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JOHN BURROUGHS: FROM A PORTRAIT-STUDY BY C. S. PIETRO, SCULPTOR.

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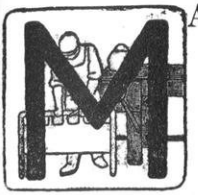
MY FATHER'S GARDEN AND MINE: BY JULIAN BURROUGHS



MANY times I have heard my father tell of our first experience at gardening together, I being too small at the time to remember anything about it: "I had gone down to the garden to weed out my cabbages," he would say with a laugh, "and you had followed me; you were a little shaver then, just big enough to walk. Well, I had my row of cabbages neatly weeded out and when I straightened up to rest my back and I looked around and there you were, standing over the row with a young cabbage in your hand, the last one; you had pulled up every one. I asked you what you were doing and you said 'weeds'—well, I have a mind to spank you for it yet." This last he would always add with a threatening flourish.

Later I have come to realize that even at that time I had begun to express my disapproval of cabbages and hand weeding, a vegetable and a labor that should have little place in a well-managed garden. The proper use of the wheel hoe and the hoe will eliminate most of the laborious hand-weeding, and as for the cabbages one can usually buy them just as good and just as cheaply as one can raise them, thus leaving the ground and time for the more precious garden products that are both expensive and inferior in quality when bought. The very fact that my father was weeding cabbages by hand will tell those who are garden wise that he was not a really good gardener. And here at Riverby-on-the-Hudson he was not; at Woodchuck Lodge on the summit of the Catskills, where the hot, enervating days of July and August are cool and stimulating, he has become almost an ideal gardener. This very coolness of the days, which made it a pleasure to work in the garden, also made it possible to have the most delicious Telephone peas and head lettuce all summer; the peas especially were a joy to father; picked while the dew was on and at just the proper age, they were sweet and tender, being one of the treats of the summer. This same coolness kept the weeds in check as well; yes, and the garden was within ten feet of the house, right in sight constantly where it could beckon to father every hour; every weed that tried to grow had to do so in plain view of the easy chair on the porch—he simply could not help having a good garden!

But here at Riverby in the Hudson Valley it was different; father fell into the common error, the pitfall of the average home gardener,—he made garden with joy in spring. When the grass became green and the robins came, until the orioles began to nest and the oaks were in full foliage, he had the gardening fever in earnest; he planted and hoed daily; his hoes, bright from use, hung in the pear tree at the end of the garden; packages of seeds were scattered over his study table or the seat in the summer-house. How he did enjoy it! The fragrant spring days, the apples and cherries in bloom, the birds he knew and loved so well keeping him company, all out of doors tender and inviting, the moist, brown earth of the garden freshly plowed and cultivated—it was all irresistible and father found in "making garden" the best pleasure of the season. The ground, too, was mellow and soft from the winter frost, the spring rains and the plow; it was a pleasure to hoe and dig in it; the entire garden was free from weeds; it was a clean slate on which anyone would have found pleasure in writing with rows of peas and corn. Soon, however, the weather got hot, weeds got a "start," there was rust on the hoe where it hung in the pear tree, and by August the weeds had the upper hand and were going to seed; the ground was baked hard, the rows of corn were wilted and dusty, the beets small and tough, the peas could no longer grow in the hot weather. Only a Mexican peon under the eyes of his master could have hoed out these waist-high weeds in the hard ground, and they not only sucked up the scanty moisture from the vegetables but they sowed their seeds by the million, making the work of the next year doubly hard.

AND this is the fault of too many amateur gardeners: they spend too much time on the garden in spring and then neglect it too often the remainder of the season. The ideal plan is to work a little every day, or at least three or four times a week, from the time of the first planting in spring until the ground freezes in November. By doing this not a weed can go to seed, making the work easier every year. Weeds rob the soil of everything the vegetables need.

For those who have little time to work outdoors the best way is to plan their garden on paper, marking the kind and quantity of each vegetable, according to their needs, putting the entire garden in rows running north and south, leaving room between the rows for the passage of the wheel-hoe. Plan to put the short-growing vegetables between the tall, the late between the early, and plan to follow up one crop with another; as for instance the winter celery can be planted in the row of the early peas, the tomatoes can be set in the

row of early lettuce; the winter turnips can fill the row vacated by the early corn, and so on. It is a fascinating thing to do, to thus plan one's summer campaign and it pays in the end.

After planning the garden thus, it is well to get the seeds for the season. Get them of one of the old and well-known seedsmen; not only are better seeds, as a rule, obtained thus, but these firms send out for the asking practical booklets and leaflets on all garden questions, giving nearly complete instructions for the growing of everything. It is true the seedsmen in their leaflets do not give any of the discouraging features; they speak glowingly of the fine quality and number of home-grown Hubbard squash and say never a word about the squash vine-borer! Nor in their interesting and enthusiasm-rousing talk on cauliflower do they mention the cabbage-root maggot! For all of that, their seeds and advice are better than that of the corner grocery. It is not only wise to get seeds for the season early, but the seedsmen of national reputation do not sell last year's seeds or those not true to name—both my father and I have found that others do.

WHILE waiting for the ground to be ready to work out of doors, many things can be started in a box in a sunny window—or a storm sash can be taken from the house and a little cold frame made in which a surprising number of things can be started. Father would never do any of these little aids to nature that are such joy to most gardeners; his gardening fever exhausted itself in the natural out-of-doors planting season. With one storm sash, four old boards, some manure and a piece of canvas for a night cover, I was able to start lettuce, tomatoes, cauliflower, and even some corn and muskmelons, and gain a month on the season. Paper boxes, unsoldered tin cans, paper-lined fruit baskets, anything available can be used. For tomatoes I found empty breakfast-food boxes the best; these would hold together long enough to be set in season in the ground, simply setting box and all into the earth, where it would rot and let the roots spread out into the soil. Plants set in this way, provided they have been hardened off, as the gardeners say, by gradually accustoming them to the outdoor temperature, receive no check at all and lose no time in the transplanting. I have had tomatoes by July fourth, corn the last day in June, muskmelons by July tenth. Even lima beans, the hardest of all vegetables to start here in the north, can often be successfully launched in paper boxes two weeks in advance of the season.

Some of the roofing paper manufacturers have made paper flower pots; these are neat, light, do not break, and unhook for opening. These pots are cheap and when only used for spring planting will

last a long time—being round and tapering they take up more room than do the square paper boxes. A regular hotbed is considerable trouble and requires some practice for successful management, the damping off, a fungus that attacks the stems of many plants grown in a hotbed, is quite likely to play havoc with the vegetables in the hotbed of the inexperienced gardener. After running a hotbed for two seasons I gave it up and simply converted it into a cold frame where I raised a supply of radishes, young onions, beets and the like, two or three weeks in advance of the season. I found it did not pay for me to try to force the hand of Nature too much—hotbeds were for professionals and those who could devote much time to them.

The plans made, seeds bought, and perhaps some vegetables started under glass, the gardener waits eagerly for the day when the garden can be plowed and the real out-of-doors planting begun. The old rule is to test the ground for "fitness to plow" by taking a handful of the surface soil and squeezing it firmly; if it sticks together into a lump it is still too wet; the mold made in the hand should crumble and fall apart.

My own experience with one of the most difficult of gardens, a low, heavy, clay soil, to which had been added, to make matters worse, a quantity of subsoil or "hard pan" from a near-by cellar, may be of help. First I raked into heaps all the stones, shoveling them into a wheelbarrow and wheeling them away, then I added all the sifted coal ashes we had, also muck, and once a year manure and such other humus as I could get. In ten years I must have added ten inches of sifted coal ashes, the ground improving in texture all the time. Some soils are harmed by coal ashes, as sandy or very light soil, or muck land, for instance; other heavy soils are improved. The improvement in the heavy soil of my garden was unmistakable and apparent in every way. The muck from the swamp at Slabsides I added whenever I could get it; it is really better than ashes for heavy ground; the supply however is limited and few people can get it at all. All the refuse from the garden that the cow and chickens would not eat I composted and added when it was fully rotted. From being one of the hardest of gardens to work, damp, sticky, from wet in spring to hard and hot in summer, my garden became so mellow that it could be worked as soon as the frost was out in March, and no matter how hot and dry the August soil never baked or hardened. Everything grew surprisingly well except onions. The delicious muskmelons and corn and other vegetables more than made up for the smallness of the onions. In a garden it often seems as though one vegetable tried to make up for the failures of others.

BY JULIAN BURROUGHS

FOR the intelligent working of the garden a knowledge of the relation of the condition of the soil to the growth of plants is useful. The soil is simply a mechanical medium to hold the nitrogen, potash, phosphoric acid and moisture in such form that they can be taken up by the fine feeder roots of the plants. These feeder roots of practically all the plants of the north require a soil that is cool, moist, and porous—they cannot flourish in a hot, baked soil. And the one paramount thing that makes a soil best adapted to plant growth is humus. Humus is simply vegetable matter so finely rotted that all the fermentation and sourness have leaked away, leaving it like meal, like the dark soil or leaf mold you find in the woods. This cool black earth of the woods, how moist and pungent it is! Matrix of orchids and ferns—if we all had enough of it to mix with our garden soil how our gardens would flourish! Next to it is the level black muck land, which when drained, sweetened and given potash muck makes the ideal garden. Unlike clay, sand will not become hard; it gets hot and dry, however, and as a rule needs humus.

After the garden soil has been made loose in texture, and is provided with humus the next thing is cultivation. For this the wheel hoe that has a breast attachment is best; here again we come to the original proposition; a wheel hoe is useless unless used frequently—several times a week. If this is done no weeds can grow big enough to be pulled or hoed with the hand hoe. And the ground cannot dry out half as quickly as if neglected, for the constant stirring of the surface forms what we call the dust mulch, a dusty layer over the top of the ground which prevents the escape of the moisture and the entrance of the heat. In fact were it not for the vegetables which are constantly drawing up the moisture from the soil and giving it off from their foliage, such a soil would not get really dry in any drought. Weeds also give off the moisture they have drawn from the soil by their leaves; this is the reason why the weeds should be kept out of the garden. When weeds are in the seedling stage one passing of the wheel hoe kills every one. And how rapidly one can go over a garden with a wheel hoe, once or twice in a row and then in the next one and so on, fine exercise, good stand-up-to-it work that gets wholesale results quickly. Once neglect it, let the weeds get rooted and the ground hard, and you might as well hang up the wheel hoe in the shed until next year.

Of course the rows of beets and carrots have to be thinned and weeded by hand, and the hills of corn must be reduced to four stalks, and such weeds as come up in the hill will have to be pulled up; the melons have to be sprayed with Bordeaux mixture; brush or poultry netting has to be put up for peas; poles set for lima beans. There is

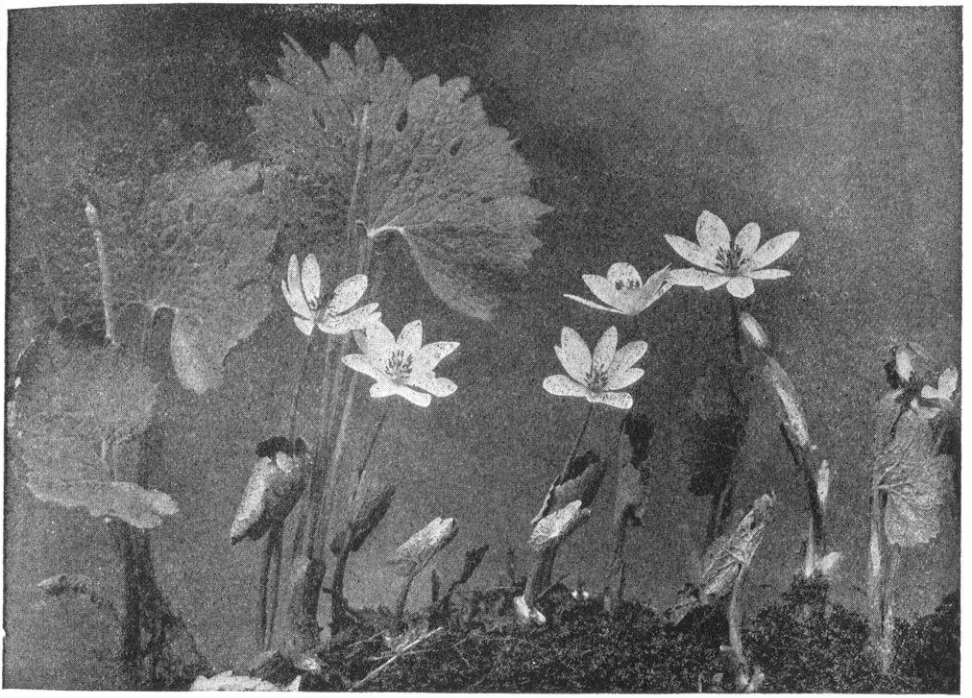
always work enough in a garden; that is why one should plant the whole garden in rows that admit the entire ground being worked by the wheel hoe.

OF the three mentioned plant foods, nitrogen makes stalks and foliage; it is best for lettuce and cauliflower and all vegetables of which we eat the leaves, such as spinach, rhubarb and the like; though corn and melons, and in fact all plants except peas and beans require some nitrogen. Peas and beans will sometimes refuse to grow in a soil that has too much nitrogen. Potash, especially the sulphate of potash, is the best fertilizer; it is what gives size and sweetness to the melons, strawberries, beets and the ears of corn; it can be used liberally on all fruits and vegetables with good results. Phosphoric acid is needed for seeds and flowers; it is not as important as the other two, though almost nothing will do well in a soil entirely deficient in phosphoric acid. Though some plants will not grow in a sweet soil, as huckleberries for an example, all the common garden vegetables require it. Swamps and wild land on granite rock are apt to be sour, but the average soil is sweet. If not, it can be made so with applications of lime.

Every real gardener and true countryman loves the soil; the smell of it when turned over in the sun, the feel of it under foot, its welfare is his own; he loves to patch up the thin places, blast out rocks, deepen and enrich it. The soil is our priceless heritage from geologic time; it is the insoluble residue from the crumbling of the rock; on its maintenance depends the prosperity of the race of man. And how we have misused and neglected our soil! The earth has been plowed down the hill against the fences, where it is allowed to grow brush, leaving the hillsides and ridges bare; it has been washed away and let choke up the rivers and harbors with the finest and fattest of its substance; it has been burned over, and its fertility wasted in many other ways. My father, like the true countryman that he is, always loved, indeed almost worshipped the soil. He has had more real fun and satisfaction in late years in improving pieces of land than in anything else. This last summer he found huge delight in clearing up a stony, broken pasture, blowing out the rocks and building a fence with them, leveling off the ground and getting it ready for the plow, saying: "Fifty years and more ago my father wanted to clear this field and make a meadow of it; now I am able to do it—what a fine, deep soil it has!" He would pick up a handful and rub it between his fingers or thrust the crowbar down into it to show the depth. Not to clear away any more forest, but to build up and improve some of the land already cleared, that is truly an occupation worthy of any man!

A PLEA FOR THE WILD GARDEN: THE BEAUTY AND USEFULNESS OF OUR VANISHING WILD FLOWERS

Illustrated by wild flowers that bloom in New England early in the spring.



THE FOLDED LEAF OF THE BLOODROOT HAS A DECORATIVE QUALITY QUITE EQUAL TO THE LOTUS.

THE shadow of a flower on a rock, the curve of a wind-touched grass stalk, the silhouette of a falling leaf, half-opened bud or unfurling fern frond, have from the beginning of time lifted men's imagination and given them vision. All the craftsmen, artists, architects, metal workers, lace makers, embroiderers, in search of fresh inspiration for decoration of building, for jewelry or textiles, for anything in fact, that requires ornamentation, have ever at times left their easels or draughting tables for a walk in their gardens, or lacking this beautiful stimulus, to wander in the city parks or gaze into the florist's window.

Lines of beauty must of necessity be adaptations of things seen in the natural world, for, as has been said by one renowned thinker, "it is beyond the power of man to conceive beauty without its aid." Builders have patterned our homes from the nests of birds and burrows of animals; they have made the vaults of cathedrals in imitation of the dome of the sky and arches to copy the "termination of every

leaf that shakes in summer wind;" shafts of trees have suggested the flutings of columns; flowers of the meadow the wreaths upon the capitals.

The wild flowers of New England are one of our most precious inspirational inheritances, yet we have driven them to the fence corners with our plows, dried up with our factories the ponds and meadows they once fledged; carelessly uprooted myriads of them to gratify a momentary whim for possession. Now that their delicate beauty is in danger of vanishing completely from our land we are awakening to an appreciation of how barren and bleak the world would be without their rifts of color and wandering breaths of perfume. So a vigorous campaign in their behalf is being inaugurated by our Government and by every individual who loves beauty.

In the West schoolchildren are encouraged to raise wild-flower seed in their school and home garden. Men and women who are in sympathy with the movement to preserve the wild flowers, whirling by the school gardens, stop, buy a packet or so of seed, receive the benefit of a small gardener's newly acquired experience as to the best soil for planting, then motoring far away to a dry meadow or marsh land, scatter them again where they will take root. California's highways, fence corners, hill slopes, bogs, rocky shores and deserts are already showing the effects of the people's generous zeal in this practical method of preserving the wild gardens. The marvelous flora that once made a carpet over the State, ventures again to clothe the earth with glorious color.

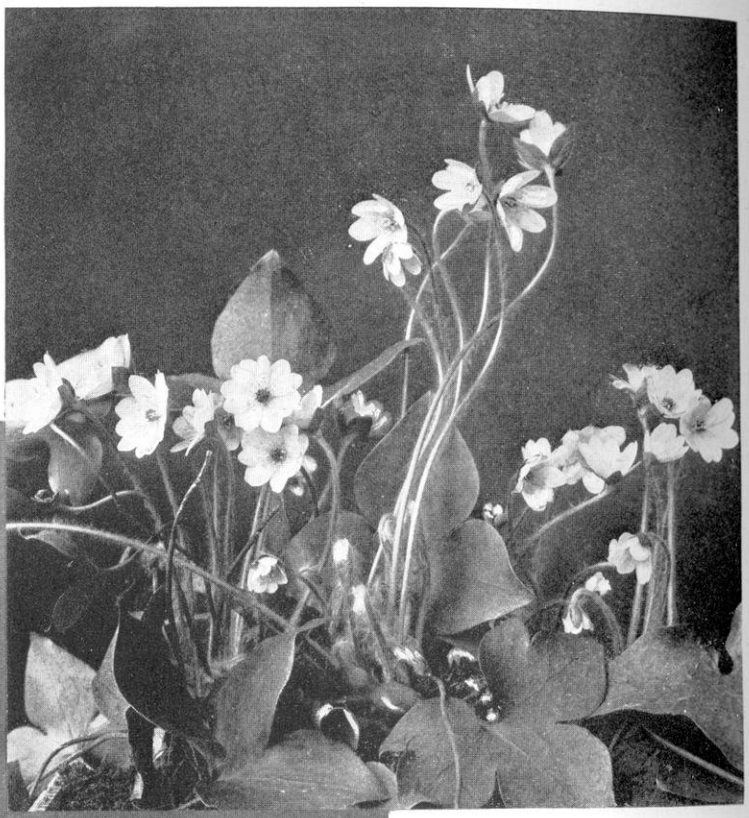
THERE is a noticeable movement throughout the East toward a similar active protection of the flowers that formerly made one vast, unbroken garden of the land. Our forefathers had of necessity to plow the wild meadows under in order to plant their maize, and grub up the flowering shrubs and fell the blossoming trees to make new dooryards. Today we take endless pains to discover the haunts of such flowers as the trailing arbutus that we may give it care, double and treble its yield that its exquisite beauty may not vanish forever from beneath the lee of our lichen-soft boulders. Nothing in all the lists of gorgeous hothouse plants gives us so sweet a thrill of joy as the first, lavender-blue hepatica or the unexpected encountering of a patch of white bloodroot or quivering anemone.

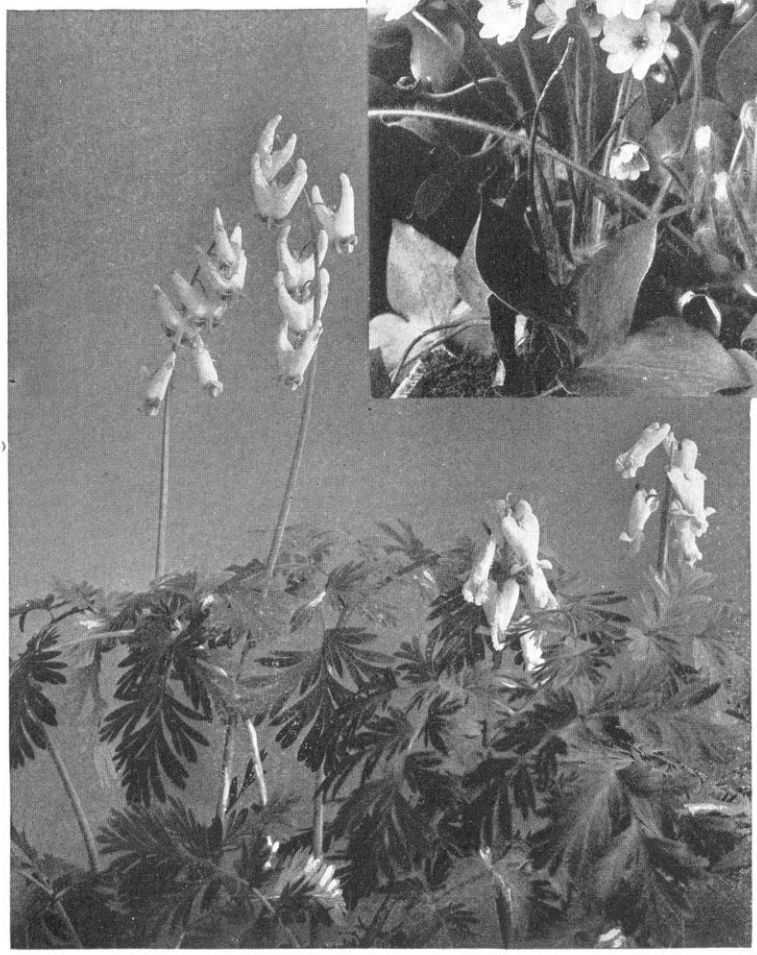
Europeans have been quicker than we to appreciate the wonderful beauty of our New England wild flowers. Great quantities of our unvalued native plants are exported annually. Our trilliums, azaleas, laurels, viburnums, lilies, brier roses, orchids, are given honored place in Dutch, English, Belgian and Italian gardens. They gladly pay high

From a Photograph by Edwin Hale Lincoln.

THE GRACE OF STEM, FORM OF MODEST BLOSSOM, SHEEN OF VEINED LEAVES OF THE FAMILIAR NEW ENGLAND WILD FLOWER, THE MAY APPLE, HOLDS INFINITE DECORATIVE POSSIBILITIES FOR ARTIST AND ARTISAN.

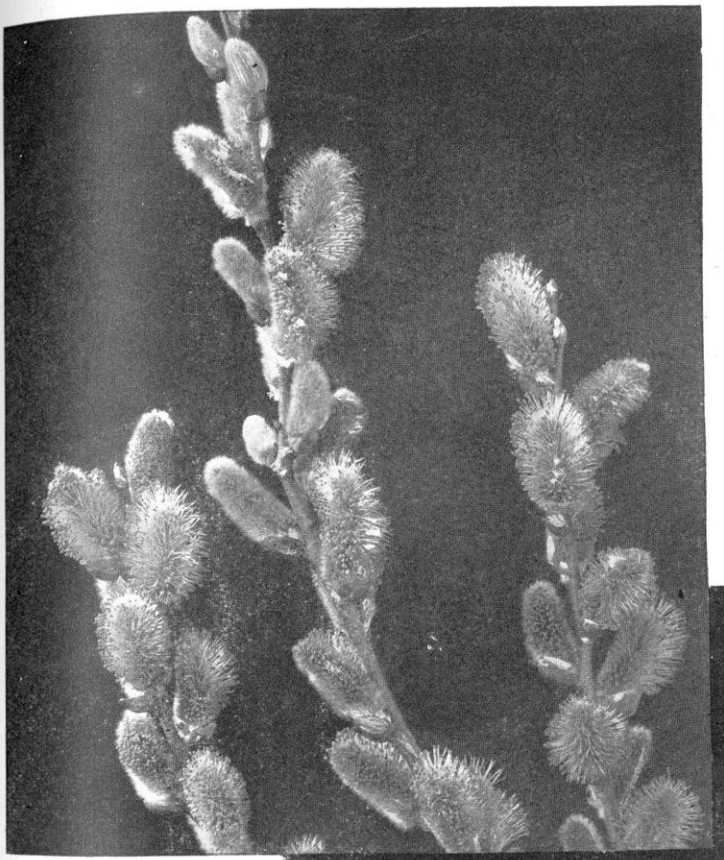
WHO CAN SEE A CLUMP OF HEPATICA SUCH AS IS SHOWN ON THE RIGHT WITHOUT A THRILL OF JOY OVER THE SHY SWEET BEAUTY OF THE FLOWER THAT SO SWIFTLY FOLLOWS THE SNOW, ANSWERING THE SUMMONS OF SPRING, AND GROWING IN OUR ROCK GARDENS AS DAINTILY AS IN ITS NATIVE ROCKERY BY THE SIDE OF A RUNNING STREAM OR IN THE SHELTER OF WOODLAND GROVES.



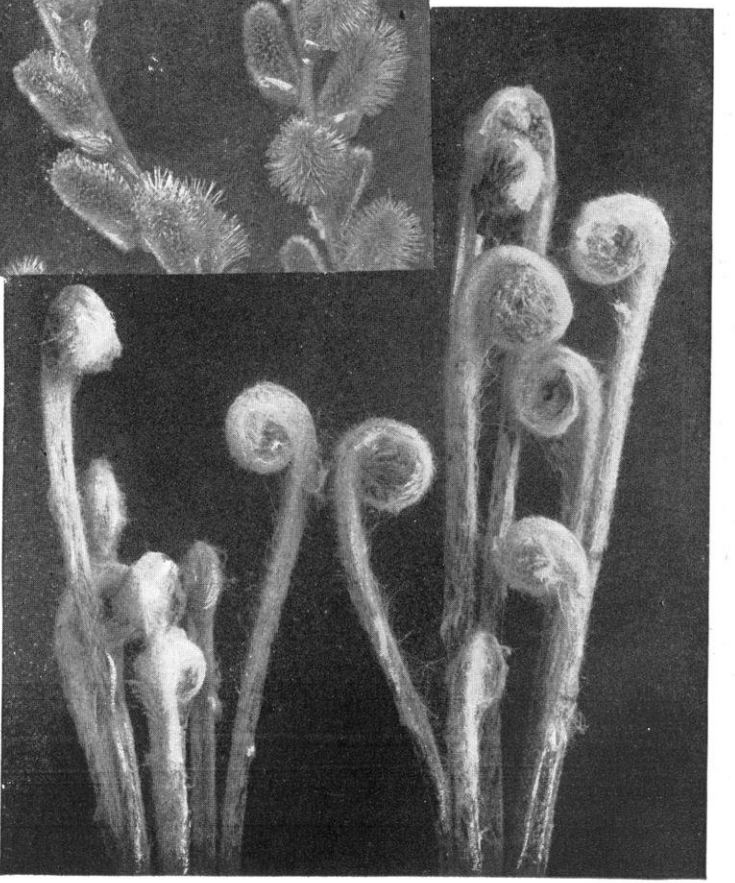


ONE OF THE FIRST WILD BLOSSOMS TO ATTRACT THE LOVE OF CHILDREN IS THE DELICATE FLOWER SHOWN AT THE LEFT, COMMONLY KNOWN AS DUTCHMAN'S BREECHES OR SOMETIMES SQUIRRELS' CORN: NO MORE FAIRYLIKE A BLOOM OPENS TO GREET THE SPRING THAN THIS FRINGE-LEAVED PLANT, WHICH WILL GROW UNDER THE LEA OF A ROCK IN A CORNER OF THE WILD-FLOWER GARDEN.

Photographs by Edwin Hale Lincoln.

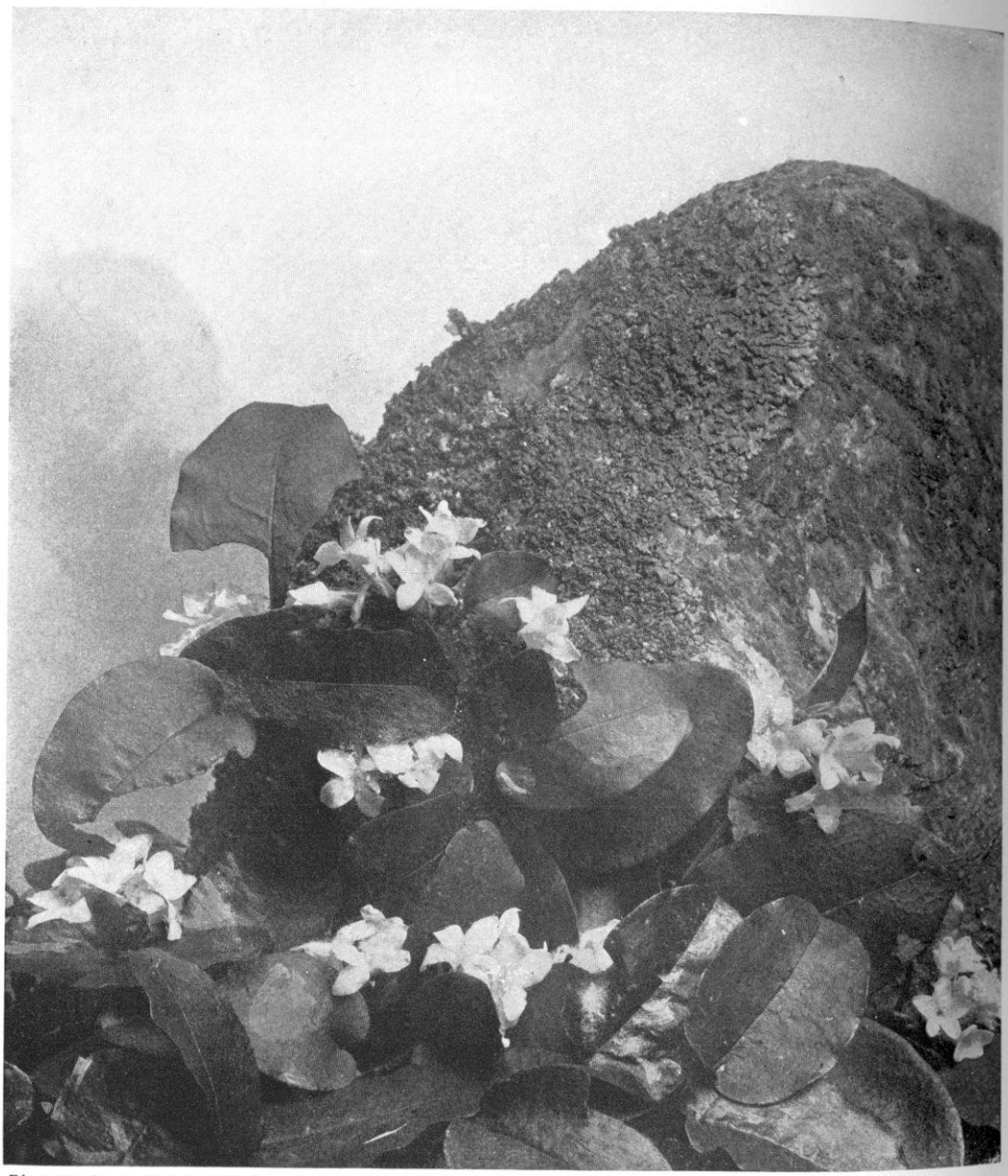


THE CATKINS OF THE WILLOWS THAT HANG OVER BROOKLETS STILL IN THE ICY GRIP OF WINTER, ARE LIKE LITTLE FROLICKING GRAY KITTENS: EVERY COUNTRY SCHOOLCHILD WATCHES FOR THE PUSSY WILLOW TO START THE PROCESSION OF FLOWERS: THE PHOTOGRAPH AT THE LEFT SHOWS THE DECORATIVE QUALITY THAT CHARMS THE WORLD OF OLDER FOLK.



THE FIDDLEHEADS WRAPPED IN THEIR WARM MANTLES OF FLOWER WOOL ARE THE FIRST TO VENTURE ABOVE THE WINTER GROUND: THEIR DECORATIVE QUALITY IS NEVER SEEN TO BETTER ADVANTAGE THAN IN THE PHOTOGRAPH AT THE RIGHT, TAKEN ESPECIALLY TO BRING OUT THIS QUALITY.

Photographs by Lawn Hale Lincoln.



Photographs by Edwin Hale Lincoln.

THE TRAILING ARBUTUS IS OFTEN FOUND UNDER THE SNOW, SO IMPATIENT IS IT TO LIFT ITS SWEET BLOSSOMS INTO THE SUNSHINE AND TO CARPET THE WORLD WITH BEAUTY: IT IS BELOVED BY EVERY NEW ENGLANDER AND SHOULD BE VIGOROUSLY PROTECTED.

prices for a single root of the lovely flowers we openly spurn or carelessly neglect. Our growers have long seen the commercial value of supplying Europeans with "American gardens." Lately growers are getting requests for plants and seeds from our own as well as European admirers. It is not the easiest thing nowadays to find the few remaining haunts of our wild flowers nor to uproot, carry them long distances and make them grow again in a modest corner of our own gardens. So we are glad to know that growers can furnish us with stock to make a wild rock garden or fill a sedgy meadow with color.

The eminent danger of loss has called our attention to how impoverished we would be without spring's courier, the shadbush, without the Joe Pyeweed, purple asters, harebells, butterfly weed, dog's-tooth violet, cardinal flower, pansies, all the shy, solitary flowers that seek the covert of the woods, and the brilliant, fearless host of blossoming shrubs that camp in conspicuous masses upon the hills. Without the inconspicuous flowers that fill the air with perfume as we crush them in our walk, gauzy petaled ones that rush over our pastures so gorgeously, without those that yield us succulent roots and edible seed or those that bear healing in their leaves, existence would be impossible. They feed and warm our bodies, purify the air and water sources as well as develop and æsthetically enrich our minds.

Every garden should have a corner or sunny slope planted to wild flowers. They make the best of rock garden displays. Beside the many lovely ferns and mosses without which a rock garden would not be complete, are the native saxifrages, columbines, hepaticas, crane's-bill, harebells, coral bells, anemones, stone-crop, fire pinks, ragged robins, penstemon, trilliums, bloodroot, mist-maidens, shooting stars, fringed gentian, violets and wintergreen.

WHERE the rock garden meets the water garden plant cardinal flowers, butterfly weed, wild iris, all the graceful, nodding brown, white and yellow lilies, arums, yellow fringed orchids, pickerel weed, lady's-slipper, meadow rue, cattails and rushes. In the pond itself drop roots of the bladder wort, water clover, cress, water arum and poppy, hyacinth and water shield. No fairer flowers bloom than our native pond water lilies and white lotus. Out in the sunny places scatter seeds of the Great Willow herb, wild sweet-William, blue phlox, sneeze weed, speedwell, mallow, goldenrod, closed gentian, blazing star, black-eyed Susans and New England asters. At the edge of the grove plant such shrubs as azaleas, mountain laurel, rhododendron, barberry and bayberry, dogwood, highbush,

THE WINDFLOWER SHOULD BE TRANSPLANTED FROM THE WOODS INTO A SHELTERED CORNER OF THE ROCK GARDEN.

cranberry, flowering currant, hazel, spiræa, spice bush, wayfaring tree. For trees use all the native conifers, maples, birches, elms, beech. For vines to twine all these together choose wild cucumber, honeysuckle, bittersweet, convolvulus, clematis, woodbine and grape.

These are but a few of the thousand beautiful native wild flowers, shrubs and trees that can be made to feel at home in our gardens, transplanted from the wilds or purchased from wide-awake growers who have been quick to see their beauty. Why should we not exalt our own flora, why should Europeans be bending every energy to raise the exquisite flowers that they insist belong to the "American garden," while we import from Italy, Japan, China, or Holland, plants no more beautiful than those already growing in the undisturbed corners of our country?

Many charming books have been written on how to know our wild flowers and how to naturalize them in our gardens. These books give minute directions as to how these flowers may be planted and cultivated, where stock can be bought and long lists of plants suitable for different localities. An abundance of instruction and stock is within easy reach for whoever wishes to join the fast increasing hosts of those who wish to preserve the incomparable American flora. And those who undertake the task not only will find it full of pleasant gardening adventures and surprises, but will have the satisfaction of knowing that they are adding their own contribution, however small, to the beauty of their native land.

THE LOTUS, SYMBOL OF THE WORLD

THE lotus, springing from the mud and slime of the lake, lifting its golden-hearted, white blossom high above the restless reach of the waves that it may open pure and spotless to the sun, is indeed the very symbol of the evolution of the world. The whole story of creation; the genesis and fulfilment of life is imaged in this beautiful plant that takes its rise from the lowliest places, passes through dark and troubled waters, yet brings to maturity a pure, a spiritually perfect flower.

To the Buddhist it is also an emblem of the soul of man—though resting in eternal calm above the surging activities of the world basking in the light of the sun, it exists, pure and undefiled, because its roots are firmly fixed in the world of experience. "The lotus springs from the mud," is their mystic answer to those unbelievers who think the human heart is corrupt or that it must of necessity become soiled during its journey through life.

