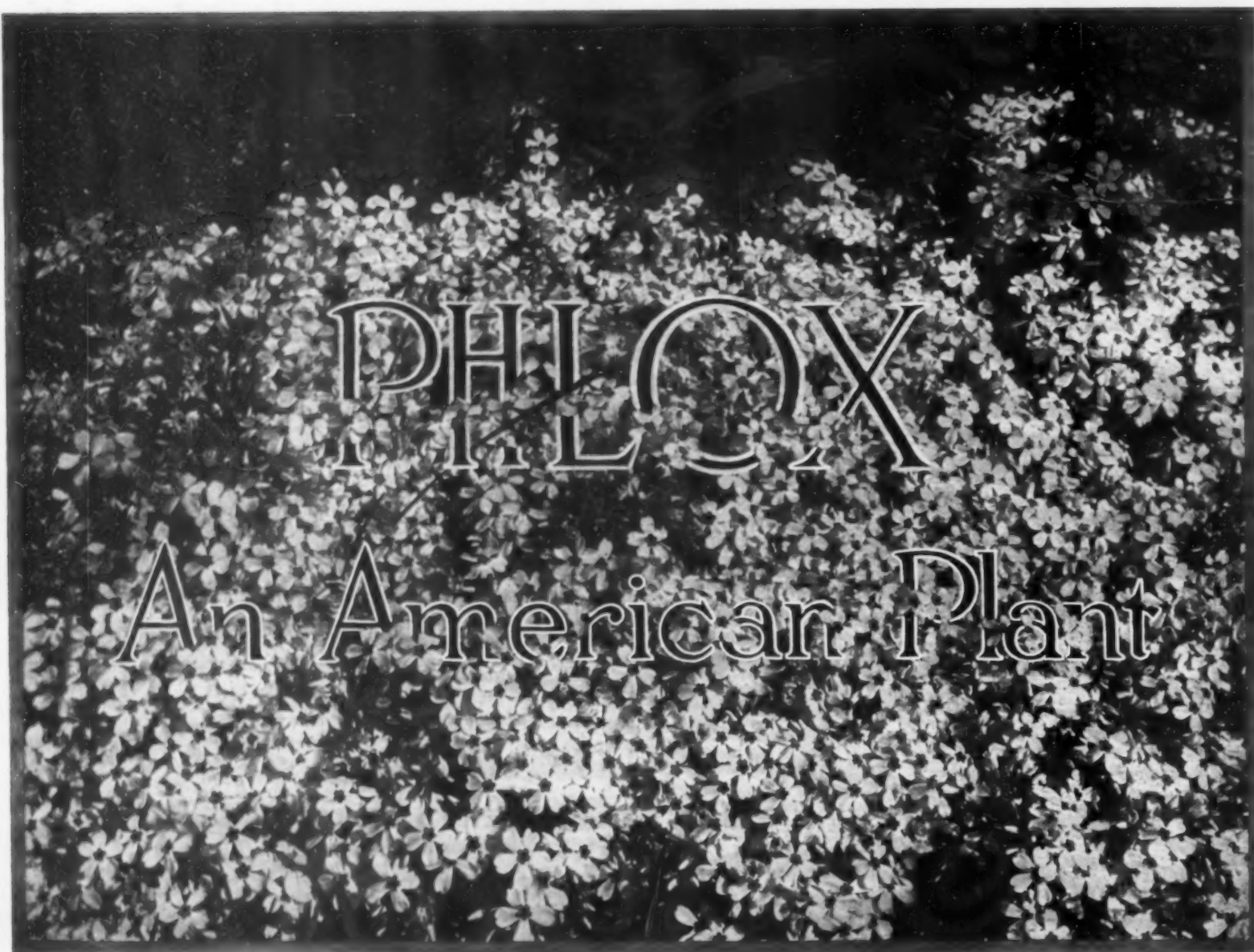
For casement windows small panes are advisable. The sill here is covered with zinc for winter plants. Fewer ornaments would have been better

but there are several other devices that are often overlooked.

The glazing of the window is in itself an important decorative factor to which too much attention cannot be paid. Large panes of glass, filling the whole sash, may have certain advantages when it comes to cleaning or to affording an unobstructed view, but they can scarcely be regarded as beautiful or as adding to the charm of a room. For all the help they give to the decorative value of a room, the window might just as well be a featureless, staring, opening in the wall. Windows glazed with these big panes need all the softening effect that curtains may be made to give.

The problem of decorating a room will be much simplified and much aided by having sashes with the smaller,

(Continued on page 241)



A carpet of *Phlox subulata*

THE HARDEST AND LONGEST BLOOMING FLOWER IN THE GARDEN—ITS ORIGIN AND RECENT DEVELOPMENTS — FALL PROPAGATION — HOW TO CARE FOR SEEDLINGS

BY GRACE TABOR

NOT so very long ago an English writer dwelt at some length on the fact that this magnificent and beautiful flower has no past—that it is strictly a modern plant—and that when the great writers of the Elizabethan Age, who so frequently made mention of the flowers of their time, were busy with their quills, phlox, in its numerous natural varieties, grew only as a weed in the untrodden wilds of North America. So it makes no appeal to an Englishman's patriotism—nor to his sentiment as an old-time favorite linked with the lives of many generations; yet, in spite of this, its position is all its most ardent admirers might wish, because, as this writer explains, the plant compels interest by its own merits.

It does, indeed; and when we consider that in addition to these superlative merits, we in America have the knowledge that it is a contribution of our own land to the gardens of the world, surely our enthusiasm for this flower ought to equal the enthusiasm of the Dutch for their bulbs (which are not distinctively Dutch, by the way), or for the people of the Far East for their chrysanthemum and iris.

Patriotic fervor may very well become frenzy before a mass of

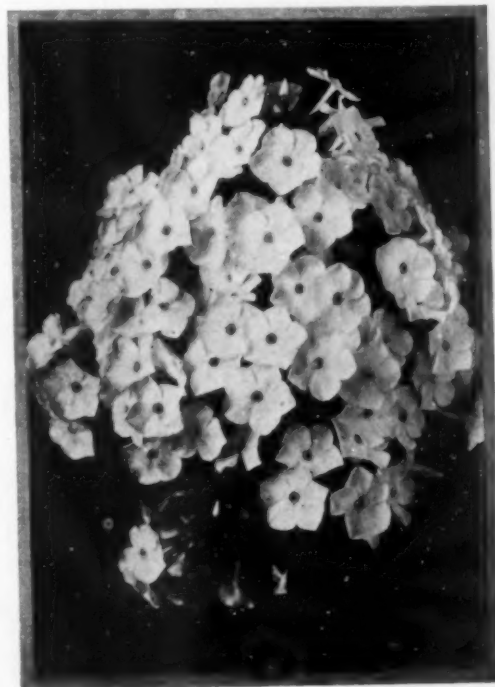
this sumptuous plant, well placed, well cared for and, therefore, well rewarding the horticulturist. In addition to beauty of bloom and of coloring few plants have so exquisite a fragrance as practically every variety of phlox. Moreover, there is no species of herbaceous plant—that is, of hardy flower—that will provide the garden with bloom over such a length of time as the varieties of phlox; and it is rarely the victim of attack by either insect or disease! What more could one ask of anything that grows?

To be sure, a great deal has been done to make this plant as desirable as it now is: hybridizers have been at work with it for more than a hundred years, and the original forms found here in the wilds of North America were nothing to boast of, even though they were rich in promise. The two principal species from which the great race of present-day phloxes are descended, are *Phlox paniculata* and *Phlox maculata*, but others enter in here and there along the line. So, for convenience in referring to them generally, the hybrids are dubbed *Phlox decussata*—which is a synonym for *paniculata*.

To begin at the beginning, however, we should consider the early spring flowering species first. These are distinct from the

later-summer flowering kinds embraced in the *decussata* group, in several ways—notably in their creeping habit and their lack of fragrance. *Phlox subulata* is probably familiar to everyone, for few old dooryards lack a mass of it—usually in its least attractive color, which is a vivid pinkish-lilac. It is used for ground cover and makes a thick mat, like a rug, wherever it once is established, spreading each year little by little. Partly covering a boulder or on a rough bank there are few things more effective, if a white flowered form is substituted for the rather painful rosy-lilac. The plant varies greatly and the white forms frequently run into pink and pale lavender in most wonderful opalescent effects. But the out-and-out lavender form is never anything else; so I should never advise buying it. Get the white and let it develop color if it will, in preference to this other shade.

Another low-growing phlox is *P. Douglasii*, suited to a dry soil where *P. subulata* will not thrive. This also comes in white and runs from this to purple. Then there is *Phlox reptans*, with really blue-purple flowers, recommended as a carpet plant where one wants this color.



"Queen," a hybrid, with pinkish-white petals, shows evidences of foreign crossing



No flower equals phlox for massing along borders as background. *Divaricata* shown here blossoms from May until the time of frost



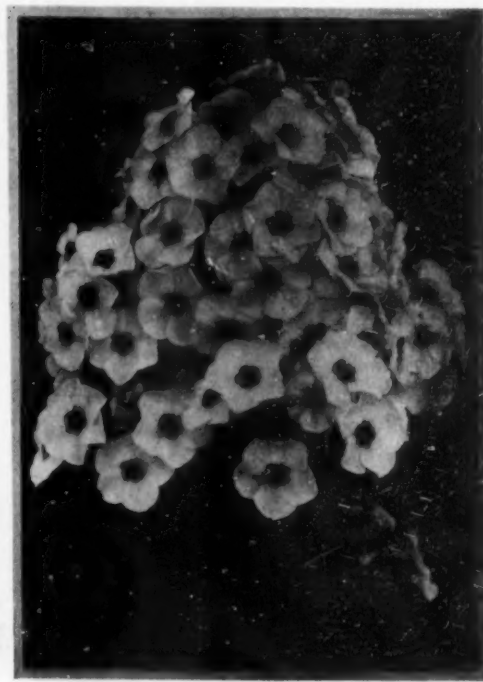
From a wild flower found throughout the southwest was developed the hybrid "Miss Lingard"

It is less dense growing and a taller plant, however, than *P. subulata*, and so is less satisfactory as a mass, except in such places as do not require a planting for close inspection. It is too loose and

straggly to be very satisfactory, and, as a general thing, I would advise sticking to *P. subulata* for all carpet effects wherever they may be—unless the soil is very dry, in which case use *P. Douglasii*.

But it is not to be understood by this that *P. subulata* requires wet ground. It will not do well at all if there is too much moisture and frequently rots away in spots, if it has been a long time planted, when there is an extended period of rain or damp weather. Clipping it off close to the ground—that is, shearing away the leaves all over the mass, not cutting away the stems themselves—is said to be a preventative measure, after the blooming is done.

Another early spring blooming species is the blue flowered, fragrant, wild Sweet William—*Phlox divaricata*—which does so well in shade. The unusual color of it makes it particularly effective where the sun does not shine, and if a garden has a touch of wilderness about it nothing can be lovelier than a mass of this edging a wood. It is a creeping plant, yet its flowers rise on stems sometimes eighteen inches high, and it may be used in the garden if no woodland border invites it and one is anxious for its



A typical form of *paniculata* hybrid has rose-colored petals and dark eyes

color and early time of bloom.

The early flowering division of the tall growing phloxes begins to blossom in May, and from then on until frost the procession moves, following discrimina-

ting selection—and moves constantly uphill, we might say, the better to impress the mind with the one real distinction which hybridization has left us between the early and late flowering kinds. For



A brilliant red is *Phlox coquilicot*, a late blooming French hybrid



A seedling with good markings—the sort of thing to work up to

the late flowering phloxes are generally taller than the early ones, although the early kinds bear their

with faintly red-ened eye, and “Elizabeth Campbell,” one of the most brilliant and showy of pinks—a

must not go in the company of any varieties having a hint of the so-difficult-to-avoid lavenders and lilacs and maroons, or there will be war. And then there is “Albion,” a fine strong-growing white,



This annual, *stellata*, is a native of Texas. It has a variety of colorings

blossoms in deeper panicles that are more nearly like a cone in form. The late ones have broad, flat heads of flowers—more like a cyme, although not quite so flattened.

If any gap in the procession of bloom should be left through an error in calculation due to climatic or soil conditions, it is perfectly possible to fill it by cutting back some of the late flowering plants early in the season, thus retarding the formation of their flower heads. But with the right selection this will not be necessary.

The earliest bloomers have not the range of color that comes with the late flowering varieties, but “Miss Lingard,” which is a lovely dazzling white with an eye of faint lilac, is beautiful enough to compensate for the deficiency in pinks and reds—when these are to come later. Then there is “Mrs. Dalrymple,” another white suffused with a blush and showing a scarlet eye; and “Hercules,” in rosy-lilac, if one likes that color. I do not; but that is not perhaps sufficient reason for not mentioning it.

Coming along into July there is the fiery “Coquilicot,” which is a scarlet as vivid as flame, and which



A mass of mixed varieties showing the result of hybridization, which invariably develops sports

salmon shade, lightened a bit with shadings and made vivid by a dark red eye; and “Tragedie,” very rich and dark in a carmine tone with vivid red eye; and “Jeanne d’Arc,” loveliest of late flowering white, pure and clear; and the dwarf “Tapis Blanc,” with its enormous snowy flowers at a height of perhaps twenty-four inches from the ground—a veritable bank of snow.

The growth of phlox starts very early in spring, therefore it is much better to plant in the fall—from the fifteenth of October on and into November being the accepted time. Be sure after setting out the plants that a mulch of leaves or strawy material is spread over the ground an inch or so deep, and after the ground itself has frozen, deepen this mulch to six or eight inches, to insure its staying frozen. Otherwise the newly planted roots, which have not had a chance to work their own way into and around the soil lumps, will be thrown out completely when a thaw comes.

Almost any soil will suit these plants—for they are hardy natives over all the length and breadth of the land. But they appreciate and
(Continued on page 249)

Making the Cellar Dry

A PRACTICAL SOLUTION TO A PROBLEM FACED BY FOUR OUT OF EVERY FIVE HOUSE OWNERS—WHAT TRENCHES TO DIG—DRAINAGE—WATERPROOFING THE WALLS AND FLOOR

BY GEORGE E. WALSH

PHYSICIANS have long realized that damp cellars are the cause of a good deal of household sickness, and to guard against it architects and builders have in recent years designed many methods of making cellars dry. Despite this, it is estimated that fully eighty per cent of all present cellars are more or less damp. It costs a little more to secure dry cellars when building a new house, and there is no question that it pays directly in the end. The common problem of to-day is what to do with cellars that are damp in houses already constructed. It may be easy enough to correct the evil in future houses, but must all those built in the last twenty or thirty years go on breeding sickness through the accumulation of dampness?

This is a real and vital problem—one that concerns nearly four out of five owners. Some may escape the evil because of their fortunate situation on high, dry and well-drained land, but even many of these houses have damp cellars during rain storms that continue for several days in succession. Waterproofing inside and finishing off with a concrete lining may prove sufficient for many of these houses, but for those located in low regions where springs and the water level make the soil perennially wet in rainy seasons, this will not suffice.

The problem can be handled without very great expense, however. In the first place, the cellar floor should be dug up and a layer of several inches of crushed rock or stones should be put down. A drain pipe should be laid in this layer just below the surface of the floor, and at one end it should be connected with the cellar at its lowest point. The floor of the cellar should slope just enough toward this drain pipe to carry all the water toward it. After the layer of stones has been leveled, a surface of concrete should be put on and tamped down. Then on top of this should be applied a waterproofing coat of hot coal tar or dehydratine paint or any of the standard waterproofing material. Above this an inch thick layer of cement finishes off the floor.

This work is not so expensive as it may seem in the telling, for inexpensive labor can be employed for digging up the floor and laying the surface of concrete. The object of the drain pipe is to carry off any water that settles under the cellar floor from the sides or from springs. Such a pipe should connect with the sewer some distance from the house, with vent pipe and traps to prevent the backing up of sewer gas in the house. It should not connect with the sewer drainage pipe system in the house.

This method of protection from rising waters, however, will not prevent water from leaking through the walls on the sides, which may cause as much dampness as any water that backs up under the floor. That part of the problem must be dealt with independently and from the outside. All around the foundations of the house dig a trench about two or three feet wide, and to a depth just below the cellar bottom. A four- to six-inch porous drain tile should be placed at the bottom of this trench, with the slope toward the sewer pipe. The joints of the pipe are not cemented, but placed together rather loosely in their sockets. When the pipe is laid and connected with the

sewer, the trench is filled up with broken rocks or loose stones to within a few inches of the grade line. On top of this soil can be placed for sowing grass seed. The drain tile opens into this trench at the lowest point and has a gentle slope toward its sewer connection. Thus the water that ordinarily leaks through the walls of the cellar enters the trench filled with loose stones and follows it to its lowest level, where it enters the drain tile, and is thus carried away.

In very wet situations, waterproofing of the walls of the cellar on the outside is essential, even where such a trench has been dug. After days of very heavy rains the water may fill the trench and clog the drain pipe. It will then leach through the foundation wall. If a waterproof course is applied to the outside of the walls when the trench is dug all danger from this will be avoided. The waterproofing paint, tar or other material can be applied directly to the outside of the foundation walls and then a coat of cement placed over it. This cement should be of one part cement to two parts sharp sand. Apply it and smooth down with a trowel. With such a protection no amount of rain will fill the trench sufficiently to leak through the waterproof course.

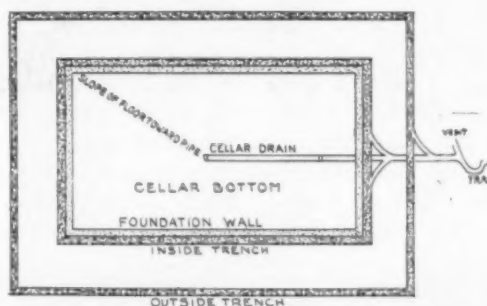
There are exceptional places where underground springs make it very difficult to waterproof a cellar and always keep it dry. This is usually in low regions where the slope of the surrounding land pours an

abundance of water toward the house. For a cellar located in such a wet place another trench six feet from the house is sometimes necessary. This is dug all around the house at a uniform distance from the trench close to the foundation walls, and has a drain pipe laid in it and connected up as the former. This trench, however, need not be so deep. If it is carried down well below the frost line the result will prove satisfactory. It is intended chiefly to catch the surface overflow from the higher ground and thus relieve the inner trench of a surplus of water. This trench is filled also with coarse material, and a surface soil left on top sufficient to provide nourishment for the grass.

Two such trenches with their drain pipes will relieve any house of all dampness. No matter how wet and springy the soil may be, none of the water can find its way into the cellar. Houses treated in this way have stood on meadows and in swampy regions with their cellars perfectly dry. Too much dependence cannot be placed upon waterproofing. Great as this may prove, in actual practice water will accumulate around the house and cause dampness unless trenches and drains are added to carry off the surplus in very rainy seasons. Of course, some houses built on high ground with the natural drainage away from it may not need the trenches, but, even so, trouble may be occasionally experienced in exceptional weather.

Occasionally we find a house which is comparatively free from water, but during wet weather of a prolonged nature the inside of the walls are covered with little drops of moisture. There is never sufficient to cause water to collect in a stream or puddle, but just enough to produce general dampness. It is not neces-

(Continued on page 238)



Showing the drainage for the cellar floor and how outside trenches divert water

New Ideas in FLOOR COVERINGS



DECORATION UNDER FOOT—THE
ADAPTABILITY OF VARIOUS TYPES
OF RUGS TO PARTICULAR FLOORS

BY LYDIA LE BARON WALKER



Rag rugs, the negligée of floor coverings



For bathrooms and nurseries, rag rugs

sufficient to give her a refined appearance. A similar observation may be made regarding the floor of a room; if it is appropriately covered, a tone is imparted to the whole. This is being appreciated more and more. The present purpose is to outline certain new ideas that have been developed on this important subject. It is not to be expected, however, that changes in rug styles will be as radical or frequent as those that affect feminine fashion. Changes, of course, there are; but one must for the moment divest his mind of the American penchant for lightning changes, and remember that the best rugs are still the products of the more leisurely Orient. Not that current influences fail to be felt even there. That they are felt is evidenced by the modifications that bring even the Oriental rugs into harmony with our Western decorative ideas.

Some of the changes noticeable in the latest rugs may be indicated by broad generalizations. Take the matter of color, for example. The colors of the present rugs in a measure reflect those recent art tendencies which have attracted so much attention. They are brighter than heretofore.

SOMEONE has said that if the neck and feet of a woman are neatly attired, that alone is

Among the colors, blues are coming into strong favor. The vogue for a pronounced color in Oriental rugs generally lasts

for about three years; for inconspicuous colors, even longer. Among the latter are browns and tans, favored by many on

account of their adaptability to general surroundings where the strict matching of positive colors is not an object. As already intimated, the stronger feeling of the moment is towards pronounced color.

Again, the new rugs reveal altered ideas as to shape and proportion. The shape of such floor coverings for many of the most important rooms in the house is square, or almost so. Like the color element above referred to, this accords with the recent art tendencies, which have also their dimensional aspects. For less important rooms, the "rule of square" is relaxed. For them, as for porches, sun parlors, and the like, the round or oval shape is prominent and interesting; but even the traditional oblong is not out of place. Thus it will be seen that what is correct and fashionable for one room would not be for another; and what is demanded for a city residence is not needed for a country bungalow. There are rugs which may almost be called the "negligée" of floor covering, all right in their place. They will be referred to



A chaste arrangement of small rugs is advisable for the hallway, especially adaptable are the Orientals of inconspicuous coloring

again. So much for the broader lines of generalization.

To be more specific, let us make a brief review of the leading families, so to speak, among the rugs, those which embody the latest and most attractive ideas and sturdy virtues. And let us note the adaptability of the various types to particular floors. At the outset it is proper to say that the Oriental is now, as always, the aristocrat among rugs; it is always the best. Nor is it necessarily the most expensive, in view of its wearing qualities. It has come to be almost a requisite for the reception room and living room of a well-equipped home; and, indeed, there is scarcely a room for which it is not suitable. In no other rugs are

such superb designs to be found. The variety and play of colors render them adaptable to decorative schemes. American influence has increased this adaptability, because the distant makers are now far from indifferent to this market and its tastes. We might go so far as to formulate a maxim: When in doubt, buy an Oriental rug.

Still, it must be admitted that a wish is one thing and a pocket-book another. The spirit may be willing while the purse is weak.

In such case the domestic replicas of Oriental rugs come almost as a boon. They claim to be nothing other than what they are; they are, frankly, replicas. There is no deception. But they are actually so good that they have won a high name for themselves.

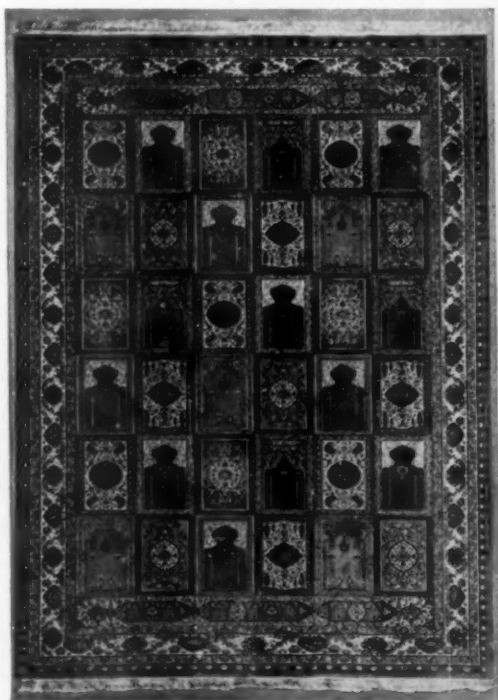
They have the same kind of color and pattern appeals as the Orientals, fit similarly into decorative schemes, are applicable to the same class of floors, and, like Oriental rugs, are always correct.

Among foreign products, the Scotch rug occupies a prominent place. It has much to recommend it. For one thing, it is all wool and thoroughly dependable. A Scotch rug is generally guaranteed not to fade. These rugs come in all sizes,

from small to large, but they adhere to the conventional oblong shape. The Scotch are proverbially conservative; if they were not conservative they would not be Scotch. The designs of the rugs are attractive. The centers are generally plain, with ornamental border. There is an appealing precision and detail about the border that might suggest French inspiration, and yet the rugs are quite distinctive. In these rugs also blue appears to be a present favorite, though pink, yellow, etc., are in evidence.



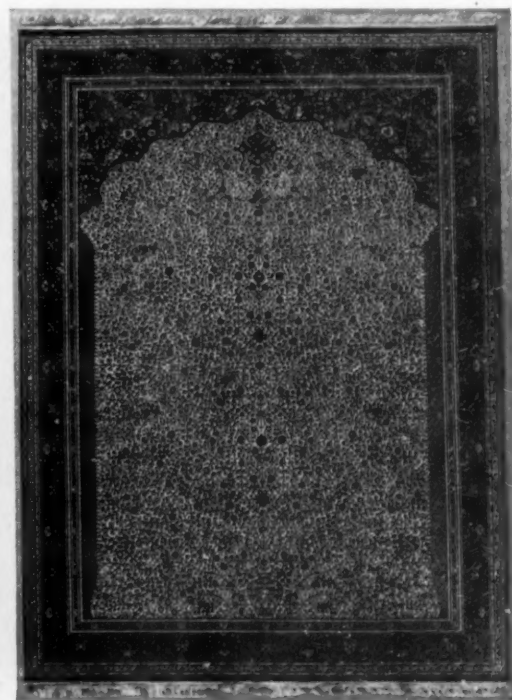
The position of rugs is the secret of much of their effectiveness. This view of living-room and dining-room shows the variety of straight and diagonal arrangements of small rugs



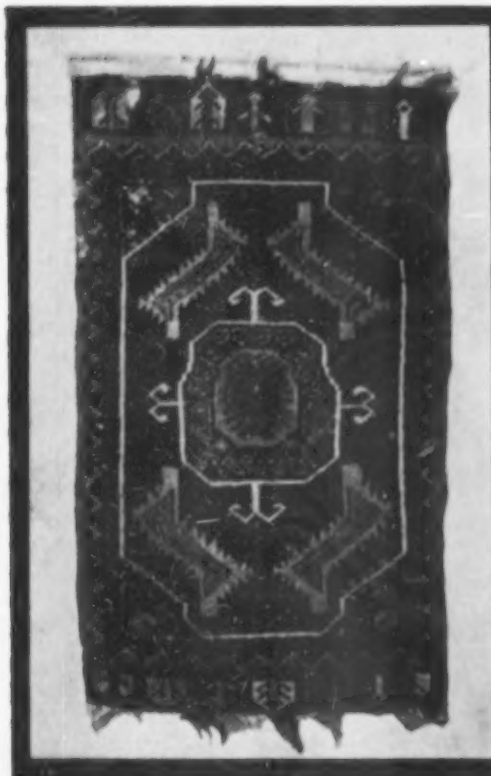
An American-made silk mosque rug of the pronounced colors that are in vogue at present



A Tabriz full of contrasts—old ivory field, Indian red outer band enclosing the medallion



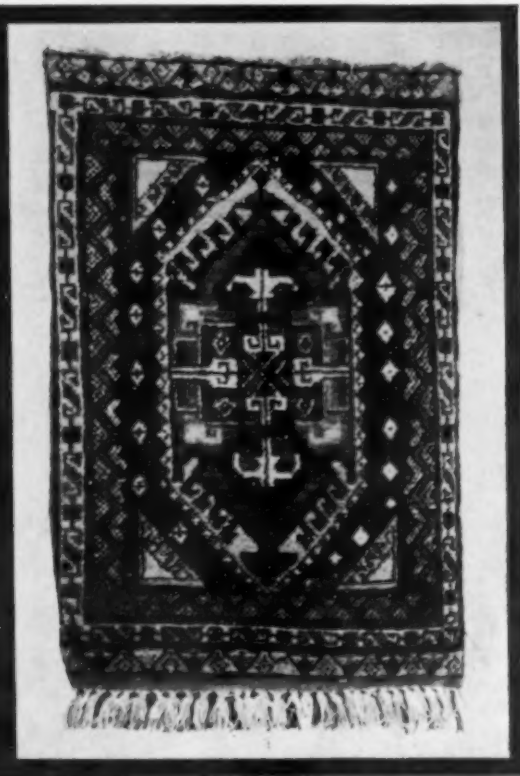
A Kazan prayer rug copied in America and sold at low price. Suitable for hallways



An antique Anatolian mat of moderate cost that can be used effectively in small places



A Daghestan, with vivid coloring, lends itself well to a decorative scheme



Suitable for bungalow and country house are such moderate-priced Orientals as this Anatolian

The Scotch rug is sometimes used for the dining room; it is admirable for informal sitting rooms and bedrooms, and, in fact, for all rooms except the principal one. It is not expensive, especially when its merits are considered.

Speaking of bed rooms, there are available bed-room rugs, definitely so called. They are characterized chiefly by simplicity of design, delicacy of color and lightness of weight, with a



A blue bedroom consistently carried out in line with the latest impulse for that color with blue rugs

view to easy handling and sanitation. Before passing on, it is proper to say a word regarding the cotton and wool rugs, which are intended for the same class of floors as the Scotch rugs. It is possible that there may be good cotton and wool rugs; but the writer views such goods with misgivings, and has never found any that were satisfactory.

that forms a class apart. It comprises the fibre and grass rugs. The principal grasses employed are flag grass, prairie grass and rice straw. The fibre generally used is that of the cocoanut, and even the coarse husks find their way into rugs. One is surprised to find the husk rug capable of such fanciful treatment. One may find objects of nature, leaves, birds and clouds, (Continued on page 254)

Their claim to favor is the plea of economy. It is true that they cost less, but their decorative value is short-lived; at least, such has been my observation. They may harmonize with one's color scheme when first bought. The fading process soon spoils the effect. To people of discrimination, a faded rug is nothing less than an eyesore, unless the rug be Oriental.

There is one interesting variety



Where price is no obstacle, a Tabriz is the best for living-rooms and library



An animal border for the nursery rug must always remain a favorite

SWEET discourse had we this month at Helen Brinkerley's from a lady whose success with everything indoors is perfectly phenomenal; and she told us what to bring in from the garden and how to treat them when we got them in, and what to expect of them if we brought them in and treated them properly. "Echoes of the garden" she poetically said we might have, during the major portion of the winter, if we followed her direc-

tions. For every one of the things she told about she declared she has tried herself. And it seems likely that she has, for Helen got hold of her through some friend of the people she is visiting. So she is not a professional—and has nothing to sell!

She told about bringing in a great many more things than most of us have—or are ever likely to have, I fancy. I, myself, do not care much for house plants and would rather most of the things fancied by the fanciers were conspicuous, in my windows, by their absence. But, of course, her lists could be boiled down as much as we wished; and mine, after boiling, contains the following—as the collection advertisers say: some baby crimson rambler roses—Mme. Norbert Levavasseur is the name of this really nice little thing; some heliotrope; some mignonette; Paris daisy, both yellow and white, and lavender and rosemary and mint. And—oh, yes, of course!—the chimney bell flower, which is *Campanula pyramidalis*. Really I do not know where I shall put all these, but I am half promising myself a sort of window-extension make-believe little greenhouse, on the south side of the dining room. It really can be managed without much expense, and I do not see how I am to do without it. Which is, of course, the next best thing to having it.

If I cannot have it, however, I shall cut down on my list and not attempt to have more than the one or two things that I like the best—one rose and probably the heliotrope, and some pots of lavender and mint and rosemary. Whatever else I do not have, I must always and will always have these. I am doubtful about getting any of the heliotrope into pots from the garden, for it is impatient of transplanting. So, lest its impatience gets the better of its constitution and carries it off in a rage, I am starting some new seedling in pots, and these shall be my special care—for the heliotrope fragrance is of all the most delicious I think—especially when I am smelling heliotrope!

Some rosemary and lavender from seed of my own sowing I have stuck around here and there in the borders, and this needs only to be lifted and potted to come indoors. Nothing ever gets the matter with it, and the dark, strap-like leaves of the first on branches that twist themselves somehow down on to the earth of the pot and over its edges are attractively colored, as are the gray-green plump little leaves of the second—and both have



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.

ordinary good garden soil, with a sprinkling of bone meal in the top layer of it. Then give up a sunny window to it, where the temperature is about sixty-five degrees, watch it for red spider and spray whenever one of these critters appear, water it whenever the top of the soil looks dry—and cut the roses as fast as they fade.

With some of my pink baby ramblers I may do the same, although she did say that the only one that fully repaid the trouble was this crimson one. No harm to try, however.

It is quite impossible to transplant mignonette! But, as it comes from seed in about two weeks and reaches the blooming period in between four and five months, it is not too late to begin with a few pots of it, if anyone loves its fragrance. I do, and so I am starting four little tiny pots, two inches across, with seed. The earth for this she directed to be made very fine and soft, just as in flats for seed; then in a little hollow in the middle of the pot two or three seed are to be dropped and covered ever so lightly with earth. When they are all up and you can see which one is the huskiest, pull up the others, giving this fellow the entire place. Before very long the pot will be filled with roots; this is the signal for carefully getting the whole mass of roots and earth out of this pot and putting it into one twice the size, without disturbing it in the least—a ticklish job, it seems to me.

But it seems if you pick the pot up and put your hand flat across the top of it, second and third fingers enough apart to let the little plant come up between them, but not far enough apart to let a bit of earth fall through, then turn pot and all upside down and "tunk" on the bottom of it, the earth and root ball will cleave from the sides of the pot perfectly and come out. Then it can be turned back over and lowered into the four-inch pot which is waiting with earth already in it and some additional to sift around the sides after the root ball is in position, without being disturbed in the slightest degree. But all this will not happen as calculated, she warned us, unless the earth around the plant is as moist as a previous day's thorough watering will make it.

When these four-inch pots get full of roots the same performance must be gone through with again, shifting this time into

(Continued on page 247)

a fragrance that is indescribably delicious! A pot of one or the other in every room is my rule. And a pot of mint in the kitchen.

The crimson baby ramblers, she said, flower for her actually all the time. It seems a pretty tall story, but I know they bloom all the time in the border, and properly taken care of I suppose they may keep it up. Put the plant in a ten-inch pot, she said, with fully two inches of drainage material in the bottom, and then just ordi-



It is hard to believe that this is a city lot

NATURE EFFACED THE ARTIFICIAL LINES ALONG WHICH THE GARDEN WAS ORIGINALLY LAID—BECAUSE HARDY PLANTS ARE USED, THE LABOR CEASES LONG BEFORE HOT WEATHER ARRIVES—A SOLUTION FOR THOSE TO WHOM GARDENING PROVES TIRESOME IN SUMMER

BY BERTHA SCOTT

WE will agree that there is no excellence without great labor, but occasionally we are allowed to choose the time of our labors, thereby making our work more enjoyable. All of us who have even played at gardening have felt the enthusiasm that comes with the rush of spring ebb slowly into indifference—and, alas! sometimes in August, into frank disgust.

Consequently, unless one has strength and enthusiasm that heat and drought cannot affect, I think that in a garden at all elaborate it is wise to emulate the example of the spring garden at "Liberty Hall," in Frankfort, Kentucky.

From March until early in June this garden is aglow with riotous masses of color—something to remember all summer. Then when the hot, dry days come, the tea roses and the shrubbery are enough to make the garden the

most desirable retreat for rest and quiet. But all active gardening has long since been over.

Then, too, this is entirely a hardy garden, and that means much less work than where annuals are used. A few days' work in the fall, transplanting the bulbs that tend to crowd, and covering the

other bulbs and plants with a protective mulch—then all is in readiness for the next year. The spring garden will of itself burst into bloom at the first hint of green in the trees and carry its lovely pageant into early summer.

There are few settings which could surpass that of Liberty Hall's garden. A great wooded hill forms the background and between the hill and the garden flows the Kentucky River. On account of the frequent inundations, however, it has not been possible to terrace the garden to the water's edge and the lower terraces are



It is entirely a hardy garden requiring only a few days' work in the fall—transplanting bulbs and spreading the protective mulch

left in picturesque tangles of underbrush and shady trees.

Although this garden, like all old-fashioned ones, has the delightful charm of seeming irregularity, it was laid out in regular beds and walks. Each bed is bordered with hardy shrubs, interspersed with hardy plants, and, at intervals, decorative shade-trees.

Garden planning is as fascinating as house planning, and must be done with equally as much care. A tree in the wrong place may cause as much regret as some bit of inharmonious architecture. And since the ultimate results in gardening are even harder to foresee, it behooves us—the inexperienced of us—to study the plans of really successful gardens.

When once you have entered the yard and taken the little path to the left of the old Colonial house, you could almost believe yourself in fairyland, and that there was no way of escape save the one by which you had entered. Certainly you would not believe you were in a city lot—rather that you were entering a large estate. The spruce and beech trees with their low-hanging branches screen the street, masses of shrubbery on each side obscure the fence boundaries, and straight in front of you, beyond the velvety lawn, is the garden.

Under each of the old trees in the front, in the spaces too

shady for grass, are thick clumps of wild flowers—blue and white violets, larkspur and dog-toothed violets. Instead of following the fence line so closely as to seem severe in outline, the shrubbery on both sides is massed so that it gradually merges into the garden proper. Of course, these shrubby hedges are arranged

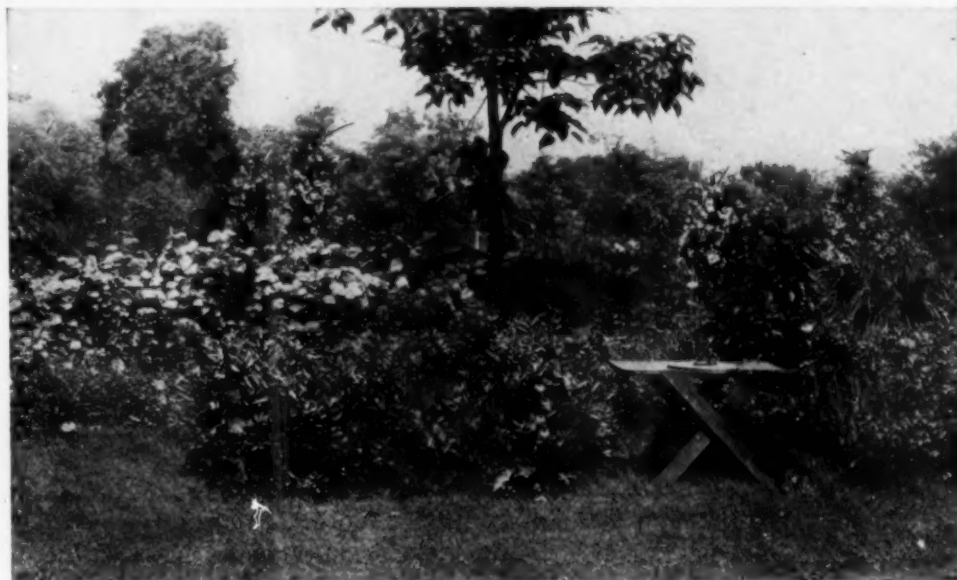
as regards height; lilac and the taller shrubs in the rear, coming down to peonies and poppies in the front.

Slightly in the foreground, to the right, is a rustic summer house, surrounded by peonies and roses. This is shaded and partly screened by small trees, wild crab-apple—the blossoms of which have no rival in all the world of beauty.