The lotus is regarded as a sacred thing by some people, as the home of the gods by others or as the throne of beauty. Buddha is generally represented seated upon a lotus flower, lost in meditation, or as standing within the lotus heart, teaching all people, as father of the world, of the Way, the Truth, and the Life. In Japan this flower is seen on every temple altar, of gold or silver paper it is carried in every funeral procession, a symbol of the immortality of the soul; cast in bronze it catches the water from temple roofs. Wherever religion is taught, in India, Japan or Egypt, the lotus is held in reverence as typical of divine beauty. One reason for this, apart from its mystic significance, is that its calyx is a triangle whose base is a circle—symbols of spirit and form, of eternity and tri-unity.

The ancient Greeks and Romans used the expression "to eat the lotus," meaning to drowse in a happy languor, forgetful of disagreeable things. There is an old Greek legend of a people who lived on the north coast of Africa and subsisted upon the fruit of the lotus tree. Homer relates that these strange people received Ulysses and his followers with a great display of hospitality, offering them choice fruits, among which was the lotus. The sweetness of this fruit filled the travelers with delight, with such a delicious feeling of happy stupor that they forgot their native land and drowsed their days away in dreamy idleness.

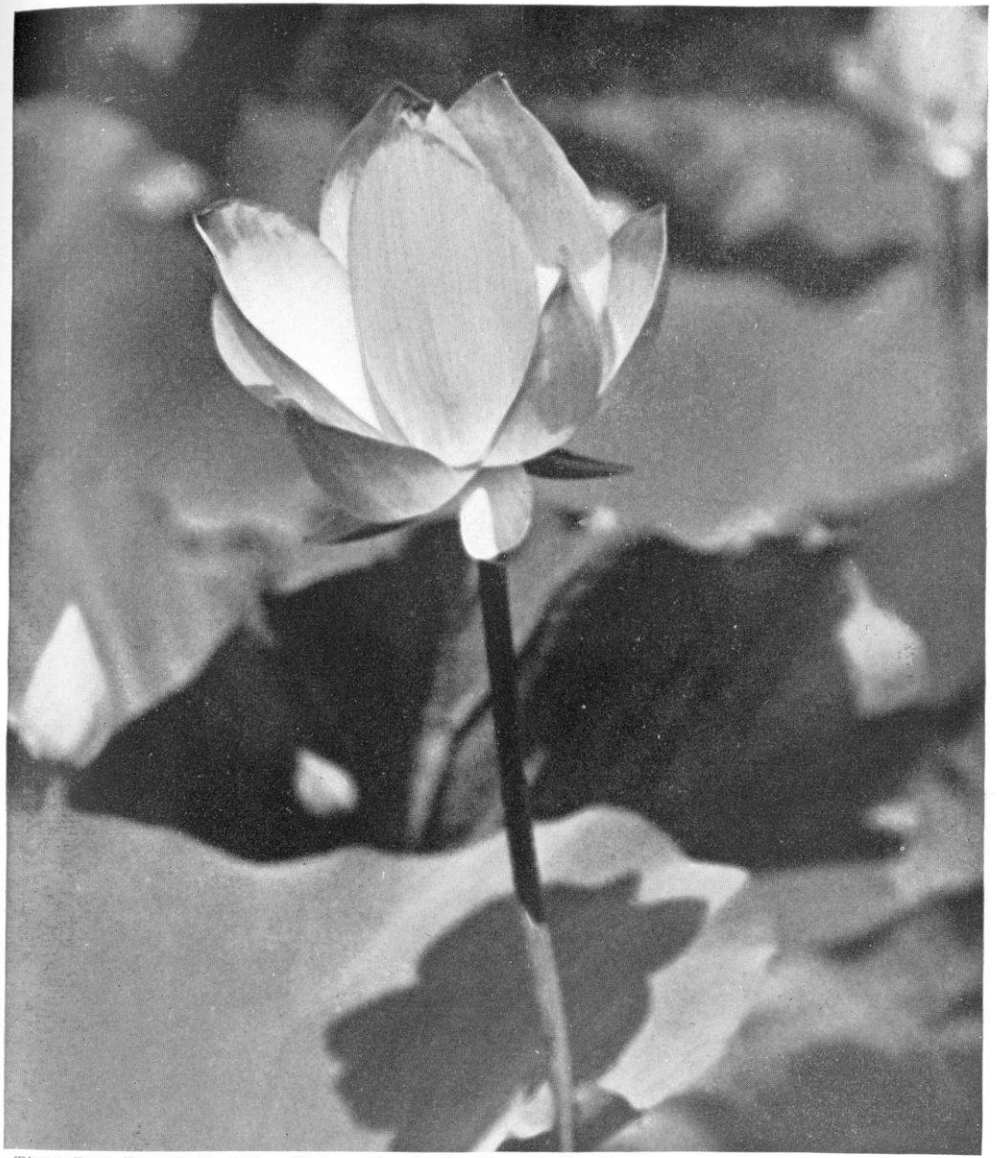
The lotus, known by the Romans as Libyan lotus, was probably a native of the elm family as it was planted for shade and bore a small fruit, like wild cherries. Though the lotus is a name generally applied to a species of water-lily, especially of the African and Asiatic species, it is a popular name for a large number of unrelated plants,

also the generic name for plants of the order leguminosa. The lotus or nelumbiums, gigantic in size, exquisite of hue, delicately perfumed, easily hold a foremost place among our garden aquatic flowers. Their great concave leaves like green shields, heavily embossed beneath, are beautiful enough to win them general admiration, even without their "thousand-petaled" blossoms. Their brown seed pods, rising above the waters after the flowers have gone, are so strikingly decorative none can pass them unobserving.

Nelumbiums differ from nymphæas in that they lift both leaves and blossoms high above the water. Water-lilies float serenely upon the water tugging at their stems like moored boats. Lotuses spring well above the water like huge gulls rising for flight.

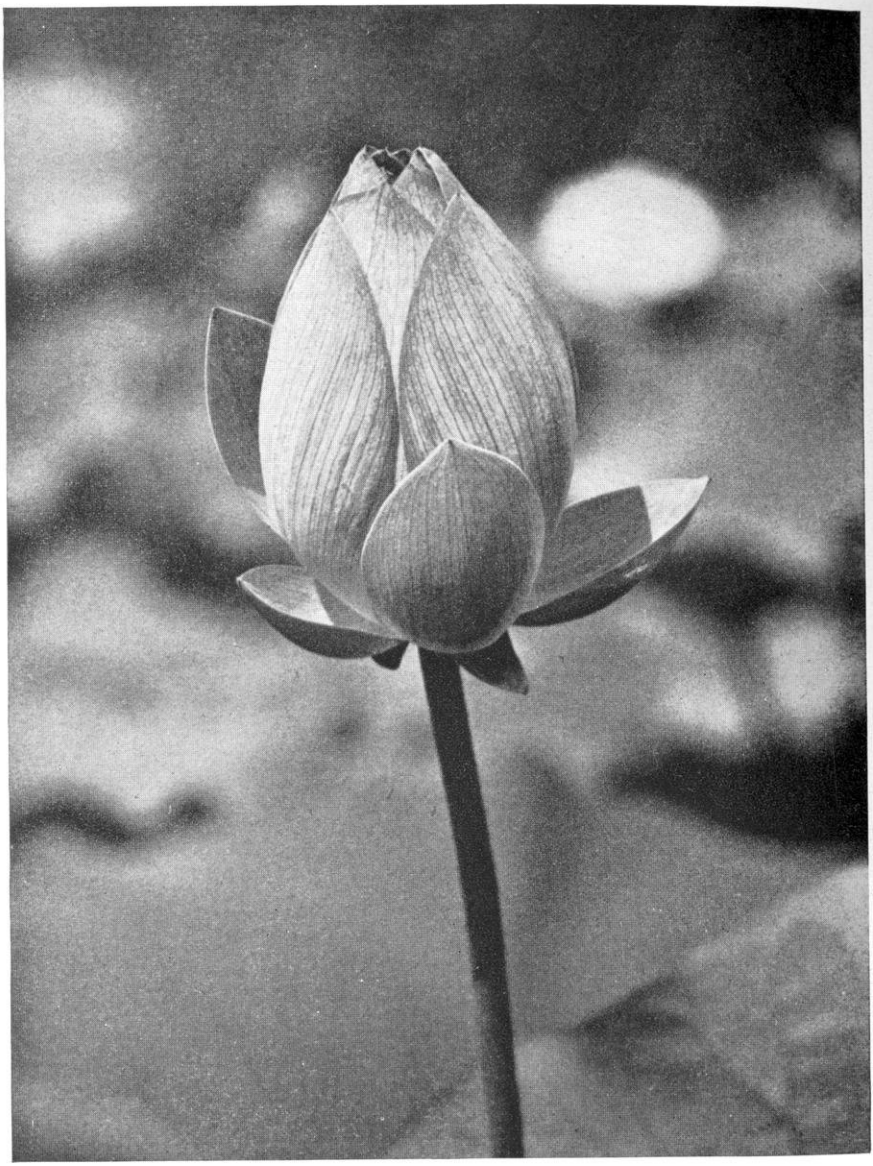
LACKING a natural pool, lotuses can be grown in half-barrels sunk in the ground to within a few inches of the top. These should be half filled with aquatic soil, that is, well rotted vegetable matter from pond and swamp mud mixed with one-third manure, top dressed with two inches of sand. Six inches must be allowed for water. A number of tubs each holding a different variety can be sunk in one large pool to advantage, thus lessening danger of mixing species. Another effective plan is to use the space between tubs set in the ground for a rock garden. When a natural pool is not to be had an artificial basin can be constructed of concrete, stone, brick or even well-tamped clay. The depth must vary to accommodate the requirements of the different species, for some need but a few inches of water, others must have three feet or more. There must always be a foot or more of soil on the bottom of artificial ponds and a small outlet and inlet that the water may be kept perfectly pure. Water-lilies thrive best in quiet water for they, like the lotuses, are distinctly flowers of the "eternal calm." They love to lie motionless upon a rippleless surface, their myriad quivering golden stamens unruffled by the idle zephyrs. Their peace must not be disturbed by splashing fountains or swift moving currents. All pools, both natural and artificial, are the better for a few submerged plants to aerate the water. Fish also are needed to destroy mosquito larvæ and keep the plants free from insect pests. Goldfish serve every purpose for garden pools as their bright flashes of color add beauty to their really valuable service.

The Egyptian lotus, speciosum, is the best of all the nelumbiums for naturalizing in ponds, especially in the ponds of large estates where its sumptuous foliage and magnificent blossoms can have the most effective settings. The superb rose-colored flowers fading to a creamy white at base, are often ten inches in diameter. The

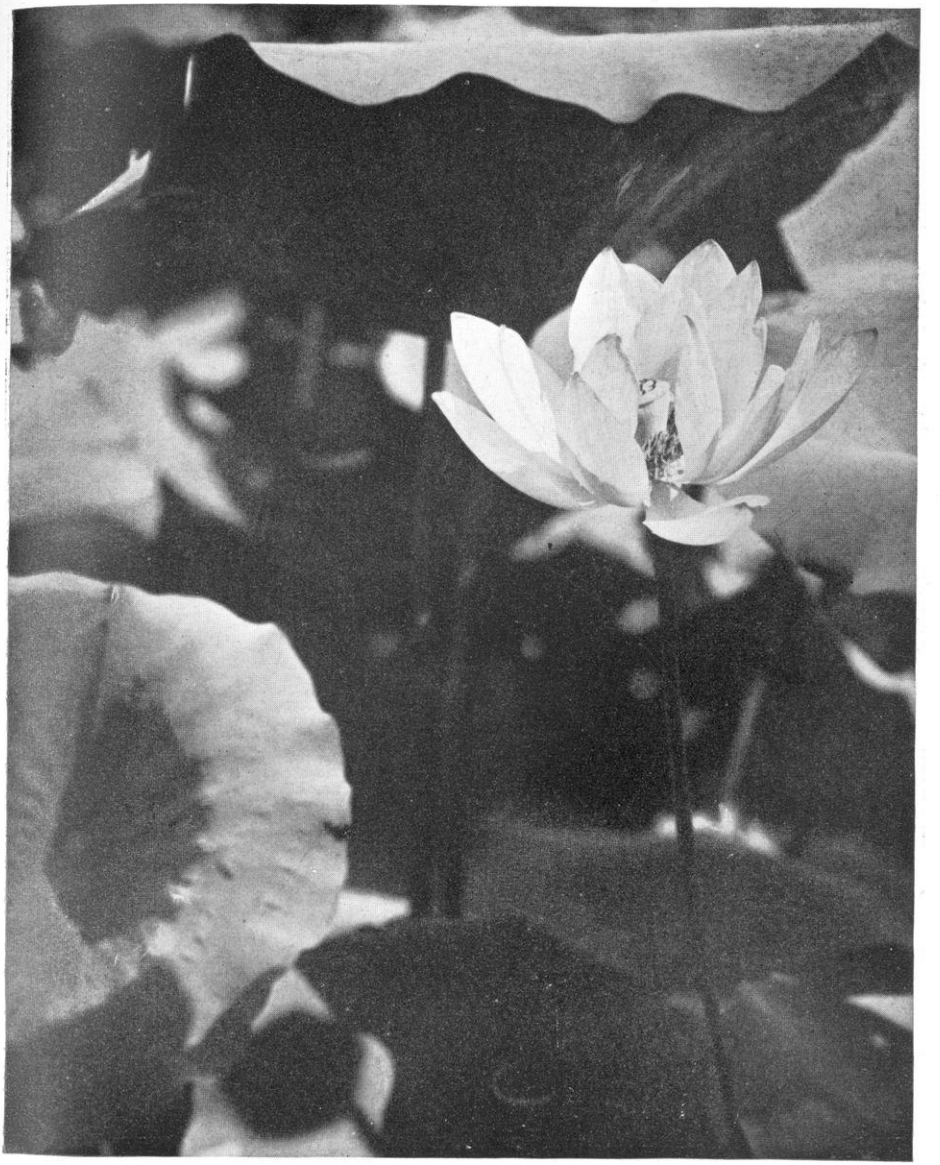


These Four Remarkable Lotus Photographs Are by Mary Northend.

THE LOTUS AS SYMBOL OF THE WORLD IS NEVER MORE FULLY APPRECIATED THAN WHEN SEEN UNDER THE HIGH LIGHT OF THE SUN, AGAINST THE STRONG SHADOWS OF ITS OWN MAKING: IT IS LIKE A CHALICE OF SILVER SUCH AS PARSIFAL MIGHT HAVE SOUGHT FOR.



THE DEEP ROSE OF THE EGYPTIAN LOTUS RISES LIKE A MYSTIC FLAME FROM THE DARK WATERS OF SLUGGISH POOLS: AS IT OPENS TO THE SUN THE INNER PETALS ARE SEEN TO BE CREAMY WHITE AT THE BASE: IT IS ONE OF THE FINEST LOTUSES FOR NATURALIZING IN PONDS.



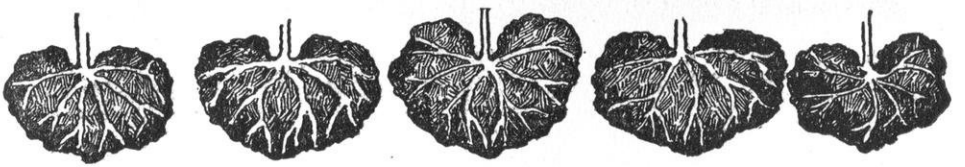
AS THE LOTUS PASSES ITS HOUR OF PERFECTION THE PETALS DROP AWAY LEAVING THE SEED POD THAT HAS BEEN A MOTIVE FOR DECORATORS FOR MANY THOUSANDS OF YEARS.

THE YELLOW BUD OF THE AMERICAN LOTUS RISES ABOVE THE WATER LIKE A FULL MOON: IT IS EASILY CULTIVATED IN ARTIFICIAL PONDS.

Shiroman, a variety producing immense double white flowers, vigorously borne high above the water, is fully as free flowering and hardy. Album grandiflorum is distinguished for the unusual size of its great shield leaves. The blossoms, white and fragrant, are among the most impressive of all flowers. Album striatum bears a smaller, more exquisite flower, whose white petals tipped with carmine give forth a perfume reminiscent of our southern magnolias. There is a dark carmine lotus of superb proportion, *Pekinensis rubrum*, distinguished also by having outer reflexed petals. *Roseum plenum* is a bright rose and Osiris an early blooming, deep rose.

We have a native lotus familiarly known as water chinquepin, which bears yellow flowers. It is indigenous to the western and southern States, but since its introduction into the East it is often regarded as indigenous there as well. It is a beautiful and striking plant with large, round blossoms and rich greenish leaves borne on thick vigorous stalks. The Indian or false lotus grows in such masses that the leaves crush together and the pink blossoms rise like a sunset cloud above them. The magnolia lotus is a beautiful, white, native variety.

Thus we see the varied appeal the lotus makes to our interest and love. First of all is its apparent personal beauty,—beauty of opening bud, of full, expanded flower with its quivering heart of gold held up to the sun, far beyond the reach of impurities; the giant leaf, intricately veined as insignias on a shield. Then there is its poetic appeal of beauty, the way it poises above the water, covers a turgid pool with radiant beauty, fills the night with perfume, centering the interest of a garden; there is its symbolic appeal stimulating imagery of religious thought. The Buddhas love to portray the body as a crystal vessel through which the rainbow of the Great Existence is to shine; the mind as a great lake reflecting the clouds that hover over it. So the lotus to them is the light of the soul that exists calmly in spite of the fretful disturbances of the mind and impurities of the body. Since all Oriental nations love the beauty of symbolism, the lotus makes an imaginative appeal to them which re-expresses itself in all Eastern art.



THE ARTIST IN THE GARDEN: RECENT AMERICAN FOUNTAIN SCULPTURE: BY EDWARD HALE BRUSH

SEAWEED FOUNTAIN, BY JANET SCUDDER, FOR GARDEN OF MRS. ARTHUR SCOTT, HICKSVILLE, N. Y.

"And beauty born of murmuring sound shall pass into her face."—*Wordsworth.*

A FOUNTAIN to really fulfil its destiny must have the power through beauty of structure or environment to create in the beholder genuine emotion. A fountain that merely decorates a plot of grass, or stands in an isolated bed of concrete, or appears inartistically and incoherently in the side of a wall is by no means a true fountain. It is missing its opportunity to give the sort of tender pleasure that we associate with the word in its fullest meaning. A simple "fringed pool" can do all that is demanded of it, provided it is planned by an artist and placed where nature needs and receives its loveliness.

Who that has felt the poetic charm of the wonderful fountain in the old Luxembourg Gardens in Paris, will ever forget its beauty and its power to stir the imagination? It is half hidden away where you come upon it unexpectedly; it makes but little show and little noise. Just when you are tired and need a green spot in which to rest, you come upon this little stream of water flowing down from its source out into a pool over a mossy ledge into a shallow basin, and the sight and sound of it will linger with you as long as you live.

It is such a simple means to bring so much pleasure and is a lesson in fountain-making to which all should take heed if they ever intend to indulge in the comfort of one on their own grounds.

Mainly in America we are a little afraid of planning for fountains in our gardens; they seem to be elaborate, too expensive and showy. We feel that we must have an immense sculptural display and terrific force of water pyrotechnics to astonish our neighbors. And all we really need is just what we found in that wonderful corner of the green garden in Paris—the marble slab, the peaceful little stream, vines, a bit of wall and the mossy pool. We are too apt on our large estates and even in our small gardens in America, to separate the fountain from the garden, just as we separate our gardens from our houses, and this is a grievous mistake, for it is the destruction of all romance and gentle charm to the fountain lover. One must come upon a fountain unexpectedly, one must be loathe to leave it. It is well if a rustic chair is near or a concrete bench, for a fountain properly placed, simple, intimate to the garden, will furnish the utmost rest and peace which one can imagine.

A fountain, especially of a simple type, brings such a friendly and poetic note into a garden that one wonders that it is not more frequently met with. It has many charms to commend it to the garden-maker. The soft splash or trickle of the water reminds one of the music of woodland creeks and tiny waterfalls, and the fountain structure helps to harmonize house and grounds, for sculpture is a connecting link, a transitional step, between architecture and nature. Through it, a note of distinction is added to the place, and especially is this true when the fountain stands at the intersection of paths, framed against a vine-covered wall or alcove, or gleaming against a background of shrubbery.

FOUNTAIN GROUP BY ISIDORE KONTI, ON THE ESTATE OF SAMUEL UNTERMYER, GREYSTONE, N. Y.

WE are apt to think of the fountain as a more or less expensive luxury, to be indulged in only by the owner of an elaborate garden or large estate. As a matter of fact, it is within reach—in some form—of practically anyone who has a garden and a water

supply. When there is a natural spring upon the grounds, the cost of harnessing it for a continuous fountain flow will be very small, but where an artificial supply is relied upon and the question of one's water rate is to be considered, it is usually advisable to arrange the pipes so that the fountain can be operated and turned off at will, or to devise some way by which the same water may be pumped back into a tank and used over and over again.

There are so many types of fountains, suitable for different gardens, that no rules can be given for their selection, which must be left to the owner's individual taste. Innumerable hints, however, can be gathered from a study of existing fountains, photographs and books, and one of the most helpful descriptions we know of is contained in Phebe Westcott Humphreys' charmingly illustrated volume, "The Practical Book of Garden Architecture," just off the Lippincott press. The following suggestions may serve to guide the enterprising amateur into wise channels, and to lay the foundation for original arrangements and designs.

"A LITTLE low figure of a swan, a nymph or a dolphin, poised on the water in the center of the basin or pool is the simplest form of fountain; and it is especially pleasing in a low-lying garden with slightly rising terraces. The fountain with tall figures requires a green background of trees or shrubbery to bring out its beauty. The planting about the pool must be carefully considered, according to the layout of the grounds. The low-growing plants and blooms of the comparatively flat garden should have a low, broad spray to the fountain jet. The fine, high stream spouting up from a tall figure will show to good effect through a vista, or from a garden structure on upper terraces.

"For the stone or concrete basins of amateur construction, shape, depth and proportion should be considered. Entirely satisfactory basins may be constructed at slight expense by anyone who is capable of building a little garden pool or lake. It is best to keep the basin round where it is to have a small central figure, rather than to attempt any fantastic design. A square or oblong basin may have the figure poised on its edge with a clump of evergreen shrubbery in the background to throw it in relief. A long, square-cornered basin, with jets of water spouting up in many places, over the surface of the water, will not require figures. For decorative value these various sprays should glint and sparkle to a height of only a foot or eighteen inches, and then fall into the midst of water-lily clumps, or other aquatic plants, which are apparently benefited by the overhead watering.

DESIGNERS OF SCULPTURE FOR GARDEN FOUNTAINS HAVE ALWAYS FOUND INSPIRATION IN THE FANCIFUL IDEA OF CHILDREN AND DOLPHINS AT PLAY: IN THE TWO GROUPS WHICH WE ARE SHOWING HERE THE SPORTIVE FIGURES ARE FULL OF MOTION AND CHARM, FAIRLY RADIATING THE HAPPY FREEDOM OF BUOYANT AND ADVENTUROUS YOUTH: ONE CAN EASILY IMAGINE WHAT A DELIGHTFUL NOTE THEY BRING INTO THE GARDEN WHEN THEY ARE IN PLACE AMONG THE SPOUTING WATER AND BROKEN REFLECTIONS OF FOUNTAIN OR POOL.

The Fountain Group Above Is by Sherry E. Fry, and Was Used for the Wall Fountain on the Brewster Estate, Mount Kisco, N. Y.: The One Below Was Designed by Mrs. Carol Brooks MacNeil.

A DELIGHTFULLY PLANNED AND EXECUTED WALL FOUNTAIN IN THE HOUSE WALL OF FELIX WARBURG, WHITE PLAINS, N. Y., THE WORK OF EDWARD MC ARTAN.

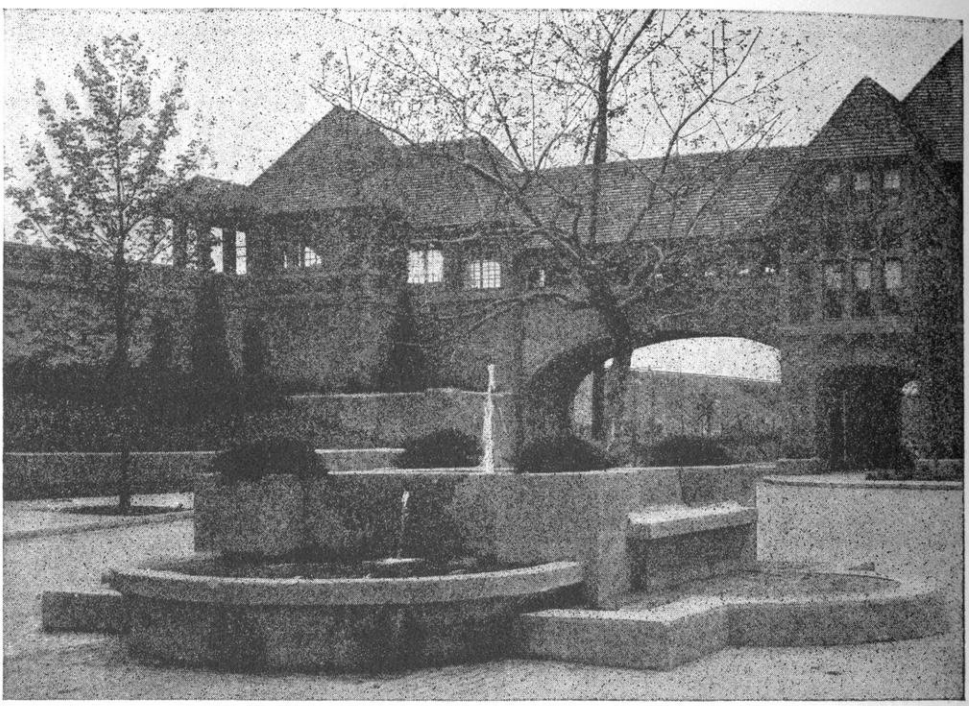
"When the fountain basin is to serve as a water-lily pond in the garden of limited space, it should be made sufficiently deep to provide for the boxes of rich soil in which the lily roots are planted. The basin that is not intended for growing aquatic plants may be quite shallow; but it should have a good, solid foundation beneath the concrete or stone-work, to prevent cracking or sinking. Both the deep and the shallow basins should have a slightly outward flare at the brim, so that it will not be cracked with sudden freezing; and provision should be made for thoroughly draining the basins when there is danger of hard freezing.

"Iron basins in various forms, which may be bought at little cost, ready for setting in place, and with iron or terra cotta figures in keeping with the basin and its position in the garden, require very little work except the annual cost of paint necessary to preserve the iron work and give the whole a fresh, well-kept appearance. Low flower planting close around the rim of an iron basin will be desirable to give dignity to what would otherwise present a frail appearance. For an inexpensive fountain that is easy to install, an iron basin may simply have its central pipe for spouting the water, emerging from a rockery with floating water hyacinths among the stones and the exposed rocks glistening in the spray constantly showered over them.

"Whether the simple fountain of home-made construction or the elaborate affair of rare sculpture and coloring is considered, it is of first importance to have a satisfactory water supply. When there is a copious spring or stream on the grounds to provide this with sufficient pressure, the plumbing and the piping will be very simple and well within the capability of the home gardener. The fountain that is fed from an adequate house supply will be equally practical at little cost. When it is necessary to provide additional sources, the hydraulic ram with pneumatic tank is considered the best means of accomplishing the purpose, and expert advice will be required to insure satisfactory results."

THE wall fountain is usually the easiest to install, and one designer who has had wide experience in this line states that there is no more difficulty or expense in installing the plumbing than for an ordinary wash-basin faucet. "Nothing more is required," he says, "than a small supply pipe, and a slightly larger one to drain the basin or pool. And, contrary to the wide-spread impression, the supply pipe seldom needs to be larger than one-half inch in diameter, and may often be even less."

Not only for the garden wall, but for that of porch, sunroom, court or conservatory, may the wall fountain be made a source of



FOUNTAIN IN THE COURT AT FOREST HILLS GARDENS: DESIGNED BY A. K. HANKS.

pleasure and decoration. And like any pool, fountain or other form of water, it will prove an effective means of attracting the birds around one's home.

Many a charming retreat has been created by planting in the center of a well-kept garden, shrubbery or hedges partly screening from view a fountain basin where the water gurgles out through a dolphin's mouth, or a chubby bronze or marble boy plays with a fish, as in the case of a fountain by Mrs. Carol Brooks MacNeil of College Point, Long Island, N. Y., modeled after one of her own children and possessing an irresistible appeal. Or it may be the fountain is the setting for even a more ambitious work of sculpture like that of Isidore Konti for Greystone, at Yonkers, formerly the home of Governor Samuel J. Tilden, now the country seat of the famous lawyer, Samuel Untermyer. The subject of this work is a mother and babe, and the tender figures, with their interpretation of youthful and beautiful motherhood and childhood's innocence, seem to gain added significance from their peaceful woodland surroundings.

On the grounds of Robert S. Brewster, at Mount Kisco, Westchester County, N. Y., a niche in a wall leading down to an Italian garden has been filled with a wall fountain by Sherry Edmondson

Fry, whose work has created such favorable comment in recent exhibitions of the Architectural League. The boy and dolphin, against the wall with its covering of crimson rambler, are unusually decorative, and are quite in keeping with the marble balustrades, classic temples and other architectural features of this forest-circled estate.

Another delightful fountain by Mr. Fry is on the country estate of Dr. Walter B. James, at Cold Spring Harbor, Long Island. In the center of a travertine basin stands the bronze figure of a boy, supported by four frogs from whose mouths water spouts into a pool. The boy's face is turned so that at noon the sun shines directly into it, the whole impression being one of youthful health and joy in living.

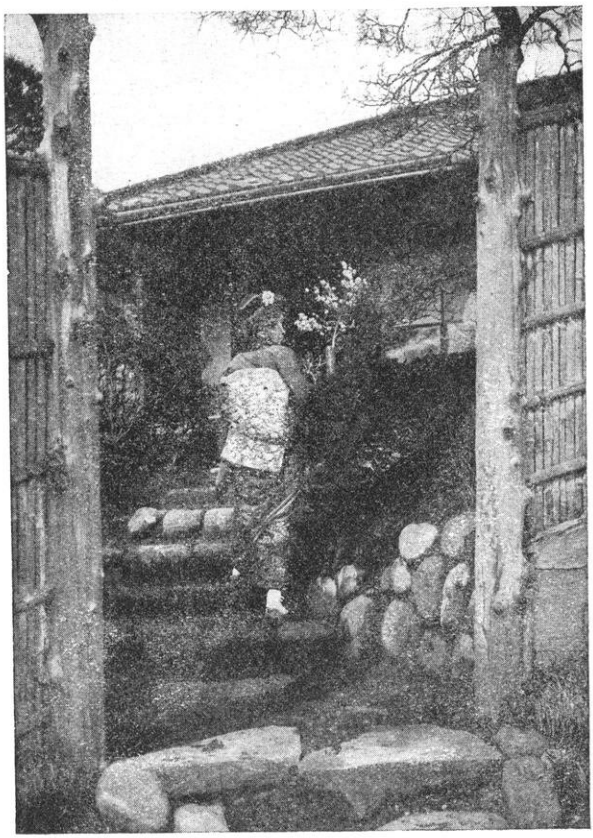
We owe much to recent expositions and garden city developments for their suggestions in the beautifying of extensive areas by means of landscape gardening and architecture, and such park and garden schemes have included many interesting and original fountain designs. The work of the Sage Foundation Home Company at Forest Hills Gardens, Long Island, is one instance of the admirable effects that can be produced when architect and gardener work in close harmony.

The estate of Felix Warburg, at White Plains, N. Y., contains an example of the fountain sculpture of Edward McArtan who won the Barnett Prize of the Architectural League of New York in nineteen thirteen with his fountain design. In the one at the Warburg home, a piping boy Pan stands in a limestone niche set in a wall of Tapestry brick on a terrace overlooking a rose garden. The hedge that sweeps down in front to the garden below, the mosses, vines and potted plants, and the sound of the trickling water, all blend in creating a sylvan atmosphere in which the youthful god must surely feel at home.

Miss Hyatt, Paul Manship and many other sculptors of fanciful and poetic temperaments are devoting their attention to garden fountains and figures for American grounds, and it seems likely that with the increasing interest in country architecture and gardening, this branch of art will find room for wide and beautiful development throughout the land. And one cannot help hoping that its growth will be of a simple and naturalistic rather than formal kind; that it will concern itself not merely with large estates and elaborate private grounds, but chiefly with public parks and small home gardens. For, as J. H. Dillard wisely wrote, "the word art ought to carry as common and universal a meaning as the words life and love." And should not the artist in the garden, above all, work to bring beauty and peace and inspiration within reach of all the people?

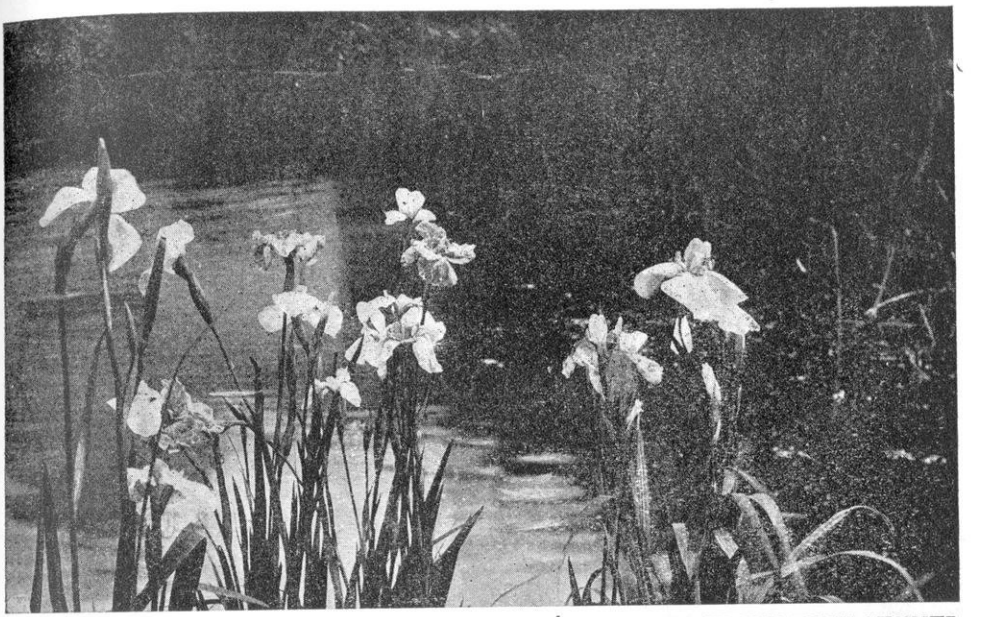
A JAPANESE GARDEN IN AMERICA: GARDEN-MAKING THAT IN FORMAL MANNER EXPRESSES HISTORY, ROMANCE AND POETRY: BY ELOISE ROORBACH

THE Japanese garden is, strictly speaking, a background to imagination, a direct appeal to poetic fancy. Its purpose is to lead the mind along the mystic paths of religious tradition, to guide it back to episodes of national history or to personal events of greatest moment. It is much more than the placing of objects in effective relation, laying of paths and planting of seeds and trees, or arrangement of stones. These are but means to an end, but the strokes, as it were, of the painter's brush intent on carrying out some subtle ideal of color or sentiment. The objects in a Japanese garden represent the words of a sentence embodying some great or lovely thought, the words being of little worth, the ideal or poetic thought everything. Without words of course there can be no sentences of truth, no poems of romance, but they must be chosen and grouped with the greatest of care along rigid, grammatical laws, rhythmically spaced to bring out the full beauty or force of the thought.



WALKING UP THE STONY WAY THROUGH THE GATE OF IMAGINATION.

We Americans enjoy the external beauty of our gardens, the Japanese the internal beauty. We take pleasure in things as they are, in the effective grouping of trees, graceful contour of bushes, brilliant masses of harmonious color; they enjoy their thoughts as they enter the Garden of Fancies through the Gate of

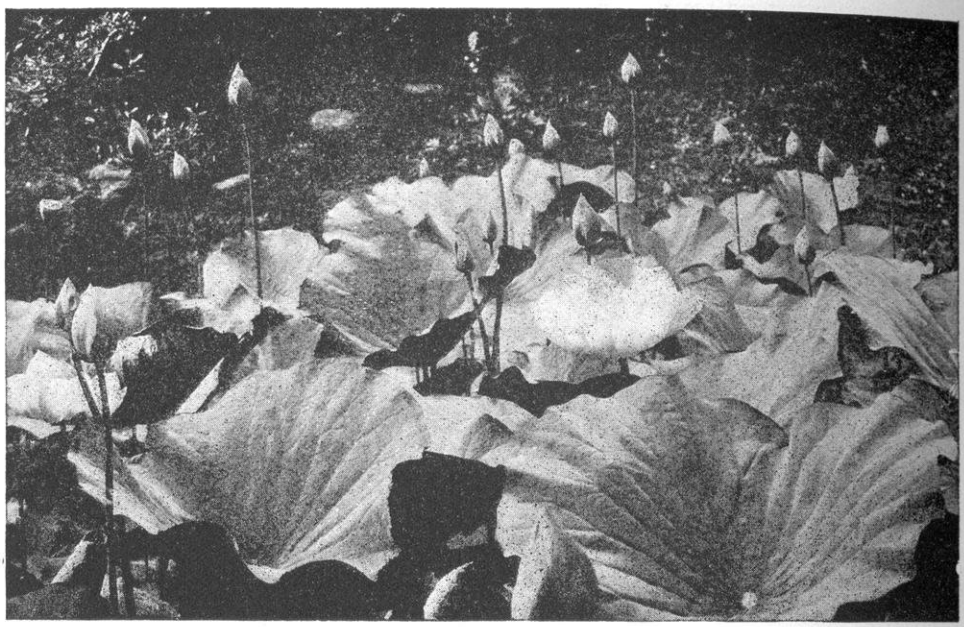


THE IRIS BY THE WATER'S EDGE MUST SUGGEST POETIC THOUGHT.