Then come the flower-beds, three on each side, with wide grass walks between, and arranged somewhat in the order of height. The impression, how-

ever, is not of arrangement at all: you would probably need to have your attention called to the fact that every bed had been planted with a border originally, and that all the bulbs and plants had been set out in rows. Nature, the artist, has allowed the iris to run over into her neighbor's territory, allowed the poppy seed to fall where they would, and has helped the roses and shrubs to branch out in all directions. In fact, it is some-

(Continued on page 243)



In shady spaces are wild flowers and roses everywhere. There is no impression of arrangement, though the garden was originally laid out to plan

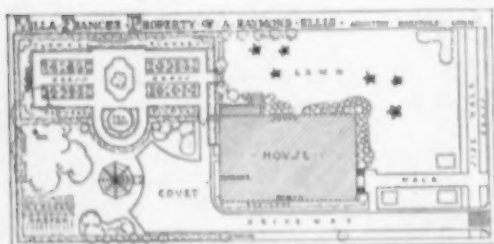


Bordering the central walls are perennial shrubs; one of the large beds is given over to roses and the other to many varieties of lilies which, with the addition of the hydrangea hedge and the arbors of Lady Gay roses, constitute the most formal arrangement of the garden

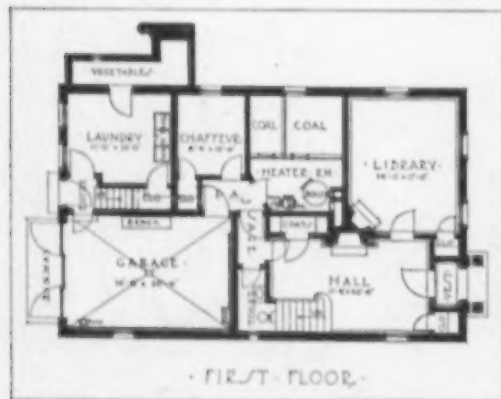


An Italian semi-suburban house, with all the floors above ground, saving space in the basement for garage, chauffeur's room, laundry and heating plant. In the front part of the basement are the entrance hall, library and reception room

"VILLA FRANCES"
AT HARTFORD,
CONN.



The garden plan provides for both flowers and vegetables. Topiary treatment will also be used

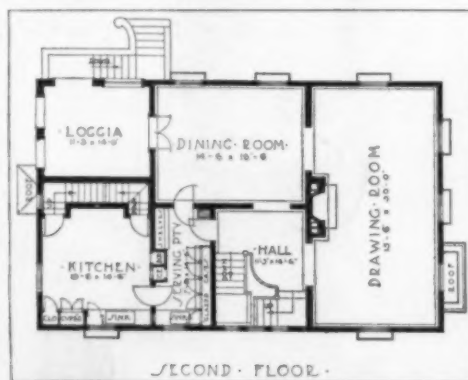


The ground floor is unusual, but shows how everything can be housed under one roof

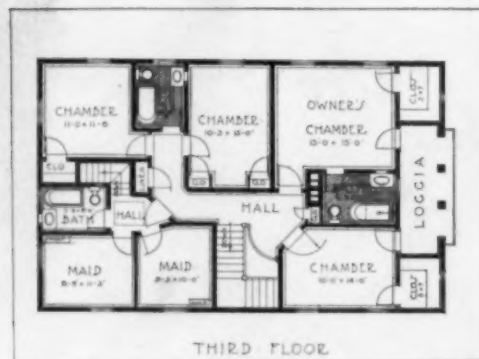


A picturesque approach is given the loggia by the high steps from the garden

A. Raymond Ellis, architect



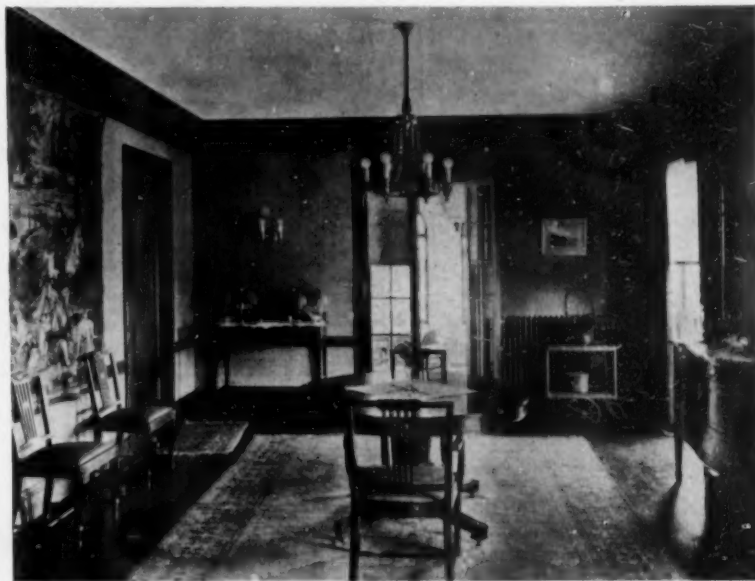
A stairs hall isolates the service department. To the other rooms French windows give access



The top loggia, entered from the master's bedroom, can be used for outdoor sleeping



Formality characterizes the decoration of the entrance hall. Its position prevents the stranger from being precipitated into the family privacy



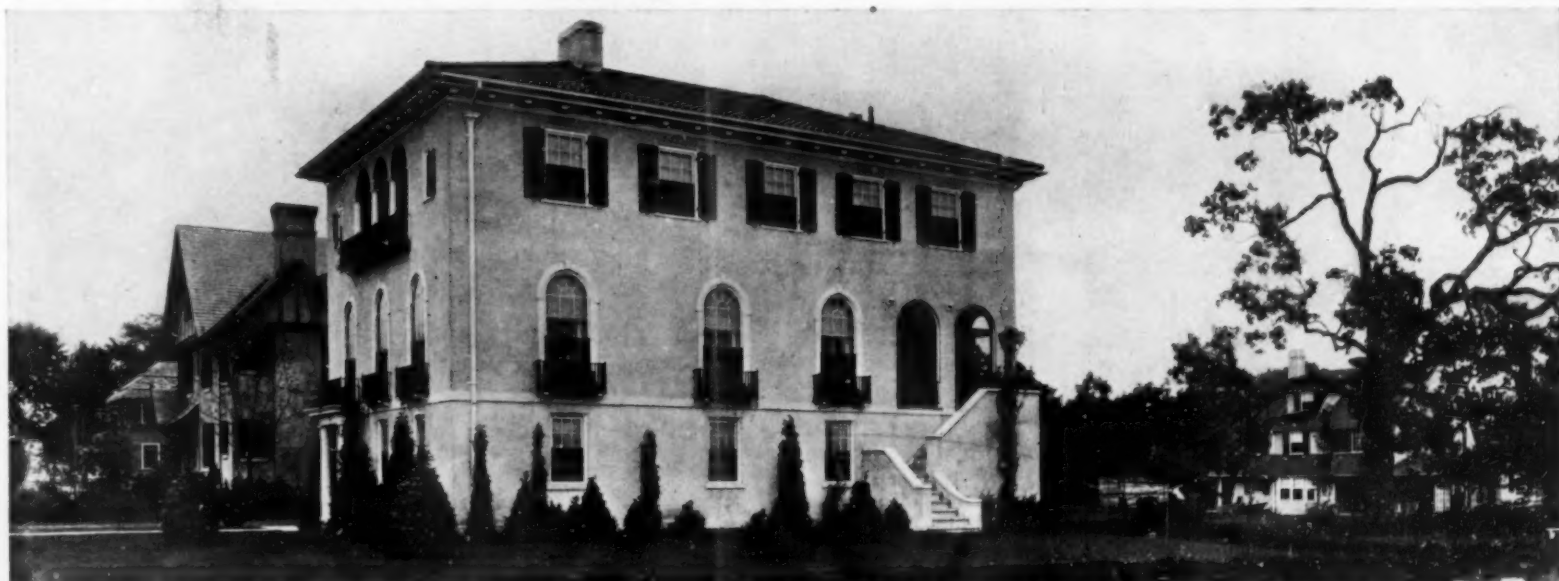
The dining-room is finished in gumwood, oiled and waxed to match Circassian walnut—a practical substitution



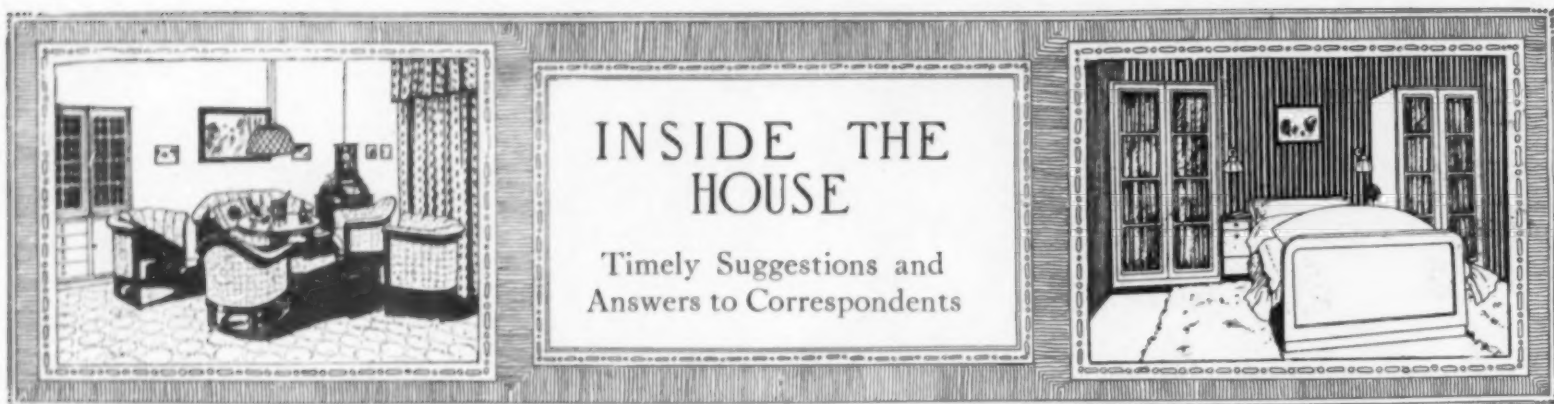
The formal Italian atmosphere is carried out throughout the house, here in the drawing-room its severity is especially noticeable



Ample piazza room has been obtained by recessing to form loggias, providing shade and privacy, and in winter permitting an enclosure



Height adds to the formal appearance of "Villa Frances," though vines and Lombardy poplars will soften the hard lines showing at present. The red-tiled roof, rounded windows and loggias are not infrequently seen in the Italian villa type



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.

Adaptable Spare-Room Furniture

IN many homes there is a sort of spare room which is used both as sewing room and as extra bed room. This, ordinarily, means that its items of furniture are somewhat mixed and that they have chosen for utility rather than looks. It takes, however, but little ingenuity and work to convert such a combination of utility items into charming furniture and thereby create an attractive room. While the three items of furniture herein described are particularly adaptable to such a room they may, however, be variously used otherwise.

The sewing machine, if it be of the drop-head kind, may be easily concealed when not in use and converted into a pretty bed-room dressing table. Take a board, about a half-inch thick, that will just cover the top of the machine, cover it with cloth and tack to its edges all around, except on one side, a cloth, laid in pleats, that when in place, will just reach to the floor. The machine is placed

against a wall and the undraped edge of the board is left at the back. The board may be either in one width or two, but if two are used it will be necessary to fasten them together by nailing a cleat on the under side of each end. The material used for covering and draping should be of colors to harmonize with the finish of the room—preferably of flowered cretonne. Brass-headed art tacks will prove suitable for fastening the draping to the edges of the board. A small, inexpensive mirror, with a white enameled frame, will complete the arrangement, and the sewing machine will have become an attractive little dressing table.

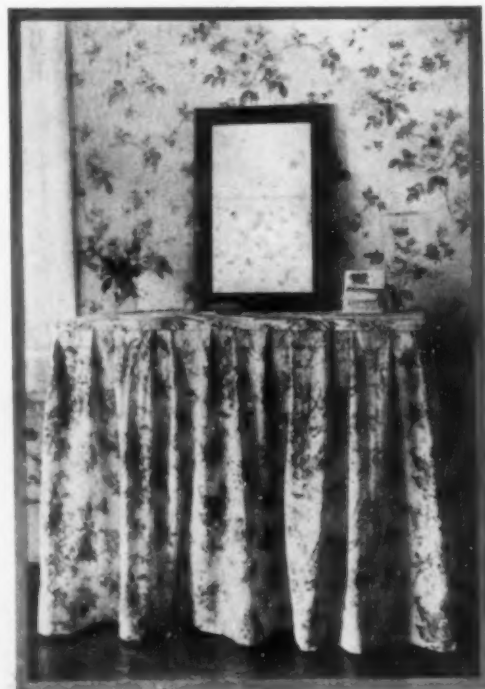
The room may also contain a trunk, presumably with a flat top. If so, it may be converted into a comfortable, attractive seat by covering it in a manner similar to that of the sewing machine. A board for covering the top may be used, although it is not absolutely necessary. The covering and side and end drapes may be sewed together in one piece, so as to fit over the trunk neatly without the board. A small pillow, preferably covered with the same kind of material, will add the finishing touch to the seat.

Some sort of small table is necessary, also. One that will prove an admirable feature whether the room is used as a sewing-room or as a bed-room can be constructed at very little cost and requires but very little knowledge of the use of tools, since it is to be entirely covered with cloth, except for the legs. It serves the double purpose of being a work-box as well as table. For the legs take four pieces of wood, each twenty-seven inches long and one inch square. The legs will require crosspieces for bracing, and these, to make the table more attractive, should be near the floor—within about four inches. Three pieces, also one inch square—two fifteen inches long and one fourteen inches long—fastened together in the shape of the letter H, will serve for this purpose. The inside dimensions of the finished box should be ten inches deep, fourteen wide and sixteen long, and if the boards chosen for it are one-half inch thick the following pieces will be required: two sides ten inches wide and seventeen inches long, two ends

ten inches wide and fourteen inches long, and one bottom eleven inches wide and seventeen long. The top should be one inch thick and about twenty inches square. The box is to be lined with some plain material of a color that will blend with the covering material, and it will be much easier to fasten in this lining before either the top or bottom is put on. Pieces of similar material will be likewise tacked to the inside sides of the top and bottom—that is, tacked only along the edges. After this is done the bottom may be nailed on, which will cover the tacks of the lower edge. Fasten the flowered cretonne only where it is turned over the edges, and use brass-headed art tacks for the purpose. The bottom side of the box, since it will not be seen, need not be covered, and the covering of the top, instead of being tacked to the edges, should be drawn underneath and fastened an inch or two from the edges. The covering material should have the edges folded un-



Everybody has use for a small table or work-box. This one was made quickly and simply at home



The sewing-machine may be converted into an attractive dressing-table, with a board top and some cretonne

der, not only to look neater, but to give greater strength to the cloth. When properly finished none of the edges of the lining will be exposed and there will be no tacks showing except the art tacks along the top edge when the lid is raised. The top or lid will be fastened on at one end with small brass hinges. If desired a pocket may be sewed into one of the end linings, for holding small items that may be wanted kept separate from the other things in the box. When the lid is down this work-box forms a useful little table, the colors of which, except the legs, harmonize with the other furniture already described. The legs of the box-table are enameled white.

If considerable sewing is done, a large cutting table is necessary. One easily constructed and quickly brought into service may be made by taking three boards, each an inch thick, a foot wide and three feet long, and fastening them together by nailing cleats on the underside near the ends. Instead of constructing it with legs, simply lay this large top on the top of the little box-table described above. The boards used for it should be surfaced on one side at least, and the table will require no covering. A similar table top may be constructed with a pair of hinges in the center so that, when not in use, it may be folded up to eighteen by thirty-six inches in size and easily stored in a closet.

The bed and a chair or two will complete the furniture of a room of this kind. It will form an ideal little sewing room, and, when it is needed for sleeping purposes, a few minutes is all that will be needed to eliminate every trace of its having served as a work room. In other words, you possess a disappearing sewing room.

Cleaning Cretonnes

The cretonne coverings for the furniture become soiled very quickly. A heavy household expenditure is the extra laundry bill when they are sent to be cleaned. Those who possess washing and drying accommodations should make use of their advantages and launder the coverings at home.

First shake or brush all loose dirt from the coverings, soak them in water for at least twelve hours. If they are much soiled, change the water several times. Add salt to the water if they are being washed for the first time. This prevents the colors from fading. Dissolve a cake of yellow soap in boiling water, making a plentiful supply if there are many covers to be washed. Add enough to a tub of water to produce a good suds. If the water is hard a little ammonia will soften it. Rub them well in the soapy water, changing it once or twice as required. The covers should be rinsed through several waters to which salt has been added. This keeps the colors from fading. Wring out thoroughly and starch through hot starch,

to which has been added some shredded white wax and a teaspoonful of powdered borax. Rub the starch well into the material and hang out to dry.

When thoroughly dry, sprinkle and allow ample time for the water to dampen uniformly each piece of cretonne. Press with a hot iron until dry.

Hanging Burlap

The problem of how to hang burlap successfully has been encountered by so many who like to take a hand in their own dec-

the first. Brush down the whole strip, cut off at the bottom, then bring the edges together from both sides to a butt edge, roll down the seam and never leave it till you are sure it is dry. Always look back for seams shrinking open.

To Keep Cut Flowers

Cut flowers may be kept for a long period by burning their stems with wood. Do not use a match, as the sulphur is injurious to flowers. The charring process causes the water to penetrate the stem



Trunks are usually such clumsy and awkward things that it is a positive relief, with a few additions, to make them do duty as window-seats

orating that the following method, which has been tried out with good results, should prove a help:

Make a size of one pound of glue, which soak in a gallon of cold water for two hours. Add four pounds of very dark brown sugar and bring to a boil and boil for ten minutes. Dilute the whole with as much water as for sizing. When cold apply to boards, and follow, just before hanging, with a second coat. This method applies to wood walls; in the case of plastered walls only one coat of sizing is applied.

Paste for burlap is made in the following way: Work up a stiff wheat-flour paste and, while hot, add to a twelve-quart pailful two tablespoonsful of Venice turpentine. Paste your strip, fold and lay aside till a second strip is pasted, then take the first strip and unfold and paste again. After trimming with straight edge and knife it is ready to hang.

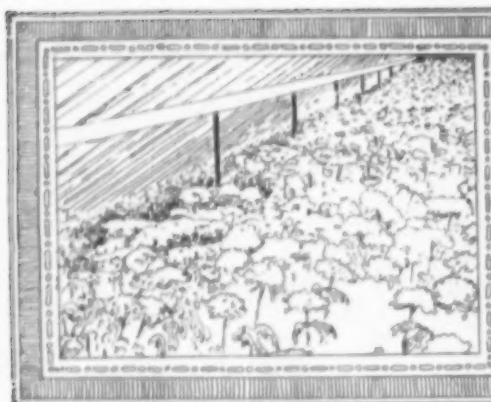
As burlap will stretch and the first strip will soon be out of line for the second, hang and brush the first strip up and down, never crossways. Hang the second so that the edges do not quite meet with

and sustain the life of the flowers. Chrysanthemums may be kept in a good condition for five or six weeks if treated in this manner.

Frozen Plants

It is not a good thing for any active, potted plant to become badly chilled, frosted or frozen, yet with proper handling such freezing of the plant need not mean its death.

When potted plants are frozen they should be thawed out very gradually and kept away from the light until they have time to recover from the shock. One of the best ways to treat a frozen plant is to remove it immediately in the morning from the window and place in a cool and moist portion of the cellar, where the day and night temperature is only slightly above freezing. In this atmosphere, away from light, it will thaw out very slowly and will almost, if not entirely, recover. If there is no cellar to the house, place the frozen plant in a cool and dark room for two or three days and then bring it to higher heat and light gradually.



GARDEN SUGGESTIONS *and* QUERIES

CONDUCTED BY F. F. ROCKWELL



The Fall Garden

NEXT to April and May, October is, or should be, the busiest month in every gardener's calendar. And not only is it a month when there is a multitude of things to do, but it is in many ways the most glorious and inspiring month of the whole year. Although the days are rapidly growing shorter, the invigorating freshness and crispness of amber autumn mornings and the peaceful glowing afternoons make one eager to take advantage of every moment that can be stolen for garden work. Work in the garden is no longer a task, as it has been at times during the hot days of the last two months, when hoeing and weeding and bug-fighting wouldn't wait for pleasant weather, but becomes again an unadulterated pleasure.

Order Fall Stock Early

Much fall planting is done with plants already started—shrubs, trees, perennials and bulbs. Order early! Stocks of all these vary much more than do stocks of seeds, and, of course, the nurseryman's rule is, first come, first served. Moreover, as most fall-planted things are put in for several years, if not permanently, it is especially desirable to get just what you want, without any annoying "substitutions" due to depleted stocks. Shipment may be made at any time desired, or left to the discretion of the firm from which you are buying, who will, if requested, send your things along in time for planting in your vicinity.

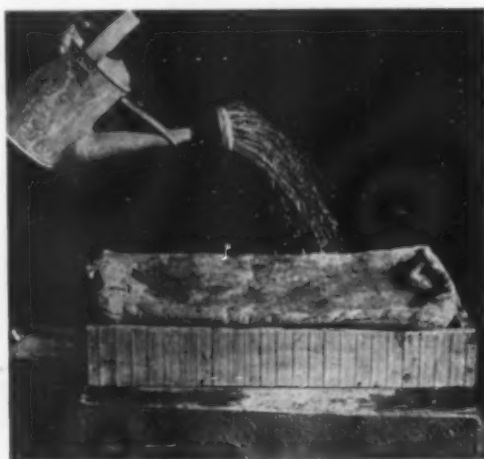
Preparing for Winter

In order to avoid overlooking, until too late, any of the many things that should be attended to before freezing weather, make a list of them. There are, for instance, crates, boxes and barrels to provide for the storing fruits and vegetables; soil for your flats and pots for next spring, when the ground is still frozen hard, to be mixed up and stored in a box or barrel where it will not freeze; perennials to take up and replant or exchange with your neighbors for new varieties; late stray weeds, both in dug garden and along walls or fences near it, to pull up and burn before they go to seed; fall planting and pruning to do; possibly a rose garden or asparagus bed to prepare for spring planting; mulching of hay or leaves for the strawberry bed and

the various "borders," old and new, that will require winter protection; new hot-beds or cold-frames to make; all your tools, markers, etc., put away together where they may be found when wanted again.

Making Cuttings Root

October is an ideal time for rooting cuttings, or "slips." With a few hours' work



Improvised "flat" for starting cuttings in the fall.
Spread sack over before watering

and a little regular care afterward, you can readily multiply your supply of geraniums, heliotrope, verbenas and similar plants. Get one or more boxes or "flats" two or three inches deep, bore a few holes in the bottom, put in a layer of moss or fibrous screenings, and fill nearly level with clean, medium-coarse sand. Place these where they will be in partial shade and protected from storms—a corner of the veranda, where they may be covered up on cold nights, will be a convenient place. Saturate the sand thoroughly several hours before you want to put in the cuttings. In taking the cuttings, select clean, new growth, sufficiently hardened so that it will snap when bent between the fingers; if it is too soft or too hard it will double up without breaking. Cut it off clean, at or near a joint, and remove the lower leaves, cutting the others back about half if they are large. Keep them in a cool, shady place long enough to let the cuts "heal" a little, but not long enough to let the cuttings wilt (if they should, they may be revived by placing in water for a while), and then insert them firmly in the

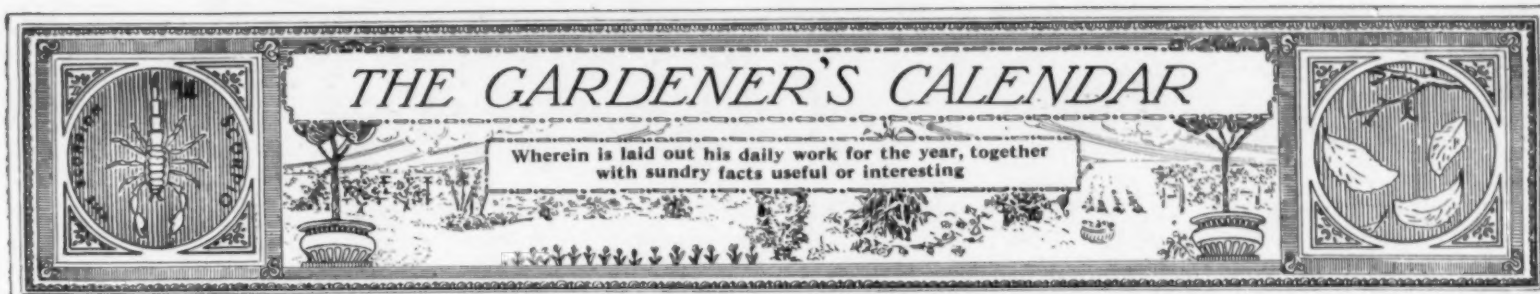
sand, as close together as they will go without touching. A dull knife or a large nail will help in this operation. Sprinkle them sparingly for a few days, just enough to keep the foliage moist, until the sand begins to dry out, when they may be given another thorough watering. If necessary, shade with newspapers from the midday sun. In ten days to three weeks they will be found to be putting out new rootlets around the edges of the cut, and then they should be potted up in small pots without delay, for the longer they are left the more likely they are to be injured by potting. In potting, give a thorough watering and then withhold it, except for an occasional sprinkle on the foliage, and shade as before for a week or so, until they "take hold" in their new environment. Plants started in this way now will bloom through the latter part of the winter and early spring and give a supply of cuttings from which to start spring plants for the flower gardens, where one wishes to use them in quantity.

Exhibit at Your Local Fair

Amateur growers of flowers and vegetables should take an active and, where possible, a concerted interest in the affairs of local agricultural and horticultural exhibits. Don't be afraid to show your things! Never mind if you are not certain of winning a first prize. You will encourage others—and yourself. By no means the least advantage gained will be the acquaintances made with other exhibitors, people interested in the same things that you are, and with whom you can exchange experiences and "points" with mutual advantage. If no such society exists in your neighborhood you can do nothing of greater benefit to the community than to organize one.

Start Your Spring Work

Before the ground freezes hard look around and see if you have done everything possible to save the valuable hours of the "spring opening." Soil that is not covered with green crops for turning under in the spring may be spaded or trenched now to advantage. This not only saves the time that would otherwise be required to do in the spring, but ground prepared now and left as much in ridges as possible will be ready to plant sooner.



Tenth month
Morning star—Saturn

October, 1914

Thirty-one days
Evening stars—Venus, Mars, Jupiter

Sunday

Monday

Tuesday

Wednesday

Thursday

Friday

Saturday



4. ☾ Full moon oh. 59m. A. M.

Look over trees of all kinds for borers; dig them out or smother with carbon bisulphide dropped into the holes, after which plug these.

5. ☼ First Bible printed, 1535.

Late apples should be gathered by now. Wrap each in paper and store in a cool place.

6. ☼ A planting day. Put manure to the depth of a foot around the roots of rhubarb, also around peonies. All deciduous shrubs and trees may be planted now, except those with thin bark or fleshy roots.

7. ☼ A planting day. Many of the garden flowers will do well if brought into the house in pots. Read about these in the Garden Club for this month.

1. ☼ A planting day. Bulbs, roots and tubers of all kind are to be set out now in the garden, or planted in pots for winter bloom indoors.

2. ☼ A planting day. Move perennials that are to be shifted and divide them if they have been three years in one place. Lift and divide all that have stood this long, unless "no disturbing" is better for them.

3. ☼ As fast as the garden crops are harvested, turn the garden soil over and manure it for winter. Burn the tops of asparagus and manure the beds or rows.

8. ☼ Autumn begins to-day.

Rake up bare spots in the lawn and dress with sheep manure, then seed liberally. Tie endive leaves together at the tips to blanch it.

9. ☼ Rake up fallen leaves and pile together to use for mulch or for compost. Oak leaves are probably the best; and hard woods generally are better than soft.

10. ☼ Cut down the tops of all perennials that have died to within an inch of the ground, except where this is especially advised against. Have mulch ready.

11. ☼ Much of this month's work depends, of course, upon the weather. If it is a late fall keep up tillage, etc.; if early, get mulch and cover generally ready for quick application when frost threatens.

12. ☾ Last quar. 4h. 33m. A. M.

Columbus Day; America discovered, 1492.

Wiseacres are promising an early fall this year.

13. ☾ Chicory should be dug up now, roots trimmed to 5 inches, tops to 1 inch, then plants buried in dark place indoors in moist earth or sand, tops just above the surface.

14. ☾ Mercury visible in west just after sunset. Cosmos, Jap. Anemone and the pompon chrysanthemums are the last to go in the flower garden. Witchhazel furnishes the last blossom in the woods.

15. ☾ Pull up tomato plants and lay them in spent hotbeds; here they will ripen naturally for another month at least.

16. ☾ Bank winter celery. Pull up annuals as soon as bloom ceases, and burn them on space thus cleared, thereby returning much to the soil.

17. ☾ Winter window boxes and pots should all be ready for their occupants by now; and some should be occupied, if not all of them.

18. ☾ St. Luke's Day: the patron saint of painters and doctors.

Naturalize a thousand snowdrops on the lawn, under the shade of trees, or the edge of shrubbery.

19. ☼ New moon 1h. 34m. A. M. The hunting moon.

Geraniums should be dug up now, the earth shaken off and hung up by their roots in a dry, cool place, to hang all winter.

20. ☼ Till the soil in pots and window boxes as regularly as in the garden. This is to let air, which they must have, penetrate to the roots; that is one reason for doing it out of doors too.

21. ☼ Take in roots of dahlias, gladiolis, etc., two weeks after the "killing frost" that takes their tops. Shake them free of earth and store in a cool place in dry ashes, sand or tied tight in paper bags.

22. ☼ Autumn color of leaves is not due to frost—and is not therefore a sign that frost has made a visit. Chemical changes in leaf tissue, brought about by maturity, are responsible for it.

23. ☼ Till window box and pot soil. Keep plants stocky by cutting back. Top pruning means stocky growth indoors as well as out.

24. ☼ Erie Canal opened, 1809. Cut flowering witch-hazel branches and bring indoors if this plant grows near you. It is decorative and amusing as well—for it "shoots" its seeds great distances.

25. ☼ First quar. 5h. 44m. P. M. Charge of the Light Brigade, 1854.

A good hand cider-mill for home use costs from \$10 up—and there is nothing healthier than sweet cider as a beverage.

26. ☼ The best apples for cider are the sour, juicy ones—Northern Spy, Baldwin, etc. Use only undersized and bruised fruits. One bushel will yield from 2 to 5 gallons, 4 being the average.

27. ☼ Clean up and destroy all weeds and loose materials everywhere, thereby destroying hibernating insects. The army worm takes to the borders of cultivated areas and spends the winter in weeds.

28. ☼ St. Simon and St. Jude—fishermen and carpenter saints.

Transplant to cold-frames anything which may have had to wait until now. All this kind of work should be finished by to-morrow.

29. ☼ Leave the roots on cabbages and stand them on their heads on a shelf in the cool cellar. Finish all planting of shrubs, trees, perennials, etc.

30. ☼ Try bringing some frozen rhubarb roots into the cellar and setting them in a barrel of earth for winter pie-plant.

31. ☼ Hallowe'en—or Hallowmas Eve.

Everything in the garden should be in order by now and all fall plowing and spading done.

"Except wind stands as never it stood, It is an ill-wind turns none to good."—Tusser

When odors, pleasant and otherwise, are unusually perceptible, expect rain. An unsettled, typical autumn month, with considerable rain and wind, cold toward the end.



EDITORIAL



THE GENUS ARCHITECT

SOME day an architect will write his confessions. Then the lay mind will be able to grasp what manner of man it is who can find a point in space and say with certainty that yonder, where only birds circle and dip, shall men walk; who can dissolve a chaos of stone and steel, of timber and cement, into an habitation; who can reduce visions to paper and yet know that those visions will become reality. For it must be conceded that the architect is the lone son of the arts whose feet are firmly rooted on earth—yes, as firmly as are the foundations he lays. With the nonchalance of an acrobat it would seem that he juggles in one hand such mundane matters as stress and strain and waterproofing and grillage, while with the other he is crystalizing dreams into skylines and fashioning unbelievable cities. Were it not for these seeming contradictions, the genus architect could readily be understood.

The architectural profession, says a writer in an authoritative journal, is composed of four rather distinct types of practitioners: the experienced, ethical man; the novice of proper education and training, lacking only experience; the "architect," and the shyster. And the contributor goes on to lament—and justifiably—the public's lack of discrimination between the different types. Unfortunately, as in other professions, there are those parading as masters of the art, but whose work is only too obvious an example of the public being duped by low prices. These, if the truth were but known, are not architects at all, they are not creators, they would scarcely rank as builders, they are ghouls of other men's work. The prospective housebuilder will find it wise to look up his architect and see if he is accepted in one of the better known associations. You can generally depend upon it that the shyster will be flying alone.

But here we would speak of the tried and approved architect. What is he? What does he stand for? In some circles he would seem to be consumed with the pedantry of an academician; in others, he talks like a revolutionist. Viewed as a whole and in homely simile, the architect is a chemist, analytical and syncretical, working with very tangible substances. He analyzes the past and synthesizes it into the present. At all times he is an experimenter—or should be, for a slavish following of the academic is no less deadly than the complete disregard for it. He must draw on Greece and Rome, on France and England, for ideas; though his ultimate aim is ever to modernize the old, to adapt it to present-day needs with the aid of latter-day devices and discoveries. And such discoveries are tending not alone to the application of conveniences and inventions, but to finding the exact use for every kind of substance and applying it where it will render the best service. In his art, as in any other, only by exercising eternally the principle of selection are beauty and efficiency attained.

Were Charles Lamb or one of the other 19th Century essayists writing on the genus architect, they undoubtedly would have considered them from two characteristic viewpoints, and faltering in such steps we would try the same: the architect in his office and the architect in his home.

That a man cannot always be judged by his clients is corroborated in another passage from the writer quoted above, "A prospective builder seeking his first experience does not, oftentimes, appear to care who makes his drawings, just so he obtains them cheaply. Having no particular respect for the building he is about to erect, he has even less respect for the architect, who appears to be a necessary evil in the affair. The architect

himself, if he be of the first class, is probably not lacking in self-esteem and is far from relishing the patronizing attitude of the prospective client. He neither kotows nor cringes; and the man with money to spend is too likely to resent what he considers 'high and mightiness' in one who is only a servant after all."

Truly, it is remarkable how some folks who summon the architect for counsel fail to strike a medium of attitude toward him. Either they treat him as they would the local carpenter—demanding the impossible and, often enough, unwittingly, the inartistic; or look upon him as infallible until some misjudgment proves him human, whereupon he becomes clothed with all the weaknesses of the earth-born.

In no profession does the client seem to feel it his province to exercise such thralldom as in that of building houses; an attitude quite absurd when considered from a logical point of view. No man would dictate to his doctor, and even the lawyer cannot complain that his client arrogates unto himself the last word in counsel; yet the architect has often to tolerate and to handle with creditable diplomacy unaccountable changes of taste from his client that utterly destroy the unity of his work. Often enough the owner who would accept unqualifiedly the plumber's dicta on plumbing will question the ultimate decision of the architect on architecture. It were time the layman learned that some of the monstrosities seen about the land are not wholly the fault of the architect. It were also time for him to learn that consulting a good architect with an idea for a house does not necessarily spell an enormous outlay for counsel fees.

When the architect comes to build his own house, he is as a bird released from his cage. No longer is he held in thrall by the wishes or dictates of a client. For years he has been saving up ideas of little treatments here and there with the promise that some day, when he is to be his own master, he will make use of them. He has seen a doorway in France and a chimney in England, from the South he has caught the idea for a stairs and from Rome the suggestion for a window. Then out from their dusty corners are dragged the ideas. He spreads them before him. This is to be his own house, he says, and he will make it a model of perfection and efficiency. Then gradually creeps over him the realization that were all these ideas included in the one house it would gain fame for being little less than a curio shop.

During the past three years there have been published in *HOUSE AND GARDEN* articles on "Homes That Architects Have Built For Themselves." These, together with others shortly to appear, are to be made into a book that the man who thinks of building a house should find invaluable. Viewed as a whole, they represent the best endeavor of the best architects in America. There are moderate-priced houses and some more costly. All styles are represented and all types of settings and environments. Re-reading them proves a stimulus to thought, for, without exception, these architects, in the building of their homes, have striven to attain ideals that well represent the aim of American house architecture to-day: to build a house showing restraint and simplicity in architecture, to conserve space and attain effects at once genuine and yet fitting the purse, and to make the arrangement homey, that the requirements of all the family may be satisfied. Viewed from the point of the ethical, these fashioners of skylines are teaching by example a lesson no amount of polemics could give the public—that the reason for building a house is to make it a setting fit to enshrine a home.

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What to Plant This Fall

(Continued from page 210)

a gallon spilled around on the surface after the planting is done.

In planting shrubs, trees or perennials all broken or injured roots should be cut off clean, back to sound wood. After planting the tops of shrubs or trees should be cut back a third or so, or even more if the roots have been pruned severely. Cane fruits, grapes and roses should be cut back more severely, but not quite so much as in spring planting, for the tops of the canes will probably winter-kill to some extent and have to be cut back again in the spring. In all cases the roots should be spread out in as near as possible to a natural position and fine, rich soil packed in carefully about them, firming it thoroughly as the hole is filled up. No tree, shrub or plant should ever be left in a loose or shaky condition; if so, the winter winds and freezing and thawing ground are pretty sure to end its career.

As to depth: shrubs and trees should be set slightly deeper, two inches or so, than the earth-mark on the stems. Perennials should be set at about the same depth as they had been growing. The sorts having crowns should be watched to see that no dirt gets over them. The best time for planting the shrubs and bulbs is after the first hard freeze, but things should be ready before it.

Unless you already have an abundance of roses, by all means prepare a bed now. If you wait until spring the chances are that you will be too busy to attend to it. On the other hand, if you have gone to the trouble of getting the bed ready you will be sure to get the plants in the spring, for the work of setting them out will then be but a matter of minutes, and roses set in April will be flowering in June. Moreover, a bed made now will be in much better shape to set plants in than one made in the spring; the soil will be settled into its permanent place more finely pulverized and the manure decomposed and ready to give immediate and generous results to the growing rootlets. The rose garden must be made, first of all, in a well-drained spot. It should also be, if possible, on a somewhat raised situation, where the air circulates freely, though it is desirable to have it sheltered somewhat from the cold north and northwest winter winds. Provided the drainage is good the heavier the soil the better. If the bed must be made where the soil is light, several cart-loads of heavy soil should be obtained to fill in. Mark out the bed, which should not be over four or five feet wide, and dig it out to a depth of two feet. Then with a pick loosen up thoroughly the soil below that, unless it is of a sandy nature. Into the excavated bed put some six inches of cinders or rough, small stones. Over



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these fill in the sods, broken up, which have been removed from the surface, and then add the best of the soil which was taken out mixed with heavy manure or coarse bone, or both. The surface four or five inches, which should come three or four inches above the ground level, should be of good, clean loam, without manure or fertilizer. By spring the bed should have settled to an inch or more below the ground level and be in ideal condition after a light forking up for planting. Making the rose garden is one of the opportunities for fall work most frequently overlooked, and one of the most important.

Another opportunity often neglected is that of planting bulbs for winter blooming indoors. Pots, bulb pans or flats may be used. The soil should be rich, but light and friable. A mixture of leaf-mold, well-rotted manure and sandy loam, or sand and loam, if the latter is heavy, makes a good medium. The bulbs available for use in this way are many, including many of the best varieties of tulips, narcissi and hyacinths, and such beautiful lilies as the Bermuda Easter lily and Longiflorum. The latter, however, require a much longer period of growth; they are planted usually in six-inch pots, and left in the pit to make roots until November or December. The other bulbs are placed in pots or flats, separated by spaces equal to about their own diameters, and deep enough to be slightly below the surface after a thorough watering. After planting and a thorough watering they should be stored in the cellar or some similar cool dark place, or buried several inches deep with coal-ashes in a shallow trench or a frame, until they have the pots or boxes filled with roots. If the latter method is used cover the pots or boxes with a mulch, after freezing weather, to make them more get-at-able when wanted for bringing in to the house to bloom. They may be brought in in relays, thus furnishing a supply of fresh blooms all winter long, with very little expense and not a great deal of work.

As a final precaution, after the planting is done, see that everything is plainly and properly tagged. Don't trust yourself to remember, or there will come a day next spring when you would give a great deal to be positive just where this or that perennial was placed. Above all, have the pots or flats of bulbs plainly marked, so you will know where to get what you want. If they are to be buried under ashes or soil and a mulch, each pot or box should be marked with a label or piece of shingle long enough to come up well above the covering, allowing for a few inches of snow.