Summer Sleep, stroll over the Mount of Fragrance, rest by the River of Loveliness, gaze into the Pool of the Sky. Looking over their tiny plot of ground they see the broad expanse of Lake Hakoni, the Hama-Matsu Isles, the mighty plunge of Kegan Falls, the great wars, fairy tales, incidents in the lives of their Emperors. The iron crane standing among the grasses by a tiny lake, the funny porcelain badger beating a merry tune upon his round drum of a stomach, the stone tortoise crawling along a path, the wooden fox-god watching alertly from a corner, Buddha sitting upon a lotus, are all placed in these gardens, not because they cleverly carry out an effective superficial plan, but to hold some beloved event or tale or truth in constant remembrance.

This "invisible" garden-making should be understood by us. We should have something at heart besides a fragrant decorative beauty spot. True enough, our American gardens are lovely beyond words, they uplift the imagination, give rest to tired minds, feed the soul and clothe our land with beauty; yet they lack a certain delicate, subtle, super-beauty that should be hovering like a halo of light around every little flower and arch. We must learn to create inner as well as outer charm. Even as the flowing, graceful sonnet is built upon unalterable laws, so must the airiest, apparently most impromptu of gardens be developed upon irrevocable laws.

There is a system, a set of rules if you like, around which a Japanese gardener works. He plans the garden to be seen from all



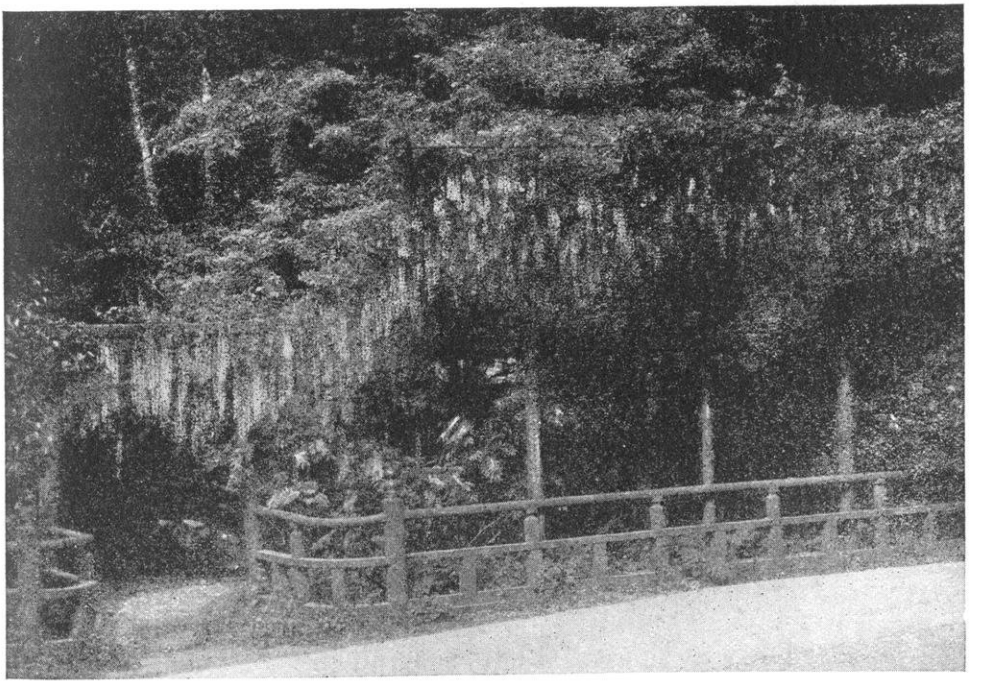
THE LOTUS, LIKE A STATUE OF BUDDHA, MUST BE THERE TO UPLIFT THE MIND.

sides as though it were a bit of statuary instead of a flat canvas. The illusion of space is uppermost in his mind, thus plants and trees are dwarfed. Paths winding in and out approach a vista or a lake from many angles, giving sense of countless vistas and innumerable lakes. The appearance of spaciousness in even the smallest garden is brought about by perfect proportion. Reverence for the past, for old people and things, is shown by a carefully propped up, gnarly, lichen-covered branch of a tree. Old, half-dead trees offend *our* sight, so we chop them down; they are choice possessions in Japan, carefully guarded, well taken care of, not as grotesques but as character studies, that one may see and appreciate how the tree has weathered storms, how it has borne the weight of years; and the gray branches forming lace against the dark background of young green trees make a beautiful picture.

In proof of the fact that the principles upon which the Japanese garden can be understood and applied to advantage here in America we are showing a group of photographs taken from a Japanese tea-garden at Golden Gate Park, San Francisco, designed and carried out by Mr. G. T. Marsh of San Francisco. These photographs might have been taken from the gardens of Japan, so perfectly have their spirit and form been reproduced. The clean lines of the cottages are as simple and full of charm as those which furnished the inspiration;

the pine trees bend over the running, tumbling water with the desired, sympathetic twist, or stretch out one long arm paralleling the quiet level of the pool. There are the stone lanterns holding no light, placed in memory of temple gardens, and wooden ones that hold the real lights, on tall standards bearing the charming legend "Who goes there?" All the details, without which a Japanese garden is incomplete, are to be found here,—quiet iris fields, wistaria arbors, lotus pond, bamboo groves, curved bridges, "pebble rivers," two-storied gateway, the ground swept and raked into the neatest of patterns about the doorways, the "shoe removing stone" at the door, shrines, wells, stepping-stone paths, meditating stone gods and jolly animals. Hills and dales, winding streams and lakes, make a lovely detail, apparently formed in the graceful mood of nature, yet every inch molded to the wish of a man deeply appreciative of the charming decorative appeal of the Japanese garden ideal.

A characteristic Japanese atmosphere has been created from a level strip of land, an unimaginative corner of an American park. Mr. Marsh has built this whole portion of Japan from the level background as a sculptor forms a group, the entire plan being definitely in line before the first stream bed was dug and the first hill piled up.



MASSES OF WISTARIA WILL SUGGEST TO THE JAPANESE THE CLOUDS OF A SUNSET SKY.

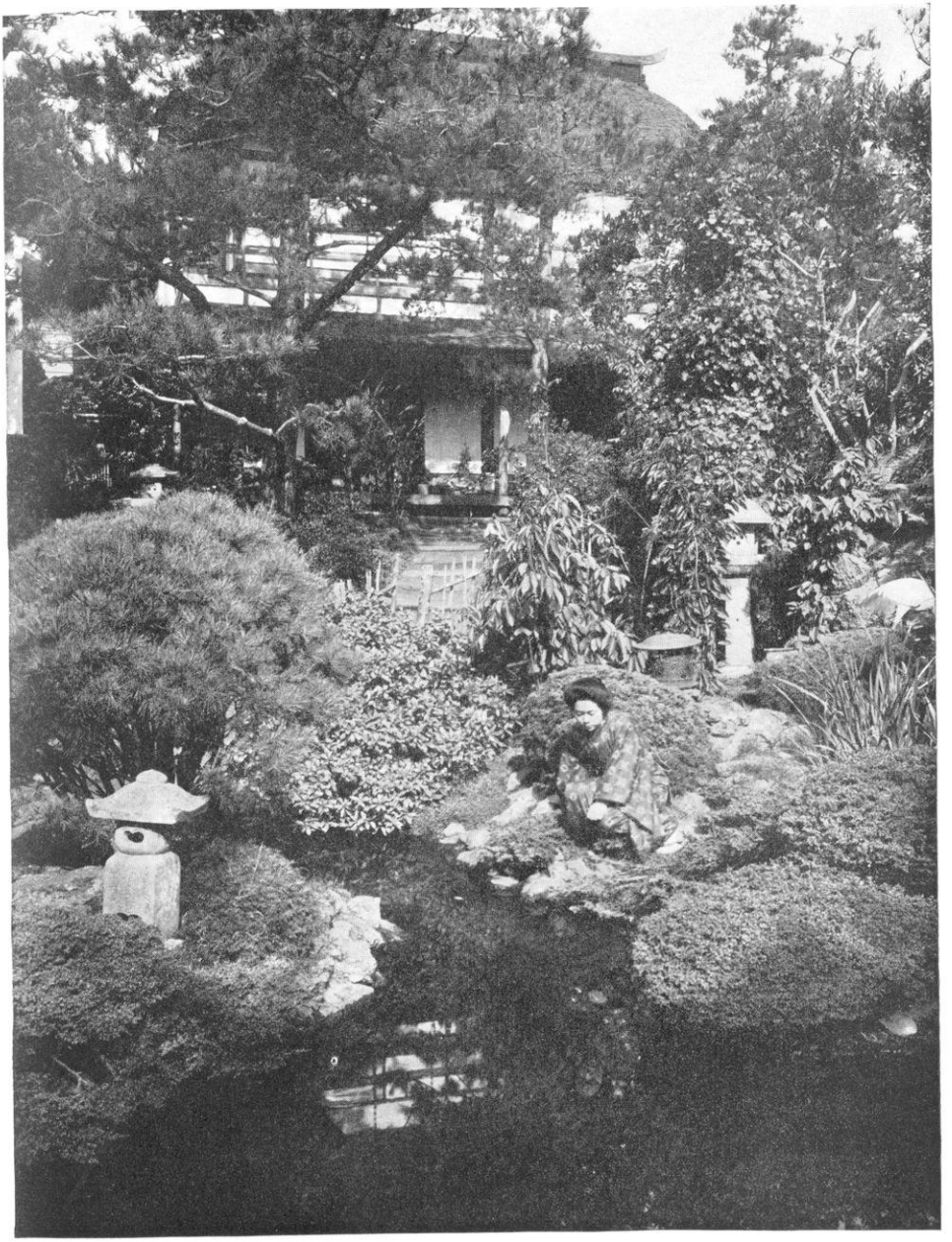
This is not the only bit of real Japan he has created in America. There is a wonderful garden of his making on the Silver Strand, Coronado, California, entered through an arched roof gateway guarded by a peaceful Buddha (an account of which was given in THE CRAFTSMAN of September Nineteen-thirteen). This Oriental enclosure was created from the sand dunes, and made to simulate the lakes and islands of the flowery land of Nippon.

"The keynote of successful treatment to any plot of ground," he says, "is to know what not to do, as well as what to do." Want of knowledge and the craving for display has ruined many a naturally charming spot. In a wooded or hill site the aim should be to preserve all that is beautiful and carry its suggestions on in a natural way without apparent effort.

He says that once he was taken by a friend to inspect a tract of some forty acres which was being prepared for the erection of a costly home. From a somewhat bare stretch of ground rose a hill devoid of any natural beauty, excepting at one of the four shoulder points, which formed a most beautiful knoll crested by a few grand old oak trees, and studded over with some of the most interesting boulders possible to find anywhere,—stones weighing from five to fifty tons, charmingly figured with lichen on a weather-worn surface, the work of the elements for thousands of years. The first work for the preparation of the expenditure of a hundred thousand dollars or more was the destruction and removal of those wonderful stones. Nothing that man could do would compensate for the destruction of these boulders—the Japanese would have regarded these as his choicest possession.

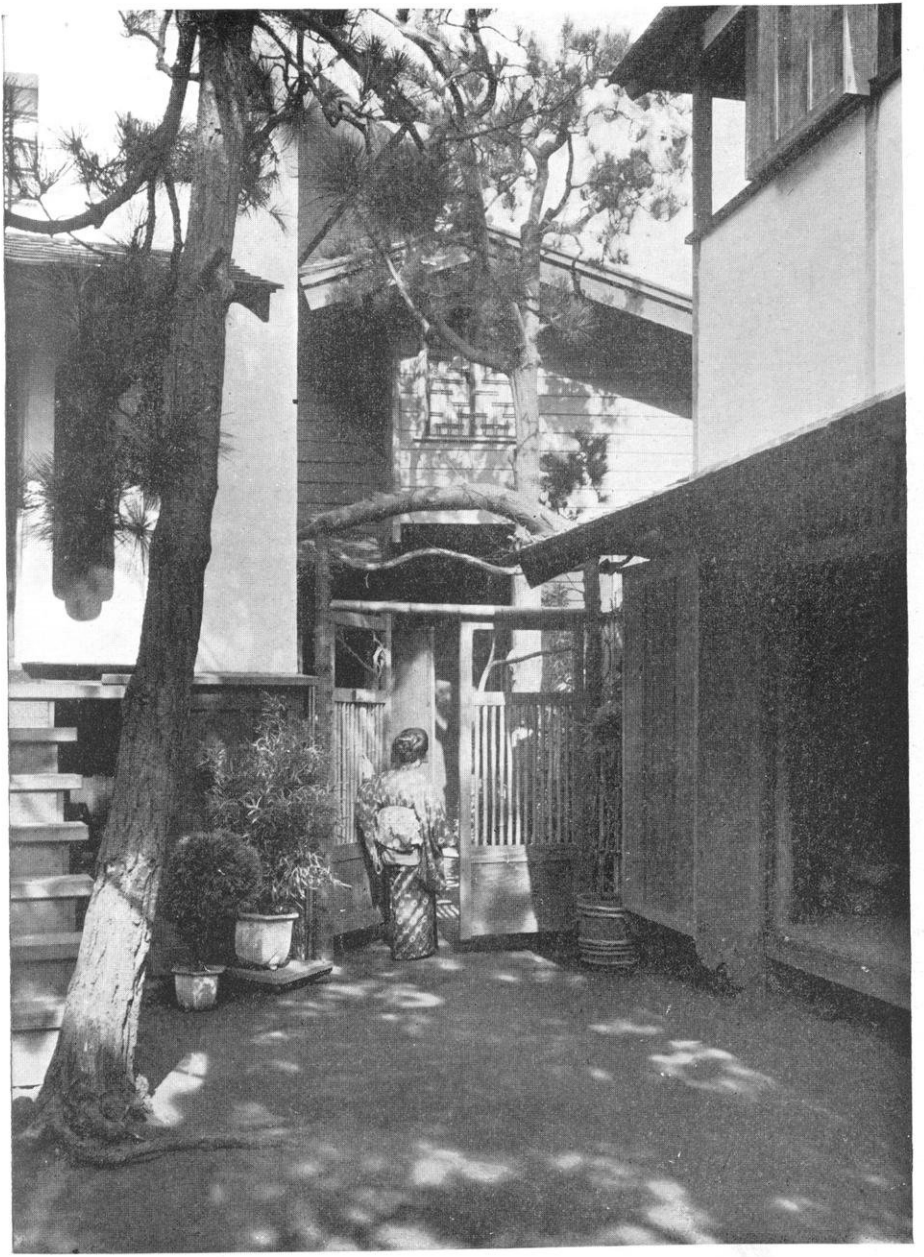
One of the chief things that we learn from the Japanese beside the simulation of nature is the handling of small spaces. No plot of ground is too small for a garden according to the Japanese. If he cannot have a real garden he has the suggestion of one in a saucer by his elbow as he works, in a pan by the doorstep, in a three-foot square dooryard, in the strip of earth between path and house—somewhere he will have ground heaped into hills, miniature trees upon them to remind him of such wonderful things as groves at twilight, marsh lands at sunrise, flower fields at midday, the holiness of temple gardens, the joy of running brooks. Where we fill window-boxes with flowers he would lay the small amount of surface into a landscape that would remind him of broad, free spaces.

We may not wish to reproduce the quaint atmosphere of Japanese gardens, yet we could introduce to advantage some of their attractive features, such as tall memorial lanterns and the three-legged, squat, flat roofed ones called "snow-scene lanterns," because they make a



A JAPANESE GARDEN IN THE GOLDEN GATE PARK, CALIFORNIA: FROM THE *Zashiki,* OR RESIDENCE, THE JAPANESE GARDENERS WALK TO THE POOL AND DIP WATER FOR THE CEREMONIAL TEA EXACTLY AS IN THEIR NATIVE LAND.

THE FULL-MOON BRIDGE OR *Sori-Hasi*, HAS BEEN REPRODUCED IN THIS GARDEN IN ALL ITS DECORATIVE BEAUTY, DUPLICATING THE FAVORITE FORM OFTEN SEEN IN THE TEMPLE GARDENS OF JAPAN.



THIS IS THE LOVELY GATE IN THE COURTYARD THROUGH WHICH THE LITTLE MAID-OF-ALL-WORK GOES TO HER SERVANT'S QUARTERS LYING BETWEEN THE *Zashiki* ON THE RIGHT AND *Kuri*, OR FIREPROOF GO-DOWN, ON THE LEFT.

WITHIN THIS TWO-STORY GATEWAY OF THE GARDEN THE ATMOSPHERE OF JAPAN HAS BEEN CREATED,—DWARFED TREES, STONE LANTERNS, LITTLE BROOKS AND ALL.

beautiful picture in winter. A Japanese garden is never without water (or a suggestion of it) to reflect the sky and the marginal flowers. We should bear this in mind in our own gardens. We can very easily make miniature pools, tiny brooklets or waterfalls fed by concealed lead pipe, for water is easily obtained in this land. A spraying fountain or thin jet of water springing into the air is a center of witchery. Birds stay contentedly where they can fly back and forth through the iris veil of descending water. We also enjoy drifting spray, rainbow falls. Our gardens are more beautiful because of the silver water mirror for the sky and the flowers that grow only where they, like Narcissus, may continually gaze upon their own reflection.

Then we should have their fine reverence for rocks, we should appreciate those already established in our garden as tremendous assets and introduce others when possible to do so in a naturalistic way. Rough stone walls, stepping-stone paths, lichen-gray heaps of them, garden moraines, as it were, interspersed with the masses of Alpine flowers whose nature it is to make thick carpets of blossoms and outline every crevice with color, boulders hollowed for bird baths, or set with sun-dials or stood on end as name posts. We cannot well do without these rugged, gray backgrounds to enhance the delicate beauty of our flowers. We have also overlooked the æsthetic opportunity of little bridges. The Japanese have reminded us of their usefulness, charm and suitability. We should study their devices of curved, rustic, arched paths of faggots and the flat heaps of stone irregularly angled. It is impossible to avoid pictures if little bridges are in gardens. We have much to learn of the use of statuary. We may not care for meditating gods and funny animals, yet there is great picturesque possibility in stone or carved wooden ornaments, such as sun dials, fountains, bird baths, dogs' drinking basins and seats. They are needed for color, texture, form and contrast. We should make use of their rippling, never fading plushy grass of the Japanese that wrinkles like the surface of a lake their cherry trees cultivated for blossom rather than fruit, the long, dripping wistaria blossoms, marvelous iris beds, weeping maples, twisted pines. It would be well for us to introduce their pleasant trick of giving names to the various objects in their gardens. We lack fancy and romantic imagery in this matter of fact, commercial age. These are but a few of the points of garden art that we are overlooking. Gardening is not a haphazard planting, filling the ground with seed, it is one of the fine arts that has yet to reach its perfect hour of development. As Hewlett says, "Horticulture is, next to music, the most sensitive of the fine arts."

A NEW ENGLAND FLOWER LOVER

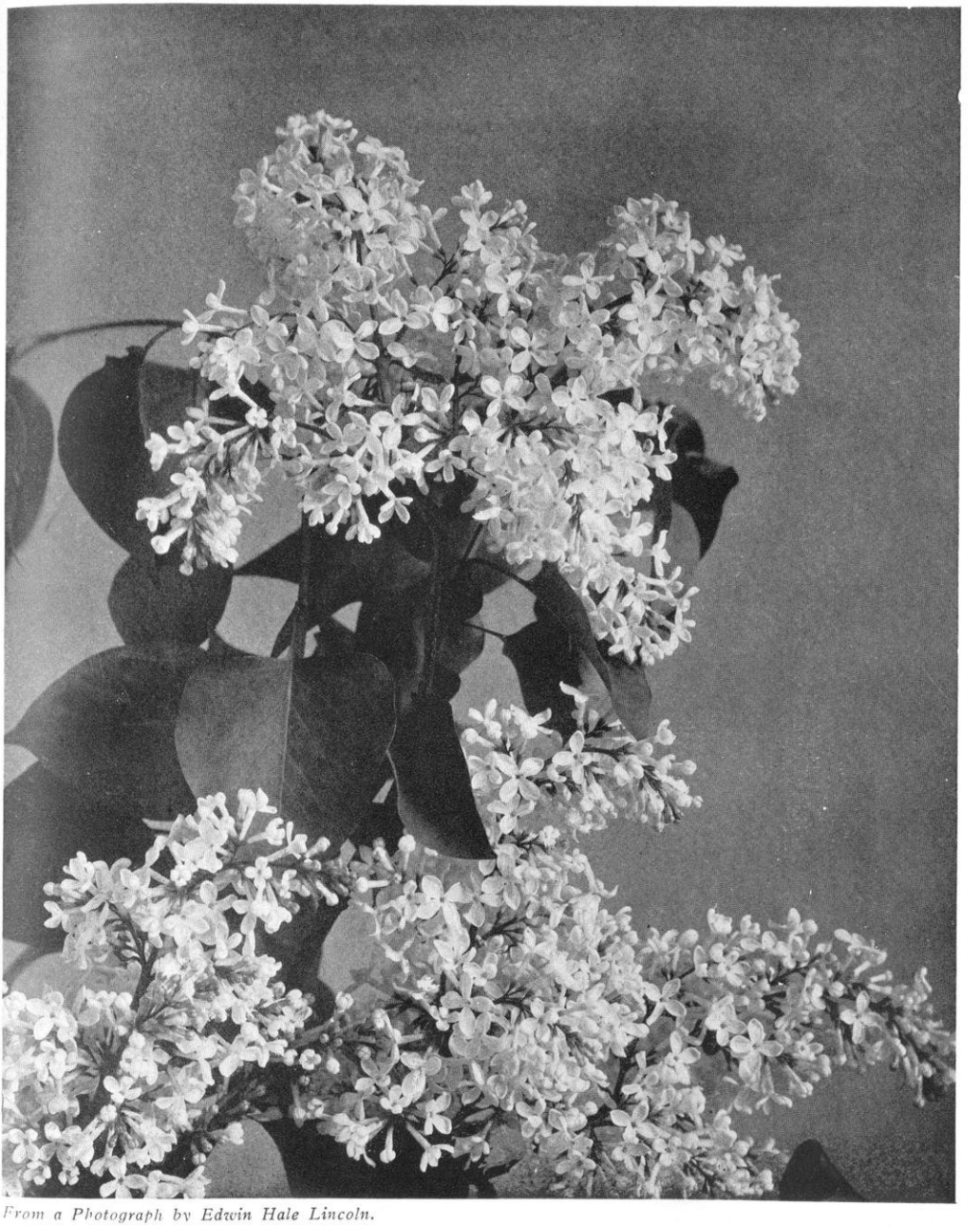
THE real flower lover is, strangely enough, not always the person with the largest garden or the one most often seen bearing flowers about with a delight in their perfume and beauty. He is rather the guardian of the flowers, who protects their natural haunts, who knows them in the depths of the woods, hidden under the edge of stony crags, who has become sympathetic to their reticence, whose joy is in their growth, their native beauty and who is tender of their surroundings and their life, as one would be of human beings.

The flower lover is usually a poet and poets are often sympathetic flower lovers. Bacon has put on record his sentiment that "because the breath of flowers is far sweeter in the air (where it comes and goes, like the warbling of music) than in the hand, nothing is more fit for that delight than to know what be the flowers and plants that do best perfume the air." We, of modern times are most apt to think of what flowers will best grow in the house, what will last longest worn for the corsage, what will best ornament our dinner tables and so on. We think of them as a decoration for our lives and we study to use them for our benefit. To be sure, this love of flowers is better far than no understanding of them, no appreciation of what they contribute to the well and the sick, to the busy and the idle. But Bacon's way after all is the way of the thoughtful man, of the philosopher, of the human being with whom Nature stands first.

Our early New England poet, Lowell too, loved flowers as they grew naturally and humbly. "Dear common flower," he said, "that grow'st beside the way, fringing the dusty road with harmless gold." Not blossoming to be bought with gold or to enrich the grower, but of its own free will giving good gifts to every weary traveler.

I think perhaps there were more flower lovers in the world before we had conservatories and hot houses, and yet we imagine that our effort to grow more flowers, to grow them more elaborately and eccentrically proves us to be artists full of love of the beautiful. But these poets who really see straight, who know Nature, who are inspired by her, do not write of floral exhibitions or prize chrysanthemum shows or the height and depth of conservatories; rather they, as did Spenser of old, tell you of "roses red and violets blew and all the sweetest flowers that in the forrest grew."

It is only occasionally today that we encounter what we would call the old-fashioned flower lover, the man who seeks the flowers by brookside, on the top of a crag, blossoming timorously under a snow bank or lifting their beauty shyly through faded leaves. Mr. Edwin Hale Lincoln is such an one, and fortunately for the world he not



From a Photograph by Edwin Hale Lincoln.

"GO DOWN TO KEW IN LILAC-TIME, IN LILAC-TIME, IN LILAC-TIME;
GO DOWN TO KEW IN LILAC-TIME (IT ISN'T FAR FROM LONDON!)
AND YOU SHALL WANDER HAND IN HAND WITH LOVE IN SUMMER'S WONDERLAND;
GO DOWN TO KEW IN LILAC-TIME (IT ISN'T FAR FROM LONDON!)"

ALFRED NOYES.

From a Photograph by Edwin Hale Lincoln.

"KNOW'ST THOU THE LAND WHERE THE LEMON-TREES BLOOM,
WHERE THE GOLD ORANGE GLOWS IN THE DEEP THICKET'S GLOOM,
WHERE A WIND EVER SOFT FROM THE BLUE HEAVEN BLOWS,
AND THE GROVES ARE OF LAUREL AND MYRTLE AND ROSE?"

GOETHE.

From a Photograph by Edwin Hale Lincoln.

"I KNOW A BANK WHERE THE WILD THYME BLOWS,
WHERE OXLIPS AND THE NODDING VIOLET GROWS,
QUITE OVER-CANOPIED WITH LUSCIOUS WOODBINE,
WITH SWEET MUSK-ROSES AND WITH EGLANTINE."

SHAKESPEARE.

From a Photograph by Edwin Hale Lincoln.

"BOLD OXLIPS AND THE CROWN IMPERIAL;
LILIES OF ALL KINDS, THE FLOWER-DE-LUCE BEING ONE."

SHAKESPEARE.

only loves the flowers, but he leaves them to grow in peace and visits them year after year as the season for their beauty comes round, occasionally gathering a few blossoms very carefully and tenderly so that the growth may not be disturbed. And these flowers he takes to his studio where he makes lovely photographic studies of them that the rest of the world may know the New England wild flowers and enjoy them with this man who undoubtedly is their greatest friend and historian.

IN this issue of the magazine we are presenting two groups of Mr. Lincoln's flower studies, the one that illustrates this note about his work—unusual prints of beautiful flower detail, and the pictures illustrating a "Plea for Wild Flowers," which show some of the New England flora that blossom earliest in the spring time, which Mr. Lincoln has found ready to welcome him in his walks through the woods and over the hilltops those very first kind days in March and April when the rest of the world is talking of winter and hovering about firesides.

Mr. Lincoln has always been a flower lover and a gentle friend of all blossoms that grow. He has been accused of being very reticent, even mysterious about his flower friends, and this he acknowledges to be true. But he says, "I find that many people who love flowers, love them only for their immediate beauty, and forget that by ruthless plucking, they may be forever taken away from their natural home; that to keep our woods and hills and dales full of bloom and perfume we must guard the root of every plant whose beauty we appreciate."

Although as a rule he refuses to give the address of his flower friends, occasionally under special circumstances he will reveal the nook of some fragrant blossom, where real joy and real sympathy will meet his revelation.

He tells a charming story of a young man, a native of Sweden, who once asked him if the lannaia grew anywhere in the Berkshire hills, for this is the locality where Mr. Lincoln lives and makes most of his excursions into the flower world. He hesitated at first to reveal his secret, but when the young foreigner told him that he and his wife were born in Sweden where the meadows are carpeted with this loved blossom, and that just now his wife lay near the point of death and was begging constantly during the spring days for a bit of the beauty that she remembered in the spring woods of her native land, Mr. Lincoln relented and went with the young man out to the one spot where this foreign blossom chanced to grow in New England.

(*Continued on page 689.*)

VINE-CLAD BOWERS AND GARDEN VISTAS

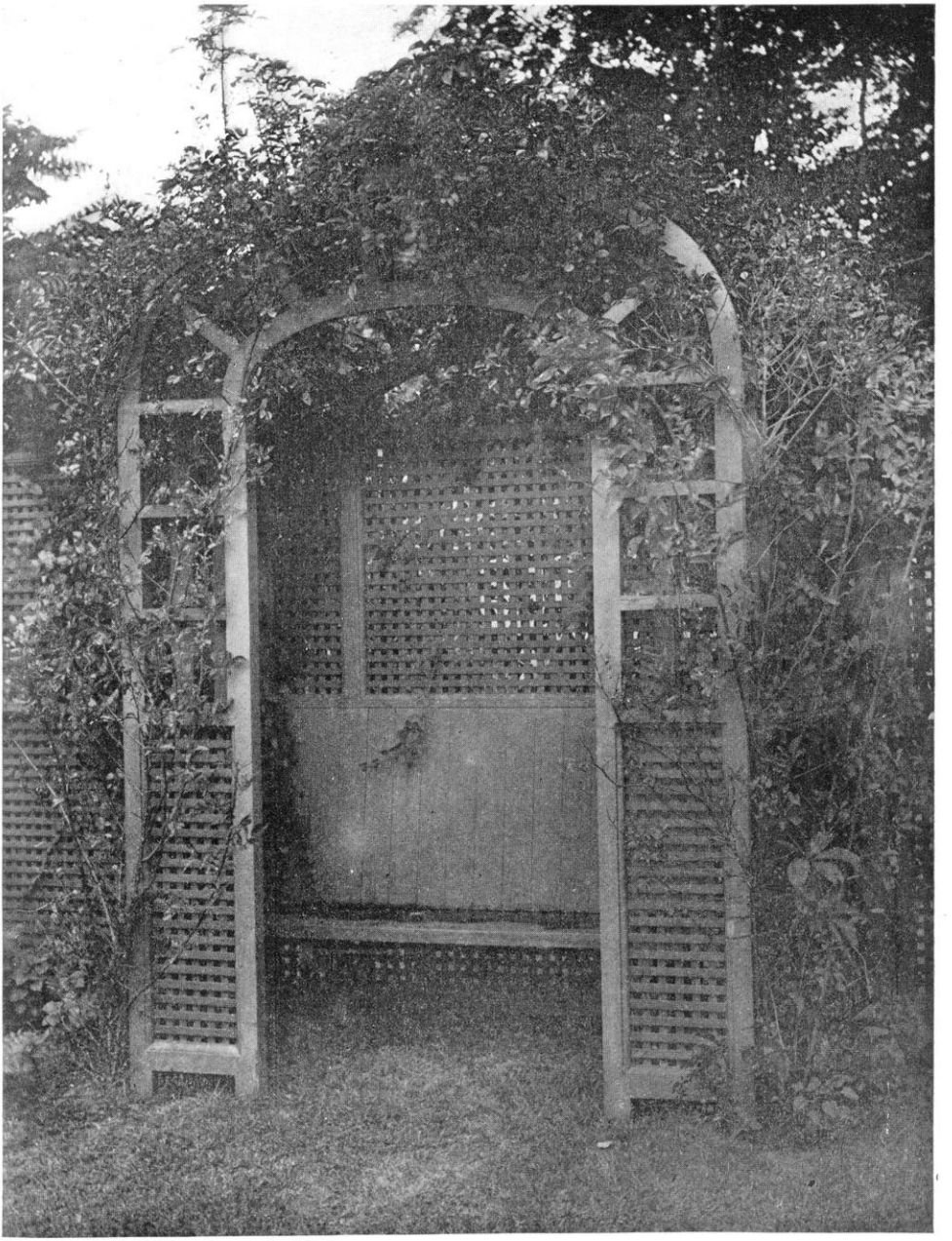
S frosty February melts away and March blows merrily in, our thoughts turn instinctively to outdoor things. Spring is in the air, with promises of warm south winds and sunshine, budding leaves and flowers. And so, whether our grounds consist of a great estate, a modest suburban garden or even a tiny backyard, we know that the time has arrived to begin planning the year's campaign, to lay out our space, prepare the ground, dig, plant and sow for the coming season.

For some of us, the garden is already an established possession with lawns and flower-beds, walks, trellises, seats and other features only awaiting the addition of a few new bulbs, seeds or plants, and the warmth and moisture of spring days, to be clothed again with foliage and blossoms. Others, whose homes have been built only recently, have the more extensive task of developing an entirely new garden. But in either case, the main ideal should be the same—to make this outdoor spot as livable, friendly and inviting as possible.

The day of the showy, formal garden is passing. The American home-maker as a rule cares less for an imposing horticultural display than for an arrangement of walks and shelters, vines and flowers, grass and shrubbery that offers a quiet open-air retreat and brings an atmosphere of rest and harmony about the home. The idea today is to have the sort of place in which one can live and work, relax and play, take one's meals when the weather permits, and spend happy hours with children or with friends. In short, the garden is becoming a real adjunct of the house, an exterior room, as it were, which it is the task of the wise gardener to make so attractive and so hospitable that the very glimpse of it from porch, door or window will coax our footsteps toward its shady pathways and sunny lawns.

One of the simplest and most effective ways in which the grounds can be made attractive is by the use of arches, bowers and arbors which serve the triple purpose of supporting vines, affording shade and framing vistas through the garden. There are few outdoor architectural features that offer a wider range for imagination—the combinations of materials, designs, location and planting being practically endless. The individuality of the gardener, therefore, can find full play, and charming results can be attained even if only a very modest sum is expended upon such structures and their vines.

Indeed, in one of the photographs which we are showing here the support consists merely of two firmly planted upright posts, with the bark left on to give a rustic appearance, and a crosspiece fitted and spiked to the top. A simpler or more economical arch can hardly be imagined; yet when crimson, white or yellow ramblers

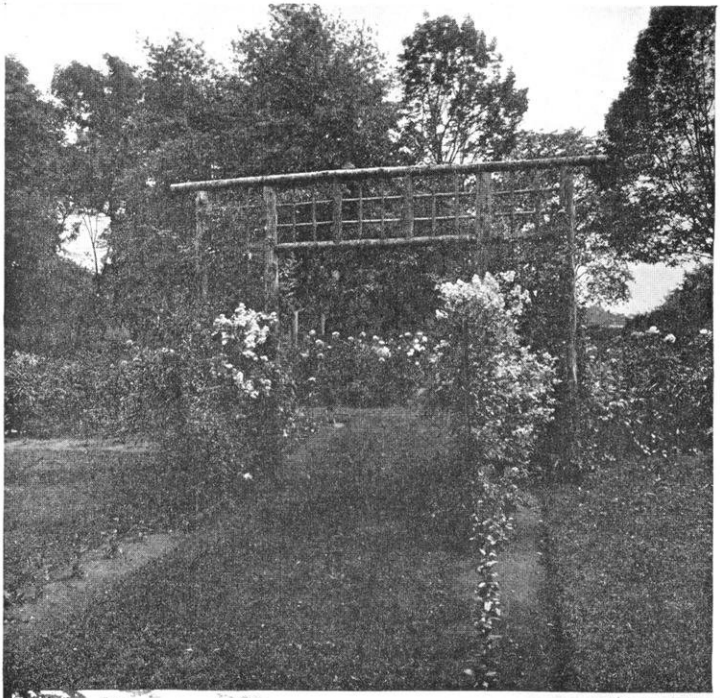


Photographs by Mary H. Northend

THIS LATTICED GARDEN BOWER, WITH ITS ARCHED ROOF, SHELTERED SEAT AND COVERING OF VIRGINIA CREEPER MAKES A CHARMING OUTDOOR RETREAT AND ADDS A DECORATIVE STRUCTURAL NOTE TO THE GROUNDS.

A SLENDER TRELLISED ARCHWAY ALMOST HIDDEN BY LUXURIOUS CRIMSON RAMBLERS, WHICH FRAMES A PLEASANT VISTA AND EMPHASIZES THE GARDEN'S PERSPECTIVE.

IN AN INFORMAL GARDEN NOTHING CAN BE MORE APPROPRIATE THAN RUSTIC CONSTRUCTION FOR ARCHES AND BOWERS: IN THE ONE SHOWN HERE, A BRIDGE OF LOGS SPANS THE TINY GRASS-HIDDEN STREAM, AND SIMPLE UPRIGHTS AND CROSS-PIECES WITH A RAILING OF BRANCHES AT EACH SIDE FORM THE SUPPORT FOR CLIMBING ROSES: THE RUSTIC NOTE IS REPEATED, WITH PERGOLA EFFECT, IN THE GROUNDS BEYOND.



SOMEWHAT UNUSUAL AND VERY DECORATIVE USE OF RUSTIC WORK IS REVEALED IN THE UPPER PHOTOGRAPH: THE WALK IS CARPETED WITH GRASS AND A NEAT LITTLE ROW OF PLANTS ON EACH SIDE LEADS UP TO AN IRON FENCE WHICH, COVERED WITH VINES AND FLOWERS, LINKS THE ARCHWAY TO ITS SURROUNDINGS.

A SIMPLER OR MORE INEXPENSIVE GARDEN ARCH THAN THE ONE PICTURED BELOW COULD HARDLY BE IMAGINED, FOR IT CONSISTS MERELY OF TWO UPRIGHT LOGS, WITH A THIRD SPIKED ACROSS THE TOP: YET HOW EFFECTIVELY IT FRAMES, WITH ITS ROSE-COVERED LINES, THE LONG ALLURING GARDEN VISTA.

have twined their luxuriously growing leaves and flowers about the brown bark, and begun to drape their graceful clusters from the log overhead, what a friendly note is added to the grass pathway, and what a delightful frame is given to the long vistas beyond!

A somewhat more decorative variation of this type of log arch is seen in another photograph where the design is in latticework, with lighter branches between the supporting logs. Here again the walk is carpeted with grass, and a neat little row of plants on each side leads up to an iron fence which, almost hidden by leaves and flowers, serves to link the larger rustic arch with its surroundings.

Still another form of rustic construction is shown in the rose-covered bridge of logs which enables one to cross with safety the miniature glen and tiny grass-hidden streamlet that helps to irrigate the informal garden. Here, the ramblers have grown so profusely over one end of the bridge that the rectangular lines of the posts are concealed and the top seems like a curved archway. The home gardener who seeks suggestions for unusual designs will find a pleasant hint in the arrangement of irregular branches which form the sides of this picturesque structure. The logs are used, it will be noticed, with a simple pergola effect farther on, the uprights almost concealed by rose vines.

THE use of lattice or trelliswork for garden bowers and arches is always popular, for it is easily constructed, makes an excellent support for vines that like to interlace their tendrils and stems about a firm but open surface, and the crossed bars, whether diagonal or vertical and horizontal, add a decorative note to the grounds.

An arched bower, covered with crimson ramblers, shown in one illustration, reveals a somewhat unusual use of latticework, the diagonal strips being placed close together between the narrow vertical corner pieces. And in the arbor with its arched roof, sheltered seat, and drapery of Virginia creeper, a combination of fine trelliswork and heavier wooden framework makes a distinctive garden feature.

A different type of garden architecture is shown in the picturesque entrance, where a white lattice gate of decorative design is hung between the massive rough-stone pillars. A white wooden pergola covering is used overhead, and when the vines have climbed a little higher and have covered this with their foliage a very pleasant shelter will have been achieved. The old-fashioned lantern that hangs over the gate gives a hospitable note at nightfall, and adds to the charm of the entrance by day.

These, of course, are only a few of the innumerable ways in which

garden bowers can be erected, and outdoor vistas framed. The home-maker who wishes to beautify his grounds with structures of this sort has a wide scope. When only a small sum can be expended, arbors and arches can be improvised from even such simple materials as clothes poles, or saplings and branches from some nearby wood. Or the materials left over from the building of the house may be utilized—brick or rough stone for pillars and walls, finished with a pergola covering. Even the tiny backyard of a city home may be made inviting by building a plain board seat in one corner against the fence, and training vines at each side and above it, over inexpensive poles or wire netting. On the other hand, if a more elaborate bower is desired, in a larger garden or estate, very dignified and friendly shelters can be designed with classic columns of wood or concrete. These are especially in keeping with a Colonial house.

THE question of vines is an important one, and here again the gardener finds a bewildering variety. A little study of florists' catalogues, however, will soon reveal to the amateur those plants which are most suitable for the purpose.

For walls and pillars of brick, stone or wood, the woodbine makes a rich covering, the best known varieties being the common woodbine or Virginia creeper, whose vigorous growth and brilliant autumn coloring make it very popular, and the Veitchii—Japan or Boston ivy—which also assumes gorgeous and varied tints in the fall. Young plants of the latter require some covering in winter for a year or so.

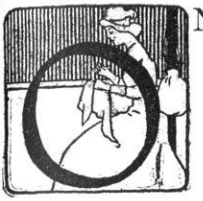
The Dutchman's pipe, with its immense heart-shaped leaves and curious brown pipe-shaped blossoms affords dense foliage and when well established is of very rapid growth. Another large-leaved and quickly-growing vine is the Kudzu, which bears small racemes of rose purple, pea-shaped flowers toward the close of August.

There are many varieties of clematis which make a charming covering for garden bowers. The *coccinea* is a strong climber, with light green foliage and a profusion of bell-shaped, brilliant scarlet flowers which bloom all summer. *Clematis Montana* is also a vigorous climber, with large glossy leaves and white, sweet-scented flowers that appear in June, while the *paniculata*, which was originally introduced from Japan, likewise spreads quickly over large areas, and bears fragrant white flowers the latter part of August. Then there is the variety known as Virgin's Bower, which, in addition to its white summer blossoms, produces bunches of seed with long woolly tufts that add a decorative touch to the winter garden. There are several other red, white and purple flowered forms of clematis, all of which

(*Continued on page 692.*)

LISTENING FOR THE LARK! A STORY: BY WILL LEVINGTON COMFORT

"Rise up, my love, my fair one, and come away."—Song of Songs.



NE of the very first mornings of spring! The north light from the roof blended with the yellow virginal essence of warmth, beaming in from the southern windows, which opened, alas, upon a side street in the center of New York. Carlotta looked down upon the hotel-entrance opposite, and the fat unpleasant line of horses' backs. The noise came up in a detached fashion, but the sky was warm, an indescribable dazzle of yellow and pearl that made her listen for a lark. This reminded her of Europe and of her almost disintegrated patrimony. It had been altogether too long since she had heard a lark.

Painting had failed her. She had given most of her bit of a fortune to Paris in exchange for the conviction that she had everything but a certain divine, or mannish, quality that drives the woman to individualism and victory. She had the impulse, the application, the temperament, but lacked the one-pointed spoiling fury which bulks the career. Her sense of humor intervened in the place of that ambition which imperils the soul to gain its ends.

City life exhausted her. The three years since she was twenty-five, had seemed possessed to show her all the vulgarities of the human race. . . . A happy woman living in the country with her own babies was the only remaining unbroken illusion. Heaven had been stripped from everything else. Of late she had known moments of such tension, that she felt like giving up and becoming a married woman.

If she could shut her eyes—would that other dream go, too? For three years there had been a dreary burning within. The country and voices of children had called to her secretly, continually. Was that but another art which Mother Nature designs woman to learn the tragedy of, forcing her to accept a Bluebeard in the bargain, before she can become an Initiate?

It wasn't because she had found modern men stupid that Carlotta was afraid. One can mother stupidity. But there had been here and there within recent months, revelations of callousness that froze the sources of her vitality for the time. She tried still to believe that these were matters of her personal ill-luck, and did not mean a hard and general waywardness of men.

She had become interested in pottery, but it was not prospering. Pottery would doubtless go the way of the rest. . . . She might go to the country to live, but that was only half the dream. Country meant children; each meant the other to her. Her greatest sorrow was the wasting street-bred thousands—the myriad little souls of

New York who were not given their chance. . . . She might take the children of other women, and go to the country, but that was not the full dream. Perhaps it would come to that. . . .

PRESENTLY the elevator-door in the hall sounded with a tiny clatter, and her knocker dropped. She admitted a stranger who believed he spoke the Anglo-Saxon, but did not; a young man, elbows pinned to his sides, as if to retain valuable pamphlets. He made it clear to her with some difficulty that the old mansion of which her studio was the loft, was to be torn down; that the wreckers would arrive very early on the morning of the first of the month, less than a fortnight away.

"But I have a lease," she repeated. "It was to run for three years!"

His face seemed to inquire as he stood there, "Why do you speak of lease or personal convenience when the wreckers are coming?" Also he testified that the woman who had supplied Carlotta with her lease (having given up the studio for a man) meant well enough, but did not have the authority to grant leases, her own tenure not being established. . . . Carlotta could not speak. The air was sick with him, with wreckers and commerce. He smiled, tightened his elbows and went his way.

She sat in the center of the floor and wept. An attorney, after examining her lease, had expressed his opinion that the tight-elbowed creature was right. It was not so much that she needed a studio—the relics of her failures were everywhere—but she needed her house. This was all she had. . . . Carlotta felt herself too long upon the vine—would have been surprised and incredulous to hear that this was far from true. The city turmoil came up and the noon suffocation. . . . Her knocker fell. For no particular reason, Carlotta thought it was the lease-man again, the native of New York. She allowed him to wait, pictured him waiting there, his elbows tight. The knocker fell again before she opened.

It was the Tyronian.

"Hello," said he. "What's the matter?"

He built bridges. He had come just twice before; once with another woman, when he had sat speechless for an hour; a second time, for five minutes in which Carlotta was forced to talk. . . . He had ranged like a maverick in her mind since that second call. There was something to him; yet she could not tell whether it was pure pose or pure poise. . . .

"You've been crying," he said, as if there was nothing else to expect from her at eleven-forty-five in the morning. There was

something peremptory and proprietary as well in his manner of speech.

"I thought it was some one else at the door. I would not have let you in—"

"I'm glad you expected someone. I really wanted to come in."

It was restful, with a forbidden restfulness,—this arrogant will-power in the fated studio. A pilot had been taken on. But it would be all the worse when he went away. She was ready to cringe, to lean, to weep. She hated herself, but the passion was not potent enough to count. All her thoughts were now clinging; all the man-hunting heredity of her species had risen. Carlotta had been drawing toward the door of the inner room. Suddenly she disappeared. Alone, it occurred to her not to be a coward at any cost.

"I'm washing my face," she called steadily.

She heard him pacing up and down the studio. Presently he sat down, and by the squeak of the little cane chair, she knew he was at her table of the clays.

"Better put on your hat and coat while you're there," he called, in a tone of absorption. "We'll go out somewhere—"

She didn't obey, though she wanted to go forth above all things. When she emerged, he was finishing to suit himself, the small figure of a girl which she had begun; in fact, he was fashioning a waist of sensuous loveliness with his thumb, stroking it sideways over the wet clay. The figure itself was held in the same hand—a large brown authoritative hand that she had not noted before. Carlotta had struggled over that little figure. All the stiffness was gone from it now; something of the rigidity from her own life-struggle, as well.

"I suppose you paint, too," she said in rebellion.

"I do, but not as you might say, for a living. Clay and paint are *play* matters. I'll show you some of my things. You work too hard—"

AND this was the instant that she really looked into his face. It was the first time, a wonderful look, never quite to be duplicated. The Tyronian was still seated, and she was still standing. His hair was thick and close-cropped, the eyes deep and steady, the forehead lined, as if puckered often to shield the eyes from the sun. All she had seen from passing glances before, was but a mask for the blithe tenderness of the man. There could be no effrontery in what he said, after this penetrating look of hers. He spoke what he saw, a trained man, and meant it, no more nor less. He must have been brought up by some woman of exceeding great wisdom, never to lie to himself, never to speak other than the thought.

Who had a better right to criticise her work than this man whose hands were full of wizardry? Stiffness and strain of her own work were everywhere in the room. She had worked too hard. She had talked too much of effects, and like most talkers she had failed to produce effects. When one is a rhythmic instrument of one's art, one does not talk technique. But the background of all his fascination for her was the open spaces that he breathed. He seemed to mean the Country—to have come from country gardens on this first real day of spring. . . . She found herself telling him of the creature who had called earlier, the preparer for the wreckers.

"He seemed afraid a deep breath would fill his lungs, if he loosed his elbows," she added.

He put down the clay figure, and held his sticky hands clear of the table. She ran to get him a basin and towel. He washed thoughtfully.

"You didn't put on your hat and coat," he said. "To-morrow we will talk about this property man."

As Carlotta searched for the full significance of the last remark, she discovered that she had brought her wrap. He took it from her hand and helped her. . . . As they passed the piano to the hall-door, Carlotta's card-tray reminded her that she knew him only as "The Tyronian." The other woman had spoken his real name but once. For the present at least, it was utterly gone from her. "Tyronian" had sufficed for all her thinking. . . . She halted, fingered the tray, making it possible for him to leave his card with the others. He slapped his pockets, concluding hastily:

"I haven't one with me. Come on!"

She narrowly missed imploring him to take one more look.

He did not seem to be concerned by the occasional silences now, though Carlotta's mind groped for words. Once when they had not spoken for five minutes, her self-consciousness swooped down with all its manners, fears, conventions and crudities. She became almost a polite person, and turned at last to the Tyronian. He was like a horse-lover, with a colt along. Playfully he managed—with lightness and little concern, with a fine enjoyment for the stages of the journey.

"Come on, we go this way," he said, turning her by the shoulder toward a particular car, after they had ferried over the river at the top of town. She was sure the car would leave before they reached it. . . . He didn't run, but they caught the car. All the way along, it was the same. . . . He was on the one side; the world on the other. Mainly, the world was utterly and perversely wrong. In certain moments she touched the mysterious peace of great companionship. This was Man, inclusive, reliant. . . . There were

moments of intense concentration, moments of rippling fun, moments aghast at herself. They passed another Jersey town, and were walking along the river. It was very high and noble.

"Why, look at you—you're a little girl again! Not the same at all that I found this morning—the City making you cry. You don't belong to that. Only the races that have failed and the races that haven't had their chance yet—belong to the City. When one is ready for reality as you are—and doesn't go forth to find it—that one dies—"

She was thinking of the return to the studio—the different loneliness. "But one can't wander abroad day after day," she said. "No work would be done."

"You don't understand. The City isn't the place for us to work. The City is the temple of trade. Producers should bring in their work. It's the same as going to a temple to pray—one doesn't live there."

She waited for him to talk more.

"This morning while I was at work," he said presently, "all at once I thought of you back there. It was as if you were calling for help—"

"Perhaps I was," she breathed. This man meant the Country to her.

"I got it. . . . I was in the garden—uncovering roses. Only once a year the earth smells as it did this morning. It came to me that it would not do for you to wait another day. So I went to town for you. . . . We're nearly there—"

It took her breath away.

"Why, don't you see—we do very well there for a time in the struggle, but think of the children—"

They had passed along the wall of large private grounds, following a path to the very edge of the land. He pointed across to Manhattan.

"I have thought many times of the children," she said.

"They can't touch the earth and they can't see the stars in the City. I have passed whole streets full of children—everywhere the drugged look about their eyes. You would get it if you stayed. And then one does not do well with paint where others are working. One must get out of the market to learn to play. Good work is play. . . . There is nothing like a garden to steady the hand—roses, anything. . . . See, I was working here when you called—"

The soil had been turned along the path, and the winter wrappings of straw removed from the pruned bush-roses.

"But where is your house?" she asked.

THE Tyronian smiled, and took her hand. They began a steep descent of the bluff. He laughed at her fears, half-lifted her down certain stony steps, when she hesitated. They turned to the right, along a seven-foot ledge, and before her was the weathered door of a stone cottage, coppery brown like the splendid wall itself, and vined. On her left hand was the brilliant etheric divide, the Hudson below.

"It's an eyrie!" she whispered, and her soul loved it.

The world was forgotten. Everything she had ever known was unlike this, yet she wanted it as it was. As he turned the key in the ancient oaken door, she looked up into his face. It was a place of power.

He smiled, held the door open, his eyes laughing but tender. She would never see the mask again. . . . All that she had known before was unfinished, explanatory. This Tyronian was what a human adult should be in this year of our Lord. Somewhere within was a far small terror at her own instantaneous adjustments, but in her deepest soul she nestled to the place—as the stone cot to the cliff. The one terror was lest the dream should end.

The windows slid back like carriages under his hand, and the wind and the light came in. The vine tendrils came trailing through, and light from the waning east, over the shadowed river. Carlotta thought of morning through those windows—facing the east over Manhattan, from the very frontier of the east. She saw his books, his pictures, his desk and bed. The rock of the wall had been hollowed out, so that the place was large within. And they were alone. He took her coat, and came toward her again.

"This morning, up there with the roses, it came to me that this was the day to go for you. . . . The first time I saw you, I knew you were the one. I had never really thought of a woman until then. I went again to be sure. You were the one. I am glad the arts have not given you all you wanted. That would have spoiled you. They are not the way to happiness. They are ways to play. The world is to play in. I have enough for us—"

He stopped. She could not speak.

"Do not be afraid," he added quietly. "Your laws are my laws. I love everything that you wish."

SHE drew back from him. The east was fading. "A man and woman should not mate with less beauty than the eagles, Carlotta."

"As we neared this place, it came to me," she said. "I began to understand that you had come for me. I wanted it just this way. If

a man and woman are to be one—she and her lover alone can make it possible. A woman knows that. . . . I love it here—"

She led him to the door, and pointed across.

"But let us never forget the children—the thousands with the drugged look about the eyes!" she whispered.

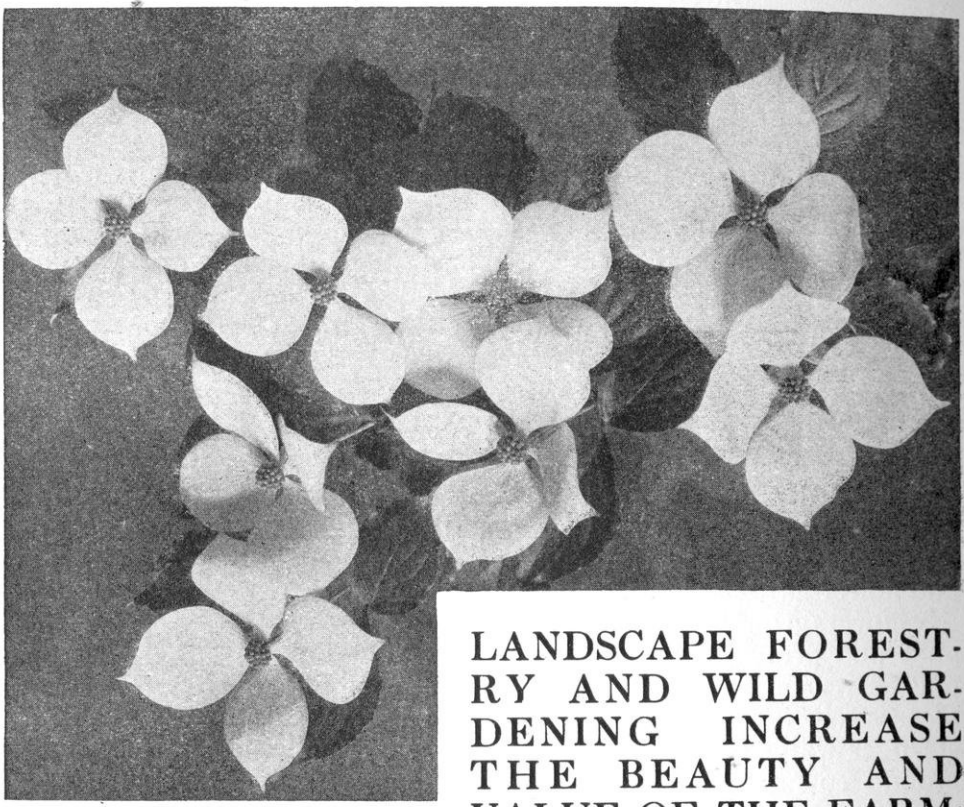
She felt as if the world were hers to love and lift with her own and this man's strength. . . . Suddenly she laughed—threw back her head and laughed.

"It doesn't matter—but tell me—I only heard it once—your name—"

THE HUMOROUS GARDENER

"I AM one, you must know, who am looked upon as a humorist in gardening. I have several acres about my house, which I call my garden, and which a skilful gardener would not know what to call. It is a confusion of kitchen and parterre, orchard and flower-garden, . . . mixt and interwoven with one another. . . . My flowers grow up in several parts of the garden in the greatest luxuriancy and profusion. I am so far from being fond of any particular one, by reason of its rarity, and if I meet with any one in a field which pleases me, I give it a place in my garden. By this means, when a stranger walks with me, he is surprised to see several large spots of ground covered with ten thousand different colors, and has often singled out flowers he might have met with under a common hedge, in a field, or in a meadow, as some of the greatest beauties of the place. The only method that I observe in this particular is to range in the same quarter the products of the same season, that they may make their appearance together, and compose a picture of the greatest variety. There is the same irregularity in my plantations, which run into as great a wilderness as their natures will permit. I take in none that do not naturally rejoice in the soil; and am pleased when I am walking in a labyrinth of my own raising, not to know whether the next tree I shall meet with is an apple or oak; an elm or pear tree. . . . . You must know . . . that I look upon the pleasure we take in a garden as one of the most innocent delights in human life. A garden was the habitation of our first parents before the fall. It is naturally apt to fill the mind with calmness and tranquillity, and to lay all its turbulent passions at rest. It gives us a great insight into the contrivance and wisdom of Providence, and suggests innumerable subjects for meditation. I cannot but think the very complacency and satisfaction which a man takes in these works of nature to be a laudable if not a virtuous habit of mind."

JOSEPH ADDISON.



JAPANESE FLOWERING DOGWOOD, THE PETALS OF WHICH, UNLIKE OUR OWN VARIETY, END IN A SHARP POINT.

LANDSCAPE FORESTRY AND WILD GARDENING INCREASE THE BEAUTY AND VALUE OF THE FARM: BY WILHELM MILLER

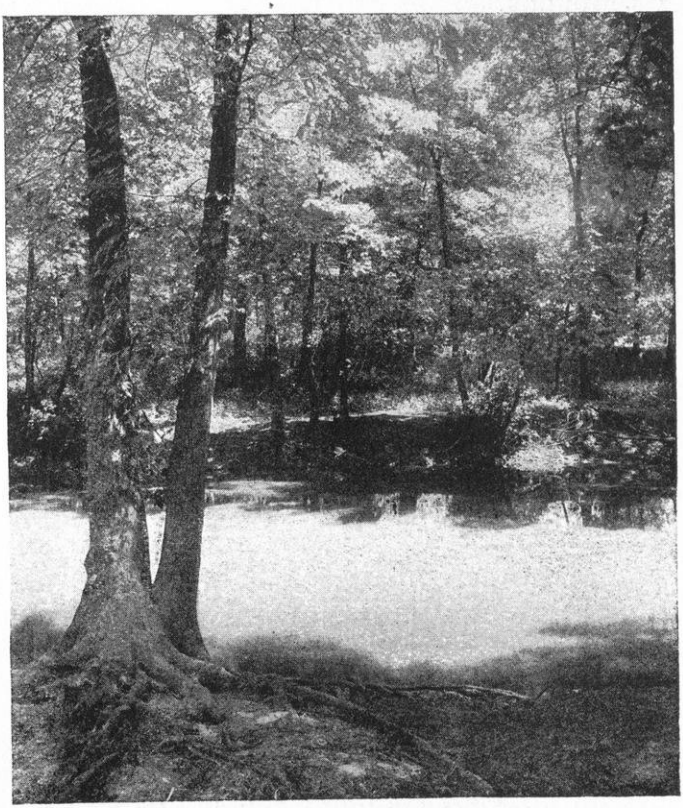
AN important movement is on foot in this country, led by the enterprising State of Illinois—a movement that promises to bring beauty, happiness and profit to thousands of homes all over America. And the plan is so simple that one wonders why nobody started such an undertaking before. For it consists merely in beautifying the farm—not by any elaborate or costly schemes of landscape architecture or gardening, but by the easy and inexpensive planting, in the right place, of a few trees, shrubs, vines and flowers. Just why this work of transformation is needed, and how it is being carried on, is a matter of interest not only to farmers throughout the land but to every home-maker and citizen who has the welfare of the nation at heart.

It seems, at first glance, a curious paradox that the country should need beautifying. Surely the farmer, who lives in the very midst of Nature, has the greatest chance, of all people, to enjoy her beauties, and to surround his homestead with lovely growing

things! And yet, strange to say, an attractive farm is the exception, not the rule, as a glance from the windows of a train through any country district will testify. The land itself may be fair enough, with woods and dales, winding creeks, ferns and wild flowers. But the farm and its surroundings are often uncouth and desolate-looking, the walls of the house and barns and outbuildings unsheltered by foliage, their lines unsoftened by vines or shrubbery, and the grounds devoid of interest or beauty in layout or planting. Instead of being a pleasant spot in the landscape, a comfortable home nestling among shady trees and bright flower-beds, fertile fields and fruitful orchards, the farm is too often a place from which the beauty-loving eye turns promptly away.

Only a moment's reflection is needed to see the disadvantage of such bare, unlovely grounds and buildings, for not only is the value of the place minimized, and the possibility of sale decreased, but there is also a depressing effect upon those who live and work there. What wonder that the young people on many farms today prefer to leave them as soon as they can, for the attractions of the city?

In seeking, therefore, to transform farms into places of real interest and beauty, both the æsthetic and the practical are kept in mind. The leaders of the movement are inducing the farmer to plant sheltering windbreaks and to keep smooth green lawns; to hide unsightly buildings



THE FARTHER BANK OF THIS STREAM NEEDS ONLY THE REMOVAL OF A FEW YOUNG, SHORT-LIVED TREES TO GIVE AN INTERESTING VISTA THROUGH THE WOODLANDS.

with evergreen trees; to beautify the walks and driveways with borders of flowering plants or bright-berried shrubs; to soften the hard lines of severe, gaunt buildings with the redeeming mantle of vines, and to encourage and preserve the native beauties of the nearby woodlands.

The result of these improvements is far-reaching and manifold. The financial value of the property is raised in a few years to a figure far above its previous worth—the outlay of a few dollars often yielding remarkable future profits. The health, comfort and beauty of the home are increased, and the farmer's family and helpers all feel the beneficial influence of their attractive surroundings. Personal enthusiasm and pride, moreover, are awakened in all who take part in the enterprise, and the children, instead of looking forward to the day when they will be able to leave it for other work and pleasures and other scenes, begin to take an active interest in their home and its grounds.

This helpful attitude may be encouraged by giving the little folk their own miniature flower and vegetable gardens to cultivate, and investing them with small responsibilities in caring for various minor features of the farm. For they are usually just as eager to "play garden" as they are to "play house," and the more opportunity they have for such horticultural adventures when they are young, the more interest and skill they are likely to develop later in this field. Indeed, the country schools can help the parents in this movement by teaching their pupils how to apply the principles of gardening and forestry around their own homes.

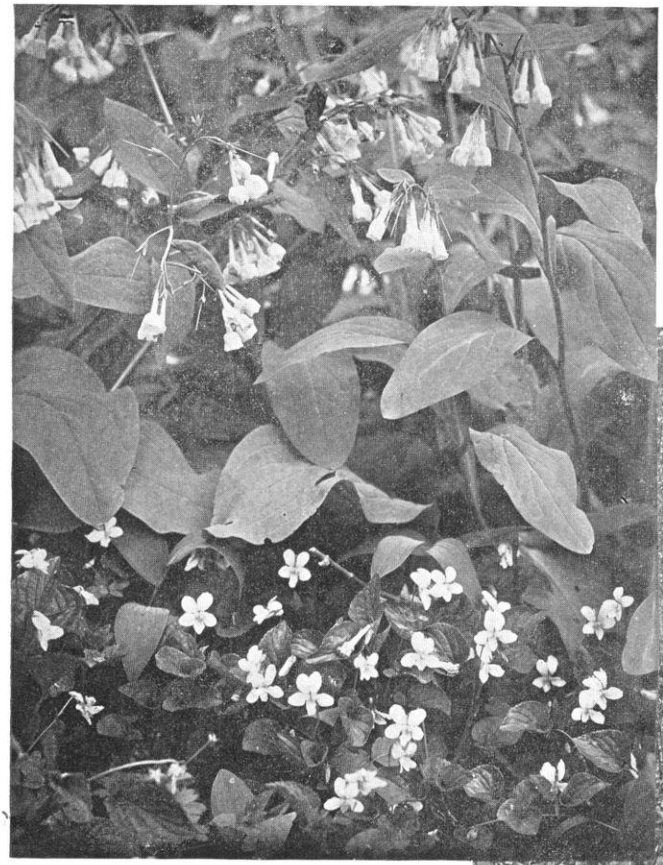
By working along such lines as this, in coöperation with the Agricultural Experiment Station of the State—which is always eager to give advice and aid to all who seek it—the farmers of America can turn their hitherto unattractive or neglected property into beautiful homesteads, veritable country estates, of which each district as well as each owner may be justly proud.

TO further this ideal, the Department of Horticulture of the University of Illinois, at Urbana, has issued a special illustrated booklet—Circular Number One-Seventy—copies of which are sent free to anyone in the State "who will sign a promise to do some permanent ornamental planting within a year."

There are many ways in which Illinois is beautifying her farms and neighboring woodlands, and the methods should be of general interest, for they are applicable not only to farm grounds and buildings but to any country home that needs the gardener's or forester's sympathetic touch to give it an atmosphere of charm and friendliness.

A COLONY OF AMERICAN BLUEBELLS, MERTENSIA VIRGINICA, WHICH BLOOM IN MAY, CARPETING THE WOODS WITH TINY FLOWERS.

THE PRESERVATION AND PLANTING OF DOGWOOD WILL ADD GREATLY TO THE BEAUTY OF THE FARM GROUNDS AND NEIGHBORING WOODS.

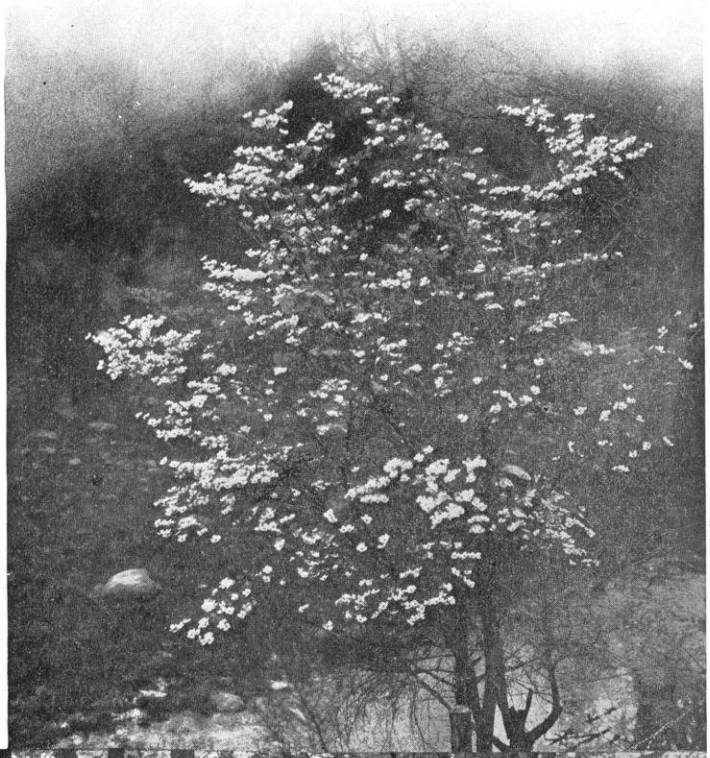


CLUSTERS OF AMERICAN BLUEBELLS AND STRIPED WHITE VIOLETS ARE SHOWN AT THE LEFT: THIS IS ONE OF NATURE'S FLOWER COMBINATIONS WORKED OUT IN HER WOODLAND LABORATORY THROUGH AEONS OF EXPERIMENT: CAN MAN DO BETTER THAN TO PRESERVE, RESTORE AND IMITATE SUCH GROUPINGS IN THE WILD PLACES AROUND FARM AND FIELD?

THE TREES OF THIS PICTURESQUE ILLINOIS WOODLOT STAND KNEE-DEEP IN A TANGLED MASS OF FLOWERS AND FOLIAGE OF AMERICAN BLUEBELLS: THE BUDS OF THESE GRACEFUL LITTLE SPRING BLOSSOMS ARE A TENDER PINK AND TURN LATER, AS THEY OPEN, INTO A WONDERFUL BLUE.

AT THE RIGHT IS A FLOWERING DOGWOOD, A TREE THAT ADDS MUCH TO THE BEAUTY OF THE SPRING WOODS: THE DOGWOOD HAS A SPLENDID CHANCE TO DOUBLE ITS SIZE AND BEAUTY IN A FEW YEARS, NOW THAT THE CHESTNUTS WHICH KEPT IT DOWN HAVE PERISHED.

BY FENCING IN A PORTION OF ONE'S WOODLOT THE WILD FLOWERS WILL SOON FLOURISH ONCE MORE: BELOW IS SEEN A ONCE DEVASTATED HILLSIDE WOODLOT COVERED WITH WILD BLUE PHLOX.



A DECORATIVE BORDER OF WILD GRAPE IN HIGHLAND PARK, NEAR CHICAGO, BESIDE THE HOME OF E. L. MILLARDS: THIS LUXURIOUSLY GROWING VINE IS AN INVALUABLE AID IN BEAUTIFYING FARM GROUNDS.

IN LEVEL, WIND-SWEPT COUNTRY THE PLANTING OF EVERGREENS NOT ONLY SERVES AS A WINDBREAK BUT ADDS A NOTE OF WARMTH AND COLOR TO THE LANDSCAPE THE WHOLE YEAR ROUND.

"The greatest enemy of the farmer," says Theodore Roosevelt, "is the wind." And the first step in Illinois is to provide shelter from the biting winds of winter and the drying winds of summer. The pioneers did this before they built their cabins, but many of their descendants are cutting down big trees because they believe trees are not worth the space they take—especially on land worth two hundred dollars an acre. Opinions differ widely as to the best trees for windbreaks, and the best way to arrange them; but much help can be had from "Windbreaks," by Carlos G. Bates (Bulletin Eighty-six of the Forest Service), which can be obtained at a small price from the Superintendent of Public Documents, Washington, D. C., by those who wish authoritative details on this matter.

The value of removing or screening unsightly objects on one's grounds is evident from the following instance. An Illinois farmer wanted to sell his farm, but could not find a buyer. The reason for this, which no one realized, was the ugly, unpleasant barnyard right across the road from the house. One night the barn burned down, and after that the farmer sold his farm for more than he had asked before. Not only was the disagreeable barnyard removed, but its absence made possible a fine view of the prairie.

If you cannot remove an unsightly object on your grounds, why not plant the windbreak so that it will act as a screen? Buildings can be covered in a single season, without cost, by the aid of wild cucumber vines. Wild grape or trumpet creeper proves even better, while sumach and evergreens are also effective, especially the latter, which keep their foliage the year round.

The first impression of the house or farm from the road is an important consideration. Often, by a rearrangement of the drive, or by the planting of trees or shrubs on each side of the entrance, a pleasant glimpse of the buildings is obtained from the street. The background also should receive attention. A house seen against the sky usually looks bare and cheerless, whereas if it nestles against shrubs and trees it has a homelike air. The views from and toward the porch likewise should be made as attractive as possible, and in planting the grounds vistas from the windows should be kept in mind. The placing of bushes on each side of a pathway, or the erection of a simple arch or bower will often accomplish this.

It is a mistake to suppose that flat land must be uninteresting, for it is capable of very beautiful treatment. The most valuable plants for framing prairie views are the Western hawthorns and crab-apples. Rich men will often pay fifty to sixty dollars for a pair of hawthorns, such as the Illinois farmer can move from his own pasture near the house at no cash outlay.

WILD GARDENING

ONE of the most effective ways of beautifying a house and making it look homelike is by foundation planting. Shrubs and permanent vines are best, for flowers die in the winter and leave the foundation bare. It is well to choose different vines for the various farm buildings—Virginia creeper for one, trumpet honeysuckle for another, bittersweet, wild grape or wild clematis for the next. The porch can be covered the first year without spending a cent, by sowing seeds of wild cucumber vine or collecting seeds of morning-glory in regions where it runs wild.

An open lawn with shrubbery grouped at the sides is more valuable than one broken by individual plantings. It is wiser, too, to have low borders of various shrubs rather than hedges, for the latter afford less variety and need more care. And in planting trees, it is better to choose those of permanent value, like the tulip tree, sugar maple, sweet gum, white ash and oaks, rather than the more quickly growing varieties.

Every farmer's wife wants a flower-garden, to brighten the grounds and to provide cut flowers for the rooms. But it is not necessary to make this a separate or costly feature. Each flower can be where it is most needed and where it can easily be cared for. For instance, lilacs, sweet shrub, weigelia, golden bells and Tartarian honeysuckle may serve as borders for the lawn. Mock orange may hide the outbuildings. Spiræa, deutzia and barberry may conceal the foundation of the house, while perennial flowers—iris, peony, phlox and chrysanthemums will bloom beneath the kitchen window where they can be easily watered.

Bird gardens, wild gardens, winter gardens and arboretums—any of these can be cultivated by the farmer at small expense and with delightful results. The wild woodland garden is especially charming, and since its possession is within reach of so many country homes, the following details for its achievement may prove of service to woodland-loving readers.

Health. The first thing is to banish mosquitoes, because some of these carry malaria and all of them are a nuisance. Since mosquitoes breed only in stagnant water, the problem is usually one of drainage. There is often a wet spot in the woods that can be made an enchanting feature by excavating a pond large enough to contain some goldfish—enough to control the mosquitoes.