No matter how little you can do this first fall, try to get the fall planting habit. It will double your gardening joys and opportunities.

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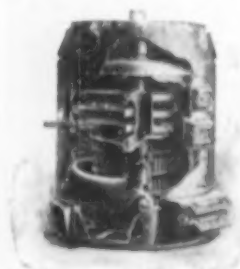


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Catalogued in Sweets', Page 1303

Making the Cellar Dry

(Continued from page 221)

sary to build a drainage system for such a house, for a good waterproofing of the walls would suffice. To do this on the outside would necessitate a good deal of work, almost as much as to dig the trench and lay the pipes. Waterproofing inside may thus be resorted to with a fair degree of success. If the walls are smooth inside the waterproofing material can be applied directly to the surface and finished off with a one-inch coat of cement. If the walls are of stone and rough, a coat of concrete must first be applied and troweled off to a fairly smooth surface. Then apply the waterproofing material to this and cover with the finishing coat of cement. The cost of such a job should not be great, and it should secure a dry cellar for such favored houses where the leak through the walls is very slight.

In putting down drainage pipes, traps should always be provided both where they connect either with the cellar or the trench and at the point where they enter the sewer. The last trap should have a vent pipe to prevent the formation of noxious gases. This trap and vent pipe should never be closer to the house than ten feet, and preferably further away. In all instances the floors of a cellar should be waterproofed. Even if there are no springs beneath the floors will absorb moisture from the soil, which, constantly ascending in the cellar, will keep it damp and unhealthy. Much of the dampness of cellars is present without showing itself in water formation on the stones or walls. To prevent this the floors must be waterproofed in some such way as described.

A perfectly dry cellar is a great boon to any householder. Besides meaning better health for the occupants, it will add greatly to the household economy. The reason why fruits, vegetables and other provisions do not keep better in many cellars is because of the constant moisture in the air. This moisture sets up decay. In the case of butter, cheese and milk it makes them sour or produces mold. Even eggs are affected by the moisture; they will retain their freshness three times as long in a cold, dry cellar than in a damp place.

If the cellar is perfectly waterproofed and protected from outside dripping of water, it will remain dry, sweet and clean in summer, as well as in winter. In the cold season, when the furnace is going, the moisture of the cellar is dried up more or less by the heat, but in summer the cellar grows damp and unhealthy. This dampness, gradually ascending, taints the atmosphere of the rooms upstairs. Not until we have perfectly dry cellars can we expect to be completely immune from many of the diseases which are now so common to us.



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The Uses For Woodwork In Interior Decoration

(Continued from page 216)

Birch—Rather hard; even density, so staining does not bring out a strongly marked grain; is much used with a red stain to imitate mahogany; swells and twists badly with dampness. Curly birch, a variety, is beautifully grained, but difficult to work and is only used now in furniture.

Maple—Very hard; too dense to absorb stains well, so is better when merely varnished, though its even grain gives it a "dead" appearance; is used for floors on which very hard wear is expected. Bird's Eye maple, a variety, is beautifully marked, but, like the Curly birch, used now only for furniture.

Ash—Straight grained, alternately open and close; otherwise resembles oak; takes stain well.

Red Gum—Similar to ash.

Chestnut—Somewhat similar to straight grained oak in appearance, but softer and not nearly so strong; open porous grain; stands dampness excellently; on account of the recent "chestnut blight" there is little left; where it can be obtained it is the best of the very cheap woods for stain or varnish.

Oak—Varies much in grade, seasoning and character; common red oak is the cheapest, white oak the best; can be straight grained or quarter-sawed; ordinarily seasoned or, for fine interior finish, kiln-dried. It is a hard wood, beautifully marked, easy to obtain "clear," stands exposure; does not take paint well, but is the most generally satisfactory wood for natural finish or staining.

We have suggested "Mission" furniture for the room we represent, and, since Mission furniture is almost always of fumed oak or else made to imitate oak, it would seem best to choose oak as the wood for wainscot, doors and windows—quartered oak, if not too expensive; if cost must be cut, cypress or chestnut, if we can get it. The stain and finish had best match the furniture; a chair may be taken as the "sample" referred to in the following specification. Staining and finishing form such a complicated subject that we will attempt no definite specification, but assume that that work is to be done by a painter, known to the owner for his honesty and ability. The client should insist that he use paint from a reliable firm whose name stands for honest values. Thus only, by the way, can even an architect get good results, as a dishonest painter knows perfectly well he can use substitutes for most of his turpentine, his japans or dryers, with a slim chance of being found out before the work is finished and the bills paid.

But to proceed with the specification of the woodwork:

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or other defects; wide boards of wainscot and doors to be quartered (if of oak); all to be put together in the best manner and left smooth and perfect. All to receive one coat of paint on back before setting.

"Mantel-Shelf"—To be built in three strips $1\frac{1}{4}$ -inch thick, splined and glued; fastened by two expansion bolts let into corbels. (Or else shelf may be built of long flat stones, harmonizing with those of the fireplace.)

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"Baseboard"—Plain, 6 by $\frac{7}{8}$ inches.

"Cap"—To form frieze and plate-rail as shown; brackets at doors and windows.

"Windows"—To have plastered jambs with molded trim against window box; inside sill, $1\frac{1}{8}$ inches thick.

"Door Trim"—To be $1\frac{1}{4}$ by $\frac{7}{8}$ -inch with two quarter rounds.

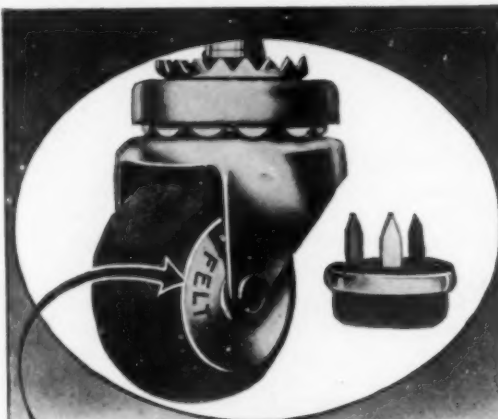
"Doors"—To correspond with wainscotting; rails and stiles to be $1\frac{1}{8}$ inches thick.

"Hardware"—To be selected and furnished by the owner; carpenter to set it.

"Ceiling"—To have boxed beams, chamfered at edges."

As to plastering, it may well be some unusual finish, for wallpaper is hardly desirable in such a room. It may be tinted with a color in harmony with the stone mantel; the coloring powder carefully mixed with the plaster before wetting, or dissolved in the water, in carefully measured quantities. Perhaps the exact color of the pointing mortar for this would "pull the room together," so that chimney breast and walls would seem part of the same organism. I have seen the last coat of plaster roughened by dragging a common broom down the walls before the plaster was set; in a recent large New York church the last coat of plaster was laid on with a trowel but not smoothed; no trowel marks showed; the finish was exactly like the rough-cast on old stone barns.

The subject of plastering, however, opens too wide a field for discussion here; we must resume it in another number, later in the series.



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Distinction in Windows

(Continued from page 217)

old-fashioned panes and the relieving cross lines of the muntins.

Then again, while speaking of glazing, the charm of the casement window with its small leaded panes must not be forgotten. Besides the glazing, there is always the possibility of adding a relieving note of color to a window. The sunlight filtering in through a patch of colored glass wonderfully enriches the whole interior. In the leaded casement choice pieces, medallions or roundels of painted glass, old or new, with suitable devices, may be inserted. The cost of such insertions of painted or "stained" glass is by no means prohibitive and a very small quantity produces good results quite out of proportion to the actual size. By way of a concrete example, one might suggest for the leaded windows of a library representations of the famous old European printers' marks done in one color. The devices used by the Caxton or the Aldine presses, or any of a dozen others that might readily be named, possess a decorative quality and refinement that invests them with a special charm and lends interest to any window that they adorn.

For sash windows, where there are the usual small panes and inserted cartoons of painted glass would be manifestly incongruous, one might use small painted subjects edged with lead and hung against the panes in the manner of a transparency. In lieu of such colored glass it is often an excellent thing to frame a Japanese stencil and hang it in the same way.

Where casement windows are separated by mullions, the mullions themselves add a note of embellishment and such windows need very little additional treatment of curtains or draperies. If curtains are used at all they may well be of the English draw type, made of casement cloth, and then at the sides there may be narrow hangings and a shallow valance at the top, although the valance is by no means a necessity.

Flower lovers will always be glad to enrich any window, with the proper exposure, by a tasteful arrangement of growing plants. There is really nothing that will add more to the interest and homelike quality of a room than a screen of plants with the perpetual greenery between the room and the glass of the window. Of course, many people will make the objection that plants in a window will ruin the paint and obstruct the view. As to the latter objection, unless the plants are very large, it is too groundless to require any serious answer. The first objection is readily met either by having a properly made zinc window sill lining or else by having the sill made of quarry tiles, which the water cannot hurt. Instead of setting

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the window sill with tiles, a slab of slate is sometimes used and may be recommended for this purpose.

The relief supplied by flowers may be enriched by ivy trained on sticks all the way to the top of the window. This bowery effect can be much enhanced if the ivy is trained on a delicate trellis and thus silhouetted with its foliated tracery against the background of the curtains.

Often where the setting is excellent for this floral treatment the general appearance could be greatly improved and the slightly hard effect of sharp cut window openings can be softened by the addition of very narrow hangings at the side and a shallow valance at the top. The side hangings should be very narrow indeed and not project much beyond the edge of the window nor cover up much of the paneling.

Or consider a third example: a delightfully cool and attractive dining-room with white Windsor chairs and white enameled table and old-fashioned dresser. Three windows with small leaded panes at the end of the room are tastefully hung with short curtains and a valance of Russian crash, a most inexpensive and satisfactory material for curtaining, especially in the summer time. The decorative note, however, requiring special comment and commendation, is supplied by the narrow shelf at the top with its freight of old pewter plates, cream pitchers and tea-pots, which are arranged with happily telling effect against the plain background of the wall. Such a room is restful and satisfying, much of the charm being due to the tasteful window arrangement. Sometimes shelves with bric-a-brac are arranged deliberately across the window below the top, silhouetting the objects against the light. This device, however, is distinctly bad and has not a single good feature to commend it.

In considering window treatments one ought not to forget how many attractive and inexpensive materials are to be had for curtains and how much they may add to the beauty of a room. It is not our purpose, however, in this place, to treat the curtain fabric; the subject is much too large to be dealt with only incidentally in a short article.

The Return of the Door Knocker

(Continued from page 211)

are fashioned are generally brass or cast bronze. Iron was formerly used to a great extent, but is not in general favor to-day. The copperish hue of the bronze is admired by many. For all-round purposes brass is decidedly practical. It is both ornamental and durable and can easily be kept in a state of shining attractiveness.

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THE POHLSON GIFT SHOP, Dept. HG, Pawtucket, R. I.

A Spring Garden Made in the Fall

(Continued from page 227)

times difficult to tell what each row was intended to contain—or even to distinguish any definite outlines, but it is certain that this arrangement made the original planting much simpler.

The borders on each side of the central walk contain perennial shrubs almost exclusively. One of the large beds is given over to roses and the other large one to many varieties of lilies. These, with the addition of the hydrangea hedge and the arbors of Lady Gay roses, constitute the most formal arrangement of the garden: nowhere else are the same varieties massed. Everywhere there are roses. In fact, from the time of the earliest rambler till long after the glory of the spring garden is gone, the key-note of the whole garden seems to be roses—every shade and every variety. Particularly beautiful is the hybrid perpetual, Karl Druschi, which bears unusually large, perfectly shaped roses of purest white.

Beyond the flower beds are lilacs and a few other shrubs which serve as a sort of boundary for the garden, yet are not so dense as to obscure the view of the river. In line with this shrubbery is a picturesque honeysuckle arbor, and beyond that a rustic seat around an old gnarled tree.

Few amateurs have any idea of the effects obtained by flowering trees, particularly the ones that flower before the foliage is in full leaf. To such people this garden would be a revelation. First come the fruit trees, the snowy masses of pear blossoms and the soft pink of the peaches; and as companions to these are the crocuses and hyacinths, and the clear yellow blossoms of the forsythia. Before these have ceased blooming the magnolia, dogwood, redbud (*Cercis Canadensis*), the japonicas and the tulips have added their share of beauty. Then, so fast that they fairly follow in the heels of each other, making the whole month of May a carnival of color, come the narcissi, the anemones, iris, lilies, peonies, lilacs, spirea, flowering almond, Philadelphus, snowballs, corchorus, columbines and foxglove; while overhead bloom first the wild crab, then the double-flowering crab, with its clusters of pink, rose-like blossoms.

Perhaps the loveliest display of the spring garden is about the last week in May. The hardy hydrangea hedge, with its neighboring borders of pink peonies, has for a background the arches of pink climbing roses (Lady Gay), so that everywhere you look is pink and white and green. The spring garden goes far into June, however, beginning with the late varieties of peonies, lilies, Oriental poppies and the blooms of the catalpa tree and ending with larkspur, Shasta daisies, coreopsis and Canterbury bells. And when the gay spring garden is gone there are still the monthly roses and the orna-



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Play House

mental grasses to keep the green shrubbery from being monotonous.

To be sure, many of the trees and shrubs in this garden have been there for years, but unless you are fortunate enough to have a space already properly shaded around which you can plant your garden, you will have to wait for it to grow into picturesque beauty. New gardens are also like new houses in that they are not at first in harmony with their surroundings: even with wealth that does not count the cost, one can rarely, if ever, secure the charm that is lent by time.

In this regard the owner of the hardy spring garden scores again, for the annuals rarely thrive in the same soil for any length of time. Consequently one must always be making new arrangements and color combinations.

The mistress of Liberty Hall prides herself on the fact that all of her work is done either in September or October. The peonies and other bulbous plants are usually separated in September, but all new bulbs are set out and all shrubs either planted or "slipped" in October. Likewise, covering the least hardy of the plants with a protection of rich earth is also done before the winter begins.

Of course, without a great deal of extra labor, one could use the snapdragons, gladioli, dahlias, phlox, etc., almost *ad infinitum*, but then, that is another story. The spring gardener has the joy of pruning and digging when nature is most inspiring, and of resting in time to enjoy the fruits of his work. No successful gardener can be a lazy gardener, but the spring gardener can secure effects that it would be impossible to secure later with ten times as much work.

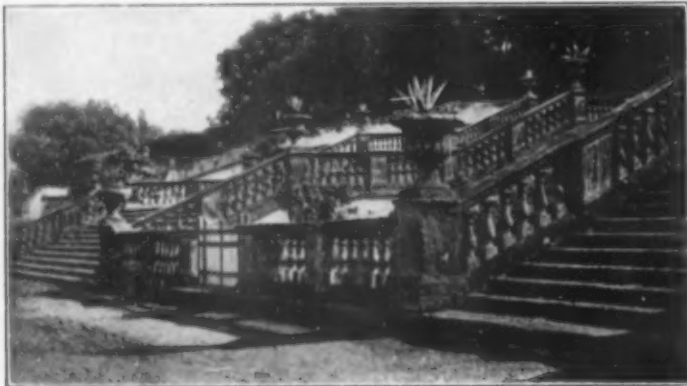


Bulb Succession From April To August

(Continued from page 214)

you should order a few of them along with your bulbs for outdoor planting, to grow in the house during the winter, either in bowls of pebbles and water, or in pots or bulb-pans of light, rich soil. Most of them will come through all right outdoors, although they must have adequate winter protection.

The double-flowering sorts of daffodils are distinct from all the foregoing in having their flowers conspicuously double, which gives them an entirely different appearance. Of this class Van Scion, the old-fashioned favorite Dutch daffodil, is the best known. Sulphur (or Silver) Phoenix is dull white with a pale yellow center and is the largest and finest of the double sorts.



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The double Poet's narcissus, *Alba Plena Odorata*, is also exceptionally beautiful and sweet scented, but it requires for its successful culture rather heavy soil and a partially shaded position.

Jonquils might be termed miniature narcissi, the whole plant being smaller, but with an exceptionally graceful and attractive habit of growth. *Campernelle Rugulosus* is the largest and strongest growing of these, and is very fragrant.

The Poet's type of narcissus has flowers that are white and much simpler in construction than the others, the petals expanding flat open or even reflexed. Instead of the "trumpet" they have a shallow cup, usually golden in color, distinctly margined with some sharply contrasting tint, such as red or scarlet. *Poeticus Ornatus* and King Edward VII are improved forms of the type, but they flower earlier, and for a succession of bloom you should plant with them some of the old Pheasant's Eye, or original *Poeticus*. The Poet's type is the most recent addition to the family, the result of a cross between the *Poeticus* and *Polyanthus* types, and is sometimes called the Hardy Cluster-flowered Daffodil, in contradistinction to the semi-hardy *Polyanthus* type. The several splendid varieties of this new section are all robust, healthy growers, with *Poeticus*-like flowers borne in clusters on strong, stiff stems.

For a succession of narcissi of the several types mentioned, here are some of the best for early, medium and late blooming: Early—Trumpet Major, Golden Spur, Princeps, Henry Irving, Beethoven, Stella (*Incomparabilis*); for medium—Glory of Leiden, Emperor, Empress, most of the *Incomparabilis* and the *Leedsii* sorts, *Burbridgeii*, *Poeticus Grandiflorus* and Alsace (*Poeta*); for late—*Conspicuous Barii*, the single Jonquils, the other *Poeta* varieties, *Poeticus*, *P. Ornatus*, and *P. King Edward VII*.

The matter of making out your hyacinth order is much simpler. For outdoor culture there are only two types, the single and double Dutch hyacinths in various colors, although the same varieties in smaller bulbs are to be had under the name of Dutch Roman or Miniature hyacinths. Many catalogues now list the named varieties classified as to color, so that the selection of those adapted to your special needs is an easy matter.

For a succession of hyacinths, here are a few of the best standard-named varieties:

EARLY—Baroness Van Thull, L'Innocence, white; Schotel, blue; Garibaldi, red; Moreno, Rosea maxima, pink.

MEDIUM—La Grandesse, Madame Van der Hoop, white; Czar Peter, Grand Maître, La Payrouse, blue; Aoi des Belges, Robert Steiger, red; Jacques, Gertrude, pink; Yellow Hammer, Ida, yellow.

LATE—La Franchise, white; King of Blues, blue; King of Yellows, yellow;

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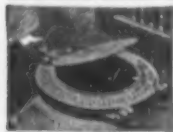
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Etna, dark rose; Queen of the Pink, pink. Almost all above are old standard single sorts; the new named sorts show improvement in size and color.

While most of the bulbs do well in any kind of soil, for the best success it should be made rich; you should not, however, use fresh manure for this purpose, as portions of it are quite sure to come in contact with the bulbs and injure them. Bone meal, prepared sheep manure or very thoroughly rotted and fine stable manure may be used, or nothing at all added if the ground is in fairly good shape from manuring of previous plantings.

While the bulbs may be set any time until the ground freezes, the best results are to be had if they are planted immediately after the first hard, killing frost, as this gives them a longer period in which to take root growth in the fall before the ground is frozen so hard that all growth stops. If put in too early, however, they will make some top growth, which should be avoided. If you have not yet ordered your bulbs for this year you should send in your order immediately. Get the bulb bed or border ready now, and plant as soon as you receive the bulbs from the seedsmen.

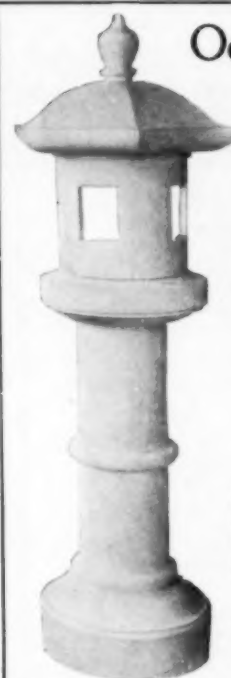
As to the depth at which they should be planted, place them down far enough, being sure to get them right side up, so that the top of the bulb is about one-and-one-half times as far below the surface as the bulb is thick through. This will give a depth of from three to four inches for the average size hyacinth and two to five inches for tulips, and two to four inches for the various sized narcissi. Where bulbs are naturalized in a sod they need not be put in quite so deep, as the sod and grass form part of the covering and also form some protection from freezing.