Evergreens. The next step is to screen unsightly objects and secure privacy and charm. In such work evergreens are more valuable than deciduous trees, because they are effective the year round. It is not easy to plant evergreens in the depths of the woods and make them thrive, but they will do better at the edge, and that is

where we need them most, since they can hide unsightly buildings or other objects which we do not wish to see from the woods.

Walks and drives. It is possible to ruin the sanctity of the woods by too great enthusiasm in making them accessible. At Detroit, for instance, there are some famous woods which have lost a great deal of their picturesque wildness, because the visitor is continually coming upon new drives. There should be an orderly system—not a bewildering maze. It is delightful work to survey the woods in order to discover the finest features and how to connect them in such a way that they will all be revealed by a single "round," or easy walk of fifteen to thirty minutes. The best features in woods are usually big trees, fine bushes, a brook, well-massed rocks, or if you are very lucky, an outlook toward some mountain, hill or river. Sometimes you can lay out a simple trail, as Mr. Warren H. Manning has done at North Billerica, Mass., by blazing saplings along the proposed route. Sometimes it pays to get a long rope, outline a curve, and drive stakes where you wish a path to be weeded, dug, or carpeted with pine needles.

Weeding. By far the worst weed of woodlands is poison ivy, since this is poisonous to the touch and causes great distress to those who are sensitive. Brambles tear the flesh and clothing, so that in spite of their pleasant fruits and beauty, it is best to root out most of them. There is a great variety of burrs in the woods and these spoil many an autumn walk because they are so hard to remove from clothing.

Thinning. Other "weeds" in the woods are the trees themselves —the crooked, diseased, and spindling trees which will never become vigorous, and which serve only to destroy the beauty of the best specimens. One of the greatest joys of the wild gardener is to get a can of red paint and a brush, put on old clothes, and mark the trees that ought to be cut out in winter when that work can be done more cheaply and conveniently. This joy is exceeded by the pleasure of seeing the great increase of beauty that comes when every dead or crooked tree falls. And you soon learn to sacrifice the short-lived species to the long-lived. It hurts little to cut out birch, poplar, and willow, in favor of an oak or pine which will live through the centuries.

Shrubbery. After your thinning is done the woods will seem very bare, and the need of shrubbery becomes apparent. You will want a great variety of shrubs so as to have flowers, fruits, or vividly colored twigs the year round. Especially do you need to have shrubs thickly planted at the edges of the woods to give privacy, and cut off

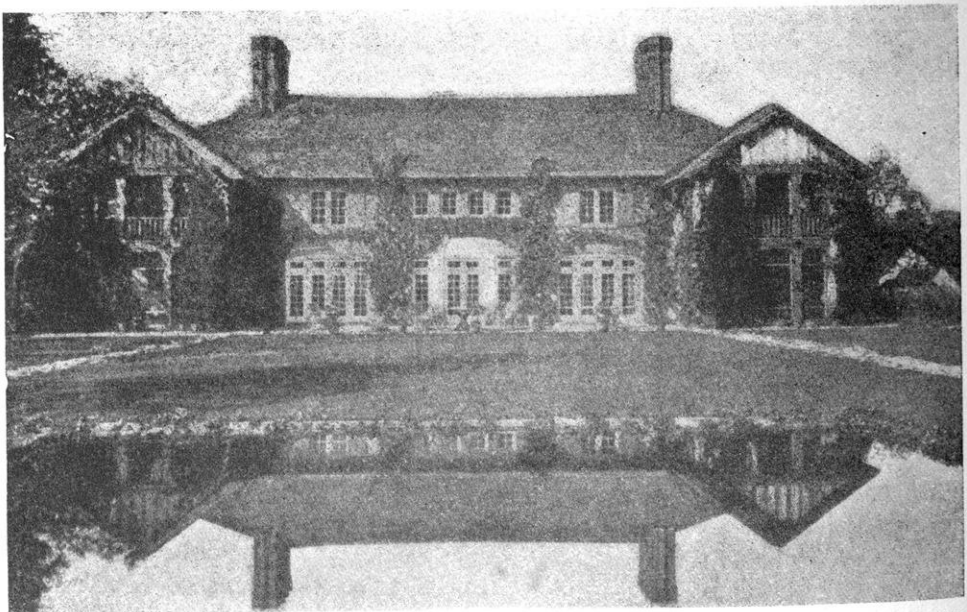
(*Continued on page 694.*)

YOUR OWN HOME: NUMBER FOUR: THE PLANNING OF THE GROUNDS

As the March issue of THE CRAFTSMAN is so essentially a "Garden Number," we have decided to postpone our article on the various architectural details of the home, in order to present here, at this appropriate season, the planning of the grounds and the relation of garden to house.

HE importance of a garden is threefold—its practical value as a place to grow one's vegetables and flowers; its contribution to health and comfort, as a spot in which to enjoy the fresh air, sunshine, exercise and rest of outdoor life; and especially its æsthetic purpose, as a setting for a house, the completion of the architectural scheme. Through the gardener's care and wisdom, Nature is induced to set her gracious seal upon man's handiwork, softening its lines, enriching its surfaces, enhancing its beauties, and—if need be—covering its mistakes with a kindly mantle of green.

As Kipling gently reminds us, "Gardens are not made by singing 'Oh how beautiful' and sitting in the shade." Knowledge and energy are needed as well as enthusiasm, and many a practical point must be considered before a satisfactory plan can be evolved. The layout of the grounds will depend largely upon the size, shape and position of the lot; whether it is smooth or level, bare, or having trees, bushes, rocks, water or other natural features; the position of the house and



A SIMPLE VINE-EDGED POOL REFLECTS THE SYMMETRICAL ROOF AND GABLES OF THIS WELL-DESIGNED HOUSE, GIVING A PECULIARLY INTERESTING ATMOSPHERE TO THE LEVEL GROUNDS: THE HOME OF ORVILLE E. BABCOCK, LAKE FOREST, ILLINOIS: ALBRO AND LINDEBERG, ARCHITECTS.

"THE WHITE COTTAGE," ENGLEFIELD GREEN, EGHAM, SURREY: AN ENGLISH HOME THAT HAS BEEN CHARMINGLY LINKED TO ITS SURROUNDINGS BY VINES AND BORDER PLANTING: FROM "COUNTRY COTTAGES," BY J. H. ELDER-DUNCAN.

that of neighboring buildings; the points of the compass, need of protection from cold winds, and possibility of taking full advantage of summer breezes; likewise the opportunity for vistas from doors, windows and porches through the garden or out toward the landscape beyond. The arrangement will also be influenced by the proportion of space needed for vegetable and flower garden, lawn, tennis court, drying yard, swimming pool or other features.

The ground itself and the style of the house will suggest more or less the style of treatment—whether formal, semi-formal or naturalistic. The tendency in small American gardens today is toward the last; formal landscape effects being left mainly to the owners of extensive gardens and large estates, who can afford the services of the professional landscape architect and gardener in the laying out, planting, and upkeep of the place.

Where the land is irregular in contour, broken by miniature hills and depressions, outcroppings of rock, and growths of various kinds, advantage should be taken of these features, by preserving and enhancing their original beauty. For instance, if there is an old apple-

tree in one corner, lead your path toward its shade, and place a rustic bench beneath it, or build a circular seat around the trunk. If a clump of bushes stands near the house or at the end of the lot, make it a part of your garden scheme, either just where it stands or transplanted to some other spot. A group of rocks may serve as inspiration and practical basis for a charming fernery, by the addition of moss, ferns and decorative grasses brought in from the woods, while irregular flat slabs may be used as a stepping-stone path across the lawn, or as rustic steps up some tiny hill.

THE MAKING OF THE GARDEN PATHWAYS.

Garden paths should be planned both for convenience and for vistas, the latter framed occasionally by an arch, a pergola or a clump of tall bushes whose upper branches are trained to meet and mingle, forming a natural bower overhead. The material for the walks may be gravel, asphalt, tar paving, ash and cinders, cement, flagstones or brick. The last named is capable of very decorative handling, being particularly appropriate where the same material is used in the house and garden walls. After a few years of weathering have softened the surface and mellowed the tones of the pathway, and moss has gathered in the crevices, it acquires quite a picturesque and old-time air. More secluded paths, those that are not constantly used for traffic between house and street, are delightfully soft and yielding to the tread if covered with turf, while for the seashore house, paths of sand, pebbles or shells are most in keeping with their environment. A chapter on paths and their making will be found in "Garden Design in Theory and Practice," by Madeline Agar—a book which contains very helpful directions on the laying out and planting of one's grounds.

THE ARCHITECTURAL FEATURES.

If the owner has a carriage or automobile, the driveway, *porte cochère*, and location of stable or garage must be considered, and in designing the building the general style and materials of the house should be adhered to fairly closely, and the two linked more or less by hedges, trees, shrubbery, pergola or possibly by a garden wall. In our February number, pages five nineteen and five seventy-six, were published the perspective and plan of an unusually interesting home in which the garage was built as an extension of the house, tapering off into the wall that sheltered the drying yard, in a way that effectively linked the building and its grounds and gave the house that low, rambling air which renders so homelike Old World cottages and farms.

Since the architectural features of a garden naturally precede the planting, after the general layout has been made, one of the first

details to be determined is the entrance. If the house is built along symmetrical Colonial lines, with the front door in the center, the best plan as a rule is to lead one's pathway through a simple, dignified entrance—an iron or wicket gate between pillars of the same material as the house, or possibly a white wooden archway—straight up to the door, with perhaps a narrower walk branching around to a side porch or kitchen entrance. When the house is of irregular outline, with the main entrance at the side, set in an informal garden, a winding path bordered with shrubs or flowers is in effect most friendly.

DESIGNING THE GARDEN ENTRANCE.

The design of the entrance is of importance, for unless the house is in plain view of the street, it is the first architectural note that greets the visitor, and should, therefore, set the keynote for both home and garden. For a fieldstone house with white trim, nothing can be more appropriate than a white wooden gate hung between stone posts capped with cement and flanked by a low stone wall with cement coping. Or if the house is of brick with a tile roof, brick posts and wall with sloping tile caps may be used. On the other hand, for a house set among wild woodland surroundings, and built of shingle or logs, a rustic entrance is most in harmony with the spirit of the place. The rustic note may be repeated, too, in pergola, summer-house, arbor or other garden shelter, and even in a bridge if one has to cross a creek or small ravine.

PLANNING THE GARDEN SHELTERS.

A delightful way to tie house and grounds into one harmonious unit is to build a pergola from the side or rear entrance to some especially inviting garden spot—a summer-house or tea pavilion, or an open lawn with a fountain in the center and shrubbery and trees in the background. Suggestions for the design, placing and operation of garden fountains will be found in another illustrated article in this issue.

In any garden structure—arbor, archway, summer-house, tool house, terrace or steps—both materials and design should harmonize with those of the house. And it is best not to place such features in isolated positions, but to connect them with the main building by paths, trellises, low borders of bushes, shrubbery or other forms of planting. Several excellent examples of this principle are shown in the illustrations.

THE VALUE OF THE LAWN.

In planning the lawn, amateurs should resist the temptation to make it a setting for individual flower-beds or specimens of interesting shrubs and plants, for such a method is more showy than artistic,

and deprives one of that restful, unbroken expanse of green which adds so much to the dignity and peace of the grounds. The lawn with trees, shrubs and flowers sheltering and encircling instead of interrupting it, proves far more satisfying in the long run.

The application of fertilizer in the shape of superphosphate of lime, bone-dust or well-rotted manure, the plowing and harrowing or raking of the ground just before the grass seed is sown, are matters that require attention if a successful lawn is to be made, and the best quality of grass seed, free from weeds and chaff, must be bought. In "How to Plan the Home Grounds," by Samuel Parsons, Jr., directions for the design, grading, sowing and care of lawns will be found, with other chapters on important phases of gardening.

PLANTING AGAINST THE FOUNDATION.

One of the most important forms of planting is that around the base of the house. No matter how interesting the architecture, the building will appear new, detached and unrelated to its surroundings if the entire foundation line is visible. A few well-placed shrubs, vines and tall perennial flowers will soon provide the needed link. Lilac, spiræa, barberry, weigelia, deutzia, laurel, rhododendron, azalea, Japanese quince, dogwood and mixed evergreens are among the shrubs most suitable for this purpose. An occasional vine—ivy, Virginia creeper, rose or trumpet-creeper—trained up the bare wall or against a simple trellis, will furnish variety, decorate a plain surface and give the house that gracious, mellowing touch which even the best of architecture needs for its completion.

THE BACKGROUND OF THE HOME.

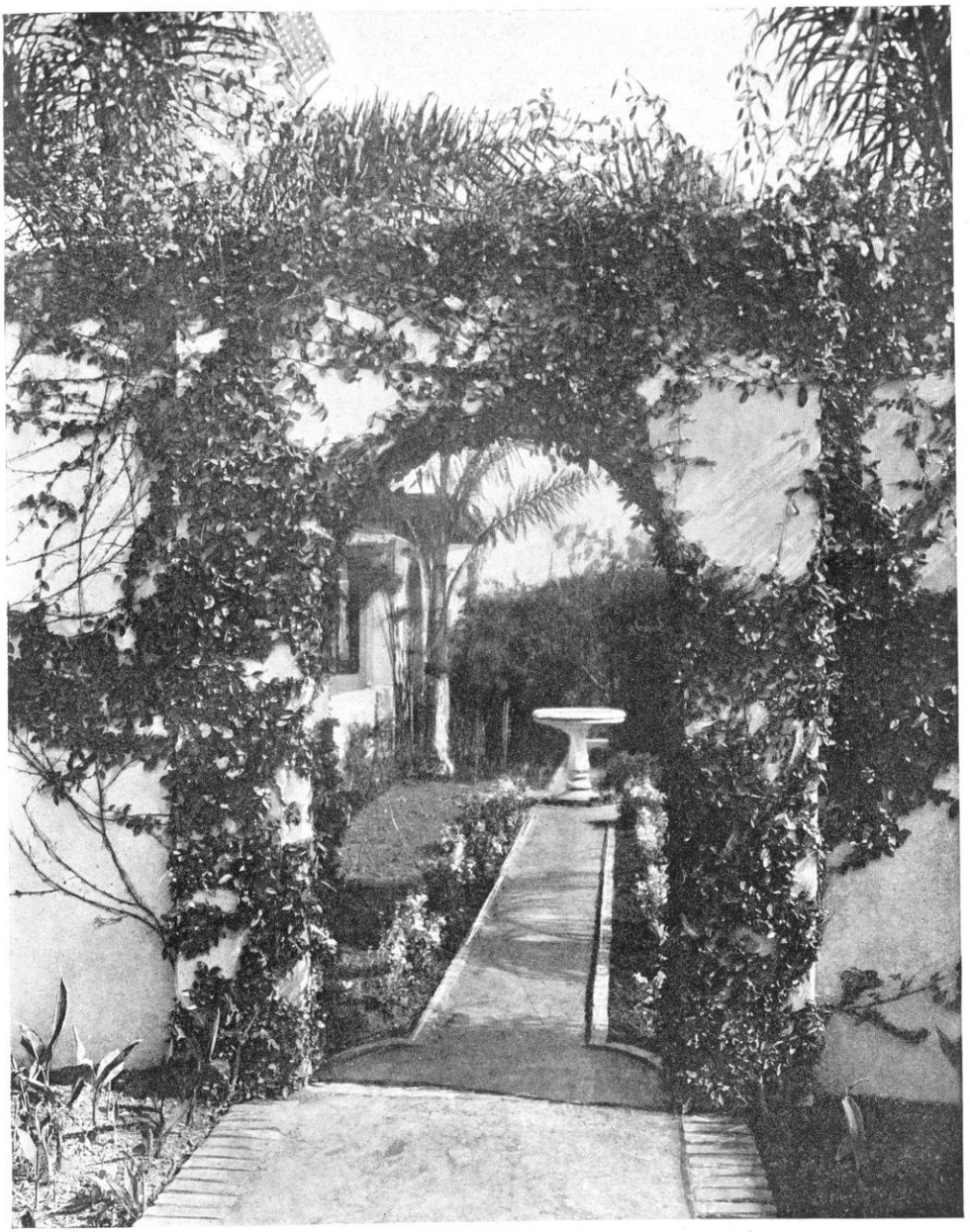
Another feature that contributes largely to the homelike atmosphere of the place is the provision of a friendly background against which the house may be seen from street or garden. How inviting appears the home that stands near the edge of a bit of woodland, against an old apple orchard, or in the partial shadow of nearby trees! If no such pleasant guardians exist upon the property, the owner will do well to provide for the future and plant a group or two of young foliage or fruit trees, and a clump of evergreens, to prevent the house and grounds from looking new and bare. Evergreens, either trees, shrubs or both, should be included in every garden scheme, for their presence will insure a note of warmth and color during the winter months, bridging the gap between the seasons.

TREES AND THEIR CHARACTERISTICS.

The size, color, hardiness, speed of growth and other characteristics should be considered in selecting trees for the grounds, and the gardener will find an interesting and helpful chapter on this subject

FOUNDATION PLANTING IS ONE OF THE MOST EFFECTIVE MEANS OF PRODUCING HARMONY BETWEEN HOUSE AND GROUNDS: THIS PHOTOGRAPH OF THE HOME OF MRS. JOSEPH BRIGHT AT BRYN MAWR, GIVES A DELIGHTFUL SUGGESTION FOR THE PLANTING OF VINES AND SHRUBS AGAINST THE WALLS: THE GRASS-BORDERED PATHWAY OF BRICK AND THE WELL-PLACED TREES WHICH EMPHASIZE THE GARDEN VISTA ARE ALSO WORTH NOTING.

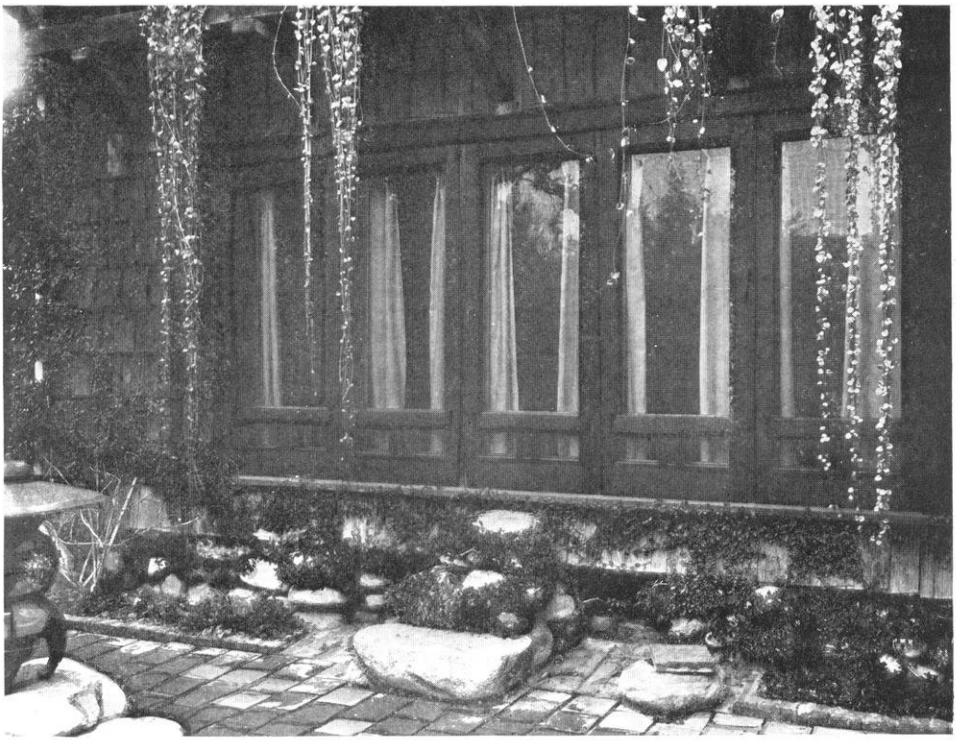
A GENEROUS GROWTH OF VINES OVER THE WALLS AND LUXURIOUS PLANTING OF FLOWER-BEDS SEPARATED BY WIDE GRASSY WALKS, BRING THIS PLEASANT HOME INTO CLOSE COMPANIONSHIP WITH ITS GARDEN.



CALIFORNIA ARCHITECTS AND GARDENERS REALIZE HOW ESPECIALLY VALUABLE VINES ARE IN SOFTENING THE NEWNESS OF RECENTLY ERECTED WALLS AND PROVIDING A TRANSITIONAL STEP BETWEEN HOUSE AND GROUNDS: THE ABOVE PICTURE SHOWS HOW THIS WAS ACCOMPLISHED IN THE HOME OF MRS. GEORGE W. FULFORD AT SAN DIEGO, DESIGNED BY IRVING GILL.

A CLASSIC AIR DISTINGUISHES THE PERGOLA-COVERED WALLS ON THE GROUNDS OF J. H. BARNES AT PASADENA, CALIFORNIA: HUNT AND GREY, ARCHITECTS.

THIS SIMPLE COTTAGE GARDEN WITH ITS NODDING HOLLYHOCKS ON EACH SIDE OF THE LOG RAIL MIGHT WELL AFFORD INSPIRATION FOR MANY AN INFORMAL AMERICAN GARDEN, LARGE OR SMALL.



THERE IS A SUGGESTION OF THE EXQUISITE ART OF THE JAPANESE IN THE STONE FOUNDATION AND VINE-HUNG WINDOW OF THE UPPER PHOTOGRAPH, WHICH SHOWS A DETAIL FROM A PASADENA HOME DESIGNED FOR J. W. NEILL BY GREENE AND GREENE.

ENTRANCE TO A NEW JERSEY HOME IN WHICH VINE-COVERED LATTICE WORK AND FLOWER-FILLED WINDOW-BOX TAKE AWAY ANY LOOK OF BARENESS FROM THE WALLS.

ARCHITECT AND GARDENER HAVE WORKED TOGETHER IN A REMARKABLY SYMPATHETIC FASHION IN THE HOME PICTURED ABOVE: THE GRACEFUL LINES OF THE WELL-PROPORTIONED HOUSE ARE ENHANCED BY THE TRACERY OF VINES, THE ENTRANCE IS MADE EVEN MORE INVITING BY THE INFORMAL STONE STEPS, AND THE TALL SHRUBS ON EITHER SIDE SERVE TO FRAME THE APPROACH AND REPEAT THE LIFTING LINES OF GABLES AND CHIMNEYS: CLOSELY MASSED PLANTING ABOUT THE FOUNDATION LIKEWISE HELPS TO MAKE THE BUILDING SEEM AN INTEGRAL PART OF THE LANDSCAPE.

FOR A CALIFORNIA HOME OF MISSION STYLE, BUILT ON THE TOP OF RISING GROUND, FEW APPROACHES COULD BE SO APPROPRIATE AS THE STEPS AND PERGOLA SHELTERED TERRACES THAT LEAD IN GENTLE STAGES UP THIS GARDEN HILL: THE RESIDENCE OF D. C. W. LEFFINGWELL, PASADENA, DESIGNED BY HUNT AND EAGER.

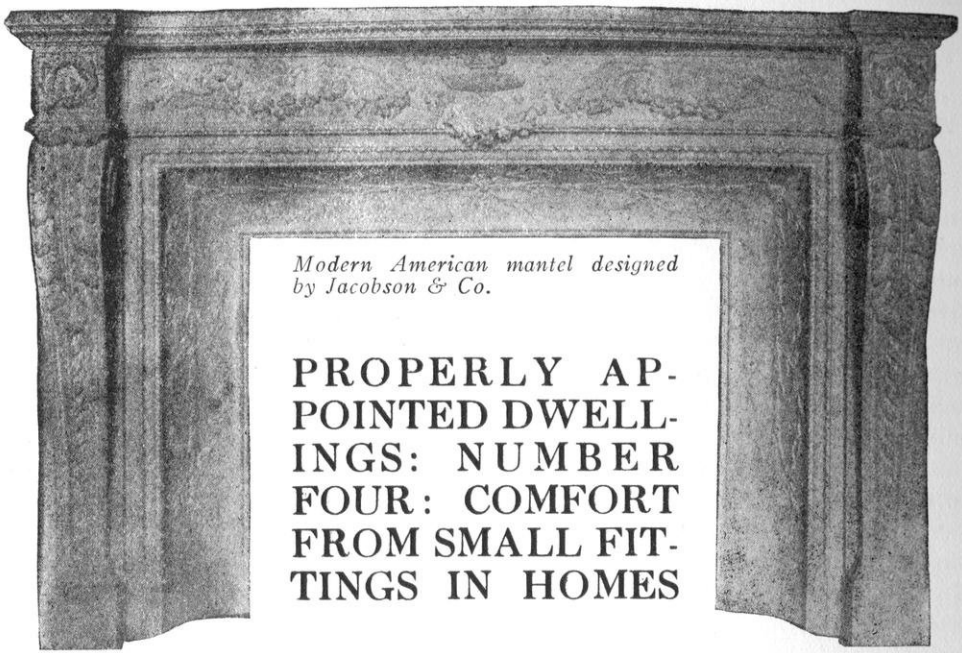
in "Garden Design." Among other things, the author reminds us that the shape of a tree has a distinct bearing on its fitness for certain situations, each having its own typical contour or silhouette. "Some are globular, such as oak and sycamore, some are oval, as the lime; others are triangular in outline, from a broad base as the horse-chestnut, narrower in the spruce and still less in the larch. Tall, slim trees, of which the Lombardy poplar may be taken as the extreme type, are admirably suited to levels. . . . Round-headed trees suggest solidity, and suit with gently undulating ground. Drooping or weeping trees are lovely by still water because their reflections complete a curve. Trees with rugged contours, such as Scotch firs, accentuate broken ground. These observations apply to single specimens whose outlines are well defined. In groups one relies more on color and texture for effect.

"A few fast-growing trees," adds the same writer, "and those patient of removal when large, should be chosen in the planting, for the look of a garden where everything is immature is uninteresting. Poplars can be shifted when quite a good size, and grow fast; sycamores and limes are also useful. But these must not be planted to the exclusion of grander and more permanent trees. The designer should aim to introduce at least one fine timber tree into every graden he lays out—a cedar, oak or beech for the sake of posterity, for we who inherit so much beauty in old trees in old gardens are doing very little for our successors."

Those who possess fairly extensive grounds may like, in addition to the general planting, to devote some of the space to special flowers or forms of planting—a rose garden, for instance, or an iris garden, a water garden, a rockery, or a Japanese garden. But those who have only a limited area usually prefer to treat the whole as a unit, and to plant beds, borders or groups of flowers wherever a note of rich color and the delicate grace of blossoms are needed.

The fruit and vegetable garden should naturally be within easy reach of the kitchen, the space devoted to this purpose depending upon the area available, the needs of the family and the amount of care that can be given to the work of cultivation. It is usually advisable to wall this garden, not only to keep out human and animal intruders, but also to provide surfaces for the training of fruit trees.

The foregoing merely indicates the general principles to be followed by the American gardener. For more detailed instruction on each point specialized articles and books must be referred to. And those who wish advice and help in their undertaking will always find our Garden Department ready to aid them in achieving just the sort of place on which they have set their hearts.



Modern American mantel designed by Jacobson & Co.

PROPERLY APPOINTED DWELLINGS: NUMBER FOUR: COMFORT FROM SMALL FITTINGS IN HOMES

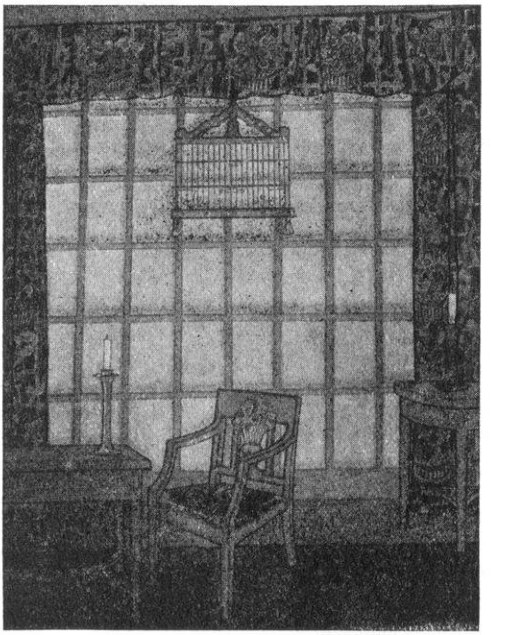
WHAT makes rooms look like a hired-by-the-day suite in a hotel? The lack of all those small wares in furnishing that express the personal touch. And what makes a room tasteful and lovable? A proper selection of those small wares. All of which means that delightful work is ahead of the home-maker, after the first essentials are secured,—the house itself and the absolute necessities in furniture. With the big work out of the way one can set about choosing the little things, and therein lies much joy and satisfaction, for artist and artisan spend their best talent on these little things just to please our fancy and satisfy our desires.

A plan made beforehand always assists to a good result, so it is an enormous help in buying the accessories to a happy life in the new home. Such a plan needs be mental only, and decidedly sketchy. It has its central motive in the word "corners." A house that is lived in with satisfaction always resolves itself unconsciously into corners. But the wise furnisher will do the trick consciously, knowing from the start the placing of the objects bought.

One of the first corners to fit out is the lounging corner, where one may rest from labor—and plan more corners. Also it is a cordial place in which to receive the first guests. Its primal necessity is a great all-embracing humanity-loving sofa.

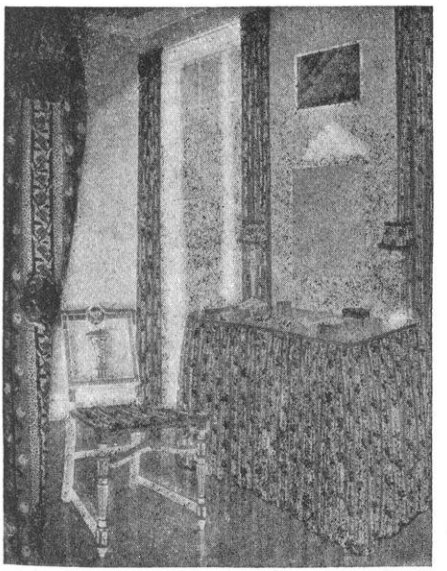
This piece of furniture tells at once whether the house is for show or for comfort, for the frigid atmosphere or the sympathetic. To

serve one well it should have the generous lines that suggest comfort and rest, and the size that suggests hospitality. Of what it shall be made depends on the purse. There are styles which are upholstered over all, styles with loose-cushioned seats, and styles in both wicker and wood which rely upon cushions for their appearance of soft luxury. These former styles mount up to one, two or three hundred dollars, according to elegance and quality, but a modest expenditure will get a wood or a wicker sofa of fine size and proportion which can have a handsome seat cushion of Tudor velvet or velour and as tempting a pile of smaller cushions as ever soothed a troubled head or a lazy back.



AN INTERESTING AND NOVEL TREATMENT OF AN UNUSUAL SQUARE CASEMENT: SILK OF BLACK LINE WOULD BE EQUALLY EFFECTIVE.

Flank this sofa with a lamp. That is imperative. Some one will want to lie there and read, or cuddle in the corner and knit. There must be besides some sort of low stand, following the method of the Turks, for the after-dinner coffee, or for the flowers and books of the lounger. The lamp may be on a standard, one of those tall movable affairs that may be moved at pleasure and which shed such abundant light on the spot where most needed.



HERE THE COLORS OF THE DRAPERIES ARE REPEATED IN THE DECORATIONS OF THE CHAIR.

At the very name of lamp there comes up such a host of suggestions that one is swamped by them. The lighting of the house is a department over which architects and decorators are always puzzling. But after reading all the books, and examining thousands of lighting fixtures, the matter seems to show only two or three fixed principles which are of practical value to the one who is

making a real home. There are two large classes of lamps, those which supply light for use, and those which supply light for decoration.

The ideal is the lamp which both lights and decorates, and *that* we may have by taking thought about the shade, its color and its degree of opacity. Not long ago the idea of indirect lighting seized us. We were told that every low lamp was a relentless menace to the optic nerve, and were cautioned about the danger of the lamps around which we love to gather when night falls and the family sits at peaceful amusements. The correct thing, said the lighting experts, was a high bowl of lights thrown against a whitened ceiling, the reflected rays of which blest the room with a beneficent radiance.

Now, indirect ceiling lighting is an excellent thing in its proper sphere, but it does not take the place of the cozy table lamp. We need the low, intimate lights around which we can gather to read, chat or sew—especially in the living room, where the plan should form itself into corners or groups.

Lamps for oil, or lamps for electricity vary only in their mechanical contrivances, so no choice is to be made except when the base-plugs in a room are less numerous than the lights. But the shade is a matter of serious consideration, and has rules of its own, which must be followed, the primary one of which is that no shade should ever be thin enough to allow the lamp to hurt the eye on looking at it. Other rules are those of color. If you are the least puzzled about this, try various transparent colors over a lamp and see the alteration made in your walls and fabrics—as well as on the human countenance. Green one should avoid wherever possible, but a rosy light has charm. If the lining of the shade is white the power of reflection is greater.

The light for the dining table—it is hard to be too emphatic in insisting that a "dome" is a horror. Either it hangs high and dazzles the eye, or it hangs low and oppresses like a screening rock swung between you and the opposite face. No table looks prettier than when lit by candles or candle-lamps with pale shades of pink, orange or other festive color.

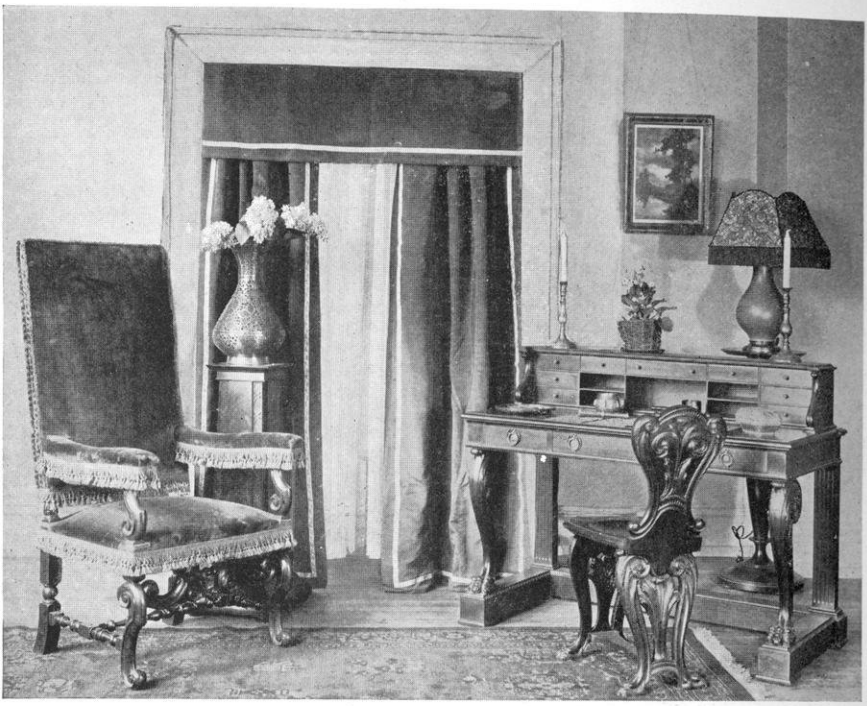
Somewhere in the ideal house is the tea corner, devoted to the gentle art of friendship and of knowing one's family. Its first requisite is a table. Choose it well, for it belongs to the class of furniture that is adaptable to more uses than one. It is the little handy table that with wings spread can be dressed to appear permanent and important, or it folds into modest inconspicuousness against the wall waiting its time to serve for cards, sewing or its primal object—tea.

If all my tables were to be taken from me save one, I would choose to retain the gate-legged table. It has virtues all its own

THIS GROUP OF MODERN REPRODUCTIONS OF ADAM FURNITURE SHOWS TWO OCCASIONAL CHAIRS WHICH WOULD BE APPROPRIATE FOR ALMOST ANY CORNER OF LIVING OR DRAWING ROOM: THE SAME MAY BE SAID OF THE SLENDER BUT FIRMLY MADE TABLE.

THESE PIECES ARE OF SAN DOMINGO MAHOGANY, CARVED IN THE SOLID WOOD, AND GIVEN A SOFT NUT-BROWN FINISH: THE CANE SEAT AND BACK ARE HAND WOVEN.

A CONVERSATION CORNER WITH COLONIAL CHAIR, ARMCHAIR AND GATELEG TABLE, MADE IN THE SAME WOOD AS THE ADAM PIECES ABOVE—SAN DOMINGO MAHOGANY WITH MELLOW BROWN FINISH: A CRAFTSMAN LAMP WITH MAHOGANY BASE AND SILK SHADE PROVIDES A FRIENDLY LIGHT.