In planting lay out carefully all the bulbs first on the surface of the soil and then plant them. Or, if several different sorts are to be put in one bed, you can remove part of the surface of the soil and plant them in layers, putting in first those that grow, say, four inches deep, covering them with an inch of soil, then putting in the three-inch depth ones, covering another inch, and then the two-inch deep ones.

As well as the bulbs which have been mentioned in detail in the preceding paragraphs there are a number of others valuable for fall planting for spring flowers, particularly where the longest possible succession of flowers is wanted—snowdrops, scillas and chionodoxas—all of which are suitable for naturalizing in the grass and are the first to come into bloom. These are followed by the crocuses, and these, in turn, by the hyacinths, tulips and narcissi, with the hardy lilies completing the programme and carrying the succession of flowers in the garden from early April through July into August.



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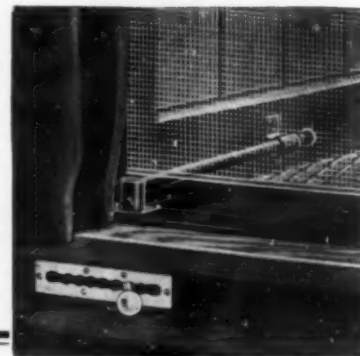
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The Garden Club

(Continued from page 225)

eight-inch pots with two inches of drainage at the bottom. These are to be the permanent apartments, unless they grow all to roots. They must not get pot bound, for this checks them; and they must never dry out, for this checks them. Indeed, they are exacting, it would seem—and sulk easily! But she said not really; it is simply a question of catering to what are not after all very reprehensible whims.

Snapdragons that have been flowering all summer in the borders are perfectly good snapdragons for indoors in the winter, if one wants them. Cut them down, said she, to stumps two or three inches high, when they are lifted and potted; put each plant into an eight-inch pot, or a ten-inch if they are large, with the usual drainage at the bottom. Give them a little bit of bone meal, water and tend them as everything else—and that is all there is to it.

Stocks are something the same; the late sown plants of summer give, of course, the earliest bloom in winter. And then it is a question simply of starting more seeds in small pots, to prolong this bloom throughout the season—although new plants are not always necessary, for many times the old ones will continue to blossom right along till spring.

These are all annuals—all, that is, except the rose and the heliotrope, and this last is only annual if we leave it out in our winters—but there are as many good "garden echoes" that are perennial, it seems, as there are of these more ephemeral forms. The chimney bellflower is one—a great, tall, graceful plant that I have enjoyed this year for the first time, from my own sowing of seed last summer. This pots well and thrives in the house, its folk-name, indeed, indicating its usual position indoors, she said. (This I have my doubts about, for it always seemed to me to refer to its height and shape—but, of course, I did not dispute the lady.) It must be cut down at time of lifting, the same as everything else. Then the new shoots will make haste to grow and produce blossoms.

The Chinese Hibiscus—*Hibiscus Sinensis*—is an evergreen shrub that may be planted out in the summer, in contradistinction to a garden plant that may be brought in in the winter! There are several colors and kinds, in shades ranging from scarlet to peach-blow pink; her recommendation was *Miniatus semi-plenus*, which is brilliant scarlet and double—and four inches across its blossoms. I shall leave this alone until I see how I like it in Mrs. Addicks' greenhouse—for she is so enchanted at the description that she has sent for a dozen plants. If I get any at all, I think I shall choose the pink one—although such a red would be rather nice in mid-winter. When these are taken in-

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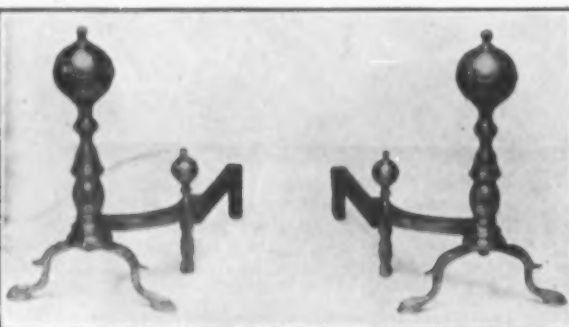
For the lawn or driveway, English Walnut is exquisitely beautiful with its smooth light gray bark, luxuriant dark green foliage, lofty, symmetrical growth. A homelike tree to plant about the home. Rochester parks and public streets contain many beautiful bearing trees, apparently as hardy as the Maples and Elms. At least, thriving under the same conditions, and producing annually delicious nuts as well as shade. Truly a most delightful combination.

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doors in late spring they are best kept in the pots, said the lady; for they seem to do better under root confinement, and, of course, it makes it much easier to handle them if they are never shifted. They need tubs, really, like the big pink hydrangeas.

The Paris daisy goes happily out- and indoors, according to season, and is not subject to insect or disease of any kind! Moreover, it flowers three times—or two—during the year, and once it starts stays in bloom a long time. They should have ten-inch pots. The very finest white is what is called anemone flowered—that is, it has a tufted center, with longer rays behind setting it off. And she did say that hers were sometimes five inches across! The description fits my "Queen Alexandra" growing in the garden, but she gave as the variety name of her "Mrs. F. Sander." Perhaps they are the same, named differently by different growers. Mine is lovely, so I shall accept its echo rather than importing any new ones. To multiply these, she told us to take cuttings exactly as of geraniums, in July or August, for plants to bloom the next winter. And the yellow kind are, of course, to be handled just the same as the white.

I almost have forgotten the feverfew—which ought to have gone in with the annuals. Never mind; better late than not to get in at all! This can be lifted from the garden and potted, and cut down for winter indoors; or new plants can be started from late sown seed. She advised doing both, in order to be sure of having all winter bloom of it. It needs eight-inch pots, and grows to be about a foot and a half high—that is, the kind I have does.

Whatever else I do, I shall train—or try to train—one or two of the heliotropes to tree form. She says it is not difficult; and if she can do it, I can. Whenever the pots get filled with roots, the little plants are to be shifted, just as the mignonette. This applies to all of them, trained or untrained. But by the time they are real grown-ups and are in pots or tubs that are sixteen inches across, they will never need to be moved again—providing they are fed and tended so that this amount of earth can supply all their needs. Training them is simply not allowing any side shoots to grow until the main stem gets as tall as you want to have your "tree." Of course, it has to be staked, for it streaks up pretty fast and does not turn woody enough to bear its own weight for a long time—if ever. She advises inconspicuous round stakes, stained the color of its bark. When it gets as tall as desired the top is pinched out of the leader. This induces side growth at once; and each side shoot is let grow until it is about six inches long, when its tip is pinched out. This pinching out of the tips of the shoots induces still more shoots, and sub-branching from these; and this is kept up until a nicely rounded little head is arrived at—when the trick is done.

After each set of blossoms have faded it must be pruned all over just a little,

cutting off the dead flower heads, of course; and then tonic given in the shape of liquid manure and perhaps a very little bone meal. And presently it will be sending out a new set of buds. The one great secret of success with heliotropes, according to her, and according to everything that I have been able to find out from books and everyone else, is never to let them get dry. They must not be wet, but they must never actually stop growing an instant, even between seasons.



Phlox, an American Plant

(Continued from page 220)

repay good soil and good care—and one expert declares that there is no limit to the amount of enrichment they will assimilate, and pay you for, in the added splendor of their flowers. Their most particular aversion is to a heavy, cold, sticky clay, but if such a soil is lightened by adding leaf mold and sand until it no longer is sticky, and in addition to this is worked deep before the plants are set—say to twenty inches—they will grow nicely even in its unfavorable conditions.

Water in abundance they should have, and where it is possible to drench the ground thoroughly with the hose twice a week—when there are little or no rains—such care will pay, and assure the greatest success. In giving water, however, always be sure to give a great quantity, for a little on the surface is worse than nothing, inducing the roots to come up as it does, instead of to go down.

It is perfectly possible to raise phlox from seed, and in quantity—but it is not possible to raise a particular variety which you may wish to increase in this way. For phloxes do not "run true," as the saying is, so to propagate a favorite plant you must resort to cuttings made of its stems, or to root division, rather than to the planting of seed from it. Cuttings are made from the young shoots that start in the spring on the outside of old clumps usually, the tendency of the clump always being to expand outward by means of such new growth. Such shoots may be taken off well down into the ground and set in a box of sandy soil exactly as if they were young plants, and this put in a frame until they make their own roots and thus get their independent start in life. After this start is well made plant them out wherever they are to dwell, setting them about eighteen inches apart.

A newer method of propagation, which insures a great number of little plants with very little work, is very highly recommended by one well known horticulturist. This method consists in lifting the parent plant—which you are desirous of increasing from one to one hundred or more—about the twentieth of October, or when the flowering season is about over.



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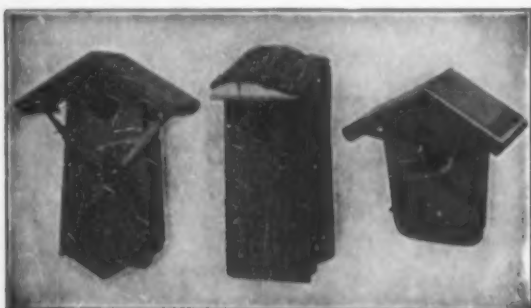
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Turn it over and cut off its roots up to within two inches of their tops. Then reset the plant with these root stumps as carefully wedged with soil as the roots were when you took it up—this to insure against loss of the parent plant—and turn your attention to the mass of fine hair-like roots which you have to work with.

Put this mass on a board or into a chopping bowl, and chop them up as you would chop a vegetable—only not too fine. When they are brought to particles about an inch long, scatter them just as you would seed on a bed previously prepared, of light soil nicely raked and leveled. Cover them with a little dirt, or just with leaves, and branches to hold these down; and when spring comes, he assures me, the ground will be found covered with a mass of tiny phlox plants which have sprung up during the winter! These are then to be transplanted to a larger bed, where they can stand four or five inches apart, and grown there during their first summer, then removed to their permanent places; or they may be put immediately into their permanent places and save handling a second time.

Cuttings of the spring flowering division should be made immediately after the plants have finished flowering and set in boxes of sandy soil. Or a layering system may be resorted to, with subulata and such creepers, earth being heaped over the long, trailing branches at intervals and then left undisturbed until these have rooted. Then cut away each root cluster and set out as a separate plant.

It is interesting business raising phlox from seed, if one is not aiming to preserve the integrity of a variety—for there is never any telling but you may get something finer! The seed of phlox are peculiar, however, and demand special treatment if they are to germinate. Follow Nature's method with them and plant them in the fall in a bed of good loam, raking them in a very little bit. Cover the bed with not more than a quarter of an inch of earth and rake again lightly and gently; then spread leaves over the ground just as the fall mulch of leaves or grasses spreads itself, and leave them to the action of frost and snow and slush. This is what they like—and expect. It is their native element and they hate being tended with too much care, for they are hardy by nature.

It is popularly supposed that phlox seed will not germinate unless sown the same year it is ripened; that is, of course, the natural time of sowing, for the seeds are shed by the parent plant on the ground about it, there to lie during the winter in snow and freezing weather. Possibly the vitality of the seed is not impaired by waiting over until spring, but probably the action of frost and snow is essential, and the spring-sown seed, missing this, fail to germinate through lack of it, rather than of vitality.

Phlox seeds are contained in pods, and



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in a state of nature these pods, drying on the parent plant, shoot the seed, which are hard and rather heavy, to a considerable distance. This is Nature's way of insuring a large stand of the plants, and acres of them in fields together are not unusual where they are still growing wild. If you are to save seed from a plant of your own garden, therefore, be sure and watch it carefully, lest the pods ripen before you know it and scatter the seeds beyond any prospect of finding. It is well, indeed, to gather daily, putting the seedpods as they are picked into something which can be covered with a cloth, else they will snap away even after they have been captured.

This pod or shell must surely be broken up before sowing, otherwise the moisture of the earth will cause it to swell and retain the seeds instead of drying and popping open to let them escape into the damp earth. Any means by which the pods may be broken up will serve—and, of course, it is not necessary to separate seed from chaff, for the latter can perfectly well go into the ground along with the former. Grind the pods under a wooden potato masher on a board, or with a rolling-pin, until they crack to pieces; unless you let them open of themselves by drying thoroughly and "shooting" out their seeds.

Seedlings will ordinarily bloom the first year; that is, seed sown now will produce plants that will blossom next summer. And although it is true that few varieties run true, there are some that seem to; and some that produce most interesting variations. So in addition to increasing by root cuttings an especially favored kind, it is well worth while raising seedlings of it also, if you have the space and the time. And it does not require much of either.

An Oriental Gentleman

(Continued from page 204)

these dogs were English importations. In fact, most of our chows have come to us via Great Britain. Importing direct from China has been uncertain and unsatisfactory. The Mongolian dog fancier has not always proved to be a very reliable person, and, of course, breeding for type and color are quite beyond his comprehension. Some few of the Chinese importations have turned out to be nailing good specimens, but they have not been so successful in the breeding kennels.

It has been extraordinary that this quaint Chinese dog should have won its way in the United States without any spectacular booming and almost in spite of his marked unfriendliness toward strangers. Plenty of printers' ink, a judicious boosting of prices, and a specialty club with some prominent persons among the members—these will inflate the stock of any dog not utterly outlandish in looks and impossible in disposition, and a hail-



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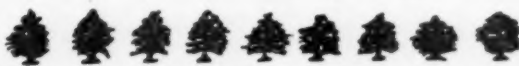
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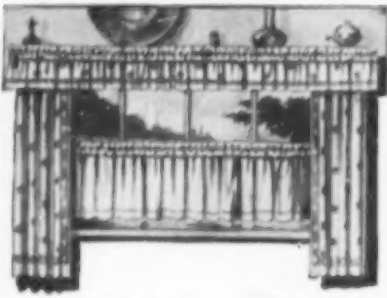
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They are made in the greatest variety of artistic designs and colorings, are guaranteed absolutely fadeless, and are wonderfully inexpensive. The Biltmore, New York's newest and finest hotel, is draped with these fabrics. Send for free book, "Draping the Home," and name of dealer nearest you.

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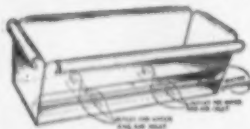
For Your Protection Insist on This Guarantee:

These goods are guaranteed absolutely fadeless. If color changes from exposure to the sunlight or from washing, the merchant is hereby authorized to replace them with new goods or refund the purchase price.

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The Box That Makes the Plants Grow If You Are Interested in Plants



galvanized steel, enameled dark green, 6 in. deep, 7 1/4 in. wide, and made in any length.

To introduce, and show you these boxes, we will send you by Parcel Post one box 30 in. long, anywhere East of the Mississippi, on receipt of \$1.00. Your money back if not satisfactory.

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You should see this new patented, galvanized steel box. It can be set inside or outside the window, or on the porch railing—anywhere. Will not leak and damage the woodwork. Patented ventilating and drainage bottom. Made of heavy

fellow-well-met dog will always make friends. That so dignified and reserved a gentleman as the chow should have won so many admirers without any advertising speaks for his sterling qualities. And he has been indeed fortunate in his friends: they have always been decidedly the right kind of people for a good dog to know. As one of their warmest supporters said to me the other day, "Thank the ghost of Confucius! the chow is popular, but not too blamed popular!"

Plants for Difficult Locations

THE fertile parts of our gardens do not lack beauty. It is the shaded, stony or dry situations that often become sparse and ugly. In fact, if we succeed in getting plants to grow in these difficult spots the result is better than that obtained by purely artificial features, such as vases, studied rock effects, etc. Just what to grow in such neglected spots is sometimes puzzling, because, as a rule, we are better acquainted with the more exacting varieties.

The Pyrethrum Tchihatchewii (hardy perennial) and Cosmos (annual) grow in light, dry, poor soil. The following will thrive in dry, light soil in sunny situations:

- Portulaca (annual).
- Phlox Drummondii (annual, hardy).
- Abronia Sand Verbena (hardy annual).
- Sweet Alyssum (hardy annual).
- Mesembryanthemum (tender annual).
- Petunias (hardy annual).
- Cleome Pungens (tender biennial).
- Cleome Speciosa (hardy annual).

Stone crop (hardy perennials, with the exception of the blue variety, which is an annual).

Nasturtium (dwarf).

In dry locations among rocks these plants are advisable:

- Arabis Alpina (Rock Cress) (hardy perennial).
- Moss or Mountain Pinks (hardy perennial).

- Siberian Edelweiss (hardy perennial).
- Aubretia (hardy perennial).
- Perennial Alyssum.

Saxifraga Funcia (half-hardy perennial).

- Spiraea Astilbe (perennial).
- Gilia (hardy annuals).
- Lychnis (hardy perennial).
- Linaria (hardy annual), (Linaria Cymbalaria, Kenilworth Ivy, needs more moisture).

- Plumbago (Leadwort) (perennial).
- Iberis (Hardy Candytuft) (perennial).
- Armeria (Thrift), perennial (Evergreen).

For use in such locations as are exposed to little sunlight:

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Wood Violet.

Heuchera (*Alum Root*). Well drained situations.

Lysimachia (*Creeping Jenny*, *Moneywort*) (hardy perennial).

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Vinca a *Periwinkle* (trailer, hardy perennial). This plant is useful upon banks.

The *Cerastium* (snow in summer) (perennial), a low plant with silvery leaves and small white flowers, is also very useful upon banks.

And in moist soil the following will thrive:

Lobelia Cardinalis (perennial).

Chelone (*Turtlehead*) (perennial).

Ranunculus Acris (*Double Buttercup*) (perennial).

Tradescantia (*Widow's Tears*).

What Do You Know About Fertilizers?

THE amateur gardener who has skimmed over the subject of fertilizers is apt to get the idea that he would have to be an expert prescription druggist in order to give his flowers and plants the exact nourishment which they need. He is likely to have Potash-itis or Nitrogen-itis before he gets through studying and reading about these chemicals.

There is a great cry going up now because chemicals used in the manufacture of fertilizers come from Germany, and under present conditions are not available to the United States. However, there is no need to become exercised over the situation, because the natural fertilizers contain the correct quantities of these chemicals.

There are plenty of plant foods in the form of natural fertilizers in this country to take care of all of our amateur gardens as well as those of the trade. The natural fertilizers, such as humus, sheep manure and horse manure, abound and can be bought already prepared for use from reliable manufacturers.

The fact is, that if the average soil is well supplied with organic matter and is properly sweetened with lime, it will likely contain all the plant food necessary; the important things being proper drainage and thorough cultivation; or, in the case of the soil, a thorough preparation of the soil and drainage.

The crust of the earth contains a trace of nitrogen, approximately one-tenth of one per cent phosphorus and nearly two

THIS fine city residence is built of an inter-blending of two color-tones of Hy-tex Red Matts, variegated by flashed edges.

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and one-half per cent potash, and yet there seems to be consternation over the fact that we cannot get potash. The truth is we don't need it, if we will only treat our soil so as to render available the store of plant food which Nature has conserved for use.

The addition of plenty of organic matter gives you nitrogen, or ammonia. More or less phosphorus is also contained in the organic or humus portion of the soil, and mineral soil, as mentioned before, is well supplied with potash, which is rendered available by the decay action of the organic matter and the solvent and chemical action of the lime.

In general, assuming your soil is well drained, plant a catch or cover crop, some of the legumes, or, if late in the fall, sow rye, having previously applied about fifty pounds hydrated oxide of lime to each thousand square feet or one-half that quantity on lighter soil.

For immediate application, concentrated organic matter can be supplied through the use of prepared humus, which contains all the plant foods, or through the use of stable manure, when this is procurable. If a chemical fertilizer is required for forcing any particular crop, a good average mixture would be composed of: 400 pounds packing house tankage; 200 pounds nitrate of soda; 1,200 pounds acid phosphate.

This fertilizer in proper amount, together with the treatment already indicated, would give you plant food for a maximum crop of any of the vegetables.

New Ideas in Floor Coverings

(Continued from page 224)

treated somewhat after the Chinese style. Some of the fibre rugs, however, are almost painfully precise, if one is inclined toward the conventional. The latest grass rugs are less formal in style. Examples that have character and individuality to a marked degree are known as Cape Cod rugs. Unassuming as they are, they are not lacking in quaint elements of real style. They are made in oval and almost square shapes, and in bleached or unbleached natural color. The pattern is in the weave, sometimes relieved by intertwining strands of wool. Rice straw rugs come from Japan. They have a different pattern on each side. All the grass and fibre rugs are made in half a dozen sizes, from large to small. Rugs of this nature are naturally suitable for porches, sun parlors, sleeping rooms and any rooms at the seashore or mountains.

Among the novelties is the Navajo, or Indian, rug, made of heavy wool. It is, perhaps, the one distinctively American rug. It is reversible, not liable to pull or wrinkle, and can be had in the largest sizes, as well as smaller. A favorite for

dens and country houses. Other novelties are domestic and imported rag rugs. The domestic examples follow the usual oblong shape. Centers are in attractive colors, plain or mottled, with harmonizing end bands or borders. Chief among such importations are the round Japanese rag rugs. Some have Chinese designs. The colors are fast. The rags are either woven into rope or plaited, and then made circularly from the center. The newest home-made rug is crocheted. Strips are cut as for a braided rag rug, and then crocheted tightly with a coarse needle. They are durable; and a shrewd eye for color combinations may lead to truly artistic results.

The illustrations show some interesting floor arrangements and rug selections in line with prevailing taste. The hall, living room and bed room as pictured reveal the possibilities of a nice arrangement of smaller rugs than have heretofore been used for such spaces. The disposition of furniture and the wall conformations may be considered to divide the floor, so to speak, into so many panels, each of which may be treated with a rug of appropriate size. Such arrangement presents greater variety, reveals pleasing lines of a good floor, and the smaller rugs are not only less expensive, but easier to handle. If there is any disadvantage, it is that they are more likely to slip and less disposed to lie flat than the larger ones. The dining room shown is treated more conventionally, with the new, square type of rug, showing perfectly uniform lines of floor. The rug itself, with Oriental motif, is on the order of the replicas above referred to. The sun-parlor floor shows the charming placing and effect of two interesting grass rugs in the new round shape. The idea of roundness seems a happy one for an object to be associated with the sun. Growing interest has been manifested of late in the decoration of nurseries. It would be a dull child whose eyes would not brighten at the genial procession of geese which wends its way across the ends of this nursery rug.

A question that has, doubtless, arisen in the minds of many householders is, what effect will the unfortunate war have on rug supply in this country? We are assured that unless the war is greatly prolonged there is little likelihood of any scarcity of Oriental rugs. At present the warehouses are practically full of such rugs. If anything, there is an over-supply. Until this surplus is worked off it is not expected that there will be any advance in price. Some regard it as an advantage to have importations temporarily checked, so that the present large rug assets may be realized on.

WITH ITS BACK TO THE PUBLIC—that's the way one architect built his house. Particulars in November HOUSE AND GARDEN.



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IT is human nature to resent paying more than any one else and to demand cheap telephone service regardless of the cost of providing it.

But service at a uniform rate wouldn't be cheap.

It would simply mean that those making a few calls a day were paying for the service of the merchant or corporation handling hundreds of calls.

That wouldn't be fair, would it? No more so than that you should pay the same charge for a quart of milk as another pays for a gallon.

To be of the greatest usefulness, the telephone should reach every home, office and business place. To put it there, rates must be so graded that every person may have the kind of service he requires, at a rate he can easily afford.

Abroad, uniform rates have been

tried by the government-owned systems and have so restricted the use of the telephone that it is of small value.

The great majority of Bell subscribers actually pay less than the average rate. There are a few who use the telephone in their business for their profit who pay according to their use, establishing an average rate higher than that paid by the majority of the subscribers.

To make a uniform rate would be increasing the price to the many for the benefit of the few.

All may have the service they require, at a price which is fair and reasonable for the use each makes of the telephone.

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A Much Abused Machine

THE lawn mower, especially a high-grade one, is a piece of machinery and as such should be accorded the attention any machine requires.

Every spring the average lawn mower owner complains about them, severely criticising the various manufacturers and springing the old adage, "They are not made as good as they used to be," and other bromides equally ridiculous. An inquiry into the causes of the complaints will readily show whether or not they are justified. In the first place, the machine can scarcely be budged; the blades are covered with a matted green mess and considerable grass is wrapped around the ends of the revolving blades, making it almost impossible to turn them. The machine has not



To forestall trouble, dismantle the machine and clean and oil thoroughly

even been wiped off after the last mowing in the autumn.

Remove all the old grass and muck, which has been kept slightly moist because the mower was not stored in a thoroughly dry place, and the machine can be moved somewhat easier, but still far from being perfect.

No attempt has been made to keep the working parts from rusting; the lubricating oil has dried out and no kerosene or grease having been applied considerable rust has accumulated. This is particularly injurious if the machine has ball bearings, because the rust being removed leaves the balls rough and causes the blades to revolve unevenly against the lower knife,

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which destroys the cutting qualities and usually makes expert attention necessary.

All good mowers are self-sharpening to a certain degree, but if the blades become rusted it will cause an unevenness on the edges which the self-sharpening feature cannot overcome and grinding is then essential. If the machine is what is known as the "sliding pawl" type, possibly the pawls (which are small, flat pieces of steel) are worn to such an extent that they will not cause the blades to revolve when the mower is pushed forward, for which purpose they are intended. In addition to the rust on the pawls this wear is caused by an unnecessary strain being put upon the pawls by cutting extra high grass. In order to cut this grass the machine is usually pushed forward in short, rapid jerks. Each of these forward jerks causes an undue pressure to be placed upon the pawls, gradually rounding them off. An accumulation of sand or other grit in the pawl housing (occasioned by the use of grease or thick oil) causes additional wear. This is a small matter, however, as these pawls can generally be replaced for five or ten cents a piece and in this respect the machine will again be as good as new.

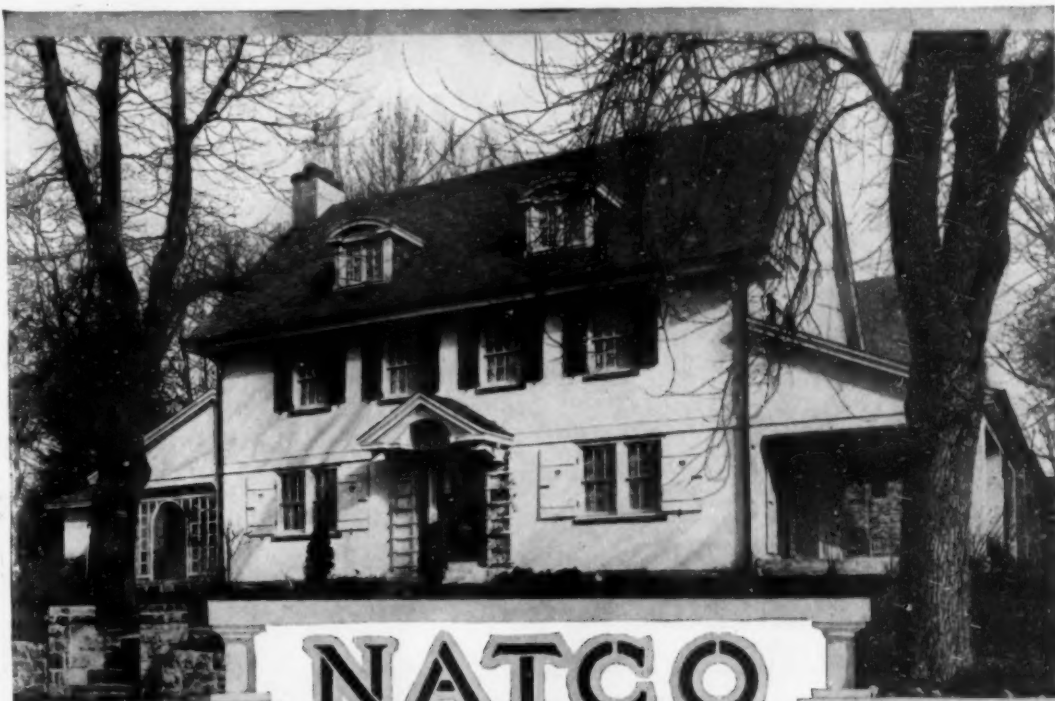
In order to forestall most of the troubles described in the foregoing, requires only a small amount of time and attention. Dismantle the machine, which will be found a very simple matter, and then soak the parts in gasoline or kerosene oil, thoroughly cleansing them, removing all muck and grit. Before assembling grease the various parts liberally and pack the bearings, gears, etc., with grease (vaseline or other rust-preventing substance, of which there are many on the market, will be found very satisfactory). A generous supply of grease should also be placed on the blades.

If this is done and the machine stored in an absolutely dry place, the springtime will find the lawn mower in perfect condition. Before using, however, the grease should be flushed out with gasoline or kerosene oil and a light lubricating oil applied. No grease or heavy oil should be used while the machine is in operation, as they gum and tend to collect dirt and grit, while a clean, light lubricating oil will float the grit away and keep the bearings clean, thus preventing unnecessary wear.

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"A A-a-h-ca-ch-o-o-o! — A-a-h! — Gee! There I go again, catching cold in that draught. Confound that draught, anyway!

"Too close in here with every window and crack shut up tight, and every one sneezing their heads off in a draught when they're open. So there you are; and what can you do about it?"



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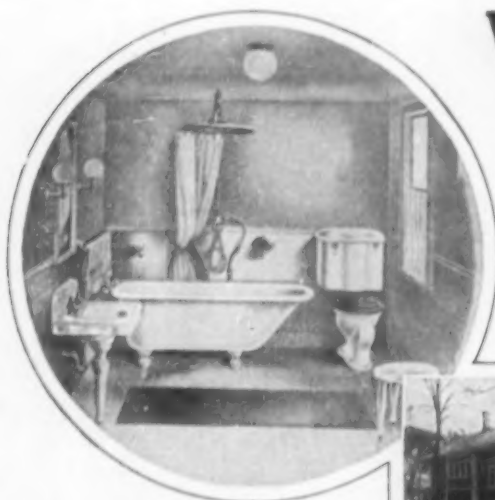
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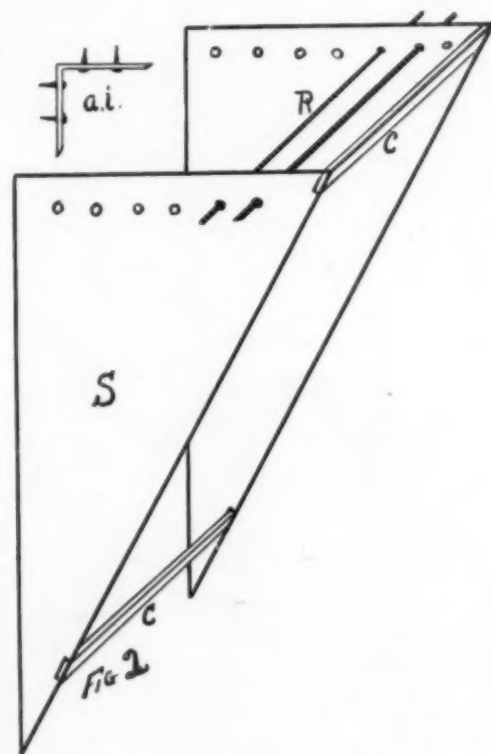
LIGHTING FIXTURES

Put in a ventilating arrangement that will give you all the fresh air you want, minus the draught. That's the answer.

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And it is the same old story spring, summer, fall and winter; a story full of colds and aches and pains, also the doctor, and, sometimes, the doctor's successor with his funereal air, accompanied by a fleeting odor of roses in the house, and after that the remainder of the family—go right on catching more colds.

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The result was a scheme of ventilation which is best explained by the accompanying illustrations. It was such a perfect success that we later installed the same scheme on the windows of the kitchen, the dining and living rooms, as well as in all of the sleeping rooms, with the result that we got all the necessary ventilation and all the fresh air we wanted without the unpleasant aftermath of a cold.

It is just as serviceable during one season as another, and is especially practical in winter and during stormy weather, for with this arrangement house or stable may be supplied with fresh air without letting in the rain or snow.

It is of particular advantage in the sleeping room of the house and for ventilating either horse or cow stables at night, when fresh air is so necessary, and when draughts are so much more likely to produce serious if not disastrous results.

Drawing number one gives a general view of the device as applied to the window of a stable, where only one sash is used.

Drawing number two shows the case or frame into which the window is dropped back to secure ventilation. The sides, *s*, of this frame may be of one-half or three-quarter-inch dressed boards for the house, and of three-quarter or inch stuff, either rough or dressed, for the stable. The height of the sides should be five or six inches less than the frame of sash, to allow for the angle in swinging back. The width of side at top may be twelve to sixteen inches, the lesser width being sufficient for sleeping rooms, at least.

The width of the frame should be so adjusted that the windowframe will fit snugly without binding. To secure rigidity of the side boards, pieces, as shown at *c*, are set in at the top and near the bottom. The frame is secured to the wall or windowframe by angle irons, indicated at *ai*. For the stable your blacksmith can make them out of discarded irons from the scrap pile. For the house they may be fashioned out of new scrap iron, or of brass or bronze where the finishing is in natural wood. This frame may be painted the same color as the woodwork of the room, or grained or simply varnished to match the finish.

Holes are bored in top of sides, as shown at *h*, to allow the insertion of the rods, *r*, which serve to adjust the opening of the window and to hold the frame secure against banging back and forth in counter draughts, to the injury of both frame and glass.

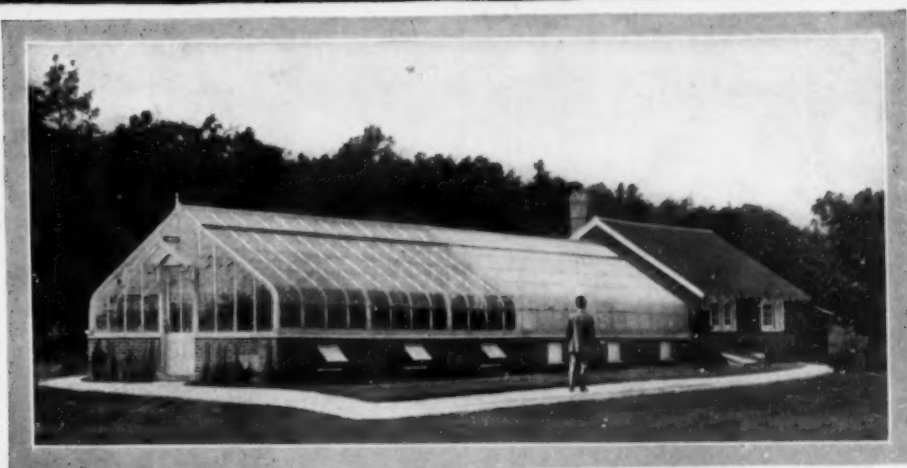
Where weights are used on windows it is only necessary to remove weight from bottom sash, take out the side strips, set in the frame and—you have the best ventilating device to be had, outside the modern systems of box shaft ventilation, which should be installed in all modern houses and stables as they are built.

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The History of the Dwelling House and Its Future. Robert Ellis Thompson: J. B. Lippincott Co. \$1.

Mr. Thompson writes pleasantly on a subject which, oddly enough, has hitherto been ignored in unspecialized literature. Not too technical to oppress, nor too perfunctory to antagonize the reader, this interesting book may easily be read in the course of an afternoon—one which will surely prove full of entertainment.

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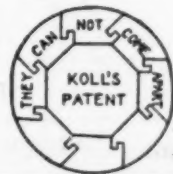
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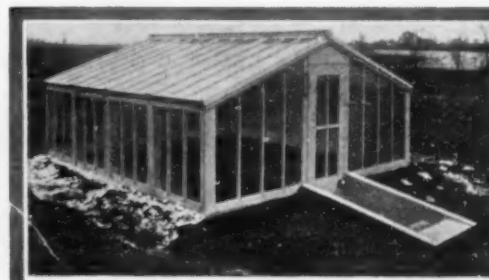
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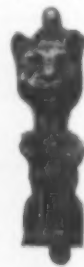
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through Horse Hall to the medieval "discovery" of the town-house, and culminating in the home of to-day, does not satisfy the author; he goes on to speculate upon the house that is to be, outlining its organization and equipment. In reading Mr. Thompson's prophecies, one can but wonder if he be aware what an excellent brief he holds for the cause of woman suffrage. "Woman's place," we hear to-day from opponents of the movement, "should be in the home"—"doing manual labor," being the unspoken complement. But, says Mr. Thompson, the home of the future, with co-operative heating and cooking, and its servant problem settled through associations for domestic workers, will restore to woman her "functions as mother, sister, wife"; will give her "time to keep herself abreast of her husband in knowledge of what the world is doing"; to engage herself seriously in the training of her children, instead of, perforce, leaving that, as now, to schools and teachers, and in the larger interests of life.

"Success With Hens" (Forbes & Co., Chicago; \$1.) is intended as an inspiration rather than a treatise on poultry, and the author, Robert Joos, has brought to his subject much enthusiasm and has succeeded in making every page full of interest. The financial end of poultry keeping, while not overlooked, is not made the keynote of the book, but emphasis is rather laid on the pleasure and reward derived from caring for something alive, and on the fun of providing one's own eggs and poultry for the table. There are chapters on how to start, incubation, feeding growing stock, marketing, and also on the diseases of fowls. To the beginner this little book will be found very helpful as to the right direction in starting, and if the advice—simple and explicit—is carefully heeded the reader may feel reasonably sure of success.

The very name of this book, "The Back-yard Farmer" (Forbes & Co., Chicago; \$1), has an irresistible appeal for the average city dweller, and after reading the seventy-five chapters, he is tempted to move to the suburbs on the spot and try out some of the experiments. The author, Willard Bolte, is a practical gardener and was for some years a member of the faculty of two State agricultural colleges, and in writing this book proves his ability to be both entertaining and convincing. The novice is not deluded with roseate dreams of fortunes to be made from the backyard, but, on the other hand, is told in practical fashion how to make the most of it. There are chapters on hot-beds and cold frames, bees, the city cow, care of horses, gardening for children, making a city flock pay, home canning, etc., and when the closing chapters are reached we are convinced there will be no holding back those who are already possessors of non-productive backyards.

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Before and After Furnishing

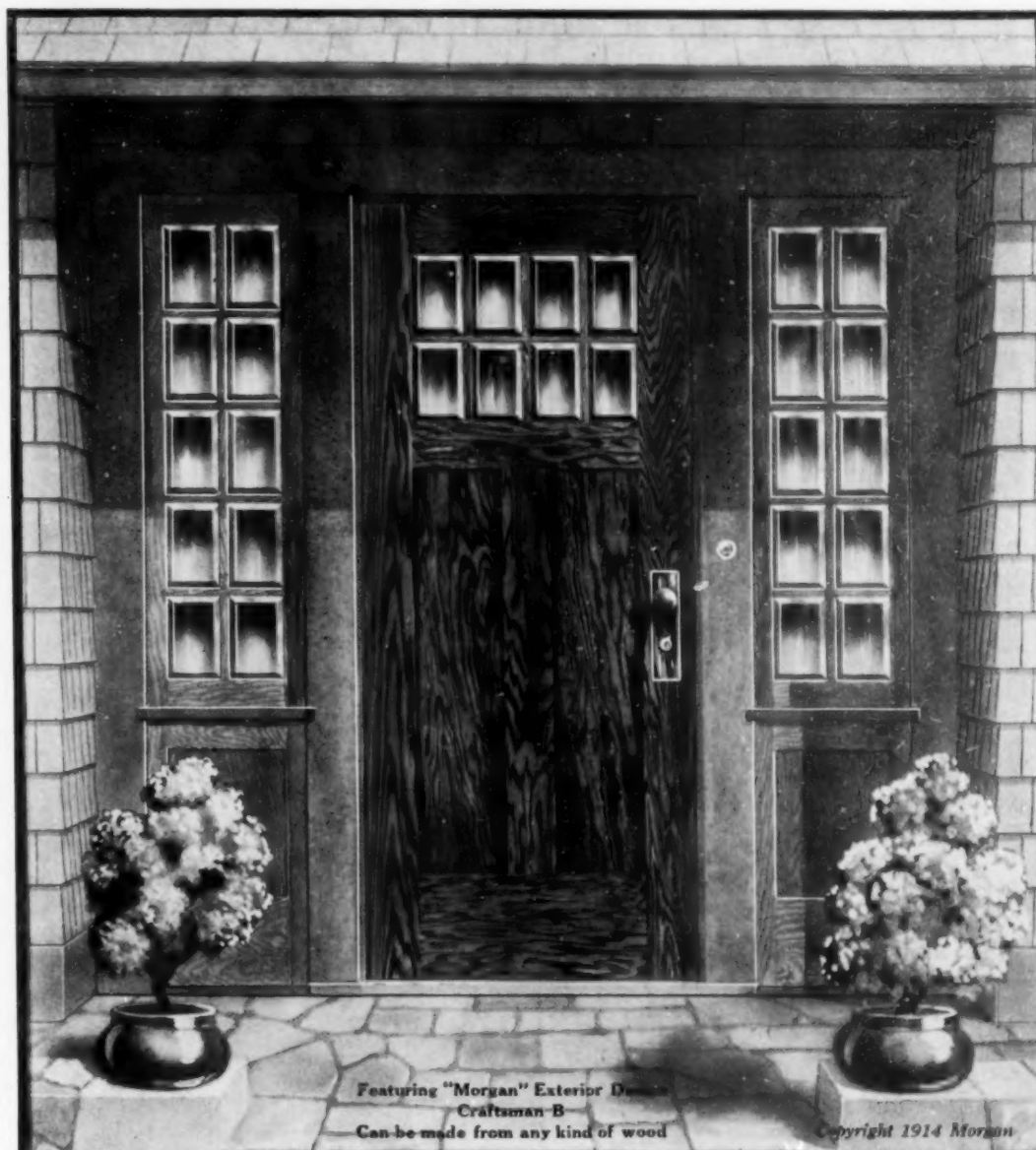
(Continued from page 201)

the curtains are of a luminous peacock blue, and this color note is repeated in the velours upholstery of two of the chairs.