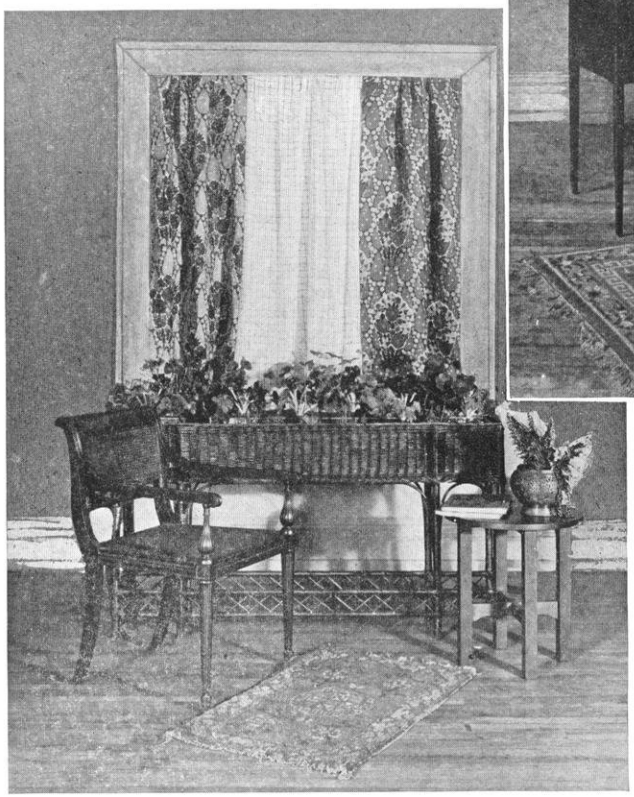
SOME MODERN REPRODUCTIONS SHOWING THE ENGLISH AND FRENCH INFLUENCE ARE SEEN IN THE UPPER PHOTOGRAPH, AND IN THE DOORWAY BEHIND IS A SIMPLE AND DIGNIFIED ARRANGEMENT OF DRAPERIES, THE MATERIAL BEING SILK REP OF A RICH CORAL TONE.

NEW AND DECORATIVE EXAMPLES OF BLOCK-PRINTED LINENS ARE PRESENTED IN THIS COZY LOUNGING CORNER: THE RICH DESIGNS AND BRILLIANT COLORS OF THE PILLOWS AND DRAPERY AFFORD AN INTERESTING CONTRAST TO THE SOFTER TONES OF THE WILLOW COUCH AND LAMP.

THESE TWO PHOTOGRAPHS WERE MADE IN ONE OF THE MODEL ROOMS IN THE DEPARTMENT OF INTERIOR FURNISHINGS, IN THE CRAFTSMAN BUILDING, AND SUGGEST AN ATTRACTIVE WAY OF ARRANGING A BEDROOM, DRESSING ROOM OR BOUDOIR: THE COLOR SCHEME OF THIS ROOM IS PALE GREEN AND SOFT ROSE, THESE TONES BEING REPEATED IN THE DELICATELY STRIPED WALL PAPER, THE FLOWERED CRETONNE CURTAINS IN THE DOORWAY AND IN THE TINY WINDOW HIGH IN THE WALL, AS WELL AS IN THE CUSHIONS OF THE CHAIRS: THE WILLOW ARMCHAIR, WHICH IS STAINED A PALE GRAYISH GREEN, IS COMFORTABLE AND ROOMY, AND GIVES A PLEASANT NOTE OF VARIATION TO THE FURNISHINGS: THE OTHER PIECES ARE OF GUMWOOD, DESIGNED ALONG SIMPLE, LIGHT AND GRACEFUL LINES, AND FINISHED IN MELLOW GRAY-GREEN TONES: THIS WOOD IS PARTICULARLY SUITABLE FOR USE IN ROOMS OF THIS CHARACTER.

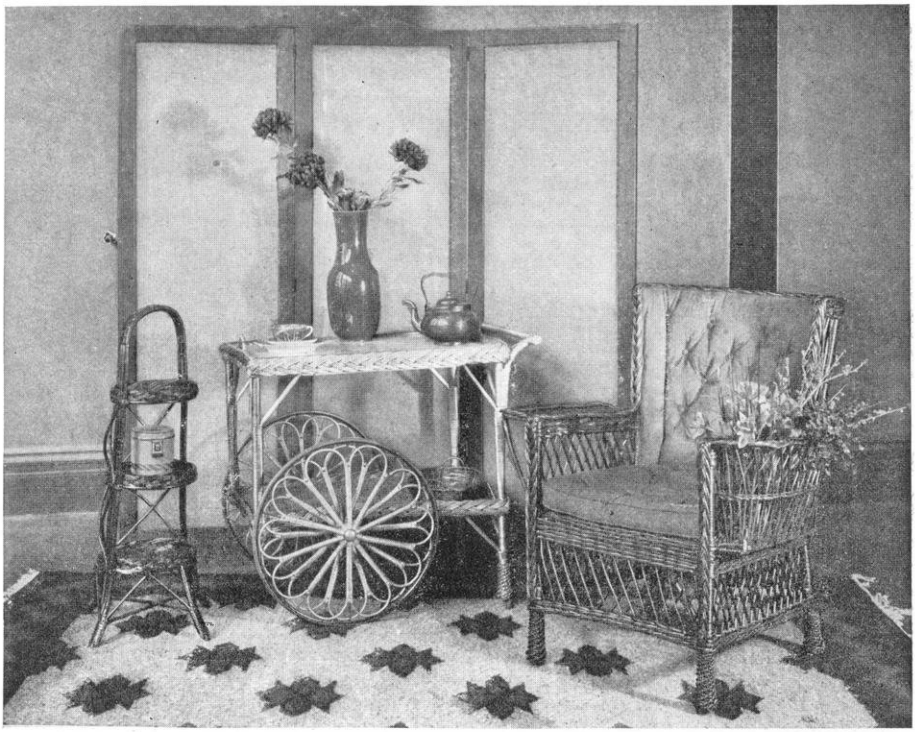
AT THE RIGHT IS THE DRESSING CORNER OF THE BOUDOIR, WITH ITS SMALL BUT CONVENIENT DRESSING TABLE, TRIPLE MIRROR, CANDLESTICKS, AND CUSHIONED CHAIR: ON THE STAND NEARBY IS A LAMP WITH STANDARD OF LENOX POTTERY, PALE GREEN TO MATCH THE FURNISHINGS, AND HAVING A SHADE OF FLOWERED CRETONNE LIKE THE CURTAINS AND CUSHIONS: THE ROCKER IS JUST LOW ENOUGH TO BE CONVENIENT FOR FASTENING ONE'S SHOES, OR FOR SEWING.

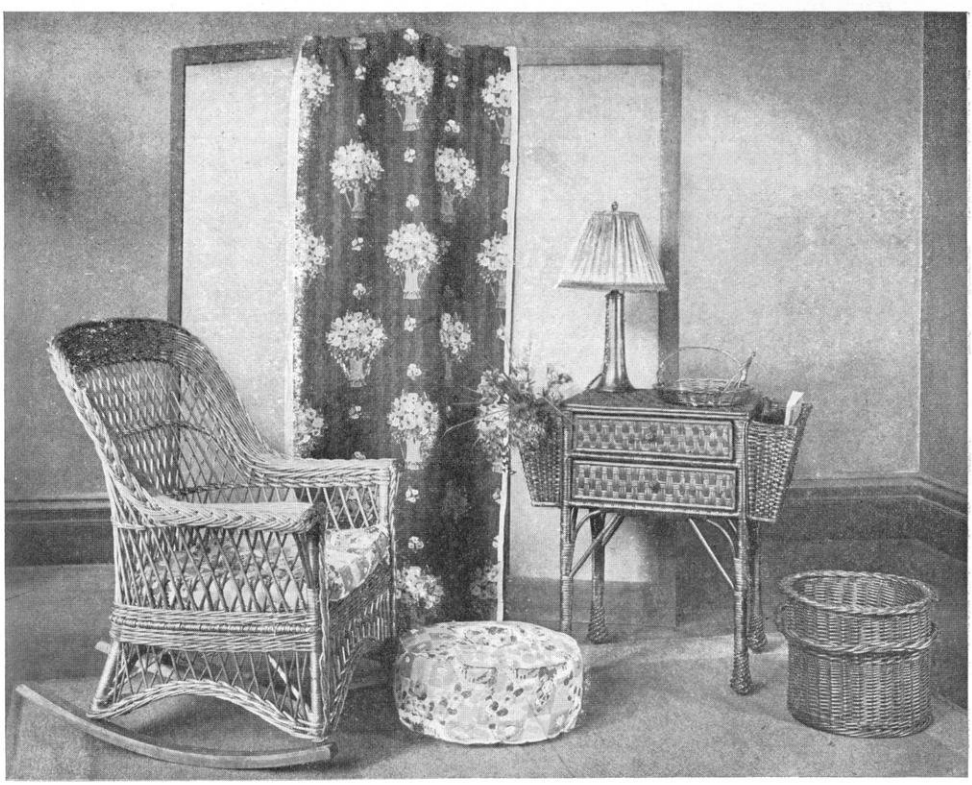
THE DESK AND CHAIR SHOWN IN THE PHOTOGRAPH AT THE RIGHT ARE UNUSUALLY SATISFACTORY REPRODUCTIONS OF ADAM PIECES, MADE IN MAHOGANY: THE CHAIR WITH ITS TAPERING LEGS AND COMFORTABLY UPHOLSTERED SEAT, SIDES AND BACK, IS COVERED WITH A RICH BLACK-AND-GOLD BROCADE WITH A SMALL ALL-OVER PATTERN: AT THE WINDOW IS ONE OF THE NEW BLOCK-PRINTED LINENS IN WHICH DECORATIVE STRIPES ALTERNATE WITH CONVENTIONALIZED POTTED FLOWERS; THE LIGHT IS FURTHER MELLOWED BY THE SOFT NET CURTAINS THAT COVER THE WINDOW PANE.



AN EXCEPTIONALLY CHARMING WINDOW CORNER IS REPRODUCED AT THE LEFT—THAT SHOWS HOW VARIOUS TYPES OF FURNITURE STYLES AND MATERIALS CAN BE HARMONIOUSLY COMBINED: OPPOSITE THE MAHOGANY ARMCHAIR, WHICH REVEALS ITS ENGLISH ORIGIN, STANDS A CRAFTSMAN TABORET OF FUMED OAK, WHILE BEHIND THEM, ACROSS THE WINDOW, IS A WILLOW BOX FILLED WITH GERANIUMS: PRINTED LINENS OF RICH COLORING ARE USED AT THE WINDOW OVER LIGHTER CURTAINS OF WHITE NET.

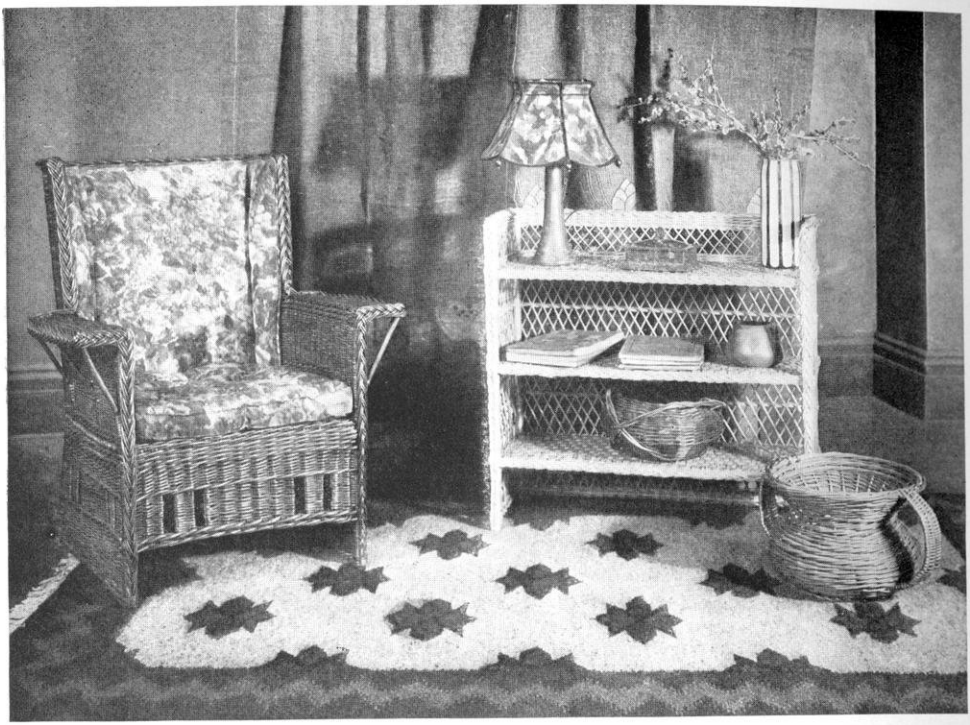
MOST OF THE GROUPS SHOWN ON THESE PAGES WERE SPECIALLY ARRANGED AND PHOTOGRAPHED IN THE DEPARTMENT OF INTERIOR FURNISHINGS ON THE FOURTH FLOOR OF THE CRAFTSMAN BUILDING.





AFTERNOON TEA WOULD BE DOUBLY REFRESHING SERVED IN THIS TASTEFUL CORNER: THE ARMCHAIR, TEA WAGON AND MUFFIN STAND REPRESENT SOME OF THE MOST RECENT DESIGNS IN WILLOW FURNISHINGS.

A SEWING CORNER IN WHICH WORK WOULD BE A PLEASURE: THE HASSOCK, IT WILL BE NOTICED, IS COVERED WITH THE SAME MATERIAL AS THE ROCKER CUSHION.



A READING CORNER THAT SUGGESTS CURRENT MAGAZINES AND THE LATEST NOVEL: THE LIGHT WILLOW BOOKSHELF COULD BE MOVED IN SUMMER ONTO THE PORCH.

WHITE ENAMEL FURNITURE, PALE STRIPED WALLS AND ROSE-COVERED CHINTZ DRAPERIES BRING A DELIGHTFUL FRESH AND DAINTY ATMOSPHERE INTO THIS SIMPLE BEDROOM.

which endear it to its possessor. For tea, nothing could be more practical. It is steady but light, takes up as little room as you like, or spreads with hospitable intent, and when all is finished retires slim and demure from the scene. With the proper finish to the wood, a finish that defies heat, this is the ideal table for the tea corner.

But as tea is sometimes served out of its special place—on the piazza or the lawn, for instance, a great pleasure is taken in a tea-wagon, a table with wheels that seems to give it cousinship to the baby's perambulator. It is a pretty labor-saver and where one cannot have a maid always in attendance it comes in with tea all ready to serve and no favors to ask of a tired or busy servant. This sort of table is prettiest in wicker.

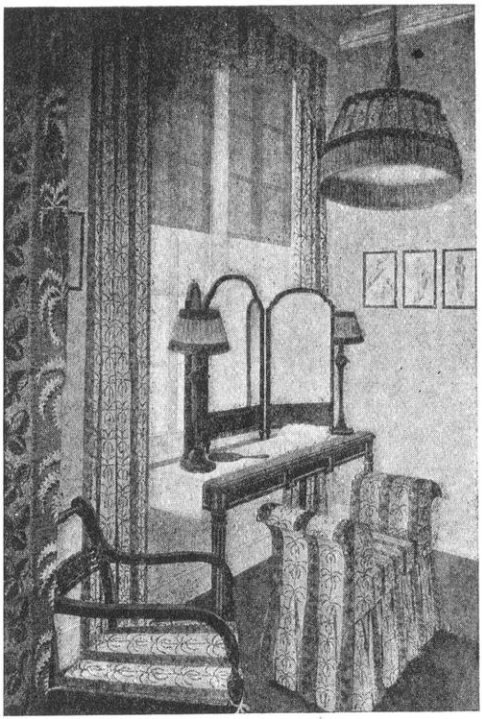
Of the tea-service itself one might talk all day, describing the varieties of loveliness it may display, but to be entirely practical and condensed, let us take the word of old tea-servers that a china pot is the only pot in which to brew tea. Place the silver pot on the table for show, if you like, but keep the insidious tannin of the fragrant herb from contact with metal. The porcelain glaze offers no menace to its flavor nor to the human digestion.

Next, among the essentials is the hot-water kettle. Let it be large, large enough to serve even the unexpected guests. And let it have one of those generous lamps whose alcohol never gives out and whose light flames ardently over the entire bottom of the kettle, in order that the moments of waiting for the boiling may be curtailed.

The "curate's assistant" is the best of devices for serving all eatables with one turn of the wrist. If you cannot buy one, suggest to others that your birthday is near. Then, if you can, have a screen to shut off draughts from the kettle, and you have all that is necessary.

No, one thing more—the chair that can be moved about from place to place, the occasional chair. It is always wanted at the tea-table. It is wanted all over the house, in fact. If it is made of beautiful wood in reflection of some old style that is dear to us, it is fitly transferred to almost any room in the house. There are chairs made in the lines of Adam, those late eighteenth century chairs that are always in style and always lovely. The lines in these are graceful and the detail fine, running into the flutes and lozenges of classic origin.

Bedroom chairs are simpler, the straight construction being preferred, but light in type. A slipper chair has shortened legs to make the bend less arduous in lacing boots. Chairs for the living room are more generous in construction, such chairs as the stranger is not afraid to repose upon. And all of these occasional chairs may differ from the furniture of the rooms in which they are placed.



SUGGESTION FOR A DRESSING-ROOM WINDOW CORNER SHOWING THE INFLUENCE OF MODERN DECORATIVE ART IN WINDOW DRAPERIES AND FURNITURE.

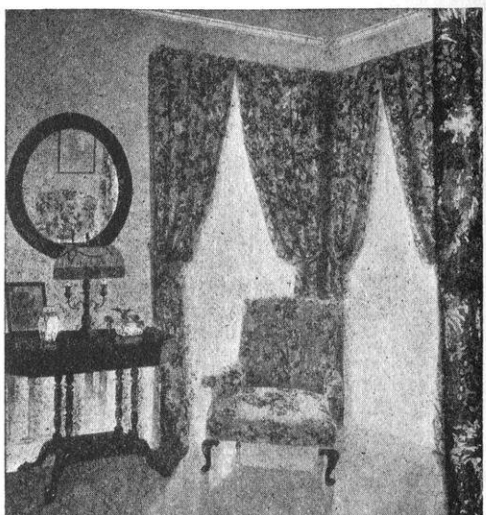
for smoking, for candy, or any other dear and vicious indulgence, and the reader's corner will chain the most restless by its insidious charm.

The ideal house has also its corner for sewing and for conversation, for these two things go together as naturally as bread and honey. To "sit on a cushion and sew up a seam" is boresome work indeed, if one is alone at the task.

What must one have, then, to make sewing a pastime instead of a grind? A table and two chairs are enough—but such an equipment the barest hotel room might give. Add, then, a work

The reading corner declares itself to the reader who has always his eye on books. He asks these first, then looks for the easy chair, and then the proper light. That is all he asks before oblivion overtakes him. But there must be a case to hold the books, one of those temporary, movable shelves that suggest the current magazine, the latest book, rather than treasurers of well-tried literature that binds itself proudly in sets. The heavier shelves are where the architect has placed them, but this trifle is for intimate and personal use, and for moving about if you like.

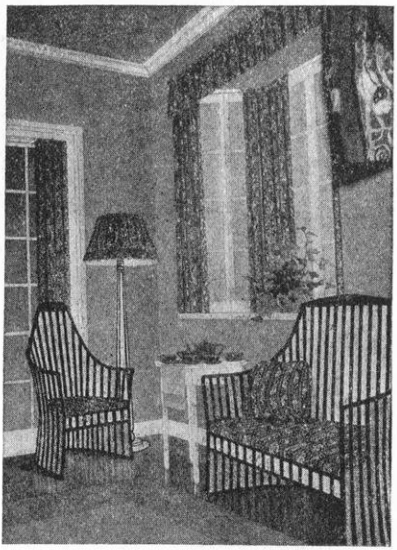
The lamp must be always good, simple in taste, with a Mazda burner well-shaded. The reader's chair should hold well and comfortably him who forgets his caving chest in the interest of his book. Add a tiny table



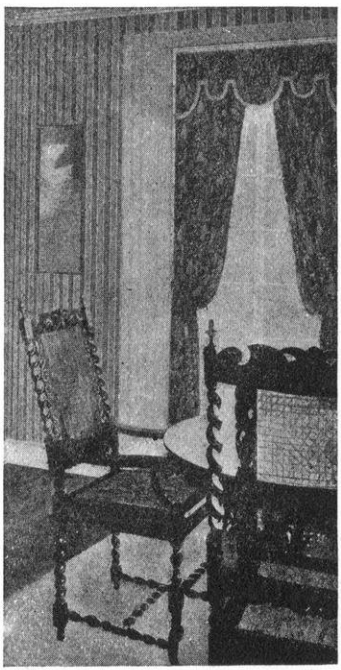
A SUNNY CORNER IN WHICH THE LIGHT IS SOFTENED BY HANGINGS OF RICH CHINTZ MATCHING THE ARMCHAIR.

table, with pockets that may be filled with unsewn stuff, or with flowers to lift one above the sordid, and with a top that holds a lamp to defeat the shades of night when night is falling fast. A hassock or two to hold a knee well up while working, is an old device appreciated now. Add a waste-basket for scraps, and lo, another corner is made to show the tasteful and practical intent of the home.

Mounting the stairs to the bedroom, the corner where one's careful grooming is done merits consideration. A dressing table is needed to start with, not a tall bureau at which one must stand, but a friendly little shrine which in place of a Van Eyck triptych has a triple mirror. Here are displayed all "the pretty tiny little kickshaws" that one accumulates in a life of birthdays, Christmases and card parties, all in silver or ivory, and here one is allowed to make oneself a little prettier than Nature intended.



INTERESTING TREATMENT OF DOUBLE WINDOWS AND DOOR, WITH THE SAME FABRIC REPEATED IN THE VIENNESE FURNITURE.



FORMAL AND GRACEFUL WINDOW DRAPERIES THAT HARMONIZE WITH THE FURNISHINGS.

All over the house are textiles, and over these one spends anxious hours. The first in order of necessity are the rugs. If the purse is big, the matter simplifies itself into selecting the most temptingly beautiful antique rugs from the Orient. But setting this idea aside, the choice lies between coarse but artistic modern rugs and squares of solid color carpet. China is sending us cheap rugs full of character, with plain fields broken with an ornament, and bordered with a swastika repeat. They are made of jute, of wool, of cotton—the latter for the bathroom. Plain carpets are woven in extraordinary widths for rugs without seams, and make tasteful floor coverings of great durability.

After the feet have a soft surface under

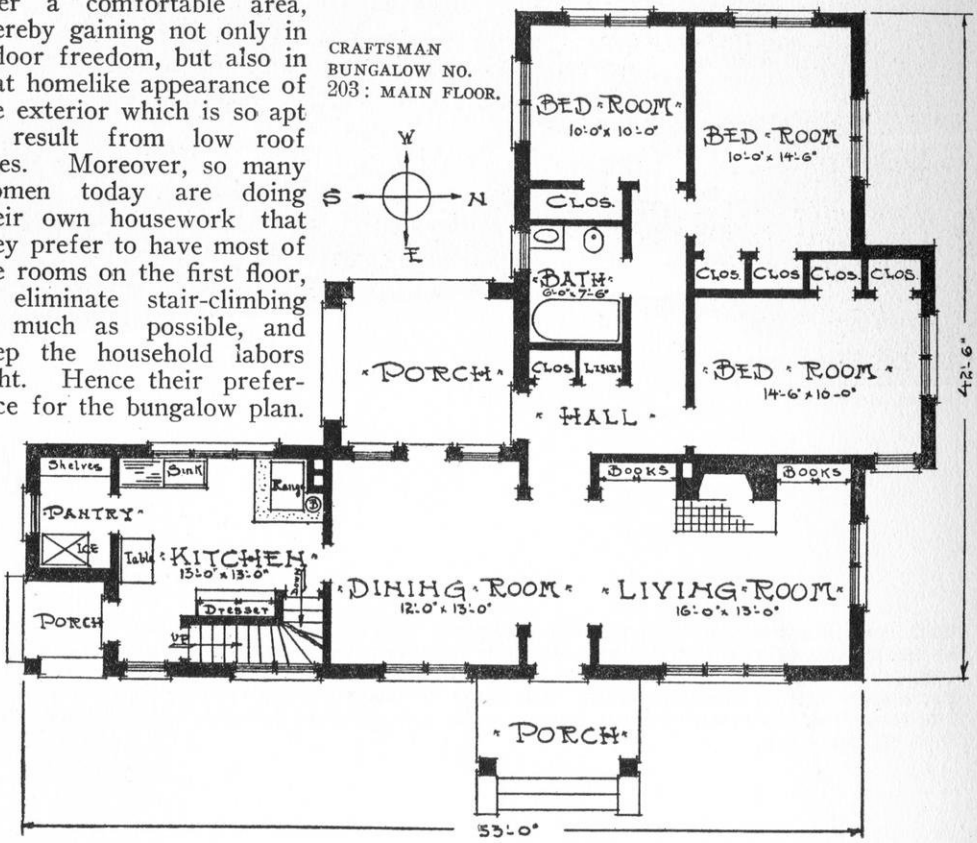
(*Continued on page 698.*)

TWO UNIQUE AND PRACTICAL DESIGNS FOR CRAFTSMAN COUNTRY BUNGALOWS

WITH the increasing interest in country living there has come a corresponding enthusiasm for the bungalow style of architecture. And this is very natural, for several reasons. The further one gets from the city, the more reasonable becomes the cost of land, and with the possession of a larger lot there is no longer the necessity for a narrow design and several stories. It becomes possible to spread out one's rooms over a comfortable area, thereby gaining not only in indoor freedom, but also in that homelike appearance of the exterior which is so apt to result from low roof lines. Moreover, so many women today are doing their own housework that they prefer to have most of the rooms on the first floor, to eliminate stair-climbing as much as possible, and keep the household labors light. Hence their preference for the bungalow plan.

Since the majority of our readers who are contemplating the building of summer or all-year homes in the country are interested in bungalows and cottages not more than a story and a half high, we are presenting this month two designs of this character. And although they are both simple and economical in arrangement and construction, they are quite different in appearance and interior layout, each having distinctive and unusual features which give it an individuality of its own. This originality is the result of planning for variety of outlook, advantageous exposures and pleasant views of garden and landscape, as

CRAFTSMAN BUNGALOW NO. 203: MAIN FLOOR.



Gustav Stickley, Architect.

BRICK AND SHINGLES ARE USED IN THIS HOMELIKE CRAFTSMAN BUNGALOW, NO. 203: MUCH OF THE CHARM OF THE EXTERIOR RESULTS FROM THE IRREGULAR ROOF LINES, AND THE CURVE OF THE ENTRANCE PORCH HOOD WHICH IS ECHOED BY THE EYEBROW WINDOW ABOVE AND THE SIMPLE WOODEN GATE IN THE FOREGROUND: THE HOUSE IS PLANNED FOR A COUNTRY SITE, WITH ALL THE ROOMS FOR THE FAMILY ON THE GROUND FLOOR, AND AN EXTRA BEDROOM AND BATH FOR THE MAID IN THE ATTIC.

Gustav Stickley, Architect.

THIS SHINGLED CRAFTSMAN BUNGALOW, NO. 204, IS UNIQUE IN BOTH EXTERIOR DESIGN AND INTERIOR ARRANGEMENT: IT IS PLANNED FOR A RIVERBANK, MOUNTAINOUS OR WOODLAND SPOT WHERE THE OWNERS WISH TO TAKE FULL ADVANTAGE OF THE SURROUNDING VIEWS, AND THE WIDE VERANDA THAT EXTENDS AROUND THE BIG OCTAGONAL ROOM OFFERS PLENTY OF SPACE FOR SHELTERED OUTDOOR LIVING, SUPPLEMENTED BY THE BALCONY ABOVE: AS THE PLANS SHOW, THIS CENTRAL ROOM EXTENDS UP TO THE SECOND STORY, WITH AN INDOOR GALLERY CIRCLING IT, REACHED BY A STAIRCASE IN THE ROOM AND LEADING TO GENEROUS STORAGE SPACE IN THE ATTIC.

well as for interior comfort and convenience. We feel that, in many respects, these two houses are the most unique and satisfactory, of their particular type, that we have ever designed.

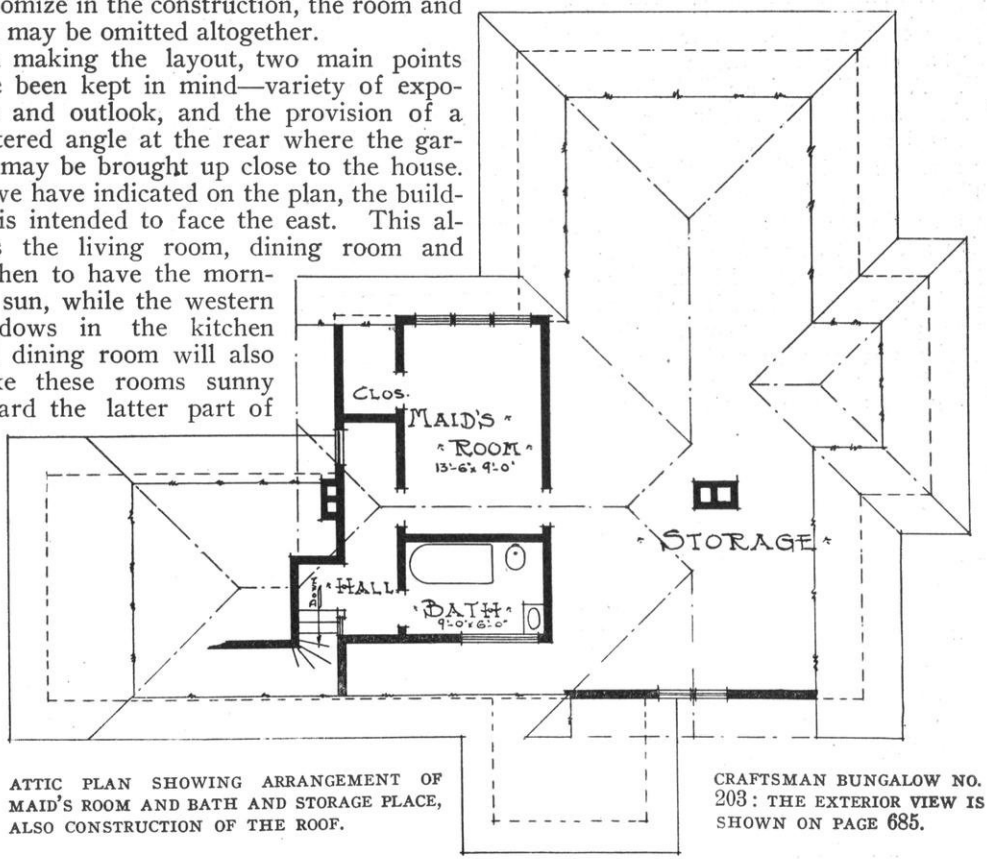
THE first bungalow, No. 203, is of brick veneer on frame, above a stone foundation, and the roof is shingled. The stone is repeated in the low garden wall with coping of cement, and the brick is used again in the entrance posts. The wooden gate completes, in its design, the curve of the lifted hood over the entrance porch, and the latter in turn is echoed by the line of the eyebrow window in the roof above, —details which, though simple, contribute much to the charm of the exterior.

The rooms are all planned on the ground floor, except the maid's room and bath, which occupy the space above the dining room and porch, and this allows the roof to be kept comparatively low. If no maid is kept, this upper bedroom may be used as a playroom for the children, or as an extra guest chamber—or if the owner wishes to economize in the construction, the room and bath may be omitted altogether.

In making the layout, two main points have been kept in mind—variety of exposure and outlook, and the provision of a sheltered angle at the rear where the garden may be brought up close to the house. As we have indicated on the plan, the building is intended to face the east. This allows the living room, dining room and kitchen to have the morning sun, while the western windows in the kitchen and dining room will also make these rooms sunny toward the latter part of the afternoon. The portion of the garden lying in the angle of the house will be protected from both north and east winds, and will have plenty of sunshine, while the porch in the corner will provide a shady and secluded spot for outdoor life.

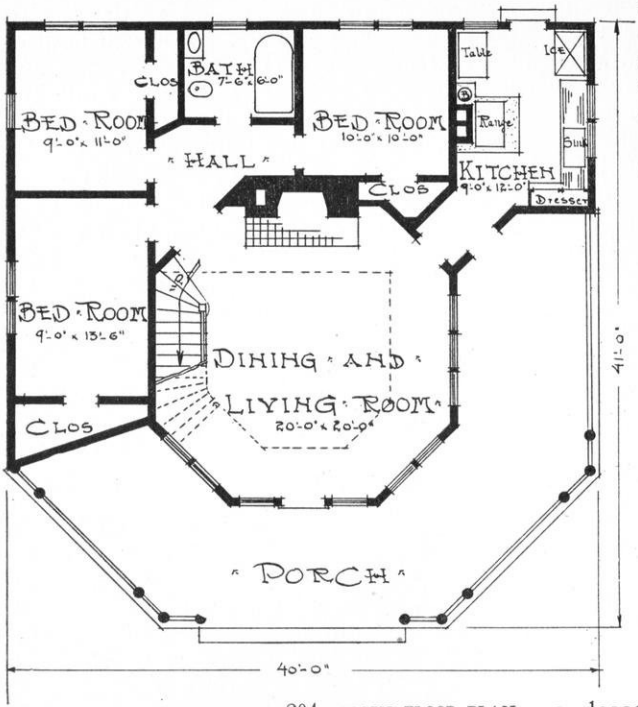
Entering the front door one finds the living and dining room on either side with the openings between them so wide that the effect is of one long room. At the same time the arrangement of the partitions leaves an open passageway through to the hall in the rear.

The fireplace with built-in bookcases on each side and the pleasantly grouped casement windows combine to make these two rooms very attractive, and if the door leading from the dining room to the rear porch is of glass, a vista through the garden will be provided. Moreover, as the kitchen is so convenient of access, meals may be served on this porch with very few extra steps. An unusual feature of this plan, it will be noticed, is the location of the kitchen, which has a window overlooking the street and another group of three fac-



ATTIC PLAN SHOWING ARRANGEMENT OF MAID'S ROOM AND BATH AND STORAGE PLACE, ALSO CONSTRUCTION OF THE ROOF.

CRAFTSMAN BUNGALOW NO. 203: THE EXTERIOR VIEW IS SHOWN ON PAGE 685.



CRAFTSMAN BUNGALOW NO. 204: MAIN FLOOR PLAN.

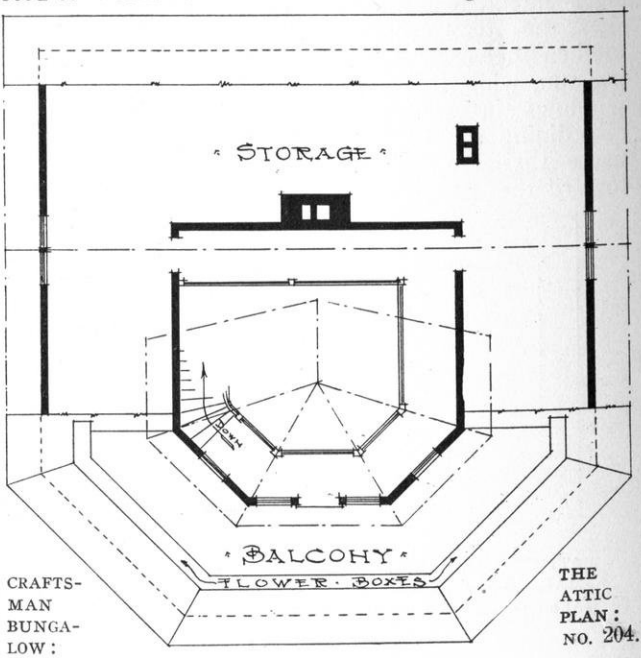
ing the rear garden. The staircase likewise has double windows high in the front wall. A small service porch in the corner provides a convenient entrance for tradesmen, and may be made attractive by a lattice screen and by the planting of vines.

The rest of the ground floor is devoted to the three bedrooms and bathroom, which are shut away from the living rooms by the central hall. Windows in two sides of each bedroom insure plenty of cross-ventilation and views of garden and country. In addition to the closets on this floor there is plenty of space for storage in the attic, beyond the maid's room and bath.

THE second house, No. 204, is also shown on a foundation of field stone, but in this case both walls and roof are shingled. We have pictured this bungalow at the edge of a stream or lake in hilly country, with an informal stone pathway leading from a little boat landing up to the front porch; but the design is suitable for any locality where it is desired to take advantage of wide views from the generous windows, encircling porch and narrower balcony overhead.

Both the construction and interior arrangement are distinctive and unusual, as the plans and perspective view indicate. The main feature of the bungalow is the octagonal room in the middle which serves as living and dining room combined. Directly opposite the front door is the fireplace, on one side of which is an entrance to the kitchen, and on the other one to the bedrooms, while the staircase ascends on the left to a gallery that runs around the entire room and leads to the storage space in the attic. This gallery receives light and headroom from the bay window which projects from the roof, and a door in the front leads to the balcony. Aside from its practical purpose, this inside gallery forms a very interesting feature of the living room, giving an appearance of coziness around the walls and about the fireplace, and permitting a decorative use of the structural woodwork. At the same time the open space in the center gives an unusual height to the room, and the windows in the upper portion flood the place with air and sunshine.

Particularly convenient is the arrangement of the other rooms, for the kitchen communicates with the living and dining



CRAFTSMAN BUNGALOW: THE ATTIC PLAN: NO. 204.

room through a short passageway and is entirely shut off from the bedrooms, which are reached by a separate hall on the opposite side of the fireplace. Three good-sized bedrooms and bath are provided here, with closets that make the utmost use of the irregular corner spaces. The kitchen equipment is especially compact, a built-in dresser occupying the front wall, with sink and drainboards beneath the double casement window at the side, the ice-box in the rear corner, the work table opposite, near another window, and the range nearby. A door at the back leads down to the garden. There is also a door leading from the kitchen passageway onto the side porch, so that meals may be served in this sheltered outdoor spot whenever the weather permits.

A LOVER OF WILD FLOWERS

(Continued from page 635.)

There a few blossoms were carefully culled and in a short time they were resting on the pillow of the sick woman, giving such happiness as only a flower laden with memory can bring to the human soul. The young man himself wept with joy as he picked the flowers, and his wife in turn shed tears as they were put in her hands.

Such episodes as these are not rare in Mr. Lincoln's life and neither are the incidents few in which he is compelled to turn away schoolchildren and even parties of botanists, who he finds do not protect the plants and flowers they imagine they love. Much of his life is spent out in search of new flowers, new shrubs, whatever may add to his interest and delight in New England flora. And his books on the Wild Flowers of New England are recognized authority on a subject dear to the heart of all real lovers of the New England country. Probably no text on flowers has ever been so completely and beautifully illuminated as in these volumes which stand at once as works of art and floral text books.

THE CRAFTSMAN has had the good fortune to secure from Mr. Lincoln a series of pictures of the flowers which bloom in April, May and June throughout our Northeast country. These will appear in our magazine in the months in which they appear in the New England wild gardens and we feel sure that they will meet with the response that such simple beauty must always win from Nature's true lovers.

Mr. Lincoln tells a sad little story of the ginseng, which is very rare in any country, and for which today the Chinese pay large sums. There is one spot in the Berkshire hills where it grows, which he has known for years and where he has gone annually to make photographs. There were just five plants growing there when he first discovered the hiding place, and in 1914 the number had increased to twenty. He was very proud of this little ginseng garden and often spoke of it to other flower lovers, though never in any way identifying the locality. Last June he made a second visit to these little friends for further illustrations which he needed, and discovered that not a plant remained. The flowers had appealed to the casual interest of some passerby and the whole twenty plants had been pulled up, not a stalk left to propagate and beautify the place for future generations.

Whenever Mr. Lincoln speaks of his flowers he makes an urgent plea that all people who gather wild blossoms or plants should do so with all possible care, that they should go out to the woods with penknives or with scissors, gathering only the stalks bearing the flowers, even as they would in their own gardens. He finds it hard to understand why people will treat the great free garden of nature with such utter lack of respect and courtesy, when they tend their own little flower plot often with so much affection and love.

Mr. Lincoln's work in connection with the wild flowers of New England we think will not only bring great pleasure to the world through his really beautiful photographic studies, but will also in time awaken toward flowers that wonderful New England conscience, which up to the present has never been appealed to in vain for the protection of any principle.

"I NEVER had any other desire so strong, so like to covetousness, as that one which I have had always, that I might be master at last of a small house and large garden, with very moderate conveniences joined to them, and there dedicate the remainder of my life only to the culture of them and study of nature. . . . But several accidents of my ill fortune have disappointed me hitherto, and do still, of that felicity; for though I have made the first and hardest step to it, by abandoning all ambitions and hopes in this world, and by retiring from the noise of all business and almost company, yet I stick still in the inn of a hired house and garden." A. COWLEY.

A GROUP OF SEMI-RUSTIC GARDEN FURNISHINGS OF NEW AND DECORATIVE DESIGN, IN WHICH SMOOTH BOARD SEATS ARE USED FOR THE CHAIRS AND SETTLE: THE PHOTOGRAPHS WHICH ILLUSTRATE THIS ARTICLE WERE SUPPLIED BY COURTESY OF THE NORTH SHORE FERNERIES COMPANY.

FURNISHING YOUR GARDEN: STUDY TO ACHIEVE COMFORT AS WELL AS PICTURESQUENESS IN OUTDOOR FITTINGS

NO matter how beautiful one's garden may be, with lawns and flower-beds, shrubs, vines and shady trees, it is incomplete without some form of seat, some resting place where owner and guests can enjoy the surrounding loveliness. No one would consider finished, a room with tastefully tinted walls, well-placed pictures, curtains and rugs however charming, if chairs were absent—unless perchance it might be a visitor from the Orient who would prefer a few mats or cushions on the floor.

Yet how often does one see a garden which has inadequate provision for rest—or even none at all! Such an omission implies either that the owner has considered the place merely one in which to grow flowers for decoration of the table and vegetables for use in the kitchen, or that he has planned and planted the grounds as a pictorial setting for the house, overlooking the fact that a garden only attains its full value and significance when it not only fills these practical and æsthetic needs, but also, and above all, provides a pleasant, comfortable place for open-air living. And this it certainly cannot do unless it contains an occasional bench, chair or arbor-sheltered seat.

The first thing is to decide just where, in one's garden, such resting places are most desirable—whether on the lawn beneath a wide-spreading tree, in some sheltered corner against a wall or background of shrubbery, beneath a group of fragrant evergreens, beside a pool or fountain, or on a knoll or hillock from which a pleasant view of the landscape can be seen.

Then, when the location is decided upon, comes the question of materials and design—which will be answered partly by one's pocketbook, and partly by the general style and materials of the house. When a somewhat rustic type of furnishing seems most appropriate, seats and tables of the kind illustrated above will be found both durable and decorative. Although these are made of logs with the bark left on, they are not

so rough as most rustic ware; the lines are straight, the designs symmetrical, and the seats, made of planed boards, present a smooth surface that will not injure the most fragile of summer frocks. At the same time, they hold a sufficient suggestion of the woodland spirit to be in place beside the friendly foliage of evergreens. They can be had with the seats stained either green or brown, the former shade presenting a pleasant contrast with the natural tones of the supporting logs and cross-pieces.

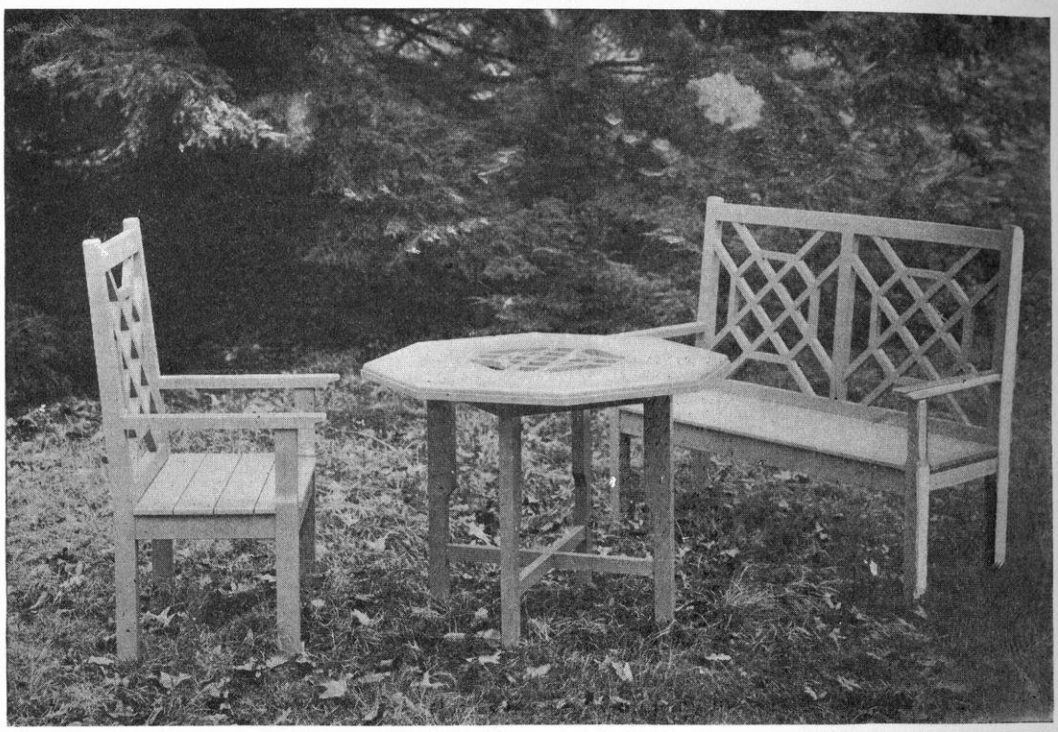
Another instance of this modified rustic construction is to be found in the gable-roofed arbor, in which logs are used for the main structure and boards for the seat. The design is especially practical as it combines a seat, a shelter and a support for vines all in one, and when placed in some appropriate garden spot—in the center of a rustic fence, at the edge of a little copse, or beside a pathway—and planted with wistaria, honeysuckle, trumpet vine or other flowering creeper, it will prove a very distinctive as well as inviting retreat.

A SEMI-RUSTIC ARBOR WHICH COMPRISES SEAT, SHELTER AND SUPPORT FOR VINES ALL IN ONE STRUCTURE.

FOR THE GROUNDS OF A COLONIAL HOUSE THIS LATTICED ARBOR WOULD BE ESPECIALLY APPROPRIATE.

In the grounds around a formal house, and especially one of Colonial design, where rustic furniture would seem a little unconventional, smooth wooden arbors, seats and tables, with paint finish to protect them from the weather and to give them coloring, will be found in keeping. Above is an arbor of this character, planned to arch a garden walk, with a seat on each side having a lattice back, and a rounded roof of pergola construction. The structure is shown here before the vines have been planted, but one can readily imagine what a charming bower it will present when crimson rambler or some other garden favorite has softened the lines with foliage and flowers. This arbor can be had painted white, light green or dark green, to match the trim of one's house.

The last illustration shows a group of particularly attractive pieces which, while solidly built, are distinctly decorative and graceful. In the backs of the chair and settle and the center of the table the wood is used in a latticelike fashion, forming both a firm brace for the rest of the construction and an ornamental asset in the design. A very interesting effect could be



ARMCHAIR, TABLE AND SETTLE OF WOOD SHOWING AN UNUSUALLY DECORATIVE LATTICELIKE DESIGN: THESE PIECES CAN BE HAD PAINTED WHITE, LIGHT GREEN OR DARK GREEN TO MATCH THE TRIM OF ONE'S HOUSE.

produced by repeating the same pattern in a nearby trellis, fence or gateway. Like the arbor previously described, these pieces can be obtained painted white, light green or dark green, according to the surroundings in which they are to appear.

VINE-CLAD BOWERS AND GARDEN VISTAS

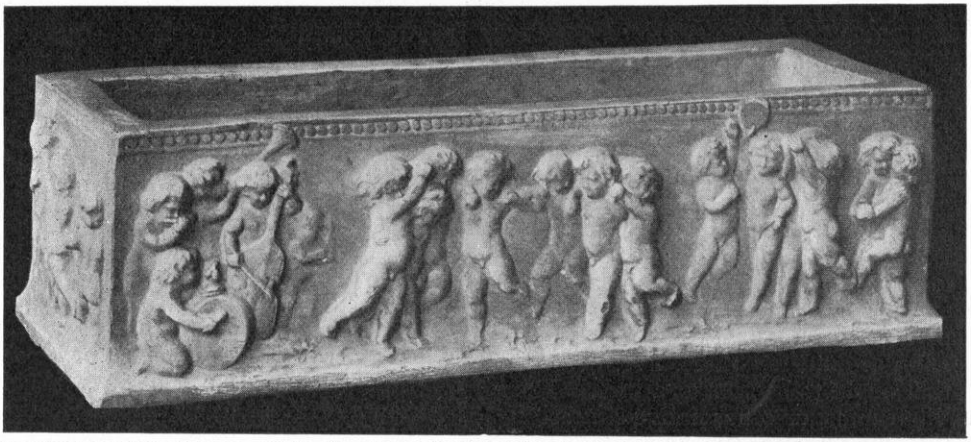
(*Continued from page 642.*)

need rich soil and are benefited by heavy mulching in summer and fall.

The bittersweet, with its clusters of orange and crimson fruit which brighten the days of autumn and winter—the handsome trumpet vine with its scarlet flowers—the old-fashioned honeysuckle—the beautiful purple-flowered Chinese wistaria—the decorative-leaved hop vine, the wild cucumber, the tiny smilax,—and, of course, the rose—these are a few others which, planted about arbors, well repay the gardener's care. Nor must we forget the graceful Allegheny or maidenhair fern vine, which looks the first year like a clump of ferns, and starts again the second season, making a fast-growing covering for a garden shelter, with its lacy veil of leaves and tiny, fairylike blossoms.

The canary-bird vine also deserves consideration; it bears a dainty yellow flower, with a tiny hook that resembles a bird's beak. Both the wild and cultivated grape form luxuriant coverings for garden structures of all kinds, and if they grow too slowly the first season it is a good plan to plant gourd vines beside them. A five-cent package of these seeds will make an attractive mass of foliage in a short time, and later on the gourds can be hollowed out and converted into sugar bowls, dippers and other useful objects, with or without decoration.

One of the most inexpensive and swiftly-growing vines is the morning glory, and its cousin the evening glory, and if these are planted with the moonflower vine—the big white blossoms of which unfold at night—a delightful succession of bloom is insured. Like the gourd vine, these three may be used with excellent effect to cover a garden structure while one is waiting for more slowly growing vines, such as roses, wistaria, grapes, etc., to mature.



A CLAY FERN-HOLDER WHICH, WITH ITS REMOVABLE ZINC BOX, IS EQUALLY SUITABLE FOR WINDOW SILL OR TABLE: THE LENGTH IS FOURTEEN AND ONE HALF INCHES.

NEW DESIGNS IN CLAY FERN-HOLDERS

FLOWERS and ferns have so much to commend them to the home-maker that it is surprising we do not use them even more in our rooms. Aside from the note of outdoor friendliness which they always bring, there is their value from a purely decorative standpoint. The simplest or severest room is lent a touch of grace by the presence of spreading leaves and opening fronds, or the more ephemeral buds and blossoms, while the rich restful green of the foliage or gayer note of flowers, seen in the right spot, against a fitting background, may prove just the detail needed to complete and emphasize one's color scheme. And needless to say, the selection of an appropriate pot or jar is of importance.

We are showing here two new designs in clay fern-holders that will please those who like modern adaptations of antique classic motives. Indeed, the old Greek and Roman mythologies were so closely allied with the whole outdoor world of nature that there always seems a peculiar kinship between flowers, ferns and vines and the decorative designs of that period. In the present instance the tiny figures in high relief that encircle the pieces are those of children, some with garlands, others with musical instruments, others dancing—all symbolizing the joy of youth and outdoor freedom.

The fern box at the top of the page is 14½ inches long by 5 inches wide—outside measurements—and 4½ inches high, and is lined with a zinc box in which the ferns are planted. This box is provided with handles at each end, so that it can be easily inserted into or removed from the holder. The other jar is 6½ inches in diameter and 4½ inches high—a convenient size for the average flower or fern pot.

This pottery looks especially effective when filled with ferns, for the delicate green of the overhanging fronds finds a pleasantly contrasting background in the antique buff finish of the jars, the irregularity of which gives an effect of age.

A point that may be of interest to our readers is that the long fern box shown above may be obtained without extra charge with a year's subscription to THE CRAFTSMAN, and the round jar illustrated below with a four months' subscription.

A CIRCULAR FERN-JAR, FOUR AND ONE HALF INCHES HIGH, WHICH SUGGESTS IN ITS DESIGN AND SOFT BUFF FINISH SOME ANTIQUE CLASSIC PIECE.

WILD GARDENING

(*Continued from page 659.*)

the underview. Shrubs can be chosen so as to give flowers enough.

Grouping. But the finest use of shrubbery is to tie your trees into groups or pictures. One reason why your woods look bare after thinning, is that there are no groups, for the trees are isolated, unrelated objects, like so many lead pencils. They will compose better if you have a clump here and a specimen there. A good way to plan these groups is to put a conspicuous string around say three, five, or seven trees that ought to be seen as a unit. Then plant viburnums, or other native shrubs, inside this string and the unrelated tree-trunks will be tied into a group that has some meaning.

Edging. Few of us have the money to carry out all these ideas. We would like to fill our woods with shrubs and flowers, but we may have to content ourselves with edging the paths, where we can enjoy to the full all the work we have done, and let the colonies spread gradually and naturally to the depths of the woods. It is very pleasant to get a wagon load of maidenhair ferns and plant big colonies of it near the path. This same method may be employed with partridge berry, ground pine, club moss, wild ginger, hepaticas, bloodroot, and other carpeting plants. Virginia creeper is very pretty as a ground cover and it is pleasant to have the birds carry the berries of this and other desirable plants to all parts of the woods.

Birds. It is easy to fill the wild garden with music by planting shrubs that will furnish edible berries the year round—viburnums, shrubby dogwoods, and hawthorn. The longevity and health of your trees depends largely upon woodpeckers—the greatest enemies of borers—and it pays to send to the American Association of Audubon Societies, nineteen hundred and seventy-four Broadway, New York, for Hiesemann's book on attracting and protecting wild birds, with a list of dealers who are authorized to make the Von Berlepsch bird houses and apparatus.

Wild flowers. Big, nature-like masses of wild flowers require little or no care after planting—no staking, watering, or any sign of the spade. It is best to have ninety-five per cent of the planting composed of species that are most abundant within ten miles of one's own house. It is allowable to use foreign species that have run wild in America, like sweet-briar, orange day lily, and sweet rocket; also a few others that have proved their ability to increase without care in wild gardens—daffodils, snowdrops, poet's narcissus, and English bluebells. But it is contrary to the spirit of wild gardening to use any horticultural varieties that seem artificial or man-made, such as double-flowers, Darwin tulips, plants with purple, golden, silver, or variegated foliage, or cut-leaved and weeping varieties of familiar trees and shrubs.

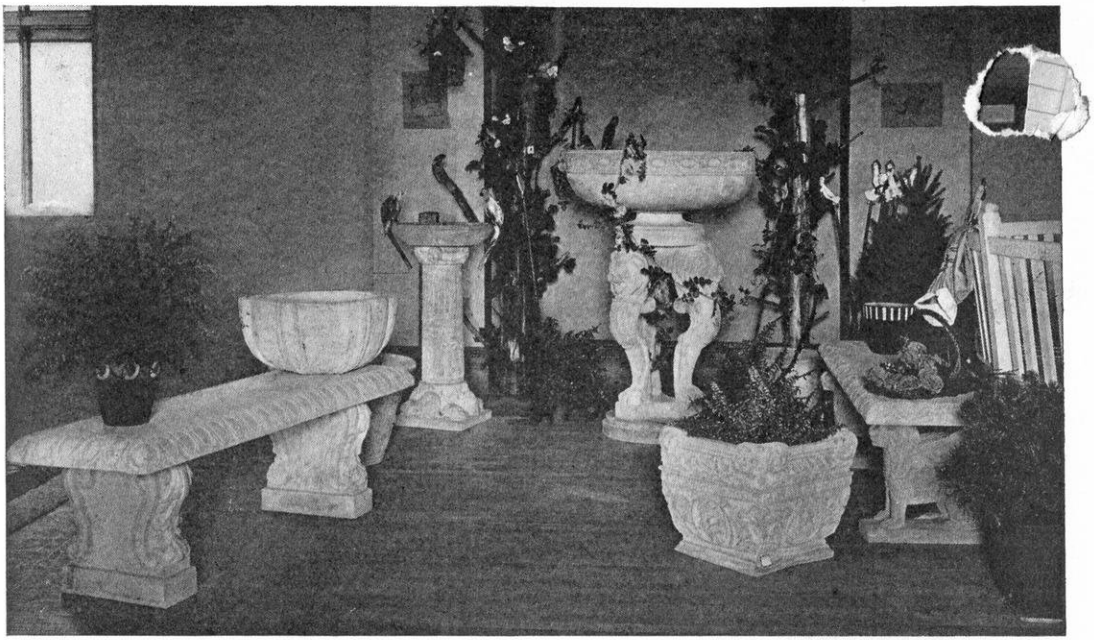
Shall we collect native plants or buy them from the nurserymen? The joys of collecting are very great, especially since the advent of the automobile, which is an ideal instrument for "scouting," or locating all the best available species within twenty miles. Also it is possible to fit up an automobile so that you can bring home in it a considerable quantity of plants.

A code of ethics for collecting is now growing up. It is considered wrong to take any plants from public property, and it is the proper thing to offer remuneration to owners of private property. For example, farmers will often sell ferns at a dollar a wagonload, if you dig and carry them away. Again, it is not right to take rare plants from the wild. One great advantage of collecting is that you can get much larger colonies than you can afford to buy from nurserymen. There are also professional collectors in all parts of the country from whom you may secure practically every tree, shrub, and flower native to America which is suitable for wild gardening.

Conifers or narrow-leaved evergreens are attractive the year round, and are invaluable for screens and shelter. Many of them grow tall and are long-lived, and since they are relatively slow-growing and costly, it is well to consider this list first. In limestone regions some of these are to be preferred to the broad-leaved evergreens, most of which are lime-haters. The conifers include:

Balsam fir (*Abies balsamea*), hemlock spruce (*Tsuga Canadensis*), white pine (*Pinus Strobus*), red pine (*Pinus resinosa*), pitch pine (*Pinus rigida*), red cedar (*Juniperus Virginiana*), trailing yew (*Taxus Canadensis*).

Ground pine and club moss are evergreen, but are rather difficult to transplant successfully. They are excellent for edging woodland paths and match the texture of several evergreen trees.



CONCRETE GARDEN FURNITURE SHOWN IN ONE CORNER OF THE GARDEN FLOOR OF THE CRAFTSMAN BUILDING.

CONCRETE FURNITURE AND FITTINGS FOR GARDENS

ONE of the most interesting problems which the garden-maker has to consider, is the provision of outdoor seats and practical as well as ornamental fittings, which add to the comfort of the place and by their architectural character help to link house and garden together. And those who are seeking to add to the friendliness of their grounds this spring, or who are planning and planting new gardens, will find many attractive concrete designs from which to choose.

There are concrete benches, some of them severely simple in design, and suitable for Colonial and very formal places, while others are adorned with egg-and-dart borders, conventionalized leaf and flower motives, and patterns suggestive of the Italian Renaissance. Some of the seats rest upon curiously carved lions—those useful and decorative beasts which, tamed and petrified by craftsman and builder into various classic poses, have upheld through the architectural ages so many burdens of marble, concrete and stone.

Those who feel that their garden would be incomplete without the old-fashioned presence of a sundial, will find concrete pedestals for this purpose made in various simple and elaborate forms. One of the most unusual has around its base several turtles which—if the designer's intention may be humorously interpreted — seem eager to climb up and find out the time.

Many good designs can be found among the big jars and vases, some cast in simple, lotuslike forms, others festooned with concrete leaves, flowers and grapes.

Fountains and bird basins also come in concrete, some low and shallow, others of more pretentious air held high on pedestals.

An original and charming use to which one of these concrete bowls may be put, is to place it on a support in the center or corner of the porch, fill it with ferns, and drop into it, among the foliage, a single electric light bulb, stained a rich blue, rose or orange. Then at night, when the light is turned on, a soft rich glow will be diffused through the ferns, shedding a wonderful radiance over the whole porch.

Such pieces as we have just described may be found among the furnishings on the Garden Floor of the Craftsman Building, and the visitor will discover upon examining the concrete surfaces that they have a pleasant, rich and lustrous quality, due to the fact that ground marble is included in the mixture before it is cast. The ware can be had in three shades—light, medium and dark gray. Another point of importance is that rain, frost and changing temperatures have no disastrous effect upon it.

OLD HICKORY RUSTIC FURNITURE AND GARDEN FITTINGS SHOWN ON THE CRAFTSMAN GARDEN FLOOR.

RUSTIC FURNITURE AND GARDEN SHELTERS

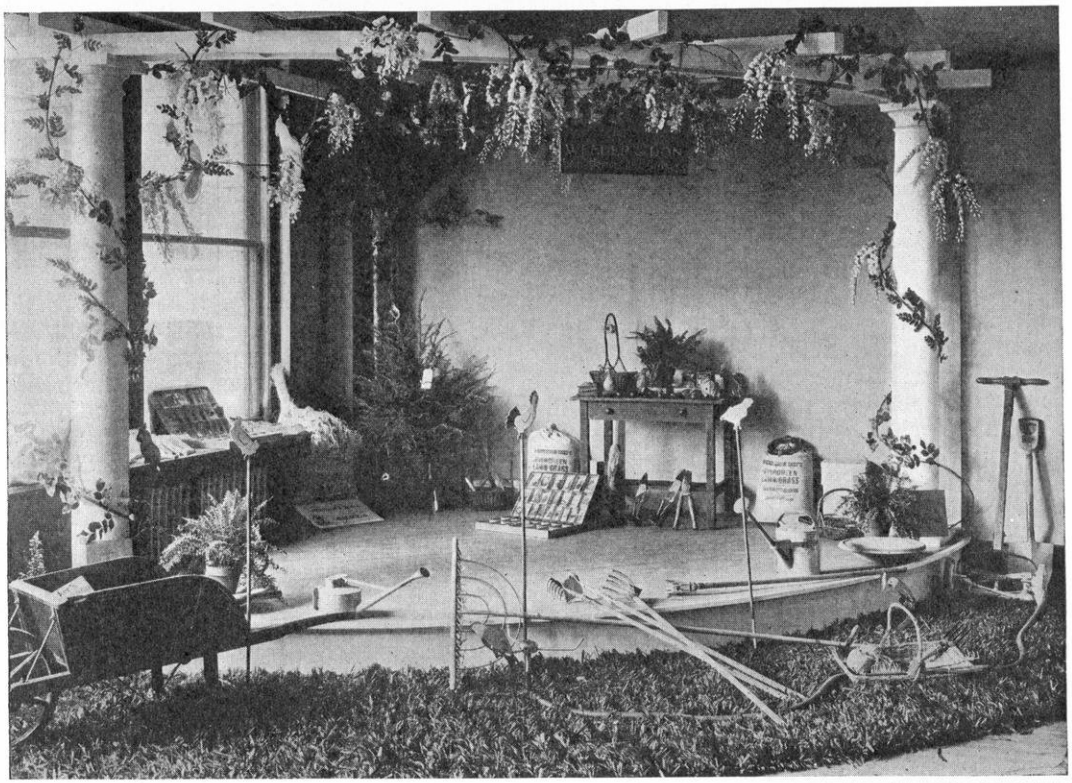
THERE is a curiously appealing and picturesque quality about rustic work. More than any other type of wood furniture or architecture it seems to hold the spirit of the forest. Its sturdy lines recall the solidly built cabins and rough chairs and benches of the pioneer. Its frankly uncivilized surface, whether stripped of bark or left with the original brown covering of nature, conjures up visions of the woods from which it came, and the irregular decorative designs to which the logs and branches lend themselves so readily suggest the friendly informality of the woodlands.

It is no wonder, therefore, that rustic work is popular around our country homes, for both porch and garden, and fortunately it is possible to obtain today furnishings and shelters of almost any kind—from the simplest chairs and tables to the most elaborate tea house or bungalow.

One of the most satisfactory forms of rustic work we know of is the hickory, a group of which we are reproducing here. These furnishings and garden structures are made from sturdy young hickory saplings, cut in the fall so that the bark will adhere to them, and the various parts of the frame are mortised firmly together.

In addition to the chairs, armchairs and rockers, the long settles and swinging seats that add such a livable air to porch, sunroom and garden, there are taborets and tables of various shapes and sizes, suitable for innumerable uses around the home—some to hold ferns and flowers, others that are just the thing for sewing, and others still that are handy for books and magazines or for the serving of afternoon tea.

Rustic arches and arbors with inviting seats, gates and fences with trelliswork of branches, pergolas, bridges, and sundials can all be had in portable condition, ready to put in place wherever they are needed in the garden scheme. And it is even possible to order an entire portable log bungalow of this character, which can be put up for the summer in some woodland place and taken down and stored away until the following season.



A CORNER OF THE GARDEN FLOOR OF THE CRAFTSMAN BUILDING WHERE SEEDS, TOOLS AND VARIOUS FORMS OF GARDEN EQUIPMENT ARE TO BE FOUND.

"HOW DOES YOUR GARDEN GROW?"

"THEY say you have such a fine garden," somebody remarked once to a friend. The man with the garden smiled a bit wistfully. "It *is* a mighty nice garden," he said, "but I merely own it—I don't possess it. You see," he added, "I haven't time to work and play in it myself, and until I do it will never be really mine."

It is not always the man with elaborate, well-kept grounds and a hired gardener, who gets the most enjoyment out of his property. It may be a source of satisfaction and pride, but it can never give him that thrill of personal achievement, that absorbing interest, and that sense of adventure which comes with the mingled difficulties and joys of the amateur home gardener. To dig and hoe, plant, weed and tend one's own place, however small, means to work hand in hand with Nature, to assist, however humbly, in her endless miracles of growth and unfoldment. And surely it is only human to discover a superior flavor in the fruits of our toil, to deem the fragrance of our own flowers doubly sweet!

The outdoor gardening season being now at hand, the matter of tools and other equipment is one of timely interest, and those of our readers who are within reach of the Craftsman Building will find some helpful suggestions on this subject by visiting a certain corner of the Garden Floor, a glimpse of which is shown above. Here they will see some of the newest and most practical devices for the aid of the gardener—especially for women, who want things that are light and easy to manipulate, making the work a pleasant task rather than a heavy labor. First, for the protection of her frocks, there are linen smocks of blue, gray, pink and buff, stoutly worked in various charming patterns, while serviceable gloves of Oxford tan are ready to cover her busy hands. Nearby will be found the various tools essential—steel spades with light wooden handles, plain steel rakes and others that are made reversible, with the teeth arched for leaves; wooden rakes for the lawn; weeders and cultivators of hard steel wire, strong, light and durable; some

with short handles for working around flowers, others with long handles, and some with weeder and hoe combined. Then there is the ever useful trowel; the garden reel in three sizes; raffia for tying up growing plants and vines; scissors for flower-gathering that hold the cut blossoms; neat labels on which one's writing is protected from the weather by a transparent covering; pruning knives of many sizes; small lawn mowers, light and convenient garden sprinklers, rubber hand-sprinklers and brass syringes for spraying plants and destroying insect enemies. There are also wheelbarrows, large, medium and small, and willow baskets of sundry shapes and sizes, the deep ones for vegetables, the shallow ones for flowers.

The watering pots are enameled in gay tones, decorated with old-fashioned flowers and figures, and brightly painted flower pots may also be had. But perhaps the most captivating of all are the painted sticks upon which perch brilliant wooden birds to mark some special seed bed or planting.

PROPERLY APPOINTED DWELLINGS

(Continued from page 683.)

their tread, we think poignantly of the staring windows which cry for screening drapery. Dressing the window is not much of a problem if one keeps in mind the simple scheme of sheer net sash curtains, and colored hangings outside of these, which give coziness and comfort to the room. The fashion of the moment is to be commended, that of hanging a short valance across the top with a long breadth falling straight at either side. It gives color and decoration without detaining much light—for after all a window is primarily for the purpose of admitting light.

A country house may be fitted entirely with block-printed linens and cottons, those attractive fabrics which are shown us in new designs every few months. They are full of feeling, as the artist expresses it; they are quaint and reminiscent of more romantic times than ours. So we love to have them about us. The schools of Vienna and Paris which started the new movement in color and design in these fabrics being incapacitated by the present war, the inspiration has come to our own artists to carry on the work, so we now have block-printed fabrics designed by American artists and executed by American workers. Without prejudice we may say that our goods now equal the foreign in originality and beauty.

A glance at the photographs illustrating this article will reveal many new and charming things in the way of furnishings and draperies. Block-printed linens hang their richly patterned folds at the windows, their brilliant colors mellowed by the light. Gaily flowered cretonnes and chintzes give both comfort and decoration to the softly stained willow chairs; plump and inviting cushions give an air of homelike restfulness to the upholstered couch, while Scotch wool and Oriental rugs add their notes of warmth and color underfoot. The lamps, whether rising from the floor on a tall willow standard, or resting with their wood or pottery bases and soft silk or cretonne shades on desk, bookshelf or table, all show that they are made and placed for real comfort and service.

Among the window curtain materials not included in the pictures must be remembered the various plain filet nets of white, cream and écru, and those that carry borders in darned work—a form of embroidery that seems particularly appropriate for this purpose, since it provides a pleasant pattern along the edges without being too heavy for such thin material. Fortunately for the permanency-loving home-maker, practically all modern curtain and upholstery fabrics are being made in sunproof colors. Plain striped and figured papers can be had with decorative friezes that are repeated in various fabrics, so that one's walls, curtains, portières and cushions can all be brought into close harmony.

The furniture question has already been spoken of in a preceding article, but a word about the willow is in place at this season. It comes in many delicate shades of green, brown and gray as well as the natural color, with cushions of velour, linen or cretonne in colors and patterns to harmonize with the rooms. One of the most striking combinations recently evolved is the black-stained willow, upholstered in burnt orange velour —a contrast that gives a peculiarly warm and vivid touch to a dark corner. Among the more solid types must be mentioned the new gumwood furniture, built on simple, graceful lines, with mellow gray-green finish.

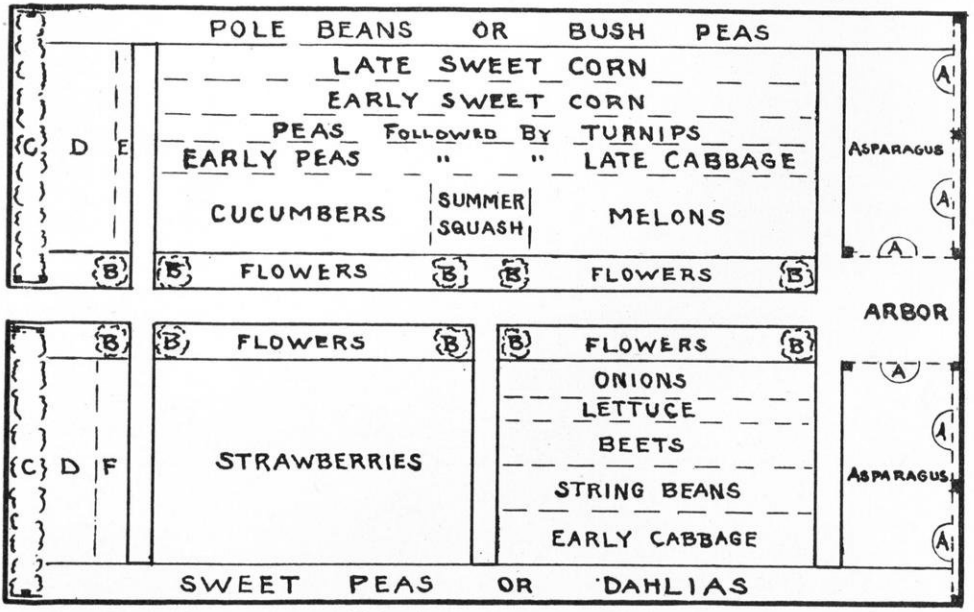
These are merely a few suggestions—those who wish practical help may turn for advice and aid to the Department of Interior Furnishings in The Craftsman Building, by which the illustrations for this article were supplied.

PLANTING PRACTICAL GARDENS FOR BEAUTY: BY HAROLD D. PHELPS

MOST gardens are made for the useful things which may be grown in them, vegetables, fruits and flowers; but that is no reason why they should not be beautiful at the same time. Just as it is a principle of Craftsman homes to obtain the beautiful by the proper treatment of the structural necessities rather than by added ornamentation, so in our gardens we should strive to use the things we grow for utility in such a way that they contribute an additional crop, beauty. And this beauty should be a constant crop, changing in its charm as the plants develop. Even the humblest patch of vegetables may have artistic merit, as many of our tiny school gardens show. But when the garden is extensive enough to include fruits and flowers for cutting, its beauty should be one of its valuable harvests.

The surest way to have a beautiful garden is to begin now, before it is warm enough for outdoor work, and make a complete plan suited to your individual requirements and the space available. Making a plan insures consideration for the garden as a whole. This is the keynote to success. When your whole garden, rather than some particular spot or planting, brings favorable comment from those who see it, you may know you have achieved unity and harmony. So in starting your plan consider how things will look and grow in relation to each other.

The boundaries and paths of a garden are its framework, and attention should first be given to these. Paths should be as many only as are necessary to aid in the garden work, and should be arranged to lead the gardener where he desires to go as quickly as possible. If the garden has but one entrance the main walk will usually lead from there to the opposite side of the garden, and its terminus is a good location for some permanent feature. From this side, paths may be made to divide the garden into plots for the various crops. Plots of different sizes should be made for convenience. If a wheel cultivator is to be used often, long rows lighten the garden labor, but the length of the rows should always be proportioned to the habit of the crop and the quantity grown. Each variety



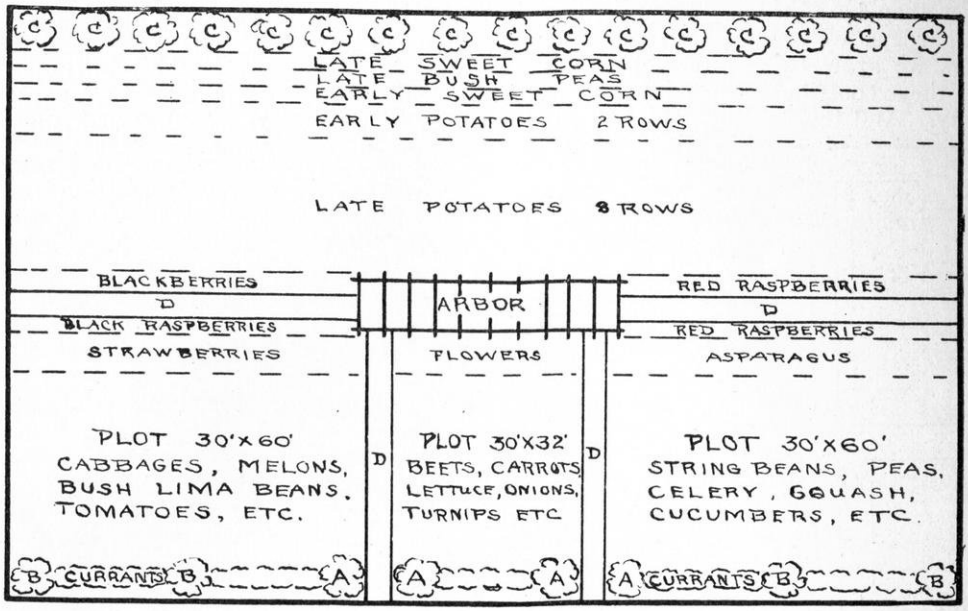
TYPICAL GARDEN FOR AREA 50 X 80 FEET

SCALE 4 8 16

A. GRAPEVINES
B. CURRANTS BUSHES
C. BLACKBERRY HEDGE
D. STAKED TOMATOES
E. PARSLEY BORDER
F. RHUBARB ROOTS

should have at least one full row the length of its plot.