The foregoing enumeration includes a heterogeneous collection of articles, no two, saving a pair of chairs, belonging to the same period of design or manufacture, and yet the most rigid "period" purist could scarcely take exception to the manner in which the various pieces have been brought together. The Adam side table, the Hepplewhite chairs, the Sheraton secretary and a gate table that might have been made at any time between 1650 and 1750, are so sensibly and harmoniously disposed that one would have to be hypercritical indeed to find cause of cavil in their arrangement. It requires far more judgment to furnish a room successfully with pieces of different styles and dates than it does to make it a creditable example of the mode of one period. A well arranged "no period" room, however, has more individuality and interest than a room in whose appointment strict period conventions have been observed. The equipment of such a room means that the elements of its composition must be tried out in the Crucible of Good Taste. In this particular instance the different pieces all harmonize in a general way, all having straight legs or conspicuously vertical lines, and all having the color of the wood nearly the same—two factors that make for a sense of unity. Then, too, they are not so juxtaposed that their unlikenesses force themselves upon the eye. The fit placing of furniture in a "no period" room requires furniture tact, and one of the secrets is so to arrange the pieces that their points of similarity in color and line may be emphasized, while their differences may be lost sight of in their common ground.

The treatment given the dining-room is unusual and especially interesting. As elsewhere in the house, the woodwork is white. What in the illustration appears to be wainscot is, in reality, only a wooden molding, carried around the room at the height of a chair rail, while between it and the baseboard the smooth plaster surface of the wall is painted white and treated with the same finish as the woodwork. Above the chair rail the walls are covered with Japanese silver paper with a fine white stencil pattern so inconspicuous that it is scarcely visible except in a strong light or when closely examined. In the angle between walls and ceiling is a thin white picture molding. The ceiling is papered in white.

At the two French windows on the south side, and at the wide triple window on the east, are straight curtains of white Swiss and the hangings are of plain pale yellow rep hung straight from thin brass rods.



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The radiator, recessed beneath the sill of the triple east window, is masked by little draw curtains of the same material, corresponding to the sill hangings immediately above. The screen before the pantry door is covered with the same pale yellow rep of which the window hangings are made. The curtains at the door are of the same luminous peacock blue as those in the living-room. Both the dining-room and living-room door hangings, as stated before, are of red velvet on their hall side.

The Chippendale dining table is of an unusual shape, being a long oval when the flaps are raised and supported on straight bead-edged, molded draw legs. The sideboard is a straight-front Sheraton of a type peculiar to New England. On doors and drawer fronts the mahogany is inlaid with bands and circles of rose, satinwood and box. Six shield-back Hepplewhite chairs have their original covering of black haircloth studded with rows of brass-headed tacks at the lower edges of the seat rails. Besides the pantry door screen the only other piece of furniture in the room is a little china cabinet of Colonial Chippendale pattern and make. It stands between the two French windows, and the yellow corded silk with which its shelves and back are lined echoes the color of the hangings. Some day an old Dutch still life picture in a black frame will come to grace the wall above the sideboard, and that will be sufficient wall embellishment for the whole room.

A bedroom, typical of all the others, with its gray paper and rose cretonne hangings, is as simple as it well can be. Its mahogany furniture consists of two single bedsteads, a chiffonier, a dressing table, a small lamp table, a bedstand between the beds and several chairs. There is no foolish, cluttering bric-a-brac, and pictures have been kept off the walls, so that there is nothing to blow about, bang or get broken when the wind at night has a free sweep through the room.

If the reader has read between the lines in following the furnishing development of this house, with the additional aid of "before and after" views, it will be seen that the occupants have followed certain principles, principles that anyone may apply, in the choice and arrangement of their household gear. Their plan has embraced harmony and very slight diversity of tone in wall treatments, thereby conveying a sense of unity to the whole house; simplicity, having only what is needed in each room and no more; harmonious placing, which requires a careful study of each individual piece; a realization of the furnishing value of good color in hangings, rugs and upholstery; lastly, an avoidance of all meaningless trumpery.

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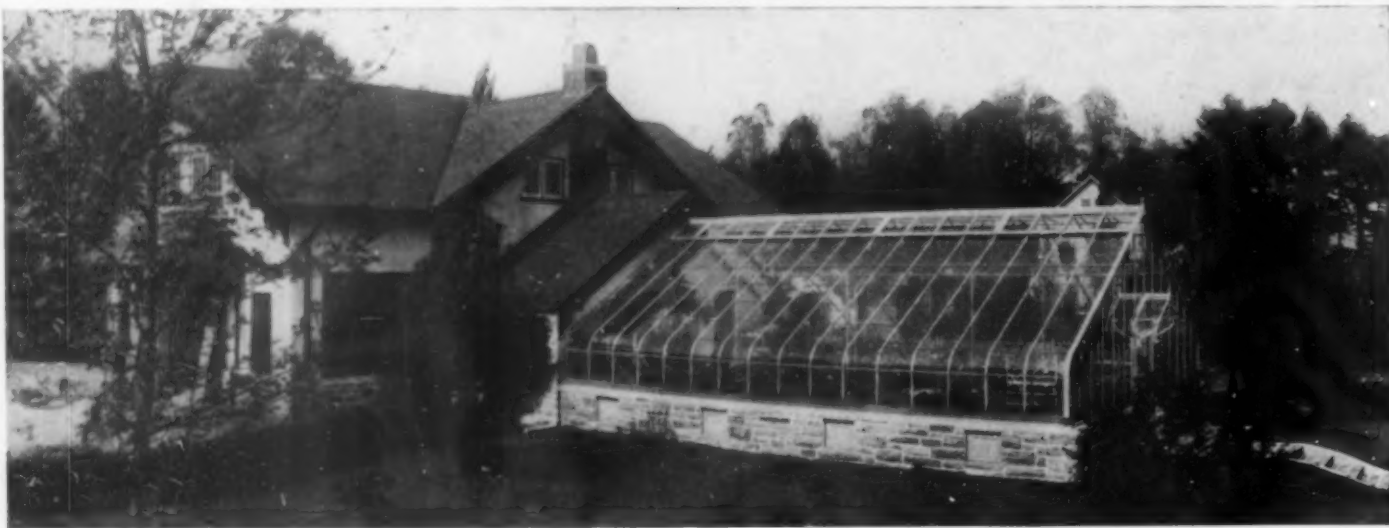
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tain important factors that must be considered for the safety and efficiency of each. We won't go into them here, but will gladly advise you about them. If you would like our suggestions concerning the design and layout of the "link-up," we will gladly arrange to make them for you. Or should you employ an architect we would be glad to co-operate with him. In any event let's talk the question over.

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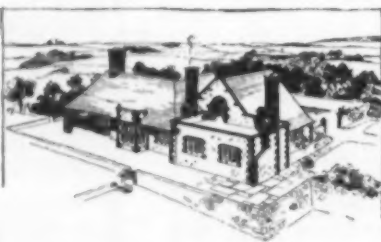
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A farmer running such a farm would ordinarily make a labor income of about \$350. A person who is not so vitally interested would not be likely to run the farm so well. It takes more ability to run such a place and make any profit than it does to run a larger enterprise successfully. A graduate of a college of agriculture who has the experience and the ability that are necessary to make a profit on such a farm is a man who can earn \$800 to \$1,200 a year in any of several different kinds of work. In short, this represents too small a business to make it pay to hire a graduate.

A few farmers who use this amount of capital are doing well, but they are the exception. A considerable number who know how to farm are doing well when the owned capital is not more than \$5,000 and when nearly as much more is borrowed. It is not safe for any but experienced farmers to be so heavily in debt. Another way of obtaining more capital is to be a renter. Many renters with less than \$5,000 of their own are doing well.

Judging by the profits that farmers make, 5 per cent. of the capital would be very high pay for a manager. It will be seen at once that no small business would justify one in employing a graduate of an agricultural college as a manager. Usually it requires a wise investment of \$20,000 to \$40,000 in order to justify one in employing a really good graduate of a college of agriculture who has had good farm experience and good business experience.

A general or dairy farm with this amount of capital will usually employ three to six men. A good manager of such a farm does not conduct his business from an office; he should be at work with the men and should do as much farm work as any other man on the place. No industry can afford a non-working foreman for so few workers.

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Building and Depression

IN discussing the prices of building materials and the cost of labor, a writer in a recent issue of the "Manufacturers' Record" points out that, as architects and contractors have more time just now to plan and carry out contracts than in periods of activity, the present is the time to build. The man who wants a home and has money with which to build it can do it now to better advantage than when prosperity comes and at a much lower cost and with more care and attention on the part of contractors and mechanics.

Thousands and tens of thousands of men in this country are intending to build homes for themselves, but are waiting for what they think will be a more propitious moment, when everybody is an optimist rather than a pessimist. When they do undertake to build every item will cost them more, and they will find great difficulty in securing as much attention in construction work and in the equipment of their homes as could be had now.

This is pre-eminently the time when every man who expects to build a home, a store, or an office building, if he has money, should do it. This is the time when every manufacturing enterprise which knows that it needs new machinery or the enlargement of its plant, and has the money available, should do the work now. This is the time when our municipalities should press as vigorously as possible all of their improvements, in order to get the benefit of the lower prices of materials now prevailing as compared with boom periods. Almost over night a change in business could be brought about, if people who are able to do this building and construction work would undertake it now.

Commenting on this matter, "The American Architect" makes an illuminating comparison:

The reports of building inspectors indicate a gain in contemplated building, as shown by plans filed in the corresponding month of this year. In the East, where the depression has been most felt, a recorded gain of nearly \$5,000,000, or 19 per cent in twenty-one cities, is especially encouraging. In twenty-one cities of the Middle West the gain for July amounted to \$1,600,000, or 7.7 per cent. On the Pacific Coast the loss of 7.3 per cent for the first seven months of the year, as compared with the same period of 1913, is in part compensated by a slight but encouraging gain in the month of July. But it is in the Southern States that the most phenomenal percentage of gain has been realized, for, while the increase for the first seven months as a whole was trifling, the gain for July alone amounted to 56 per cent.

Just how the European war may affect the intentions of builders who have filed

*From Waterloo to the Present European War
From Madison to Wilson in the White House
From the Introduction of the Steamboat to the
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ONE HUNDRED YEARS

Fivescore years ago our fathers saw brought forth on this continent a new monthly review, conceived in public spiritedness and dedicated to the new country, as a forum for the suitable discussion of political, religious, literary and artistic matters. Therefore, there will be a fitting celebration next year of the centennial of *The North American Review*—the one-hundredth year of its uninterrupted publication.

The purpose of this announcement is to make known, thus far in advance, the general scope of the anniversary, its interest to every intelligent reading man and woman in the country. Nineteen Fifteen is to be a year-long observance of the one-hundredth birthday of America's oldest magazine. Not one, but twelve anniversary numbers are to be issued. Their size and contents are already partly determined, because of the uninterrupted flow of acceptances received from men and women of the first rank, the world over, who have written for *The Review* in the past, who will make specially fitting contributions to the numbers for 1915.

The details of these twelve special numbers will be made public from time to time. It is possible now to announce articles by over one hundred prominent Americans and over one hundred prominent foreigners. From among them have been taken the two lists of ten names each, printed below.

The North American Review

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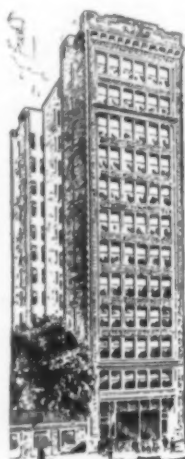
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plans or were expecting to do so, but have not actually started to execute the work, is uncertain. The consensus of opinion among business men appears to be that conditions in this country are fundamentally sound, that our mineral and agricultural wealth is greater than ever before, and that, in the long run, we have nothing to lose, and possibly much of commercial advantage to gain, as a result of the unfortunate conflict of civilized nations. If, from a humanitarian standpoint, some question the advisability of preparing for war in time of peace, all will probably agree that in time of war non-combatants should most energetically prepare for a long period of prosperity. At best, the proposed building activity is but a resumption of normal conditions. In view of the solidity of our institutions and the assurance of commercial expansion in the near future, there seems good reason for proceeding in the execution of all well-considered projects.

Tobacco Stems as Valuable Fertilizers

SHOULD the demand of Europe for American tobacco stems cease, says a recent bulletin from the Department of Agriculture, tobacco stems, which contain large quantities of plant food, especially potash, may be used to good advantage by the American grower of tobacco as fertilizer. Soil fertilized by these stems secured from the cigar and tobacco factories and stemmeries will produce leaf tobacco of better burning qualities and texture.

Tobacco stems as fertilizer should be applied in smaller quantities than manure, because they contain larger quantities of the constituents which feed the plant, according to the Department's tobacco specialists. Two tons per acre of "seed stems" (stems from cigar factories), or 2½ tons of "Kentucky stems" (stems from the tobacco factories and stemmeries) are known to give good results in New England, and, so far as available, these stems will undoubtedly furnish a very satisfactory source of potash, as well as other plant foods, in other tobacco sections.

Considerable quantities of tobacco stems have long been exported to Germany and other parts of Europe, where they are often used in the manufacture of low-grade smoking tobacco and as a source of nicotine.

Tobacco stalks which are not removed from the farm under prevailing methods are not always used to the best advantage as a fertilizer. Like the stems, they contain considerable quantities of valuable plant food (though not so much), and may be used freely as a fertilizer for tobacco and other crops. They may be profitably used to improve the hay lot by simply spreading the stalks over the land in the fall.

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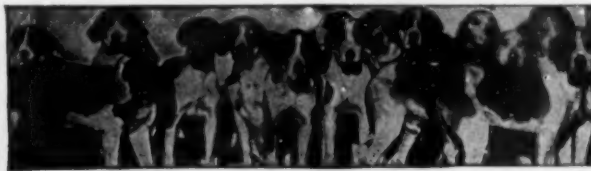
If the available space and locality preclude the building of a yard in which the dog can be confined, then chain him to a "trolley." Drive two heavy stakes flush in the ground twenty feet or so apart, and stretch a strong wire between them. Slip a ring over the wire and attach the end of the six-foot chain to it. See that the ground and surroundings have nothing on which the chain can catch, and be sure that a pan of water and some adequate shade are within reach. This sliding ring arrangement will allow the chained dog considerable freedom of movement, and he will not be so apt to fret or break loose as if he were fastened in the ordinary way.

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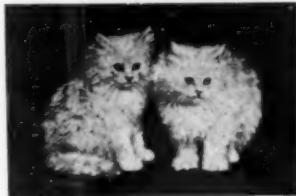
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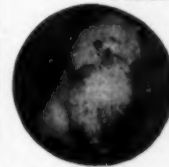
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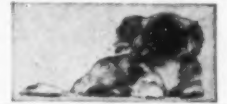
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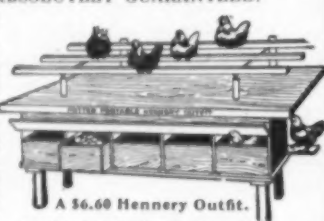
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Swatting the Rooster

PRACTICAL farmers are beginning to awake to the fact that roosters are an uneconomical factor in the barnyard. The amateur with the small brood might do well to consider the matter in his smaller plant. If he figures it up he will be surprised. Of course, roosters must be kept for breeding season, but they are not needed at any other time.

"At the price roosters bring," says a recent contributor to "Successful Farming," "there is no valid reason for keeping the ordinary farm stock, even if pure-bred. For the price old ones will bring buy early hatched young cockerels of as good grade as the old cocks, and they will be equally valuable and you will get new blood introduced. Better yet, you could buy a setting of high-grade eggs and raise something much better than your old stock, probably.

"Some farmers look upon this agitation as foolish, but if they will just experiment a few times they will understand all it means to them. I took a dozen infertile eggs and kept them in a warm room, and after two weeks I began to crack them one at a time every day or two. I cracked the last nearly a month after it was laid. The yolks were perfectly intact. The only difference I could notice between them and the fresh eggs was that the old eggs would flatten out just a trifle; nothing like a fertile egg three or four days old, though. There was no bad taste and no housewife would have hesitated to use it as willingly as the fresh. I have cracked fertile eggs gathered at once and kept three days that showed decided incubation, the germ being plainly visible, and often fine blood vessels had begun to form. The yolk would break at once, and no housewife would have used them under any consideration. Try them if you have your doubts.

"It should interest you to read what the immense loss has been in the United States from keeping the roosters, and you can no doubt get the figures for your own State, but few of us give much attention to these things when treated in such a general manner and in figures that are meaningless to us when taken in connection with their scope. What interests us is what comes right home to us, and it is easy to bring this right home to our own flock. See what it costs you and then get busy. Swat the rooster!"



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Feed the Laying Hen

ONE of the best feeds consists of a mixture of silage, wheat bran and chops with turnips and scraps if these latter are to be had. A peck of silage cut fine, three pounds of bran and three pounds of chops make a good morning feed for a hundred hens. Then later in the day, say in the afternoon, give them a good feed of whole grain, either wheat or corn, or kaffir corn. Most of the larger farms now have a silo, and also many of the smaller ones. The silage should be cut finer than for the stock, and this may be done each day as it is prepared. When mixed with the other feed it should have boiling water poured over it in sufficient quantity to make a stiff mash.

Much of the poultry sold from the farm corresponds in a great degree to feeder cattle sold from the range. The corn-belt farmer fattens the cattle, the commercial feeding plant in the city fattens the poultry. No complicated system of forced feeding and secret rations is needed. Separate sexes, shut up in small coops eight or ten to the coop, and fed all they will eat of a suitable ration. As the feeding period only lasts from one to three weeks, the extra profit derived, especially if sold direct to a hotel, is a large return for the feed and trouble. Here are a few rations used by the leading crate-fatteners which might be used by the farmer quite as profitably:

Ground oats	2
Shorts	2
Corn meal	2
Beef scrap	1

Mix to the consistency of pancake batter with sour milk or skim milk, and feed all the birds can clean up in ten minutes twice daily. This ration has put 1 pound on 2½ and 3-pound cockerels in two weeks when fed as stated above.

Another ration especially adapted to broilers confined is to feed corn in the litter at 7 A. M. and 3:30 P. M. At 11 o'clock give a mash consisting of:

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Cracked corn	130
Corn meal	135
Wheat bran	40

An excellent fattening mash is:

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Oat meal	100
Ground brickwheat	100
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