Boundaries should always be strengthened and emphasized with the tallest growing crops, unless there is one particular spot from the outside of which it is desired that a partial or complete view of the garden be obtained. In such a case plants should be chosen which do not impede the view beyond. Whenever we plant the largest growing things other than at the edges, with something else beyond them, we at once cut



TYPICAL GARDEN FOR AREA 100X160FT.

SCALE

A. DWARF CHERRIES
B DWARF PEARS
C. DWARF APPLES
D DIRT PATHS.

variety of each crop must be studied in relation to the locality. Advice on this point may usually be obtained from some reliable person in the vicinity who has tested several varieties under similar planting conditions. If the area is limited, staple crops, such as potatoes and onions, of which good supplies may be purchased, should give place to the more perishable crops which taste so much better from one's own garden.

Garden plans should always be made for the garden into two parts and destroy its unity.

Often the boundaries of the garden may be used permanently for trellises on which grapevines, beans, peas or flowering vines may climb, or for rows of dwarf fruit-trees and cane fruits. Such planting as this adds interest, because it gives height to the garden. In larger spaces, where the framework is more complex, it should be remembered that the borders of the paths are the boundaries of plots and may require special treatment as such. The borders of the main walk are often the best places for such flowers as will not hide the crops behind them.

The choice of vegetables, fruits and flowers to be grown will depend upon family preferences, while the selection of the best the individual area they are to occupy and for the family they will supply. Two typical plans are given here to illustrate the principles set forth and serve as guides on which to base a plan or as foundations which may be changed to meet special conditions.

A Plan for a Garden 50 by 80 Feet.

The typical plan for an area 50 by 80 feet is designed for a fairly complete garden in a limited space, but may be lengthened or widened as desired to give additional variety or quantity. In this plan, permanent boundaries are used at the ends; on one, blackberry hedges at each side of the entrance, and on the other, a simple grape trellis of posts and wire construction, with

an arbor of the same material terminating the main walk. Room is afforded for six grapevines, which may be of one or more varieties. The blackberry hedges should be supported by setting posts at each end on which have been spiked crosspieces of 2 by 6 material about 18 inches long, 3 feet above the ground, from which stands of No. 10 galvanized wire run along each side of the row. If the new shoots are kept pinched back to a height of about 4 feet during the summer and the old canes which have borne fruit are cut out at the ground in winter, no further pruning will be necessary to maintain an attractive hedge, well trimmed for fruit production. At the sides of the garden the tallest-growing crops may be raised, and, if a permanent support for these is desired, posts supporting a wide woven wire fence may be used. Woven wire fencing is preferable to chicken wire, but for peas a close meshed fencing should be selected.

At each side of the main walk a 3-foot border for flowers is reserved, broken at the corners where the work paths diverge by currant bushes; low growing flowers, either annual or perennial, may be used. Space for permanent crops such as asparagus and rhubarb is obtained at the ends, and the remaining space on one side is given over to long rows of the largest growing crops. On the other side, where the smaller crops may be grown, shorter rows will be found more convenient, so an extra path is used, dividing this area into two equal plots. Both may be used for such crops, but if a strawberry bed is desired one plot may well be devoted to that, using the hill system of culture and the following rotation.

Starting with the vegetables, as shown in one plot on the plan, as these crops should all mature by August 1, potted strawberry plants may be set at that time about 18 inches apart each way. These should give a moderate crop the first spring and be left for another season, no new bed to be set the second year. This allows the other plot to be left free for vegetables that entire year, and a late crop of celery, beets or cabbage may follow the early vegetables. The following year the strawberry plants will again be set to follow the early vegetables, while the late vegetables may follow the old strawberry bed after it has fruited and been turned under. Some other rotations which can be used to secure two crops from the same ground are indicated on the opposite side, and experience will show many tricks of this kind by which a skilled gardener increases his harvest. Only the commonest plants are used in these typical plans, that they may be simple and easy for the amateur to experiment with.

PLAN FOR A GARDEN 100 BY 150 FEET.

The larger garden is planned for an area of almost one-third of an acre, and is especially arranged to permit house cultivation if desired, as well as plowing all the area except that devoted to permanent crops. This means a great saving of hard labor in a garden of this size. Dwarf fruit-trees are a feature of this garden; at the back a full row of dwarf apples, which may be grown as standards or trained to a trellis; the dwarf cherries and pears at the front do not form a continuous boundary, as it is intended that partial view of the garden may be obtained from outside. Hence the trees, which should be standards in shape, are spaced at sufficient intervals to allow vistas between them, and these intervals in the rows are utilized for currant bushes, which will not grow tall enough to obstruct the view.

Small fruits of considerable variety and quantity are included, and additional rows paralleling these may be added if desired. This fruit border partially obstructs the crops beyond it, just sufficiently to hide details and show distances. Because of the provision for house cultivation there are no real boundaries at the sides, but if desired the ingenious gardener can provide these by planting at the end of each row, where it will not obstruct cultivation, one or more staked tomato or other plants of desired height.

Will not gardens laid out in this manner be more attractive than those which are planned at the time of planting, the seed at hand being used with little or no thought for the appearance of the plants grown or for the later planting? And will not a plan made now, before outdoor work can be attempted, save us labor during the growing season, when the gardener's time is so precious? Surely by taking thought now we can add beauty to utility without detracting from our harvests or adding to our labors.

And if we lay out our garden with thought for attractive grouping and harmonious color schemes, the hours spent in its cultivation will prove doubly pleasant.

YOUR OWN GARDEN: ANY KIND YOU LIKE

TO encourage the making of gardens, one of the most delightful pleasures of life, we have collected and classified seeds and plants in certain groups with a view to covering the needs of city, suburban and country garden makers. This list of ten gardens includes flowers of the easiest culture to those requiring trained experience in management. In this way readers may make choice of any garden that comes within the scope of their ability to handle. That these gardens may be set off to advantage we include the lawn, without which a home is never seen at its best. Flowers should be planted as borders to the paths and roadways, about the base of the house, or as irregular borders around the outside of the lawn. Only under the rarest circumstances should a lawn be cut up with flower beds.

We are also offering cash prizes for the most successful garden grown from one of these groups. Practical planting directions are here given, but the arrangement is left to the pleasure of the individual gardener. The photographs of gardens must accompany a short description. Reports of sales of vegetables, the quantities of seeds saved for the following year, will all be taken into consideration when the prizes are given. A committtee of experienced gardeners will pass upon all work sent in and an account with photographs will be printed in the November issue of THE CRAFTSMAN. Detailed account of this cash offer will be sent on application.

TEN CRAFTSMAN GARDENS.
THE BEGINNER'S.

Both annuals and perennials will be found in variety in this collection, that the beginner may gain garden experience. A generous mass of blossoms will give quick reward the first year, and some will return spring after spring to remind the owner of the first experimental days. Perennial plants are to be recommended, for once the roots are established they require comparatively little care except giving winter protection, digging about the roots in spring, and division of tubers for increase. They are the showiest and most satisfactory of all flowers, but are more difficult to grow from seed than annuals.

But every gardener loves the annuals, for they supply all deficiencies with magic quickness. They make excellent borders for the perennials and fill in spaces left between perennials that have finished blossoming. Hollyhocks do not bloom until July of the second year. Since they are unsightly immediately after this, cosmos should be started to take their place. They attain to an equal height and are selected to blend with the same color scheme. The seeds of hollyhocks taken from middle of the stock, soaked in water until they burst and planted as early as the season will permit, will bloom late in the fall. By this management the blooming time of hollyhocks may be prolonged until the coming of frost.

WILD FLOWER GARDEN.

The wild flower garden collection can be used in several ways. The best of all is a natural planting, that is, an avoidance of rows or formal borders. Larkspur, black-eyed Susan, lupin, delphinium, asters, goldenrod, and the packet of mixed wild flower seeds can be carelessly scattered in the early spring while the ground is soft and rains frequent—out in sunny fields, along the driveway, at the edge of a grove. Phlox, sweet William and evening primrose look at home in fence corners. Wild pinks, mimulus, columbine, campanula, forget-me-not, monk's hood, saxifrage, lobelia, make wonderful additions to the rock garden. Pyrethrum, with its twice a season blooming, its striking pink and deep red blossoms, will grace almost any sunny location.

On each packet individual planting directions will be found. Every one with a garden space of any size should aid in the national movement for the preservation of our native wild flowers by giving them shelter of gardens, gathering the seeds and scattering again. The roadways of New England will once more be a mass of color and beauty as they were in the early days. This collection forms a generous nucleus for a wide circle of beauty, and when planted in ravines, fence corners, roadways, sunny pasture or boggy fields will spread and increase without measure.

VEGETABLE GARDEN.

Plant the lettuce in rows. When well started thin out and transplant the young plants about 18 inches apart. A sowing should be made every three weeks to provide stock, part of the bed covered with brush, tent fashion. This will retard growth of covered part so that the period of white

and tender heads will be extended. Lettuce and radishes sown in alternate rows can be started in cold frames, thus advancing the season several weeks. Enough seed has been included in this collection to provide salad for the whole season if planted as per directions. But few turnips should be planted for a small family, as they are apt to become wormy and pithy unless grown quickly and not allowed to remain in the ground too long.

For winter use we have added parsnips. They are late bearers and will keep well for the winter. Salsify is easily grown if directions on packet are followed. Boiled, grated finely, rolled in small oblong patties, they make excellent imitations of oysters. Okra must be sown in rows, transplanted about 3 feet apart to give chance to branch out well. Melons and cucumbers must be planted in opposite ends of the garden so that the pollen will not mix. Rocks, brick or a pan placed under the melons while young will not only keep them from getting stained with earth, but enable them to ripen evenly, be more perfect in shape. Frames placed over the early sown melons give protection from possible frost and hasten growth. Squash should be planted with the corn; between every five hills is a good average. We have not included tomatoes, peppers, cauliflower, egg plants, cabbage and celery in this list, for it is better to procure young plants than to attempt to raise them from seed without the aid of a cold frame.

Children's Garden.

This collection provides the children with enough vegetable and flower seeds to make a practical as well as beautiful garden. It follows the list recommended for school experiments, so that the children may use the knowledge gained at school in their home work. We hope many of the children receiving this collection will try for the cash prize offered for best garden grown from the seeds, but we make no suggestion as to the best way to plant, for we wish each child to exercise its own taste in arrangement. The vegetables can be grown in the center with flowers as border, in alternate squares, in rows, in different parts of the garden or in showy borders. Good reports of sale of vegetables to parents or neighbors and the amount of flower seed saved for future seasons will weigh favorably in the balance for prizes, for we wish to encourage practical gardening.

Vines and Creepers.

All the vines of this collection are rapid growers except the lovely Allegheny vine. This vine puts forth no runners until the second year. The first year it resembles luxuriant clumps of maidenhair ferns, the second year it early begins to climb and very swiftly makes a delicate lacy curtain hung with dainty white bells. It is one of the most beautiful vines grown and comparatively little known. The Japanese hop is excellent for kitchen door screens. Linaria with its violet flowers is fine for the rock and wall gardens; so also is the pink and white lathyrus. The free flowering hyacinth bean hung with rich, red-bronze seed pods does well on an arbor or trellis for the garage or stable, for it covers the surface quickly. The balloon vine also has curious decorative seed pods and quickly forms a dense shade. The morning and evening glories with the moonflower provide fairy blooms at all hours of the day and night. Cobæa scandens is valued for its rare blue flowers; the canary vine for its odd orchidlike flowers of a clear canary yellow. The ice plant will thrive in sandy soil and the trailing nasturtium is a reliable standby for terrace covering. The gourds will cover an arbor and hang it with decorative fruits, both useful and ornamental.

Fruit Garden.

This stock has been carefully selected and inspected for scale and blight. The raspberries bear their fruit on the cane of previous year's growth. After bearing it dies, new canes springing up each year. Plant where sun can reach. Support on wire and keep top down to 5 or 6 feet in height. Remove dead canes each year. Grapes will give much better result if, after fruit sets, they are enclosed in paper bags that no bugs or fungus can attack. The bunches will then be full and sound. Apple, pear and peach when received must be cut back one-third to encourage low heading. This makes picking easier and there is less liability to damage by heavy gales. Keep some bees if possible, as they are a great help in setting the fruit. A few bird homes near the fruit garden will keep down possible scale and rid the tree of injurious insects.

If old trees are already in your possession and do not bear good fruit take scions from the apple and pear of this collection and graft on old trees as follows: Saw off limbs not over 4 inches in diameter and 2

to 3 feet from the main bole. Split down 3 or 4 inches across center. Cut scion wedge-shaped on one end, place in cut made so the outside bark and the inner skin exactly meet that of the tree. Cut scions in 5-inch length, graft just as the sap starts flowing. Do not try to graft the whole tree in one year. Do one-half one year and the other half the next. When the scion is placed cover all cuts with grafting wax. A full article on the different methods of grafting, budding of hard and soft woods will follow in an early issue of this magazine.

HERB GARDEN.

Spearmint prefers moist, heavy, black soil. Plant in a frame, 12 inches deep in ground, to prevent spreading too much. It increases by layering. From peppermint and spearmint a good oil is easily distilled. Chives, so desirable for flavoring, should not be allowed to seed. Blossoms should be cut as soon as they appear. It is increased by division. It can be potted for winter use and brought in the house. The thyme and sage should be picked in the fall before frost, dried in the sun and hung in bunches in a dry attic where they cannot mildew. Seeds should be saved for the following season's planting. The lavender stem, leaves and flowers should be dried in the sun and air and used for sweetening linen closets. Oil for perfume can be distilled.

Hyssop should be cut before the frost, dried and stored in the herb closet. Medicinal tea is often brewed from hyssop, as well as from rue and balm. Tarragon, closely allied to dill, is valuable for flavoring vinegar. It needs plenty of sun while growing. Cut while in bloom, tie in bundles, hang in the attic out of the sun. It can stay there until used. Seed should be saved for next season's planting. We suggest that all these herbs should be planted near the kitchen door, so that the housewife may take her flavoring from the fresh plants instead of from inferior goods purchased from the grocer. All do well in any soil which will grow the garden vegetables.

ROSE GARDENS.

On receipt of plants cut the stems back to two, three or four eyes, to equalize root and branch growth. Dip the roots in water and spread them out naturally in a hole deep enough to cover the marks left by the nursery planting. Sprinkle finely sifted soil over the roots, then fill in, packing firmly by treading. If planted early in the season heap the dirt into a mound about the stock to save from too heavy rains; if planted late leave the soil lower than surrounding ground so as to hold all moisture. The soil should be well sifted, mixed with well rotted manure. Cover the American beauty with straw or rough litter for winter protection, not too deeply, however, else mice will nest and destroy the plant. When blooming, a generous handful of bone meal increases their perfection; for mildew use sulphur.

The rambling roses, often miscalled climbing roses, if left to their natural inclination do not grow upright. The buds are borne stiffly erect, and as they mature gradually tip down, preventing destruction of pollen by rain. When planting select a projecting rock ledge or hillside, plant at top and allow to grow over and down. They will spread in all directions, and you have the combined effect of gray rock, grass and roses. If planted in this manner as trailers instead of climbers, the blooms will last longer, the leaves be less liable to mildew, and there will be very little blind wood. Giving the plant its natural swing it will build a thick screen about its roots and so conserve moisture for dry weather, and provide a snug and safe home for our song birds, as no predatory animal will brave this retreat.

WATER GARDEN.

This collection will be delivered only between May 1 and June 15, because the tubers cannot be supplied in dormant state after June 15 and are not ready before May 1. The pond must be in readiness to receive them the moment shipment is made.

All the plants in this group prefer still water and full sunshine. They are not at their best in pools where a fountain plays or where outlet and inlet is very perceptible. They will thrive in tubs sunk in the ground when a natural or artificial pool is not available. Pools should be graded to a depth from 3 to 4 inches to about 2 to 3 feet. Plant the water lilies in the deepest part of the pool. Soil covering the bottom of pool should be about 1 foot deep of rotted vegetable matter from swamp if possible. If this is impossible to obtain, then mix good leaf mold with well decayed cow manure. Water hyacinths float upon the surface in colonies. Flowers are beautiful lilac rose in color. The water poppy also

floats upon the surface and bears yellow flowers like the California poppy. Water lotus forms velvety rosettes and light green leaves. Parrot's feather extends long trailing stems, clothed with whorls of fine, lace-like foliage. At the edge of the pond plant the water arum and the wild rice that furnishes food to water fowl in graceful panicles of seed. Marsh marigold will grow also at the edge of ponds. Each pool and tub should have a goldfish or two to keep the water pure. If these plants are grown in a tub the water must be drained off and roots covered with leaves or litter and boarded for winter protection. In spring, litter must be removed, plants given top dressing of bone meal and a little sand over this to keep it from floating away.

Old-fashioned Gardens.

It is impossible for horticulturists to create more lovable flowers than those old-fashioned ones made dear to us through personal memory or through the romance clustered around first Puritanic efforts to make this new land like the gardens of home. Plant breeders have created marvelously lovely flowers, importers have introduced wonderful new ones, nurserymen have doubled the size of old favorites, trebled the number of petals, increased the brilliancy of colors and given us valued additions to our list of garden frames, yet nothing can displace those old-fashioned ones loved by our grandmothers.

So we have arranged for an old-fashioned corner in our garden plans made up of a generous amount of the old-time favorites that can be propagated from seed. This collection will provide masses of bloom from spring until late fall. Planting directions are on each packet, but no general plan of arrangement is suggested because there is no one way better than all others to plant a garden. Individual taste fortunately differs widely. Yet we have made selection of varieties graded in sizes to give succession of bloom for a planting of a wide blue and yellow border and a pink and red border. Cosmos, a late bloomer, should be planted among the hollyhocks, which finish blooming in July, at the back of the border where they are the tallest. Sweet alyssum and mignonette make good borders, then antirrhinums, dwarf phlox, larkspur, foxglove, cornflowers, love-in-a-mist, nicotiana. The sweet peas should be planted in a row by themselves; poppies also make a better showing in a bed of their own or scattered thickly in a fence corner or down a sunny slope, among the grass. Nasturtiums, marigolds, gaillardias, make satisfactory borders for paths and driveways. Salpiglossas, one of the showiest of annuals, should be given a conspicuous slope to themselves. From July until frost they put forth a profusion of yellow, crimson and purple funnel shaped flowers. Nicotiana makes an excellent flower for indoor use. Lineas also are fine for cutting, as they last a long time in water and brighten a room with their rich colors.

The Lawn.

A top dressing of about 2 inches of clay mixed with manure must be used as a surface to receive the seed of a sandy soil. The soil excavated from the cellar that is so often spread upon a lawn to level the surface of ground supplies no valuable plant food, consequently never should be used as filler. A top dressing must be put over it. Under no occasions should soil from excavation of cellar or ponds be spread upon the surface of ground expected to bear lawn or flowers. A strong clay loam or a sandy loam with a clay subsoil is the best possible condition. It can be artificially provided with little expense. No lawn should be exactly level, not only because the grass does not grow so well, but because a slight grade increases the apparent extent of the lawn. This should be carefully considered. A rise of only a few inches, almost unnoticeable to the naked eye, will make a great difference in the health of the lawn and its impressiveness.

If the ground for the lawn be well plowed up in the fall and allowed to remain in the rough condition the soil will have become well aerated and in good condition for final harrowing and seeding. Of course, all stones should be removed and ground raked finely, rolled so that the uneven spots will become apparent. Too much stress cannot be laid upon this first preparation of ground. Good draining for soil is absolutely necessary. Seeds should be sown early in the morning or about sundown, when there is no wind to scatter it unevenly.

Take one-half of the seed to be sown and sow in parallel strips until the whole lawn is covered. Then take the remaining half and sow equally in the other direction. Soil should be rolled immediately after sowing of seed. The first clipping of grass should

be done with a scythe instead of a mower because the mower is apt to uproot tender young plants. Future cutting should be performed frequently enough to allow the clippings to remain on the lawn to form a mulch around the plants without being too heavy to bleach them. Cuttings must be made very often in the formation of a lawn. Additional seed should be applied at least every spring to give the lawn a rich, velvety thick growth. Chemical fertilizers are sometimes used to advantage after the grass is well started, but should never be applied at the seeding time. Since there is no humus added to the soil with the application of fertilizer, soil is never improved. It is simply a food stimulant. The best forms are fine ground bone and wood ashes.

INCREASED EFFICIENCY IN OUR GARDEN DEPARTMENT

WE take pleasure in announcing that the Craftsman Outdoor Garden Department is now in charge of Mr. Frederick Hollender, a gardener of wide experience, who understands every phase of practical horticulture and of landscape gardening. He will be glad through correspondence or personal interview to give help to all our readers desiring aid in the laying out of country estates, planning formal or informal gardens, large or small. With a varied knowledge of garden experience back of him he is able to help you with planting, pollenizing, pruning and grafting, in short, give practical help in the outdoor garden department. Instead of poring over seedsmen's catalogues trying to determine how much grass seed is needed to cover a lawn, say 80 by 100 feet, how many rows of corn should be planted to supply a family of five, what flowers to plant that will provide succession of bloom throughout the season, what roses will do best in the north, east, south and west, what vines to plant over sunny or shady arbors, what hardy or flowering shrubs to use about the base of the house, what to plant in a rock garden, how to prepare the water garden, how to treat retaining wall, the north side of the house, how to remedy too clayey soil, write to our Garden Department and Mr. Hollender will give you practical advice.

The first of March will find our Garden Department in readiness to supply every need of the garden, not only the seeds, bulbs, plants, stock, tools and implements, but the furniture and fittings to make it beautiful. Here you may make selection of bird basins, dogs' drinking basins, sundials, gazing globe, rose arbors, both iron and wood, screens for the kitchen gate and Colonial, rustic, willow, rattan, concrete and terra cotta furniture.

Free lectures will be given on gardening, and exhibit of wonderful photographs by Edwin Hale Lincoln of our New England wild flowers, that people may not only enjoy their decorative beauty, but become acquainted with the names of the flowers that belong to our natural wild New England gardens. Garden and flower books from the best authorities are to be found on our tables, books that cover every phase of the garden subject, including commercial growing, books that identify the birds and tell how to attract them to the garden, how to build homes for them, how to provide nesting sites, etc. In addition to the portable houses to supply the needs of campers we have the outdoor couches covered with individual tents, those suitable for sleeping porches, those that give comfort and are easily packed for transportation.

We will be glad to welcome visitors and give any aid within our power toward the beautifying of city or country home.

"CITY men can make farming pay, and they should heed the call of the soil. In view of the social and economic questions involved, a shift of population from town to country is greatly to be desired.

"For many years the towns have been growing at the expense of the country. People born and bred in the farming districts have been deserting the land, so that in numerous rural communities, and even in whole States, the migration has resulted in a decrease of farm population. Sentiment now appears to be ripe for reversing this situation. Not only are many of our large cities excessively crowded, so that conditions are almost unbearable, but agriculture has become highly attractive, and is strongly appealing to urban residents. The high level of prices for all farm products, improved transportation facilities, and a general increase of the advantages of rural life make farming both pleasant and profitable. At least, the possibilities are there to a greater extent than ever before, and it remains for practical men and women to work out a substantial success."—From Wealth from the Soil, by C. C. Bowsfield.

PLANTING IN RELATION TO COLOR

THE best color furnished by each class of plants for every month in the year is listed here. The color may be supplied by flowers, berries, twigs or foliage.

This chart was prepared for a gentleman in New England who wished to show graphically the foreign plants and plants out of his range. Therefore, names in italics signify plants not native to New England or common enough to collect there. Names in capitals signify those foreign plants that have run wild in America or proved their ability to multiply indefinitely without care in woodland wild gardens.

MONTH	BROAD-LEAVED EVERGREENS	DECIDUOUS TREES	SHRUBS	VINES	PERENNIALS	BULBS
MARCH	Trailing arbutus	Red maple	Spice bush		RUSSIAN VIOLETS, Hepatica, Bloodroot.	Dog-tooth lily, Scilla, GRAPE HYACINTH, GLORY OF THE SNOW, SNOWDROP.
APRIL	*Leucothoë*		Piuxter flower, Shadbush, Aromatic sumach, *Vasey's azalea.*		Bellwort, Wild blue phlox, Shooting star, White violets.	TRUMPET DAFFODILS, CUP DAFFODILS, JONQUILS.
MAY	Mountain laurel, *Catawba rose bay, Mountain fetter bush.*	Flowering dogwood, Cockspur thorn, Washington thorn, Mountain ash.	Highbush cranberry, Arrowwood, Mountain azalea, *Flame azalea.*	WISTARIA	American bluebells, Mocassin flower, LILY-OF-THE-VALLEY.	POETS' NARCISSUS, ENGLISH BLUEBELLS, SPANISH BLUEBELLS, TRILLIUM, STAR-OF-BETHLEHEM.
JUNE	Wintergreen, Partridge berry, Prince's pine.	Locust, Tulip tree, Japanese flowering dogwood.	Sheepberry, Hobblebush, *Sweetbriar.*	Allegheny vine, Sweet-scented wild grape.	LEMON LILY, WHITE FOXGLOVES, Yellow lady's slipper, Lupines.	Canada lily, American Turk's cap lily.
JULY	Great rose bay, *Galax.*	Lily-of-the-valley tree.	Shining sumach, Single hydrangea, Tree azalea.	Trumpet creeper, Wild clematis.	ORANGE DAY LILY, Bugbane, Bee balm, Solomon's seal.	Canada lily, American Turk's cap lily.
AUGUST	Heather, *Yucca.*			Groundnut.	Scotch bluebells.	AUTUMN CROCUS.
SEPTEMBER		Flowering dogwood, (autumn colors and berries).	Witch hazel and other autumn colors and berries.	Virginia creeper.	Closed gentian.	
OCTOBER	Bayberry (half-evergreen).	Oaks and other autumn colors.	Autumn colors and berries.	Summer, fox, and frost grape.		
WINTER	American holly, inkberry, FIRETHORN, EVERGREEN BITTER-SWEET.	Washington thorn, Cockspur thorn, Mountain ash, Birch.	Red chokeberry, Yellow willow, Winterberry, Red and silky dogwood.	Bittersweet, Partridge berry, Wintergreen.	CHRISTMAS ROSE.	

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GARDENS AND THE UNEMPLOYED

I DO not see how the "problem of the unemployed" can continue to exist after the sap begins to run. Lately the newspapers have been full of all the troubles and sorrows of people out of work, and it seems to me that this question of unemployment is largely a metropolitan one. We cannot get opportunities for labor in our cities sufficiently great and varied to meet the immense number of inefficient laborers who complicate city statistics. There never has been and never can be, as I see it, labor enough to meet the demand of unskilled laborers in any seaport town; least of all in a town like New York which holds out such tremendous inducements to workers from foreign countries and to our own rural communities.

All our societies and personal efforts and public charities to adjust the problem of the unemployed are born of a more or less unthinking impulse,—an effort to accomplish an impossible philanthropy. We may be able to help support the unemployed in cities, but at no time can we find sufficient work for them there. To me the solution is, and always has been, the Garden and the Farm. Once the frost is out of the ground there is labor enough in our orchards and vineyards and fields for every unemployed worker in our entire land. It is an extraordinary fact that the farmer has as much difficulty to get the laborer into the country as the laborer has to find work in the city, and if all the societies would form themselves into a bridge to connect the metropolitan poor with farmers' employment bureaus in rural districts we should have a flourishing condition in the country and a less harrowing one in our cities.

In spite of the fact that Shakespeare believed that "there is no ancient gentlemen but gardeners," most of the newcomers to American soil seem to prefer the peanut stand to the plow, and this phase of the question has to be coped with. Most of the new-born "Americans" imagine that their chance of progress lies in the city, and they seem willing to sacrifice health, happiness and family life for a quick return from the little cart on the side street. What we really need in our cities is, in place of charity organizations, an educational campaign directed toward the immigrant, not only when he first arrives in this country, but as his children are growing up and as his boys are coming out of our public schools unprepared for practical existence. In addition to teaching the people the advantages of the country, we should plan actually *to help* those who are not needed in cities out to the land; we should make this effort so widespread, so intelligent, so practical, that America would become one great garden, supplying all her own needs, and those of foreign countries as well, with no more effort than is made today to cope with deadly city conditions and depleted farmsteads.

Of course something is already being done along these lines. Towns and cities have coöperated with the State in forestry, in park making, in road construction, all of which means employing labor. The State and the Federal effort to preserve our water supplies and natural landscape beauties, to develop college and experiment stations, the splendid work of the Department of Agriculture at Washington, all mean an understanding and a widespread effort to improve rural conditions by preventing the devastation of our natural wealth and beauty.

But not to any great extent as yet, has the surplus population of our cities been forced out into wholesome, sane, practical and profitable country life. Our city schools have made occasional efforts to interest children in gardening; here and there a city has casually organized a society for window-box and vine-planting and for garden-making in the poor quarters; but these sporadic efforts rather tend to make life more endurable for the poor in the city than to get them away from degrading metropolitan conditions. And the whole matter as it stands today is absolutely uneconomic. A supply of labor far beyond the demand is allowed to remain in cities and city suburbs, the result being that the price of labor is forced down, the price of food forced up; children sent into the factories, boys into the criminal courts and girls into the sweatshops.

Garden-making, from my point of view, can change all this. Indeed it seems to me that the redemption of the world, the social and economic world, can only be achieved through gardening. It has been shown by statistics that if the one-half million children who now work in factories were allowed to cultivate gardens they could produce (with very much less effort) an annual income of more than two hundred million dollars, earning more in a summer than they at present can during the entire year;

thus reserving their winter months for adequate study and progress, leaving factory work for grown men and women; and gaining not only their living through their gardens, but health and that sure mental and spiritual development which labor with nature rightly wrought is bound to produce. This would release all our children from the factories and solve three economic problems, indeed a fourth—the health of the child, the high cost of living, the value of the factory product better-made, and in addition an increase in our farming output sufficient literally to change conditions throughout America. If in addition to reclaiming for the garden the factory children, whose bodies and souls are being stunted today, we should add a working force of all the unemployed of our cities and villages, we should have a standing army of farmers great enough to convert America into one blooming garden, to increase our export trade beyond easy calculation, to increase the health and happiness of the people, the strength and beauty of the nation.

If the miracle which the garden could work were fully comprehended, if it were taken in the right spirit, it would not only furnish occupation without sentimentality, but it would lessen throughout the world that thing most subversive of morality—idleness. The unemployed are likely sooner or later to accept idleness as a necessity. The two most disintegrating evils in modern civic conditions are idleness and charity, for idleness forces charity from the sentimental and charity produces idleness in the ignorant. Dionysius, the elder, must have realized this when he replied, to one who asked him whether he were at leisure, "God forbid that it should ever befall me." There can be no development in civic progress where any number of the citizens are idle; whether the idle are rich or poor, makes no difference. Always when the body and mind and soul are unemployed the nation suffers.

We must see work in its true light, we must see "that honest labor bears a lovely face," if we are to meet our problems in America by the development of gardens in America. If we are to reduce complexities and anxieties of civilization to order and beauty it must be through something as simple and natural as garden making. "Come forth into the light of things, let Nature be your teacher," wrote Wordsworth, and we shall find after all our mistakes and our wanderings that as a nation it is to the universal mother we must go if we are to find a wise and sane fulfilment of our democratic aspirations.

Here in America it was through our original great need of organization, of capital, or machine-made commodities that forced upon us a world of cities, of machines, of books, of *things;* and this has become so powerful (in answer to our great need) that we are almost in the position of being managed by the terrific forces that we have created.

But alas, when we turn to this dynamic storehouse of food necessities, of shelter, of mechanical energy, and ask it for beauty of mind, for spiritual wisdom, for strength of body, for inspiration that our poets and artists may live, we are astonished and wounded to find that it gives us no response, that it stands above us and about us, immeasurable, implacable, immovable. It is only when we turn away from this man-made world and move back into our gardens, when we get up with the sun in the morning, and till the soil, when we watch the seeds develop, the stalks springing up, blossoms opening, that we find again real loveliness, real solace for our spirits, and "thoughts that often lie too deep for tears."

All over America today there is an enormously increased demand for the product of the ground; Nature is in need of laborers as never before. We ourselves are complaining of the cost of living, we need more fruit, more garden truck, an enormously increased wheat production, we need the quick raising of poultry, live stock that will give us speedy returns. There has never been a time in America's history when such enormous and profitable opportunities have been offered to the gardener and the farmer. If we could turn the tide of all our surplus city population toward our rural districts, labor would be found for every man, woman and child, profitable labor, and in addition to that, a better way of living, —health for the children, good schools and the use of humanity for the actual betterment of the whole world. And yet we hesitate and we form societies and organizations to support the people out of work, instead of forming societies and organizations to teach them where work lies, to help them to get to it, to train them to understand and believe in it.

It is our own fault if our cities are over-

populated with the poor and the weak. We do not tell them the truth, we do not make them understand what the Garden holds for them. We are forever talking of our factories, we take our beautiful young life and thrust it into our sweatshops, we destroy by these very sweatshops and by our charity bureaus what we should develop for the nation's wealth. And when I say the nation's wealth, I mean the mental and spiritual wealth of America, as well as the increase of her gold. We need schools and societies and lectures to remind the people of every city in the Union that America is essentially an agricultural land, that we should be a people of the vastest agricultural interest in the world and that our foremost citizens should be our gardeners, our shepherds, our laborers in the vineyard.

We cannot expect our poor, our sick, our unfit, our hungry in the city to get together and say how fine a thing it would be to live in the country, to train their children to be contented farmers,—this is quite beyond them; we have only to realize how far it is beyond ourselves even as thinking people. It is our business today if we know how to think, to go among these people with the message, to find out just what openings there are throughout the country, just what can be done with the city's hungry surplus, to form a connection between them and the new rural life and to see to it that not only it is made possible for them to become a part of this life, but to help them see the truth so that they want to get there, and that after they reach the promised land, it shall in truth make good to them.

It would be impossible to imagine anything more horrible than that we should awaken in the poor and needy a love of the country, that we should tell them the realities of what it holds for them and then in some dreadful way gather them up and take them away to Nature's heart only to exploit them for man's gain. This has been done many times to the poor who come to us from other lands full of hope and courage. We have exploited them in our mines, in our railroads, in our sweatshops; but let us make good to them in our Gardens; let Nature recompense them and reward them for coming to us; let Nature feed them when our cities fail, let our Gardens grow to be not only the hope of the poor, but the hope of the nation.

At the very start we could begin this work, in fact it has already been begun, by finding vacant city lots, roofs and backyards in which the city poor may work. This can be done with profit to the city, with wages for the poor; and if such work is properly supervised, the first lesson in gardening to men, women and children can be given in the environment of the city in which they have been starving. Already this has been proved practicable, and if the mayor of every town, the civic improvement societies, the schools, the employment bureaus, the owners of vacant land, the public spirited, young and old, would join hands in a Universal Garden Movement, nothing could stay the success of the work. The bread line would become an ugly tradition and charity organizations a forgotten blight on our civilization. It is not necessary to speak of what would be accomplished in the way of actual health and strength and contentment. Every child belongs in a garden and every woman who is doing her own housework has a right to look through the window of her kitchen out into her garden, and every man who cares for his wife and his children should eventually become a landowner with his house resting on the soil which he has won by his own activity. We have come a long way from such a condition as this, but the final prosperity of the country demands a return to it, or possibly, an *advance* to it, for we do not wish to see again the old, sordid, sad New England farming days in which the people and the soil seemed struggling one against the other. We want the new garden spirit, where the people cultivate what the world needs and the world in return gives abundantly to the source of its comfort and profit.

"MY garden, with its silence and the pulses of fragrance that come and go on the airy undulations, affects me like sweet music. Care stops at the gates, and gazes at me wistfully through the bars. Among my flowers and trees Nature takes me into her own hands, and I breathe freely as the first man. It is curious, pathetic almost, I sometimes think, how deeply seated in the human heart is the liking for gardens and gardening. The sickly seamstress in the narrow city lane tends her box of sicklier mignonette. . . . The author finds a garden the best place to think out his thought. In the disabled statesman every restless throb of regret or ambition is stilled when he looks upon his blossomed apple-trees."

ALEXANDER SMITH.

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